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Table of Contents.

Board of Directors	7
Names of Faculty	9
Conservatory Term Calendar	11
Departments of Instruction	12
Organization, History, Objects, etc.	13
Eleventh Annual Report to Shareholders	15
New Buildings	19
Musical Director	21
Advantage of Conservatory over Private Instruction	22
Free Advantages	23
Outlined Plan of Education	25
The Piano (Collegiate Course)	30
“ Voice “ “	31
“ Organ “ “	31
Violin, Orchestral and Band Instruments	34
Harmony, Counterpoint, Composition, etc.	34
Examination Papers in Theory, June, 1898	37
Languages	54
The Conservatory Orchestra	55
Sight-Singing and Chorus Practice	55
Piano and Reed Organ Tuning	56
Miscellaneous	57
Summer Normal Session	61
Rules and Regulations	64
Tuition Fees	65
Medals and Scholarships	68
Graduates	69
Certificated Pupils	73
Medals and Scholarships Awarded	88
Scholarships for Competition	88
Specimen Programmes of Conservatory Concerts, etc.	89
School of Elocution, Oratory and Physical Culture, Faculty and Calendar	95

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Term Calendar, 1898=99.

FALL TERM 1898.

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

WINTER TERM, 1898-99.

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

EXAMINATIONS.

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

SPRING TERM, 1899.

Begins Thursday, February 2nd, and closes Saturday, April 15th. Easter vacation begins Friday, March 31st. Classes resume on Tuesday, April 4th.

SUMMER TERM, 1899.

Begins on Monday, April 17th, and closes on Friday, June 30th. The Queen's Birthday will be a holiday.

EXAMINATIONS.

The days June 20th, 21st, 22nd and 23rd will be devoted exclusively to examination purposes. No lessons will be given on these dates. *Applications should be in on or before June 6th.*

SUMMER NORMAL TERM.

SUMMER NORMAL TERM (Four weeks).

Begins Monday, July 3rd, and closes Saturday, July 29th.

Departments of Instruction.

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

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

For Tuition Fees see pages 65, 66 and 67.

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Toronto Conservatory of Music.

ORGANIZATION, HISTORY, OBJECT, ETC.



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

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

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

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

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

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

The substantial encouragement received by the Conservatory thus far has greatly exceeded the most sanguine expectations of its founders and friends, and has amply demonstrated the necessity and wisdom of establishing a Conservatory of Music in Canada.

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

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

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

It has been the aim of the Board of Directors from the beginning, to furnish the most complete accommodation and equipment possible for the special educational work of the Conservatory. In order to meet the imperative demand for larger and more commodious premises, the Directorate decided that instead of further enlarging the old building, they would purchase a site and erect buildings of such character as the growing necessities of the institution warranted. This project was fully carried out, and the Conservatory opened its eleventh season in its present new and spacious buildings, which have already been taxed to their full capacity by the demands of the rapidly increasing attendance, which last year reached upwards of 900.

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

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

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

ELEVENTH

TO THE SHARE

The Director submitting to the statements of the Conservatory will be found

The past year numbers who have it has also been home in the building its equipments in America. Broadway and public consideration for the plans of the Conservatory have been fully (by a happy coincidence) saint of music. The building was filled to overflowing were delivered two Universities programme of vocal of the Conservatory have been honoured the Governor-Generalately an engaging acceptance of intimated their in the success occasion when 11.30 a.m. Musical Director some of the leading programme various departments words expressed

ELEVENTH GENERAL ANNUAL MEETING OF SHAREHOLDERS.

TO THE SHAREHOLDERS OF THE TORONTO CONSERVATORY OF MUSIC :—

The Directors of the Toronto Conservatory of Music have much pleasure in submitting to the Shareholders their Eleventh Annual Report, and they trust that the statements which it contains of the progress and present position of the Conservatory will be found to be both gratifying and satisfactory.

The past year has not only been one of progress in regard to the increasing numbers who have been attracted to the institution for the purpose of study, but it has also been marked by the taking possession by the Conservatory of its new home in the building it now occupies, and which in the extent and completeness of its equipments will relatively bear favorable comparison with any similar institution in America. Before removing from the premises formerly occupied on Wilton Avenue and purchasing the present property, the subject first received most careful consideration from the Directors, and was then referred to the shareholders, who unanimously approved of the step proposed to be taken, and subsequently sanctioned the plans of the Directors to purchase, remodel and enlarge the buildings, which plans have been fully carried out and completed. The formal opening of the new buildings (by a happy but undesigned coincidence) took place on St. Cecilia's Day, the patron saint of music. The proceedings took place in the evening in the music hall, which was filled to overflowing. They began with an address by the President. Speeches were delivered by President Loudon of Toronto and Provost Welsh of Trinity, the two Universities with which the Conservatory is affiliated, and an excellent programme of vocal and instrumental music and elocution was rendered by members of the Conservatory staff. The Directors had hoped that the Conservatory would have been honored on this auspicious occasion by the presence of their Excellencies the Governor-General and Lady Aberdeen, then on a visit to Toronto, but unfortunately an engagement of long standing for that evening prevented their Excellencies' acceptance of the invitation of the Directors. Their Excellencies, however, intimated their intention of taking an early opportunity of visiting the Conservatory, in the success of which they had manifested much kindly interest on a previous occasion when in Toronto, and subsequently named Wednesday, December 22, at 11.30 a.m. They were received on the occasion by the President, Directors, Musical Director and the members of the Conservatory staff, and after inspecting some of the lecture and class rooms were conducted to the music hall, where a short programme was rendered by some of the pupils, representing the work of four departments of the Conservatory. At the close His Excellency in a few happy words expressed the pleasure which he and Lady Aberdeen felt in being present,

their sympathy and interest in the work of the Conservatory, and their congratulations on the possession by the Conservatory of the handsome and commodious buildings which it now occupied.

In regard to the work of the Conservatory during the past year, the Directors have great pleasure in submitting the following Report of the Musical Director, Mr. Fisher, which will be found, as usual, most full and satisfactory :

To the Directors of the Toronto Conservatory of Music :—

Gentlemen—In my report of last year I find this sentence : “ Although the class-room accommodation has been increased more than threefold since 1887, the directorate is at present under the necessity of still further enlarging or removing to other and more commodious premises.” The difficulty of providing accommodation for our students which confronted us at that time was boldly met, and the plan suggested by the Board to our shareholders of purchasing the College Street property and erecting suitable buildings thereon was approved by them in a liberal and broad-minded spirit. The wisdom of the course of action then adopted has already been amply demonstrated. The Conservatory is now comfortably established in a permanent home of its own, situated on a beautiful site in the heart of the city, and equipped with every facility for carrying on its work in a thorough manner. The buildings are a source of pride, not only to the faculty and students of the institution, but I believe also to the citizens of Toronto generally, and especially to those who take an interest in the progress of musical art.

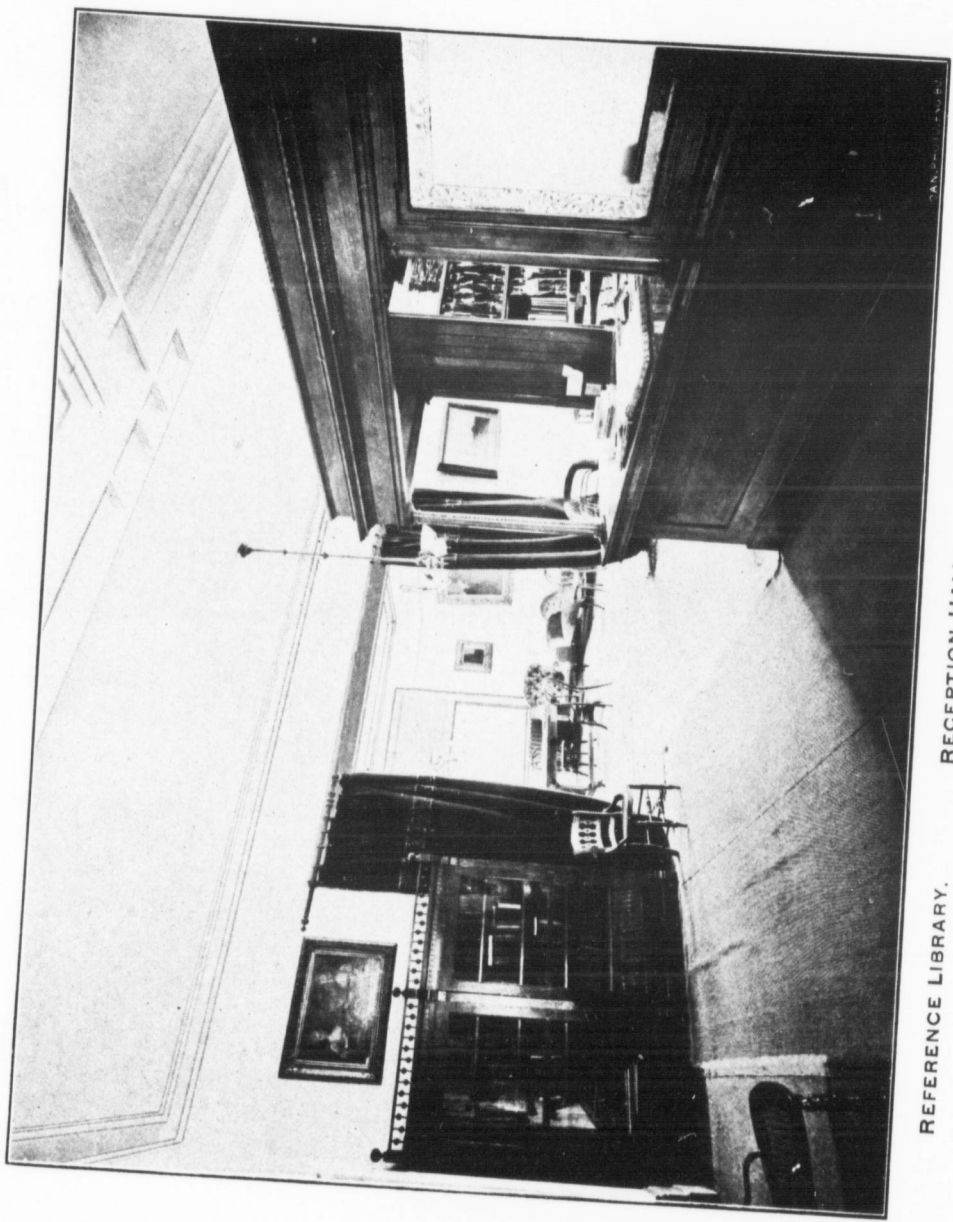
In the matter of class-room accommodation our situation is improved relatively as compared with our former quarters, as follows :—The old building had seventeen class-rooms and a music hall capable of seating 300. The new building contains twenty-five class-rooms and a music hall, with a seating capacity of over 500 ; two of the class-rooms are really small halls, seating about 200 each. We also have a vacant lot adjoining the music hall on the south, on which additions to the present buildings may be made when necessary. The Conservatory pipe organ has been removed from Association Hall and converted into an electro-pneumatic instrument of the most approved type, and is now being erected in the new music hall of the institution. It will be very greatly improved by this change, and organ students will reap the benefit of being permitted to receive lessons and to practice on what is undoubtedly the most complete and modern concert organ in the Dominion. With regard to our staff I may say its condition was never so effective as at present. The agreement entered into by our teachers at the beginning of the current season, not to receive private pupils outside of the institution has, so far as I know, been faithfully kept, and a more loyal body of teachers would, I think, be difficult to find.

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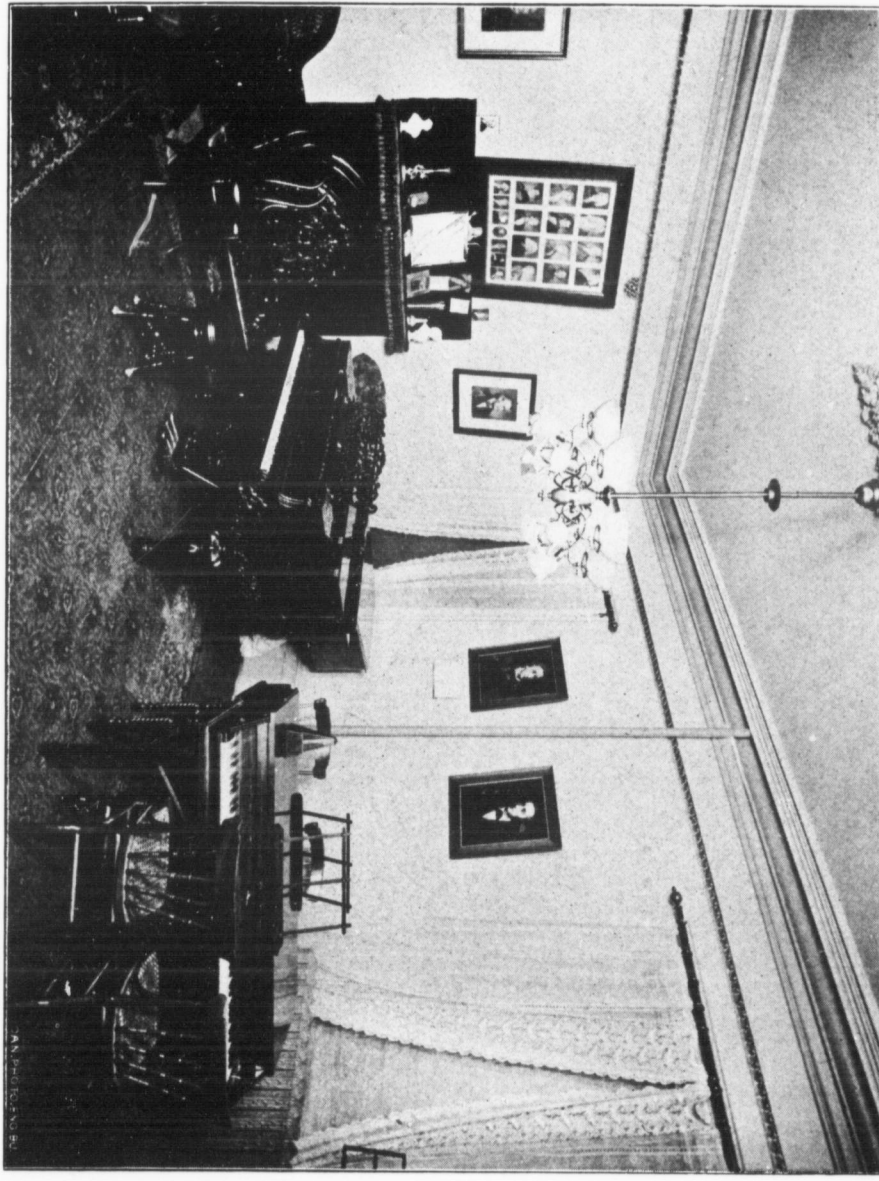


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VIOLIN -

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(Junior) -

HARMONY AND GR
(Intermediate)

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The attendance of pupils in the past year has been most gratifying, the increase since September being largely in excess of any corresponding period of the Conservatory's history. Owing to the stringent regulations made by the railways a year ago in withdrawing the specially reduced rates to students, it was naturally expected there would be a slight decrease in the number of pupils from outside points this season. This, however, has not been the case to any serious extent. Instead of paying weekly fares to the railways, students have come to reside in the city while pursuing their studies, a loss to the railways but a gain to the city. The total number of pupils attending the Conservatory in the year 1897 was 950. These came from 196 cities and towns in the following Provinces and States, viz., Ontario, Quebec, New Brunswick, Nova Scotia, Cape Breton, Manitoba, Alberta, Northwest Territories, Michigan, Minnesota, Wisconsin, Ohio, Pennsylvania, New York, District of Columbia and Bahama Islands. Our present attendance is in excess of any corresponding period in the past by 164 pupils.

The number of students passing their final examinations and graduating in 1897 was 37. These were distributed over the various departments as follows:

DIPLOMAS.

HARMONY AND GENERAL THEORY	- - - - -	5
PIANOFORTE (Artists' Course)	- - - - -	5
“ (Teachers' Course)	- - - - -	8
VOICE	- - - - -	7
ORGAN	- - - - -	1
VIOLIN	- - - - -	1
ELOCUTION	- - - - -	10
		37

CERTIFICATES.

HARMONY AND GENERAL THEORY (Primary)	- - - - - 56	PIANOFORTE (Teachers' Normal Class)	- - - - - 8
HARMONY AND GENERAL THEORY (Junior)	- - - - - 55	VOCAL (Junior)	- - - - - 22
HARMONY AND GENERAL THEORY (Intermediate)	- - - - - 19	“ (Intermediate)	- - - - - 16
MUSICAL FORM	- - - - - 10	ORGAN (Junior)	- - - - - 1
INTRODUCTORY, THEORY AND SIGHT-SINGING	- - - - - 100	“ (Intermediate)	- - - - - 1
PIANOFORTE (Junior)	- - - - - 49	VIOLIN (Intermediate)	- - - - - 1
“ (Intermediate)	- - - - - 23	ELOCUTION (Junior)	- - - - - 5
			366
		Total Diplomas and Certificates	403

The total value of scholarships now in force at the Conservatory is \$1,500. These scholarships have been awarded in the following departments:—Piano, vocal, organ, violin and theory. The number of concerts, recitals and lectures in musical theory

and other subjects given during the past year was 178. Gold medals were awarded in the following departments :—Piano (artists' course), piano (teachers' course), voice, organ, violin, theory and elocution ; also a silver medal in elocution.

The School of Elocution, under the able direction of Mr. Shaw, is in a very prosperous condition, there being a decided increase in the private and special class pupils this season. The new rooms assigned to this department are commodious and well adapted to the work of the school, a fact much appreciated by the teachers.

EDWARD FISHER, *Musical Director.*

The Directors feel that it is unnecessary for them to add anything further to the particulars of the work and progress of the Conservatory furnished by Mr. Fisher's report, but they would call attention to the financial statements embodied in the Secretary's report, which they trust will be found satisfactory by the Shareholders. All of which is respectfully submitted.

G. W. ALLAN, *President.*

The foregoing Report to the Shareholders at their meeting in January last, contains a record of the number of diplomas and certificates awarded in the fiscal year of 1897. The following is a record of the attendance of pupils, examinations, etc., during the past Academic year, which began Sept. 1st, 1897, and ended July 30th, 1898, as reported to the Board of Directors by Mr. Edward Fisher, the Musical Director :

DIPLOMAS AWARDED.

Pianoforte (Artists' Course)	7
“ (Teachers' Course)	3
Voice (Artists' Course)	15
Violin (“)	1
Harmony and General Theory	6
Elocution (Artists' Course)	7
“ (Teachers' Course)	1
	—
	40

CERTIFICATES AWARDED.

Pianoforte (Junior)	72
“ (Intermediate)	30
“ (Teachers' Normal Class)	6
Voice (Junior)	26
“ (Intermediate)	33
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Carried forward, - - - -	207

Violin
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	Brought forward, - - - - -	257
Violin	(Junior).....	2
Organ	(").....	4
Harmony and General Theory (Introductory).....		108
“	“ (Primary).....	63
“	“ (Junior).....	66
“	“ (Intermediate).....	26
Musical Form.....		27
Elocution (Intermediate).....		4
		507

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

A Silver Medal was also awarded in the School of Elocution, and the Silver Medal presented by His Excellency the Governor-General, was awarded for general proficiency in Music. The usual scholarships were awarded in all the leading departments. The total number of pupils in attendance during the season was 922. Concerts and Recitals given, 45. Free Lectures on Theory and other musical subjects, 140.

The Conservatory's New Buildings.

The new home of the Conservatory of Music comprises the largest and most completely equipped Conservatory buildings in Canada. The situation is particularly choice and advantageous, being at the corner of College Street and University Avenue, in the heart of the city's population, easy of access from all parts by street cars, yet away from the noise of crowded traffic, and in close proximity to the University of Toronto, and other large educational institutions, and within view of the Parliament Buildings.

The handsome buildings comprising the group, consist of a main building having a frontage of about 50 feet on College Street, and extending south a distance of 66 feet, with a further extension of 30 feet. Immediately south of the main building and adjoining its 30 feet rear extension is the Music Hall, 42 feet wide and 72 feet long, running easterly towards University Avenue. Extending well to the

east of the main building it forms with it a semi-quadrangle upon which the doors of both buildings open. On the ground floor of the main building are situated the Offices, Reception Halls, the Main Corridor, on one side of which is a large lecture hall, and on the other a suite of rooms for the Musical Director. At the rear in the extension are located teaching rooms and lavatories.

On the next floor are located thirteen class-rooms and ladies' lavatory. On the next or top floor are seven class-rooms, and a hall which has been specially designed for the purposes of the Elocution School. All the rooms are well lighted, and of ample size for the purposes required. Electric time bells are in every room, and speaking tubes at various points, all connected with the office; double floors, partitions and doors have been constructed throughout, isolating the rooms respecting sound, adapting them to the requirements and comfort of both pupil and teacher.

The Music Hall, which is somewhat unique in character, is one of the most elegant recital halls in Canada. The architectural design of the interior, which is of a very attractive and appropriate character, is much admired by the many musicians of note and others who have visited the Conservatory. The acoustic properties are excellent, making it an ideal hall for chamber music. It is capable of seating between five and six hundred persons.

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

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

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The Musical Director.

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

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

at Boston and Berlin, that he determined to thoroughly investigate the most important methods in use, and ascertain, as far as possible, their real value and practical effect on the art of music from an educational standpoint. His residence in Berlin and subsequent visits to other European cities, afforded him opportunities for acquiring information of the most comprehensive character concerning the best music schools and systems of musical instruction.

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

made it necessary for him to resign in 1891. His specialty in the musical profession is pre-eminently that of a teacher, having made the art and science of teaching, especially in its relation to the pianoforte, a constant study for many years. The large number of his pupils throughout Canada, who, besides being artistic and brilliant performers, are now filling important positions as piano teachers and organists, attest the thoroughness of his methods and his skill as a musical educator.



Advantages of Conservatory over Private Instruction.

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

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

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

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

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

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

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

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

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

Free Advantages.

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

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

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

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

During the eleven years of the Conservatory's existence scholarships amounting in the aggregate to \$8,500 have been awarded to students.

CONCERTS AND RECITALS.

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

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

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

MUSICAL LIBRARY.

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

Outlined Plan of Educational System.

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

Academic Department.

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

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

EXAMINATIONS IN THE ACADEMIC DEPARTMENT.

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

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

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

Collegiate Department.

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

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

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

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Collegiate Examinations Held in Toronto.

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

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

CERTIFICATES.

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

DIPLOMAS.

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

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

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

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

MEDALS AND SCHOLARSHIPS.

Medals and Scholarships are awarded in each of the leading departments at the summer examination. (See page 68).

TEACHER'S DIPLOMA.

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

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

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

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

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

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

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

POST-GRADUATE COURSE.

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

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

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

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

Local Examinations.

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

The plan which has been adopted, and which will go into force during the present season, minimizes the expense to candidates, prevents any loss of time on their part, and saves them from all trouble and inconvenience of travelling.

The Conservatory Local Examinations for Centres located outside of Toronto are held in mid-summer, those for Theory taking place on the same dates as the

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Toronto Theory Examinations, and the Practical Examinations during the month of July.

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

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

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

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

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

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

The results of examinations will be made known to all candidates by mail at as early a date as possible. The names of successful candidates will be published in the Toronto and local press.

MARKS.

A uniform standard of marking obtains in all departments, and in the Toronto and Local Examinations alike.

The maximum number obtainable is 100. 75 or over entitle the candidate to first-class honors ; 65 or over, to second-class honors ; 50 or over, to a pass.

The Piano.

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

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

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

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

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

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

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

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

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

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The Voice.

Instruction in this department includes everything that assists in the development of the vocal artist, among which details of study may be mentioned: the union of the registers; physiology of the vowels and consonants; solfeggi and the application of words to music; exercises for obtaining flexibility of voice; exercises in the scales major and minor; the chromatic scale and arpeggios; the embellishments suitable to different styles of singing; dramatic expression; cultivation of the voice considered as an organ of æsthetical feeling in art; English ballads and sacred songs; Italian, German and French songs: Opera and Oratorio; Recitative and Aria, etc.

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

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

The Organ.

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

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

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

Lessons and practice are obtainable on every week day and also during the evenings, except on evenings when the hall is required for other purposes.

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

Specification of the Conservatory Organ.

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

NOTES.

1	Open Diapason	..... Metal, 61	8-ft.
2	Dolce	..... " 61	8-ft.
3	Gamba	..... " 61	8-ft.
4	Doppel Flute	..... Wood, 61	8-ft.
5	Wald Flute	..... " 61	4-ft.

NOTES.

6	Principal	..... Metal, 61	4-ft.
7	Twelfth	..... " 61	2 $\frac{1}{2}$ -ft.
8	Fifteenth	..... " 61	2-ft.
9	Trumpet	..... " 61	8-ft.

SWELL ORGAN.

NOTES.

10	Bourdon (Treble)	..... Wood, 61	16-ft.
11	" (Bass)	..... " 61	16-ft.
12	Open Diapason	..... Metal, 61	8-ft.
13	Viola di Gamba	..... " 61	8-ft.
14	Aeoline	..... Metal and Wood, 61	8-ft.
15	Celeste	..... Wood, 49	8-ft.

NOTES.

16	Stopped Diapason	..... Wood, 61	8-ft.
17	Traverse Flute	..... " 61	4-ft.
18	Flautina	..... Metal, 61	2-ft.
19	Mixture (three ranks)	..... " 183	
20	Cornopean	..... " 61	8-ft.
21	Oboe	..... " 61	8-ft.

CHOIR ORGAN.

NOTES.

22	Geigen Principal	..... Metal, 61	8-ft.
23	Dulciana	..... Metal and Wood, 61	8-ft.
24	Melodia	..... Wood, 61	8-ft.

NOTES.

25	Harmonic Flute	..... Metal, 61	4-ft.
26	Harmonic Piccolo	..... " 61	2-ft.
27	Clarionet	..... " 61	8-ft.

PEDAL ORGAN.

NOTES.

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

NOTES.

30	Violoncello Metal, 30	8-ft.
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COUPLERS.

- 31 Swell to Great.
- 32 Swell to Great Sub-Octave.
- 33 Swell to Great Super-Octave.
- 34 Swell at Octave on itself.
- 35 Choir to Great.
- 36 Choir to Great Sub-Octave.
- 37 Choir to Great Super-Octave.

- 38 Swell to Choir.
- 39 Swell to Choir Sub-Octave.
- 40 Swell to Choir Super-Octave.
- 41 Great to Pedal.
- 42 Swell to Pedal.
- 43 Choir to Pedal.

COMBINATION PISTONS.

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

PEDAL MOVEMENTS.

- Two Combination Pedals to Pedal Organ.
- Tremolo Pedal to Swell Organ.
- Reversible Pedal Great to Pedal.
- Crescendo Pedal, commencing with soft organ, gradually increasing to full organ at the will of the player, and returning to whatever combination may have been previously set.
- Full Organ Pedal.
- Stop Switch. The Crescendo Pedal may be used as a stop switch by which the Organist may set any combination desired and bring it on at will.
- The action to be Warren's Electro-Pneumatic system throughout, to be operated by a storage battery charged from the Incandescent Light circuit.
- The bellows is placed in the basement of the hall, and is operated by an electric motor.

30 notes.

NOTES.

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" 61 2 $\frac{1}{2}$ -ft.
" 61 2-ft.
" 61 8-ft.

NOTES.

od, 61 8-ft.
" 61 4-ft.
etal, 61 2-ft.
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NOTES.

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NOTES.

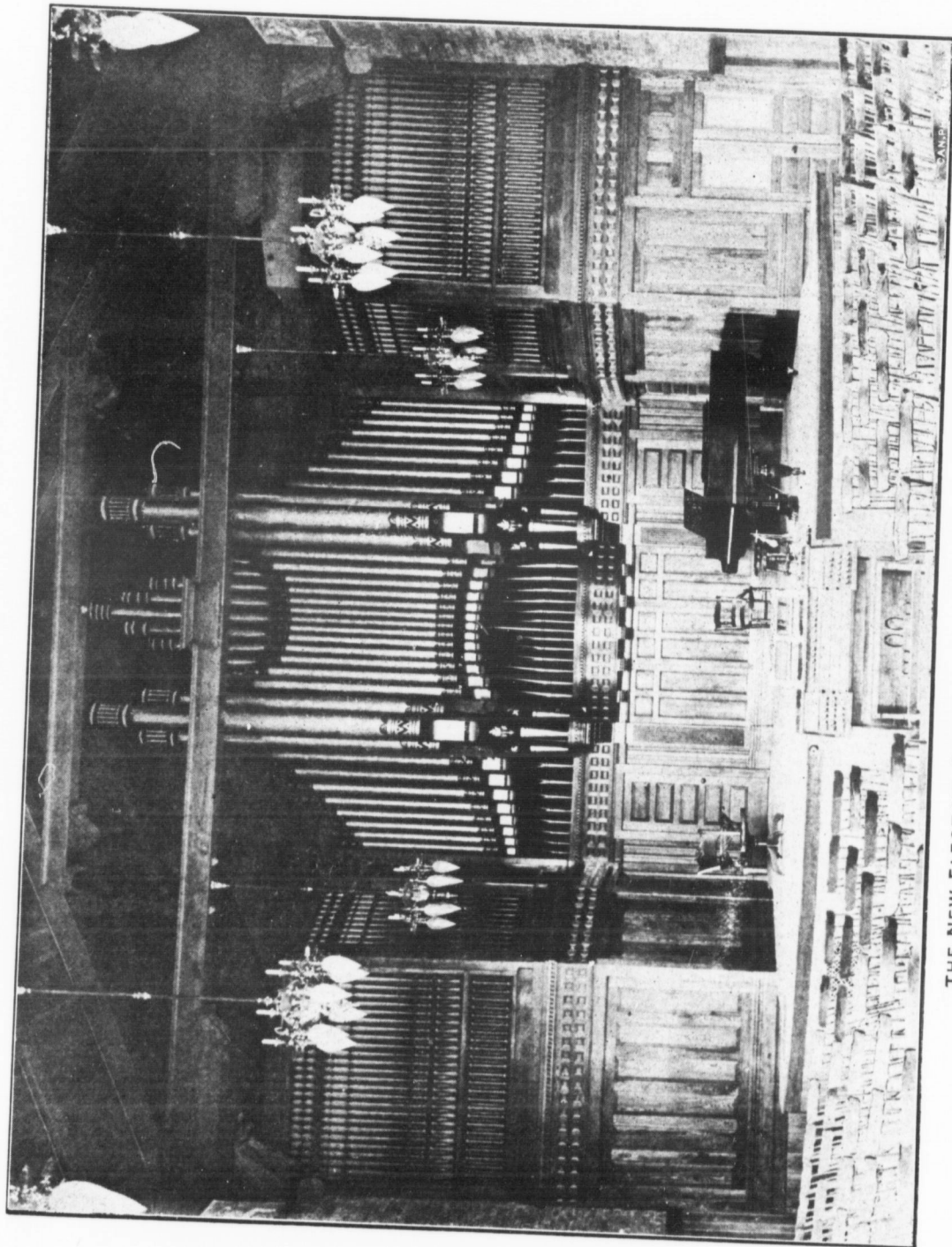
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THE NEW ELECTRIC ORGAN IN THE CONSERVATORY MUSIC HALL.

The Console is placed
besides affording the
performers.

To effect a further
the following plan, namely
the platform, the Grand
lobby to the right, the

The organ was built
pneumatic principle in
construction being su

Classes may
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the Episcopal serv

Instruction is
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In order to fa
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master of the Jar

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

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

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

SPECIAL ORGAN CLASSES.

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

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

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

CLASS IN IMPROVISATION.

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

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

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

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

Violin, Orchestra and Band Instruments.

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

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

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

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

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

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

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

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

In the case of the Conservatory, and in examinations, an informant may test their ability in more of the foregoing.

Candidates for admission will be recommended and exempted from the Musical Form.

Among the certain lectures

1. Lectures on Examination
2. Lectures on
3. Lectures on and Fictions.

These lectures at the Conservatory of the students.

All pupils of and delay in the of each academy special requirements

The regulations, etc., may be found

Harmony

During the past in the United correspondence has found great who find it important

An important not be overlooked is enabled to

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

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

Among the "free advantages" enumerated on page 23 it will be seen that certain lectures on the Theory of Music are included; these are as follows:

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

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

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

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

Harmony, Counterpoint, Etc., by Correspondence.

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

An important feature in lessons by Correspondence may be seen, and should not be overlooked, in the fact that, as everything is explained *in writing*, the student is enabled to read and re-read the same, thereby receiving practically the same

advantage as several lessons upon the same subject. The fees for lessons by Correspondence are stated on page 66.

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

TEXT BOOKS ARE SELECTED FROM THE FOLLOWING LIST.

PRIMARY EXAMINATION.	
Rudiments..... *Cummings.	Harmony..... *Stainer.
JUNIOR EXAMINATION.	
Music..... Bannister.	History..... Hunt.
INTERMEDIATE EXAMINATION.	
Harmony..... Goss.	Composition..... *Stainer.
Counterpoint..... *Bridge.	Musical Forms..... *Pauer.
FINAL EXAMINATION.	
Double Counterpoint..... *Bridge.	Fugue..... *Higgs.
Acoustics..... *Stone.	Instrumentation..... *Prout.
History..... Hullah.	

The following Text books are also in occasional use :

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

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

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

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

The papers for the Examination in Primary Theory for both January and June, 1898, may be obtained at the office of the Conservatory.

JUNIOR

TUES
 JUNE, 2

1. Name the
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2. Give the r

How do you

3. Write out
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4. Double th
 then



5. Define a
 semit

JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

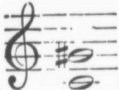
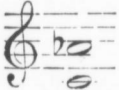
RUDIMENTS.

TUESDAY,
JUNE, 21ST, 1898.

TIME,
2 30 P. M. TO 5.30 P. M.

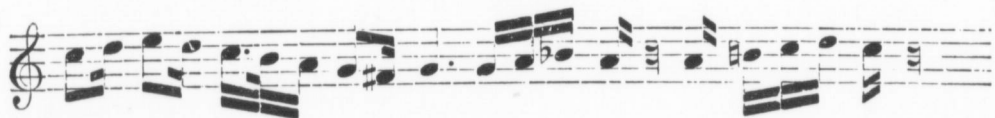
1. Name the three signatures employed at the commencement of a piece of music, and briefly describe each of them.

2. Give the meaning of "consonant" and "dissonant" as applied to intervals.

How do you account for  being dissonant when  is consonant.

3. Write out the harmonic form of the scale of G sharp minor; and the melodic form of the scale of B flat minor.

4. Double the value of each note and rest in the following passage and then bar it in compound triple time:—



5. Define a semitone; and give examples of a diatonic and a chromatic semitone.

6. Give the meaning of the following terms:— dal segno; *tasto solo*; *acciaccatura*; *alla breve*; *portamento*.
7. Transcribe the following passage to open score employing the proper Alto and Tenor Clefs.

8. Transpose the above passage into the key of B major.

9. Describe the effect that would be produced by playing the following upon the piano; write the effect in short score employing no accidentals.

- 10 Explain the difference between a brass band, a string band, a military band, and a full orchestra.

JUNIOR

WEDNESDAY
JUNE, 22

1. Add parts

2. Explain the
-
- chorus

3. Name the
-
- each

4. Write out

(a) T

(b) T

(c) T

(d) T

JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

HARMONY.WEDNESDAY,
JUNE, 22ND, 1898.TIME,
9.30 A.M. TO 12.30 P.M.

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

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

4 5 - 4 5 - #7 #6 7 9 8
2 2 - 2 2 - 4 3 7 8
4 3

2. Explain the difference between the figures $\frac{4}{3}$ and 4 3. When does the $\frac{6}{5}$ chord include a 3rd, and when not?
3. Name the three great classes of discords, briefly describe the character of each, and give an example of each.
4. Write out in four part harmony in the key of F, and resolve :—
- The first inversion of the common chord with the Bass suspended.
 - The first inversion of the common chord with the root suspended.
 - The second inversion of the common chord with the root suspended.
 - The common chord in root position with the octave retarded.

5. Give the meaning of sequence ; modulation ; false relation ; cadence ; and preparation, and resolution of discords.

6. Analyse the numbered chords in the following excerpt :—

Dudley Buck.

The musical score consists of four systems of piano accompaniment. The first system is a simple two-staff piano introduction. The second system contains three numbered chords (1, 2, 3) in the bass line. The third system contains eight numbered chords (4, 5, 6, 7, 8) in the bass line. The fourth system is a short concluding phrase.

JUNI

THUR
JUNE 23

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and v
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dates
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Bach

JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

HISTORY.THURSDAY,
JUNE 23RD, 1898.TIME,
3 P.M. TO 5 P.M.

1. Briefly describe the status of the art of music at the dawn of the present century.
2. About what date did the piano gradually come into use? Give some account of the instruments which preceded it.
3. Write a short life of that great master who was born in Germany last century, and who died in England this century.
4. Name the three most important musical works ever written; and give the dates of their composition and first performance.
5. What is understood by Chamber Music? Give a list of the most important composers of this class of composition.
6. Give approximate dates (birth and death), of:—Purcell; Gluck; C. P. E. Bach; Spohr; Berlioz.

INTERMEDIATE EXAMINATION IN THE THEORY
OF MUSIC.

HARMONY.

WEDNESDAY,
JUNE, 22ND, 1898.

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

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

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

5 6 7 7 6 9 8 - 7 8 6 5 -
5 - 6 5 4 - 4 -
4 - - 5

2. Modulate (*a*), from B-flat major to A major, and (*b*), from D major to E flat major. In each case employ four chords only. The second chord should be a common chord, and there should be no chromatic changes.
3. Harmonize the following Chorale, for four voices employing simple and natural progressions :—

Wie schön leuchtet der Morgenstern.

4. Briefly describe the most important chromatic chords, giving their roots, and where necessary, their generators.
5. Harmonize the following unfigured Bass for four voices, introducing suspensions and auxiliary notes:—

6. How do you account for the peculiar resolution of the chord of the dominant seventh in the following passage?—

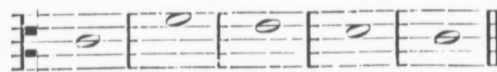
INTERMEDIATE EXAMINATION IN THE THEORY
OF MUSIC.

COUNTERPOINT.

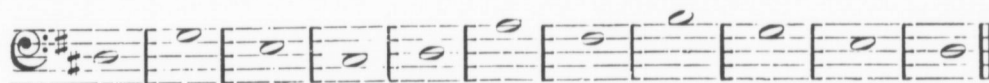
THURSDAY,
JUNE, 23RD, 1898.

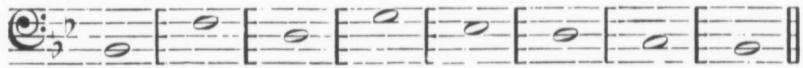
TIME,
9.30 A.M. TO 12.30 P.M.

1. Write, both above and below the following short Canto Fermo, an example of each of the five species of Counterpoint. (*Two parts—Ten separate exercises*):—



2. To the following Canto Fermo add a Treble in the *fourth* species, and an Alto in the *first* species (*three parts*):—



3. Transpose the above Canto Fermo (No. 2), into the key of G, place it in the Treble, and add an Alto in the *second* species, and a Bass in the *third* species (*three parts*.)
4. To the following Canto Fermo add parts for Treble and Alto, both in the *fifth* species (*three parts*):—
- 
5. Transpose the above Canto Fermo (No. 4), into the key of F, place it in the Treble, and add parts for Alto and Tenor in the *first* species, and for Bass in the *fifth* species (*four parts*).
6. Compare the treatment of suspensions in Harmony and Counterpoint. Are retardations allowed in Counterpoint?

INT

F

WEDNES
JUNE 22ND

1. Briefly defini
2. Compose a
cadence
3. Give a gen
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4. Name the I
(a) S
(b)
(c)
(d)
(e)
In each
5. Draw a tabl
various
6. Compare
which
exposi
count
7. Give a list
of Cy
8. Define: F
Form

INTERMEDIATE EXAMINATION IN THE THEORY
OF MUSIC.

FORM IN COMPOSITION.

WEDNESDAY,
JUNE 22ND, 1898.

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

1. Briefly define and compare :—Time, Rhythm, and Form.
2. Compose an irregular binary (or two period) melodic sentence. Name the cadences, and say in what respect it is irregular.
3. Give a general description of the Rondo. Can the Rondo be regarded as an independent Form?
4. Name the Form employed by Beethoven in each of the following movements :—

(a)	Sonata No. 4, second movement,	<i>Largo con gran espressione.</i>
(b)	“ “ 5, third	“ <i>Prestissimo.</i>
(c)	“ “ 7, second	“ <i>Largo e mesto.</i>
(d)	“ “ 8, third	“ <i>Allegro.</i>
(e)	“ “ 12, third	“ <i>Maestoso Andante.</i>

In each case give your reason.
5. Draw a tabulated sketch, illustrating Sonata Form, and briefly describe the various sections into which this Form may be divided.
6. Compare the first and second Fugues in Vol. I, J. S. Bach, and state in which of the two the following features are to be found :—(a) an irregular exposition, (b) a tonal answer, (c) a counter exposition, (d) a regular counter-subject, (e) a Stretto, (f) a Codetta, and (g) no episodes.
7. Give a list of the most important compositions that come under the heading of Cyclical Forms.
8. Define: Basso ostinato; Suite-de-pièces; Madrigal; Chamber Music; Song Form.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

HARMONY.WEDNESDAY,
JUNE, 22ND, 1898.TIME.
9.30 A.M. TO 12.30 P.M.

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



8	7	-	8	8	#8	9	♯8	7	♯7	8	7	8	7	8	-	7	7	8	-
5	♯6	5	5	5	-	4	♯4	5	4	3	-	5	♯6	-	5	5	5	6	5
3	4	-	3	3	-	2	2	2				3	4	-	3	4	3	4	3
2	-															2			



4	3	9	8	8	7	♯9	8	9	8	8
♯7	6	6	5	7	-	7	♯6	5		
♯5	6	♯4	2	3	-	5	-	3		
4	3	2				4				

2. Name the two chords whose notes are all equidistant; and exemplify their use in enharmonic modulation.
3. Harmonize the following melody for four voices in a free, contrapuntal style:—



4. Arrange for four voices the following passage from Bach's Chromatic Fantasia, and analyze the harmonic progression:—

The musical score consists of four systems, each with a treble and bass staff. The key signature is one flat (B-flat major) and the time signature is 4/4. The first system features a trill ('tr') in the first measure of the treble staff. The second system has 'W7' markings above the first and last measures. The third system has a 'W7' marking above the last measure. The fourth system has a 'W7' marking above the last measure. The bass line is primarily composed of chords and rests.

MUSIC.

E.
2.30 P.M.

the following

A small musical notation fragment showing a treble staff with a few notes and a guitar-style fretboard diagram below it with numbers 7, 8, 5, 6, 5, 3, 4, 3.

simplify their

contrapuntal

Small musical notation fragments showing a treble staff and a bass staff.

5. To the following 'Cello part, add parts for two Violins (three parts in all), introducing points of imitation:—



6. Explain the modern theory of chords of the Dominant eleventh and Dominant thirteenth. How were these same chords regarded by Beethoven and the other great masters of music?

FINAL EXAMINATION IN THE THEORY OF MUSIC.

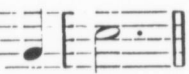
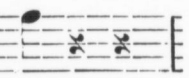
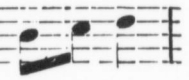
HISTORY.

THURSDAY,
JUNE 23RD, 1898.

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

1. Name the periods into which Hullah divides the history of modern music, and briefly describe the leading characteristics of each.
2. Trace the influence of the early Christians on the development of the art of music.
3. Briefly review the work of Guido d'Arezzo and Franco of Cologne.
4. What was the Florentine Academy? Name the two great branches of modern music which had their birth in this Academy.
5. Write a history of either the Piano, the Organ, or the Violin.
6. In what particular was Beethoven weak as a composer, and on what grounds is he claimed as the greatest of all the great masters?

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MUSIC.

TIME,
TO 5 P.M.

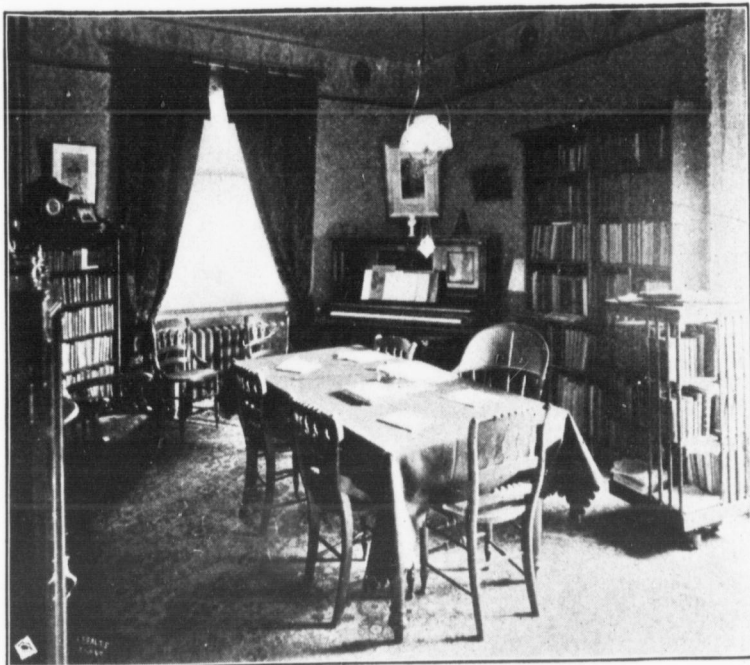
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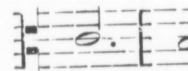


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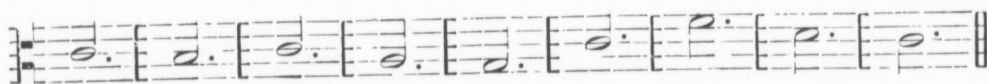
FINAL EXAMINATION IN THE THEORY OF MUSIC.

COUNTERPOINT.

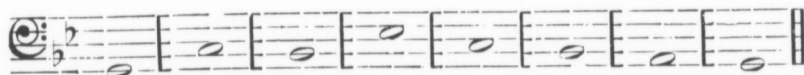
THURSDAY,
JUNE, 23RD, 1898.

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

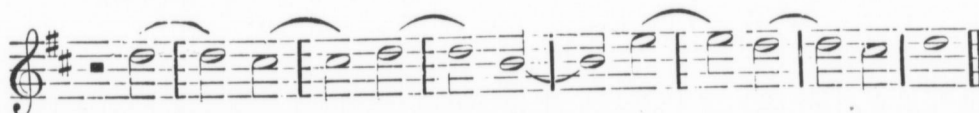
1. (a) To the following Canto Fermo add a Treble in the *third* species, with six eighth notes in the bar in $\frac{3}{4}$ time; and (b), a Bass in the *third* species, with six eighth notes in the bar in $\frac{6}{8}$ time, each example to be written in Double Counterpoint. (Two separate exercises—*Two parts*):—



2. Place the above Canto Fermo an octave higher in the Treble, and add parts for Alto, Tenor and Bass, all in the *fifth* species (*four parts*).
3. To the following Canto Fermo add parts, for two Trebles, Alto and Tenor, the first Treble in the *second* species, and the other parts in the *first* (five parts):—



4. To the following Counterpoint add a Bass in the *first* species, and an Alto in the *third* species (three parts):—



5. Write an example of Triple Counterpoint, employing the following fragment of melody for one of the parts:—



Shew two inversions with this melody in a different part in each.

6. Explain the difference between *strict* and *free* Counterpoint.

N.B. In Question No. 2 each note of the Canto Fermo should be a whole note.

INSTRUMENTATION.

(Continued from page 51.)

2. Describe the tone production, and give the compass of the following wind instruments:—Piccolo; Cor Anglais; French Horn; Ophicleide
3. Explain the meaning of "Harmonies" as produced on the Violin and other stringed instruments, say how they are produced, describe their character, and state their use in orchestral music.
4. Transcribe for the Piano the last ten measures of the second movement (Andante Cantabile) of Mozart's Symphony in C "The Jupiter."

ACOUSTICS.

1. Define condensation and rarefaction as applied to the atmospheric disturbance resultant upon the production of musical sound.
2. Shew that G sharp and A flat are respectively the 50th and 51st harmonies from the generator C.
3. Explain the meaning of, and give examples of, summational and differential tones.
4. Compare the old unequal or mean tone system of temperament, as employed for the Harpsichord, with the modern system of equal temperament, as employed for the Pianoforte.

ANALYSIS.

(VIVA VOCE)

Symphony in C "The Jupiter" *Mozart*.

FINAL EX

TUESDAY
JUNE, 21ST,

1. Score the fol
Oboes,
bones, I



FINAL EXAMINATION IN THE THEORY OF MUSIC.

INSTRUMENTATION.

TUESDAY,
JUNE, 21ST, 1898.

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

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

From the Opera "ADMETO" G. F. Handel.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a forte (ff) dynamic, followed by mezzo-forte (mf), pianissimo (pp), and another forte (ff). The second system starts with piano (p), then fortissimo (ff), piano (p), and forte (f). The third system does not have dynamic markings. The music is in 3/4 time and features complex harmonic textures with many chords and moving lines.

(Continued on page 50)

FINAL EXAMINATION IN THE THEORY OF MUSIC.

CANON AND FUGUE.TUESDAY,
JUNE, 21ST, 1898.TIME,
2.30 P.M. TO 5.30 P.M.

1. Continue the following Canon, two in one with two free parts, for about six bars, and conclude with a Coda :—

2. Explain the
Canone pe

3. Give correct

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b

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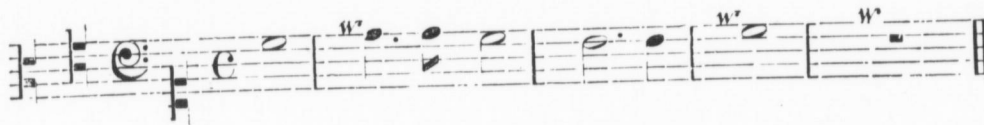
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5. Name, and

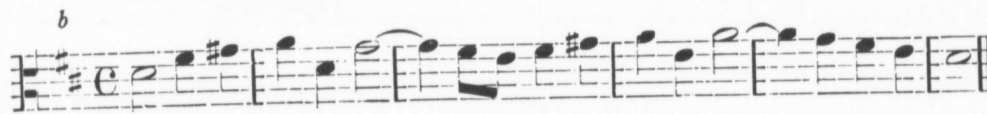
6. Explain the

2. Explain the meaning of the following :

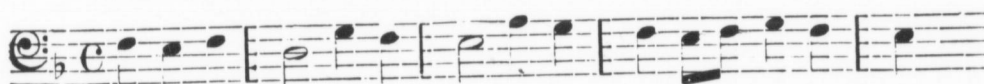
Canone perpetuo a 4 voci, in Hypodiapente, ed Hypodiapason.



3. Give correct answers to the following Fugue Subjects :—



4. Write an exposition for four voices upon the following subject, employing a regular counter-subject :—



5. Name, and briefly describe, the important features of the Fugue.

6. Explain the difference between Round, Canon, Imitation, and Fugue.

Language Department.

FRENCH.

GERMAN.

ITALIAN.

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

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

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

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

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

Its efficiency is especially great when in the hands of native teachers, such as are engaged by the Conservatory. Aside from the question of "accent," there are in every language thousands of untranslatable expressions which impart to it its peculiar character, and which only a native can teach with any measure of perfection.

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The Conservatory Orchestra.

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

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

Advanced students of the piano, and other solo instruments, thus have opportunities of publicly performing concertos, accompanied by the full orchestra. It is considered a high honor to be invited to perform a concerto with orchestral accompaniment, and it is indeed one well worthy the aspirations of every ambitious and earnest student.

Sight-Singing and Chorus Practice.

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

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

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

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

The courses of instruction will have special reference: first, to the needs of those desiring thorough elementary instruction in music, and to the development of tone perception, sense of rhythm and the use and care of the voice; second, to

the best and most approved methods of teaching the same. This course is designed particularly for students and teachers who desire to prepare for teaching classes in public and other schools, and will include illustrations of the most important points by classes of children. Every opportunity will be afforded for a thorough and practical preparation for this most important work.

Piano and Reed Organ Tuning.

OUTLINE OF COURSE.

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

FIRST YEAR.

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

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

THIRD TERM.—Tuning Practice continued. Study of Mechanism of Pianoforte Actions. Stringing.

FOURTH TERM.—Tuning Practice continued. Principles of Tone Regulating and Action Regulating. Causes of defects in Pianos, and their Remedies.

SECOND YEAR.

FIRST TERM.—General Review and Development of previous year's work. Principles of Reed Organ Construction and Tuning.

SECOND TERM.—Reed Tuning, Repairing and Voicing Reeds.

THIRD TERM.—Reed Tuning and Voicing. General Repairing.

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

Those passing the examination in Piano Tuning at the end of the first year will receive a certificate. Pupils may study either Piano or Organ Tuning exclusively. Those taking the full course of Piano Tuning exclusively are required at the end of

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the first year to take six months' practice outside, returning afterwards to the Conservatory for two quarters to review all work gone over. Students passing the final examination in Piano Tuning will receive a certificate stating that they have completed the course in this branch. The complete course in this department includes both Piano and Reed Organ Tuning, and only those passing the final examination in both these branches will receive the Conservatory Diploma.

Miscellaneous.

BOARD AND LODGING.

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

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

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

SHEET MUSIC DEPARTMENT.

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

SHEET MUSIC LENDING LIBRARY.

In the interests of students, particularly of the Pianoforte Department, who are desirous of cultivating the art of *Prima-vista* or Sight-Playing, the Directorate has established a Sheet Music Lending Library. This Library contains a large number of Standard Compositions, besides many others of a lighter character, all being

selected for the special object in view, and consequently not making too severe demands on the executive ability of the player.

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

SELECTION OF MUSIC FOR EXAMINATIONS.

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

PIANO, CLAVIER AND ORGAN HIRE AND PRACTICE.

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

The expense for pedal-piano and organ practice varies, according to the style of instrument, from ten to twenty-five cents per hour.

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

Clavier practice may be arranged for at the Conservatory at a very moderate price.

SITUATION OF THE CONSERVATORY.

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

REGISTRATION.

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

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

BEGINNERS.

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

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

TO STUDENTS.

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

CONSULTATION.

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

HOME INSTRUCTION.

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

EVENING CLASSES.

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

TIME FOR COMPLETION OF COURSE.

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

GENERAL EDUCATIONAL ADVANTAGES.

Young ladies prosecuting their musical studies in the Conservatory can also, if desired, continue their general education at the Presbyterian Ladies' College under charge of Principal Macdonald and Mrs. T. M. McIntyre, where board and all home comforts can be obtained. The College announcement will be found on page 112.

PROFESSIONAL SITUATIONS.

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

CALENDAR MAILED TO STUDENTS AND OTHERS.

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

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

The MS

A large number throughout the year glad to avail themselves under auspices which study is designed to for all such persons,

The courses of thus enabling student term of study, and if so desired.

Those desiring not be deterred through Lake Ontario few, it an enjoyable summer summer season here

The courses of class work in Piano Schools, conducted in character to those outlined as follows :

PIANO COURSE.—
practical method
Edward Fisher

First steps in Piano training for junior and based on the principles Principles of Expression employed in modern applied to Piano Teaching ; how to develop to use in teaching.

The Mid-Summer School or Special Normal Session.

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

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

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

The courses of study, apart from private lessons, combine lectures and practical class work in Piano, Organ, Voice, Theory, Sight-Singing and Music in Public Schools, conducted by specialists in each department. The courses will be similar in character to those conducted in the summer session of 1898, which may be briefly outlined as follows :

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

SYNOPSIS OF PIANO COURSE.

First steps in Piano instruction according to modern methods. Foundational training for junior and advanced pupils. A practical course of instruction in Technic based on the principles of the Virgil Clavier system. On the use of the Pedals. Principles of Expression in Piano Playing. Review of the various kinds of Touch employed in modern Piano Playing. General Educational maxims and principles applied to Piano Teaching. How to memorize music. *Prima-Vista* or sight playing ; how to develop it. The use of Instruction Books and Studies. What music to use in teaching. Teaching lessons, illustrated with pupils of various grades, in

which all phases of technic, touch, phrasing, expression, and interpretation will be dealt with in the way such matters are treated by Mr. Fisher in his daily professional experience.

VOCAL COURSE.—Twelve Lectures of one hour each, by Mr. Emilio Agramonte, of New York.

SYNOPSIS OF VOCAL COURSE.

Vocal methods. Qualifications necessary for a vocal teacher. A first lesson in Singing. Operas of the modern *repertoire*. Present *repertoire* of Oratorios and Sacred Works. Comparison between the singers of to-day and those of the past generation. Analysis of Operas of the modern *repertoire*: Carmen, by Bizet. Verdi and his three epochs, Ernani, Ballo in Maschera, Aida. Wagner's Lohengrin. Hints about the organization and work of Choral bodies. Art of Accompanying. Why good accompanists are so rare. Hints to students as to how they may become proficient in this difficult art. Analysis of Oratorio Airs, and errors committed in their interpretation. Mannerisms and wrong phrasing practically illustrated.

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

Features of which will be the principal characteristics of the various leading schools of Organ Playing—German, French, Belgian and English, with hints on the details of registration, and suggestions regarding extempore playing and the art of accompanying.

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

The study of Church Service playing in all its branches. Attention also to the various modes of chanting, both Anglican and Gregorian, and the various details of an Anglican Cathedral Service, as well as to training choirs, vested and mixed. This is of special interest and value to those desirous of filling organ appointments, as well as organ students generally. General instruction also with regard to various styles of Church Music, together with any special information required by members of the class (of whatever denomination) in connection with their particular line of church work.

MUSICAL THEORY.—Ten Lessons of one hour each, by Mr. A. T. Cringan, L. T. S. C.

SYNOPSIS OF COURSE.

Foundation Chords of the Major Scale, Common Progressions, Tonic and Dominant Cadences. Rules for Part-writing. The Discord of the Dominant Seventh and its Resolutions. Inversions, their uses, and rules by which they are

governed. The Minor Dominant Fourth and Tones. Modulations. Each subject students are instructed the course.

SIGHT-SINGING

Ten Lessons of Music in

Comparison of Systems. The Tone in Time, Accent and Tones of the Scale. and memorization. uses. Time-signature and Rules of Sight-Singing individual and class difficulties usually encountered.

In addition to opportunity of hearing Faculty and advanced

NOTE.—Full information School Prospectus,

governed. The Minor Chords of the Major Scale. The Super-tonic Seventh, Dominant Fourth and the Imperfect Chord. Sequences. Passing and Auxiliary Tones. Modulation to Related Keys. The Minor Scale and its Chords. Suspensions. Each subject is practically illustrated by piano and blackboard sketches, and students are instructed in writing and examining exercises on the various topics of the course.

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

Ten Lessons of one hour each, by Mr. A. T. Cringan, L.T.S.C., Director of Music in Public Schools, Toronto.

SYNOPSIS OF COURSE.

Comparison of Systems.—The Fixed Do, the Movable Do and the Tonic-sol-fa Systems. The Tonic Chord in all Keys. The Pulse as the Unit of Measurement in Time, Accent and Measure. The Strong Tones of the Scale. The Leaning Tones of the Scale. Mental Effect of Scale Tones as an aid to their recognition and memorization. The Staff and its Development. Key-signatures and their uses. Time-signatures. Modulation and the Construction of Scales. Principles and Rules of Sight-Singing. Part Singing, Ear Training. The lessons will include individual and class tuition, and will aim at enabling students to overcome the difficulties usually encountered in reading music by soloists, choristers and teachers.

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

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

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Rules and Regulations.

1. **Term bills** are all payable strictly in advance, at the beginning of each term, for the whole term. (There can be no exception to this rule.) All terms consist of ten weeks, but the students may enter at any date. Cheques should be made payable to "TORONTO CONSERVATORY OF MUSIC," at *par* in Toronto.
2. **Term cards** are received by students on payment of their fees, admitting them to a given course of lessons, and no person will be allowed to receive instruction until such card has been procured.
3. **Absence from lessons** caused by protracted illness (of several weeks' duration), may be allowed for, provided that prompt and explicit written notification shall have been made to the Musical Director. No deduction will be made for temporary absence from lessons, or for lessons discontinued.
4. **Lessons missed** by a teacher, require the pupil in every instance as an invariable rule to obtain a "credit memorandum" from the Registrar, otherwise all rights to such lessons will be forfeited.
5. **Lessons are not lost** by students, which fall on public holidays.
6. **Students discontinuing** lessons are requested to give one week's notice before the end of the term, of such intention.
7. **Punctuality at lessons** is positively required of all pupils.
8. **The time allotted** to a class of pupils in any department will be *pro rata*, according to the number of pupils it contains, in the event of there being an insufficient number to form a full class.
9. **Business matters** of all kinds connected with the Conservatory must be arranged *at the office*, and not with the teachers.
10. **Visitors** are not permitted in the class-room during lesson hours without permission from the Director.
11. **All sheet music** which students may require can be obtained at the *Office of the Conservatory*, where it will be supplied at a discount. All music so obtained must be paid for on delivery or at latest by date of next lesson.
12. **Teachers and pupils** should report *directly* to the Musical Director any misunderstanding, disagreement, or trouble of any kind, occurring in the relations between them.
13. **Scholarship pupils** must comply strictly with whatever rules or conditions may be attached to the Scholarships which they may have won. Failure in this respect renders the Scholarship liable to forfeiture.

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Special arrangements

Pianoforte—Edith M
Bella M
May L.
Edmund
Mrs. M
Annie J
Frances
Mrs. J.
Sara E.
Maud C
Donald
V. P. H
J. W. F
A. S. V
Edward

Piano, Normal Class,
Voice—Mrs. H. W. P
Annie Hallwo
Alice Denzil.
Mrs. J. W. Br
Norma Reyno
Albert Ham, M
Rechab Tandy

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

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

Departments of Instruction and Tuition Fees.

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

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

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

FEES PAYABLE STRICTLY IN ADVANCE.

	PRIVATE.
Pianoforte —Edith M. Crittenden, A.T.C.M.	} \$ 8 00
Bella M. Geddes, F.T.C.M.	
May L. Kirkpatrick, A.T.C.M.	
Edmund Hardy, F.T.C.M., Mus. Bac.	} 11 00
Mrs. M. B. Heinrich	
Annie Johnson, A.T.C.M.	
Frances S. Morris, A.T.C.M.	} 15 00
Mrs. J. L. Nichols.	
Sara E. Dallas, F.T.C.M., Mus. Bac.	
Maud Gordon, A.T.C.M.	} 20 00
Donald Herald, A.T.C.M.	
V. P. Hunt	
J. W. F. Harrison	25 00
A. S. Vogt.	35 00
Edward Fisher.	40 00
Piano , Normal Class, Edward Fisher, two hour lessons per week	17 00
Voice —Mrs. H. W. Parker, A.T.C.M.	10 00
Annie Hallworth, A.T.C.M.	12 50
Alice Denzil.	15 00
Mrs. J. W. Bradley.	20 00
Norma Reynolds.	30 00
Albert Ham, Mus. Doc., Trinity College, Dublin, F.R.C.O. (England), L.T.C. (London)	35 00
Rechab Tandy.	35 00

Theory—J. Humfrey Anger, Mus. Bac., Oxon, F.R.C.O. (England):		PRIVATE.
1 lesson per week (Private).....		\$15 00
2 " " ".....		25 00
1 " " (class of four).....		7 50
1 " " (class of six).....		5 00
Correspondence lessons (10 lessons).....		12 50
Mus. Bac. degrees (see circular).....		15 00
In the Theory Department the Fourth or Summer Term, will consist of <i>nine weeks only</i> .		
Organ—		
Sara E. Dallas, F.T.C.M., Mus. Bac.....		15 00
J. W. F. Harrison.....		30 00
Albert Ham, Mus. Doc., Trinity College, Dublin, F.R.C.O. (England), L.T.C. (London).....		37 00
A. S. Vogt.....		
Edward Fisher.....		40 00
Reed Organ—		10 00
Violin or Viola— Lena M. Hayes, A.T.C.M.....		12 50
Mrs. B. Drechsler Adamson.....		25 00
Violoncello— Paul Hahn.....		20 00
Contra Basso— John Gowan.....		15 00
Flute— J. Churchill Arlidge.....		20 00
Oboe.....	} William Forder.....	15 00
Saxophone		
Clarinet ..		
Bassoon ..		
Cornet.....	} John Waldron.....	15 00
French Horn		
Slide Trombone.		
Euphonium	} Frederick Smith.....	15 00
Tuba.....		
Guitar, Mandolin and Banjo— J. A. LeBarge.....		20 00
Guitar and Banjo— L. N. Watkins.....		15 00
Mandolin— Miss Lillie Cottam.....		15 00
Sight-Singing, Introductory.... } A. T. Cringan, L.T.S.C. }		\$5 00 to 25 00
Theory, Music in Public Schools } S. H. Preston..... }		
Elocution, etc., see pages 95 to 109 for Prospectus of school.		
Piano and Organ Tuning— Sandford Leppard.....		From \$13 00 to 25 00
Tuning Practice—Per Week, one hour each day.....		0 50
Organ Practice on Conservatory Organ, per hour.....		0 25
" " " Pedal Piano at Conservatory, per week, one hour each day.....		0 50
Clavier Practice, per week, one hour daily.....		0 25
Fees for Toronto Examinations.		
Instrumental and Vocal Examinations, Junior (1st Year).....		3 00
" " " Intermediate (2nd Year).....		4 00
" " " Final (3rd year).....		5 00

Theory Examinations
 " Junior
 " Inter
 " Final
 Musical History and
 Certificate.....
 Diploma.....
 Certificate in Pianofo

Entrance Fees

Primary.....
 Junior.....
 Intermediate.....
 Senior.....
 No entrance fee in
 department at the sar

Fees for

Junior.....
 Intermediate.....
 Certificate.....
 No Entrance Fee requ
 N.B.—Fees for C
 In cases where cand
 refunded.

Candidates taking
 their applications—bla
 1st, together with the

Theory Examinat
 Primary.....
 Junior.....
 Intermediate.....

Fees for candidat
 Primary.....
 Junior.....
 Intermediate.....
 Certificate.....

Languages—CLASS
PRIVATE CLASS
 A discount is allow
 For lessons at pup

Theory Examinations, Primary	\$2 00
" Junior	3 00
" Intermediate	4 00
" Final	5 00
Musical History and Musical Form, separate from above, each	2 00
Certificate	1 00
Diploma	5 00
Certificate in Pianoforte Normal Class, no charge made.	

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

Primary	\$1 00
Junior	1 00
Intermediate	2 00
Senior	3 00

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

Fees for Examinations at Local Centres outside of Toronto.

For Pianoforte, Voice, Organ and Violin.

Junior	\$ 4 00
Intermediate	6 00
Certificate	1 00
No Entrance Fee required.	

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

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

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

Primary	\$ 3 00
Junior	4 00
Intermediate	5 00
Fees for candidates who enter in another department at the same time as follows :	
Primary	2 00
Junior	3 00
Intermediate	4 00
Certificate	1 00

Languages—CLASSES OF SIX. (Twenty Lessons) 8 00

PRIVATE CLASSES. One to Four Persons. (Twenty Lessons) \$10 00 to 20 00

A discount is allowed where several languages are studied.

For lessons at pupils' residences the expenses are regulated by the time required.

Medals and Scholarships.

CONDITIONS AND REGULATIONS.

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

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

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

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

A Gold Medal, presented by D. W. Karn, Esq., Woodstock, will be awarded to the Graduate in the "Pianoforte Teachers' Normal Course" receiving the highest number of marks.

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

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

Graduates in
as Associates of t

NOTE.—The names

1883

PI

Mr. J. D. A. Tripp .

1888

PI

Miss Sara E. Dallas.

" Maud Gordon .

Mr. Donald Herald .

Mrs. Edgar Jarvis . .

Miss Ethelind G. Th

1890

PI

Miss Louie Reeve . .

" Kathleen B. Sta

VO

Mr. Wm. M. Robinsc

Miss Lizzie L. Walke

TH

Miss May A. Bean . .

" Sara E. Dallas

" Eleanor A. Dal

" Jennie M. Edm

" Maud Fairbairn

" Emily M. Fensc

" Isabel Geddes.

" Rowena E. Hel

" Kate I. Hutchir

" Annie Johnson

" Edith Maclean.

" Constance Lea

" Lottie McMulle

" Alice M. Smith

Graduates.

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

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

1888-1889.

PIANO.

Mr. J. D. A. Tripp Toronto

1889-1890.

PIANO.

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

1890-1891.

PIANO.

Miss Louie Reeve Toronto
 " Kathleen B. Stayner "

VOICE.

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

THEORY.

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

ORGAN.

Miss Florence Brown Port Perry

VIOLIN.

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

ELOCUTION.

Miss Hermenia Walker..... Toronto

PIANO—TEACHERS' NORMAL COURSE.

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

1891-1892.

PIANO.

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

VOICE.

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

ORGAN.

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

1891-1892.

VIOLIN.

Miss Ethelind G. Thomas..... Belleville

THEORY.

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

ELOCUTION.

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

PIANO—TEACHERS' NORMAL COURSE.

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

1892-1893.

PIANO.

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

VOICE.

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

ORGAN.

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

THEORY.

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

PIANO—TEACHERS' NORMAL COURSE.

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

ELOCUTION.

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

1893-1894.

PIANO.

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

VOICE.

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

ORGAN.

Miss Ida L. Jane..... Toronto

VIOLIN.

Miss Lillian Norman..... Toronto

THEORY.

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

PIANO—TEACHERS' NORMAL COURSE.

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

1893

ELOC

Miss Lillian Mary Ad...
 " Ione H. Dwyer,
 " Agnes Goodfello
 " Mary M. Gunn.
 " Wilhelmine Mac
 " Charlotte Macke
 " Katharine J. Wa
 " Margaret Maude

1894

PIA

Miss Emma Andrich..
 " Jennie Creighton
 " Ida C. Hughes..
 " Margaret Lovell.
 " Edith Myers....

VOI

Miss Annie E. Bull...
 " Jessie Fraser Cas
 " Bertha Dewart
 " Annie C. Laidlaw
 " Eldred M. Macdo
 " Dora L. McMurtr
 " Mary Trench...
 " Allie B. C. Watso

THEO

Mrs. Thirza Black...
 Miss Lexie Davis...
 Mr. Edmund Hardy...

PIANO—TEACHERS

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

ELOCU

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

1895-1

PIAN

Miss Alice E. B. Bull...
 Mr. Dorsey A. Chapman
 " Napier N. Durand.
 Miss Cassie Grandidge.
 " Ella How.....

COURSE.

Smith's Falls
Toronto
Belleville
Port Erie
Toronto
Port Hope
Toronto

Newmarket
Toronto
Mo., U.S.

Toronto
Brooklin
Toronto

Toronto
Norwood
Toronto

Toronto

Toronto

Toronto

COURSE.

Charlottesville
Toronto
Guelph
Toronto

1893-1894.

ELOCUTION.

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

1894-1895.

PIANO.

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

VOICE.

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

THEORY.

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

PIANO—TEACHERS' NORMAL COURSE.

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

ELOCUTION.

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

1895-1896.

PIANO.

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

VOICE.

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

ORGAN.

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

THEORY.

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

PIANO—TEACHERS' NORMAL COURSE.

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

ELOCUTION.

- Mr. C. LeRoy Kenny Toronto

ELOCUTION AND PHYSICAL CULTURE.

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

1896-1897.

PIANO.

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

1896-1897.

VOICE.

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

ORGAN.

Miss Edith C. Miller	Toronto
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VIOLIN.

Mr. Frank E. Blachford	Toronto
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THEORY.

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

PIANO—TEACHERS' NORMAL COURSE.

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

ELOCUTION.

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

1897-1898.

PIANO.

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

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

VOICE.

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

THEORY.

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

VIOLIN.

Miss Louie Fulton	Toronto
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PIANO—TEACHERS' NORMAL COURSE.

Miss Vera Board	Glen Williams
" Hattie M. Mace	St. Catharines
" Mabel O'Brien	Toronto

ELOCUTION.

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

ELOCUTION—TEACHERS' COURSE.

Mr. Frank Home Kirkpatrick	Bradford
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NOTE—The names are a

1894-1895

PIANO—

Miss Jeanie B. Allan	...
" Maggie Atchison	...
Master Douglas Hope B	...
Miss Eva Maud Best	...
" Vera E. Board	...
" Bertha L. Bradford	...
" Lottie Brawn	...
" Bessie B. Burgar	...
" E. Lynne Cavers	...
" Helen Cooper	...
" Bessie Cowan	...
" Caroline Danard	...
" Eva Denesha	...
" Kate A. Dougher	...
" Nellie M. Dundas	...
" Lillian Ewen	...
" Frances M. Farm	...
" Elizabeth G. Fre	...
" Josie Freyseng	...
" Jennie Gier	...
" May A. Hannon	...
" Ruby L. Hunter	...
" Ethel M. Hunter	...
" Annie E. Laidlaw	...
" Lila B. Meharry	...
" Libbie B. Millar	...
Mr. Walter W. Mills	...
Miss Edith Mitchell	...
" Dora S. L. McG	...
" Sydney Macinty	...
" Hettie G. McKit	...
" Annie L. McMa	...
" Ada Pearce	...
" Annie Proctor	...
" Beatrice J. Rum	...
" Eleanor Shephe	...
" Annie Shepherd	...
" Adelaide Skelly	...
" Ella M. Thomps	...
" Mabel V. Thom	...
" Sara G. Thomp	...
" Bertha Tucker	...
" Gertrude Van I	...

Certificated Pupils.

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

1894-1895.

PIANO—JUNIOR.

- Miss Jeanie B. Allan Toronto
 " Maggie Atchison Cornwall
 Master Douglas Hope Bertram Toronto
 Miss Eva Maud Best " "
 " Vera E. Board Glen Williams
 " Bertha L. Bradford London
 " Lottie Brawn Wroxeter
 " Bessie B. Bugar Welland
 " E. Lynne Cavers Worthington, Ohio
 " Helen Cooper Collingwood
 " Bessie Cowan Toronto
 " Caroline Danard Allenford
 " Eva Denesha Morrisburg
 " Kate A. Dougherty Mitchell
 " Nellie M. Dundas Ingersoll
 " Lillian Ewen Belleville
 " Frances M. Farmer Ancaster
 " Elizabeth G. Freeman Box Grove
 " Josie Freyseng Toronto
 " Jennie Gier Grand Valley
 " May A. Hannon St. Thomas
 " Ruby L. Hunter Toronto
 " Ethel M. Hunter Plattsville
 " Annie E. Laidlaw Georgetown
 " Lila B. Meharry Port Perry
 " Libbie B. Millard Newmarket
 Mr. Walter W. Mills Belleville
 Miss Edith Mitchell Toronto
 " Dora S. L. McGill Port Perry
 " Sydney Macintyre Rat Portage
 " Hettie G. McKittrick Toronto
 " Annie L. McMahon " "
 " Ada Pearce " "
 " Annie Proctor Sarnia
 " Beatrice J. Rumsey Newmarket
 " Eleanor Shepherd Toronto
 " Annie Shepherd " "
 " Adelaide Skelly Keenansville
 " Ella M. Thompson Norval
 " Mabel V. Thompson Mitchell
 " Sara G. Thompson Port Elgin
 " Bertha Tucker Allanburg
 " Gertrude Van Horn Bay Mills, Mich.

- Miss Alice M. Wilson Toronto
 " Ethel Wood Moulinette

PIANO—INTERMEDIATE.

- Miss Lottie E. Ballah Aylmer
 " Mabel Blaine Toronto
 " Flora M. Boyd Cross Hill
 " Mabel Crabtree Toronto
 " Lottie Crozier Merrickville
 " Laura Eschelmann Calgary, N.W.T.
 " Bertha G. Gamble Toronto
 " Marguerite Hall " "
 " Lizzie J. Henderson Collingwood
 " Ina M. Hogg Winnipeg
 " Emily E. Hunter Victoria, B.C.
 " Alice Irish Toronto
 " Annie W. Kilgour Guelph
 " Gertrude Marling Toronto
 Mr. J. Parnell Morris Lindsay
 Mr. Orwin A. Morse Toronto
 Miss Winnie Mackinnon Guelph
 " Marjorie Ough Millbrook
 " Lillian C. Rankin Calgary, N.W.T.
 " Mabel Rathbone Toronto
 " Kate E. Reesor Markham
 " Ethel M. Richardson Millbrook
 " H. Ethel Shepherd Port Hope
 " Ida I. Smyth Toronto
 Mr. Reuben L. Stiver " "
 Miss Clara Strong Bradford
 " Eva Taylor Guelph
 " Ada F. Wagstaff Toronto
 " Ella Wallace Iroquois
 " Henrietta Wallace Alma
 " Allie B. C. Watson Beaverton
 " Edna A. Webster Toronto
 " Edith J. White " "
 " Ola V. Wilkinson Copetown

ORGAN—JUNIOR.

- Mr. Wm. J. Taylor Jackson
 Mr. Percy E. Pascoe Woodstock
 Miss Mary J. Wilson Merritton
 " Dora Connor Berlin
 " Edith C. Miller Toronto
 " Emma A. Wells " "

1894—1895.
VOICE—JUNIOR.

Miss Estella Bricker.....	Waterloo
" Lizzie M. Brown.....	Toronto
" Annie M. Clarridge.....	Brampton
" A. Joey Cram.....	Carleton Place
" Eva Denesha.....	Morrisburg
" Jessie B. Denny.....	Toronto
" Adelaide Ewen.....	Belleville
" Jessie M. Fisher.....	Toronto
" Libbie E. Gould.....	Uxbridge
" Alicia E. Hobson.....	Toronto
" Margaret C. Jennings.....	"
" Bertha E. Knox.....	Norwood
" Maggie Murdoch.....	Toronto
" Ruth F. McGill.....	"
" Annie McNichol.....	Creemore
" Blanche E. Pearce.....	Norwood
" Edith Maude Richards.....	Jasper
" Minnie Stephenson.....	Pilot Mound, Man.
" Mabel V. Thompson.....	Mitchell
" Grace Webster.....	Belleville
" Therese Wegener.....	Toronto
" Gertrude Williams.....	Glen Williams

VOICE—INTERMEDIATE.

Miss Alice E. Forhan.....	Owen Sound
" Florence N. McLean.....	Port Arthur
" Lillian C. Rankin.....	Calgary, Alberta
" Emily Robinson.....	Toronto
" Bertha Tucker.....	Allanburg
" Laura A. A. Wallace.....	Woodbridge
" Katharine Ward.....	Belleville
" Therese Wegener.....	Toronto
" Clara Wilson.....	Dundas
" C. May Young.....	Toronto

HARMONY—PRIMARY.

Miss Vera E. Board.....	Glen Williams
" Bertha L. Bradford.....	London
" E. Lynne Cavers.....	Worthington, Ohio
" Helen Cooper.....	Collingwood
" Bessie Cowan.....	Toronto
" Lottie Crozier.....	Merrickville
" Eva Denesha.....	Morrisburg
" Kate A. Dougherty.....	Mitchell
" Nellie M. Dundas.....	Ingersoll
" Lillian Ewen.....	Belleville
" Frances M. Farmer.....	Ancaster
" May E. Forrest.....	Bedford Park, Toronto
" Josephine Freyseng.....	"
" Frances Gibson.....	Beamsville
" Lizzie J. Henderson.....	Collingwood
" Ruby L. Hunter.....	Toronto

Miss Ethel Mae Hunter.....	Plattsville
" Annie W. Kilgour.....	Guelph
" Annie E. Laidlaw.....	Georgetown
" Lizzie Gordon Langlois.....	Toronto
Mr. Walter W. Mills.....	Belleville
Miss Edith Mitchell.....	Toronto
" Sydney MacIntyre.....	Rat Portage
" Ruth McGill.....	Toronto
" Annie McMahon.....	"
" Etta Norris.....	Bolton
" Katie O'Donoghue.....	Toronto
Mr. Percy E. Pascoe.....	Woodstock
Miss Ada Pearce.....	Toronto
" Blanche E. Pearce.....	Norwood
" Kate Peters.....	Thistletown
" Fannie Philp.....	Cannington
" Lillian C. Rankin.....	Calgary, N.W.T.
" Edith Maude Richards.....	Jasper
" Emily Robinson.....	Toronto
" Rebecca Rouse.....	Plattsville
" Maude Sharpe.....	Toronto
" Annie Sheppard.....	"
" Lavinia Shore.....	"
" Ella M. Thompson.....	Norval
" Sara Thomson.....	Port Elgin
" Gertrude Van Horn.....	Bay Mills, Mich.
" Bertie Walden.....	Berlin
" Laura A. A. Wallace.....	Woodbridge
" Therese Wegener.....	Toronto
" Alice M. Wilson.....	"
" Ethel Wood.....	Moulinette
" Minnie Wright.....	Toronto
" C. May Young.....	"
" Georgina Young.....	"

THEORY—JUNIOR.

Miss Eugenie Atkinson.....	Toronto
" Bertha L. Bradford.....	London
" Minnie Bradley.....	Toronto
" Eva May Brown.....	Trafalgar
" Bessie B. Bugar.....	Welland
" Marie Cavers.....	Worthington, Ohio
" Florence I. Chapman.....	Toronto
" Mabel E. Charlton.....	"
" Bessie Cowan.....	"
" Lottie Crozier.....	Merrickville
" Marion Cumines.....	Welland
" Caroline Danard.....	Allenford
" Laura Eschelmann.....	Calgary, N.W.T.
" May A. Hannon.....	St. Thomas
" Lizzie J. Henderson.....	Collingwood
" Ethel Mae Hunter.....	Plattsville
" Alice G. Irish.....	Toronto
" Annie W. Kilgour.....	Guelph
" Lizzie Gordon Langlois.....	Toronto

THEORY—JUNIOR.

Miss Margaret Lovell.....	"
" Libbie B. Millard.....	"
" Edith C. Miller.....	"
" Edith Mitchell.....	"
Mr. Orwin A. Morse.....	"
Miss Eldred Macdonald.....	"
" Isabel A. McBrien.....	"
" Winnie McKinnon.....	"
" Florence N. McLean.....	"
" Dora L. McMurtry.....	"
" Hannah J. Newsome.....	"
" Jessie Perry.....	"
" Fanny Philp.....	"
" Gertrude M. Pink.....	"
" Annie Proctor.....	"
" Lillian C. Rankin.....	"
" Mabel Rathbone.....	"
" Kate E. Reesor.....	"
" Beatrice Jukes Rum.....	"
" Katie D. Ryan.....	"
Mrs. J. P. Shaw.....	"
Miss Lavinia Shore.....	"
" May J. Smith.....	"
" Mina Smith.....	"
Mr. Reuben L. Stiver.....	"
Miss Eva Taylor.....	"
Mr. Wm. J. Taylor.....	"
Miss Mabel V. Thompson.....	"
" Ida E. Walker.....	"
" Henrietta Wallace.....	"
" Katharine Ward.....	"
" Edna A. Webster.....	"
" Edith J. White.....	"

THEORY—INTERMEDIATE.

Mr. Leslie R. Bridgema.....	"
Miss Edith A. Burson.....	"
" Annie B. Climie.....	"
" Jennie A. Creighton.....	"
" Beatrice R. Decker.....	"
" Annie Downey.....	"
" Lily Dundas.....	"
" Bertha G. Gamble.....	"
" Margaret R. Gillet.....	"
" May M. Hamilton.....	"
" Ina M. Hogg.....	"
" Ella How.....	"
" Ola V. Wilkinson.....	"

1894—1895.

THEORY—JUNIOR—*Cont.*

- Miss Margaret Lovell Woodstock
 " Libbie B. Millard Newmarket
 " Edith C. Miller Toronto
 " Edith Mitchell "
 Mr. Orwin A. Morse "
 Miss Eldred Macdonald "
 " Isabel A. McBrien Kinsale
 " Winnie McKinnon Guelph
 " Florence N. McLean Port Arthur
 " Dora L. McMurtry Toronto
 " Hannah J. Newsome "
 " Jessie Perry "
 " Fanny Philp Cannington
 " Gertrude M. Pink Toronto
 " Annie Proctor Sarnia
 " Lilian C. Rankin Calgary, N.W.T.
 " Mabel Rathbone Toronto
 " Kate E. Reesor Markham
 " Beatrice Jukes Rumsey Newmarket
 " Katie D. Ryan Georgetown
 Mrs. J. P. Shaw East Toronto
 Miss Lavinia Shore Toronto
 " May J. Smith Claude
 " Mina Smith Caledon
 Mr. Reuben L. Stiver Toronto
 Miss Eva Taylor Guelph
 Mr. Wm. J. Taylor Jackson
 Miss Mabel V. Thompson Mitchell
 " Ida E. Walker Hayesville
 " Henrietta Wallace Alma
 " Katharine Ward Belleville
 " Edna A. Webster Toronto
 " Edith J. White "

THEORY—INTERMEDIATE.

- Mr. Leslie R. Bridgeman Smithville
 Miss Edith A. Burson St. Catharines
 " Annie B. Climie Listowel
 " Jennie A. Creighton Toronto
 " Beatrice R. Decker Whitby
 " Annie Downey Toronto
 " Lily Dundas "
 " Bertha G. Gamble "
 " Margaret R. Gillette "
 " May M. Hamilton "
 " Ina M. Hogg Winnipeg
 " Ella How Toronto
 " Ola V. Wilkinson Copetown

MUSICAL FORM.

- Miss Eugenie Atkinson Toronto
 " Lottie Ballah Aylmer
 Mrs. Thirza Black Toronto
 Miss Alice E. B. Bull Niagara Falls South
 Mr. Dorsey Chapman Toronto
 Miss Amelia Coleman "
 " Minnie Cornell "
 " Lexie Davis Mitchell
 " Annie A. Forbes Toronto
 " Cassie Grandige "
 Mr. Edmund Hardy "
 Miss Ida C. Hughes "
 " Margaret Lovell Woodstock
 " Emma Mackenzie Toronto
 " Gertrude Marling "
 " Lena Moore Brooklin
 Mr. J. Parnell Morris Lindsay
 Miss Edith Myers Toronto
 " Lilian Norman "
 " Katharine Williams Montreal

INTRODUCTORY THEORY.

- Miss Maggie Atchison Cornwall
 " Clara Balfour Toronto
 " Annie R. Bean Waterloo
 " Vera E. Board Glen Williams
 " Bertha L. Bradford London
 " Eva May Brown Trafalgar
 " Maude Bryce Toronto
 " Bessie B. Burgar Welland
 " E. Lynne Cavers Worthington, Ohio
 " Mabel E. Charlton Toronto
 " Violet Clarke "
 " Annie M. Clarridge Brampton
 " Helen Cooper Collingwood
 " A. Joey Cram Carleton Place
 " Lottie Crozier Merrickville
 " Caroline L. Danard Allenford
 " Lizzie Davison Newmarket
 " Eva Denesha Morrisburg
 " Jessie B. Denny Toronto
 " Kate A. Dougherty Mitchell
 " Rosa Duck Morpeth
 " Nellie Dundas Ingersoll
 " Lillian Ewan New Westminster, B.C.
 " Adelaide Ewen Belleville
 " Laura Eschelmann Calgary
 " Frances M. Farmer Ancaster
 " Jessie M. Fisher Toronto
 " Alice E. Forhan Owen Sound
 " Mary E. Forrest Bedford Park
 " Josie Freyseng Toronto
 " Dora Frost Belleville
 " Carrie Fulford Brockville

1894-1895.

INTRODUCTORY THEORY—Cont.

Miss Lizzie Gibson.....	Grimsby
" Frances Gibson.....	Beamsville
" Etta Graham.....	Aurora
" Bessie Haddow.....	New Brunswick
" Abbie M. Helmer.....	Toronto
" Franziska Heinrich.....	"
" Alicia E. Hobson.....	"
" Lizzie J. Henderson.....	Collingwood
" Muriel Hunt.....	Toronto
" Ethel M. Hunter.....	Plattsville
" Ruby L. Hunter.....	Toronto
" Bertha C. Huyck.....	Frankford
" Margaret C. Jennings.....	Toronto
Mr. Frank H. Karn.....	Woodstock
Miss Leola Belle Kerr.....	Nottawa
" Annie W. Kilgour.....	Guelph
" Nellie King.....	Toronto
" Annie E. Laidlaw.....	Georgetown
" Lizzie G. Langlois.....	Toronto
" Ella Miller.....	Lucknow
Mr. William Walter Mills.....	Belleville
Miss Edith Mitchell.....	Toronto
" Fannie Moses.....	"
" Ruth F. McGill.....	"
Mrs. J. A. McGolpin.....	"
Miss Sydney MacIntyre.....	Rat Portage
" Winnie MacKinnon.....	Guelph
" Hettie G. McKittrick.....	Orangeville
" Annie L. McMahan.....	Toronto
" Dora L. McMurtry.....	"
" Annie McNichol.....	Creemore
" Katie O'Donoghue.....	Toronto
Mr. Percy E. Pascoe.....	Woodstock
Miss Ada Pearce.....	Toronto
" Annie Proctor.....	Sarnia
" Mabel Rathbone.....	Toronto
" Maude Richards.....	Jasper
" Florence B. Ridout.....	Toronto
" Ella Robbins.....	"
" Emily Robinson.....	"
" Rebecca Rouse.....	Plattsville
" Mabel Rowan.....	Omeme
" Violet L. Seath.....	Toronto
" Eleanor Shepherd.....	"
" Lavinia Shore.....	"
" Minnie Stephenson.....	Pilot Mound
" Maude Stockwell.....	Toronto
" Eva Taylor.....	Guelph
Mr. William J. Taylor.....	Jackson
Miss Sarah G. Thompson.....	Port Elgin
" Ella M. Thompson.....	Norval
" Gertrude Van Horn.....	Bay Mills, Mich.
" Bertie Walden.....	Berlin
Miss Ida E. Walker.....	Hayesville
" Ada F. Wagstaff.....	Toronto
" Grace Webster.....	Belleville
" Therese Wegener.....	Toronto
" Gertrude Williams.....	Glen Williams
" Alice M. Wilson.....	Toronto
" Ethel Wood.....	Moulinette
Mr. Norman E. L. Wright.....	Orangeville
Miss Minnie Wright.....	Toronto
" C. May Young.....	Toronto
" Georgina Young.....	"

1895-1896.

PIANO—JUNIOR.

Miss Eugenie A. Atkinson.....	Toronto
" Emma L. Bean.....	Waterloo
" Annie M. Borrowman.....	St. Catharines
" Fia Brown.....	Grahamsville
" Doris A. F. Brown.....	Georgetown
" Maude Bryce.....	Toronto
" Hannah Cameron.....	"
" Violet Alice Clarke.....	"
" Bessie Currie.....	Hillsburg
" Mabel Deeks.....	Morrisburg
" Ethel M. Edwards.....	Cannington
" Frances I. Gibson.....	Beamsville
" Alma R. Horne.....	Uxbridge
" Bertha C. Huyck.....	Frankford
" Emilie Kalbfleisch.....	Stratford
" Ellie Kelly.....	Toronto
" Helen King.....	Woodstock
" Eleanor C. Little.....	Teeswater
" Kate Lownsbrough.....	Toronto
" Bertha M. Melia.....	Montreal
" Ethel Grace McCausland.....	Toronto
" Nettie McTaggart.....	Myrtle
" Annie D. Paisley.....	Toronto
Mr. Percy E. Pascoe.....	Woodstock
Miss Lilian Eva Payne.....	Colborne
" Fanny Philp.....	Cannington
" Mary Reynolds.....	Uxbridge
" Nettie P. Richardson.....	Tilbury
Mrs. Mary Rutherford.....	Shakespeare
Miss Leila Sampson.....	Toronto
" Maude Sharpe.....	"
" Mary J. Smith.....	Claude
" Minnie Staples.....	Teeswater
" Minnie A. Stephenson, Pilot Mound, Man.	
" Clara Sutherland.....	Toronto
" Agnes Tegart.....	Tottenham
" Edith Truesdale.....	Toronto
" Bertie Walden.....	Berlin
" Ida E. Walker.....	Hayesville
" Ray E. Wilson.....	Toronto
" Jessie L. Wright.....	Glen Allen
" Jessie Wyatt.....	Easton's Corners

1895-1896.

PIANO—INTER

Miss Lulu A. Armour.....	
" Blanche Badgley.....	
Master Douglas H. Bertram.....	
Miss Bertha L. Bradford.....	
" Bessie B. Burgar.....	
" Maude Charlton.....	
" Augusta Cook.....	
" Beatrice R. Decker.....	
" Laura A. Devlin.....	
" Marguerite T. Hall.....	
" Dora Hills.....	
" Mary L. Hollinrake.....	
" Ethel M. Hunter.....	
" May Livingstone.....	
" Etta Norris.....	
" Jessie E. Parker.....	
" Katie D. Ryan.....	
" Lulu W. Sharpe.....	
" Eleanor S. Shepherd.....	
" Ina Springer.....	
" Lilian A. Sutherland.....	
" Ola V. Wilkinson.....	

ORGAN—J

Miss Ida May Ritchie.....

ORGAN—INT

Mr. Percy E. Pascoe.....
 Mr. Wm. J. Taylor.....
 Mr. Harry G. West.....

VOICE—J

Miss Maude Bryce.....
 " Nellie Burry.....
 " Frances I. Gibson.....
 Mrs. Henry J. Hamilton.....
 Miss Lulu F. Howe.....
 " Bertha C. Huyck.....
 " Libbie E. Johnson.....
 " Hettie J. Lawson.....
 " Louise Mather.....
 " Emily McLaren.....
 " Annie McNeil.....
 " Georgie Parker.....
 " Dell Potter.....
 " Nettie P. Richardson.....
 " Mary E. Robertson.....
 Mr. J. J. Walsh.....
 Miss Ethel Webster.....
 " Catherine J. Wise.....

1895—1896.

PIANO—INTERMEDIATE.

- Miss Lulu A. Armour Toronto
 " Blanche Badgley "
 Master Douglas H. Bertram "
 Miss Bertha L. Bradford London
 " Bessie B. Bugar Welland
 " Maude Charlton Toronto
 " Augusta Cook Guelph
 " Beatrice R. Decker Whitby
 " Laura A. Devlin Toronto
 " Marguerite T. Hall "
 " Dora Hills "
 " Mary L. Hollinrake Milton
 " Ethel M. Hunter Plattsville
 " May Livingstone Toronto
 " Etta Norris Bolton
 " Jessie E. Parker Winnipeg
 " Katie D. Ryan Georgetown
 " Lulu W. Sharpe St. John, N.B.
 " Eleanor S. Shepherd Toronto
 " Ina Springer Burlington
 " Lilian A. Sutherland Toronto
 " Ola V. Wilkinson Copetown

ORGAN—JUNIOR.

- Miss Ida May Ritchie Orangeville

ORGAN—INTERMEDIATE.

- Mr. Percy E. Pascoe Woodstock
 Mr. Wm. J. Taylor Jackson
 Mr. Harry G. West Toronto

VOICE—JUNIOR.

- Miss Maude Bryce Toronto
 " Nellie Burry "
 " Frances I. Gibson Beamsville
 Mrs. Henry J. Hamilton Toronto
 Miss Lulu F. Howe "
 " Bertha C. Huyck Frankford
 " Libbie E. Johnson Uxbridge
 " Hettie J. Lawson Stewartown
 " Louise Mather Kincardine
 " Emily McLaren Hamilton
 " Annie McNeil Vellore
 " Georgie Parker Gananoque
 " Dell Potter Tottenham
 " Nettie P. Richardson Tilbury
 " Mary E. Robertson Prescott
 Mr. J. J. Walsh Toronto
 Miss Ethel Webster Westport
 " Catherine J. Wise Carberry, Man.

VOICE—INTERMEDIATE.

- Miss Estella A. Bricker Waterloo
 " Eva Denesha Morrisburg
 " Jessie R. Denny Toronto
 " Jeannie Doughty "
 " Mysia Graydon Streetsville
 " Libbie E. Gould Uxbridge
 " Alicia E. Hobson Toronto
 Mr. Frank H. Karn Woodstock
 Miss Helen King "
 " Bertha M. Melia Montreal
 " Annie McNichol Creemore
 " Georgie Parker Gananoque
 " Frances E. Pickell Markdale
 " Minnie E. Stephenson Pilot Mound, Man.
 " Mabel V. Thompson Mitchell
 " E. Maidie Whitney Prescott

HARMONY—PRIMARY.

- Miss Marion Babbitt Toronto
 " Clara Beech Winnipeg
 " Mabel M. Bennett, Milton
 Mr. Frank Blachford Toronto
 Miss Annie Borrowman St. Catharines
 " Lottie Brawn Wroxeter
 " Doris A. F. Brown Georgetown
 " Fia Brown Grahamsville
 " Hannah Cameron Toronto
 " Sophia Croucher "
 " Bessie Currie Hillsburg
 Mrs. Sophia E. Davidson Norwood
 Miss Sarah A. C. P. Deroche Napanee
 " Agnes Dodds Toronto
 " Harriet Dudley East Toronto
 " Ethel M. Edwards Cannington
 " Eliza Fallis Toronto
 " Bessie Haddow Dalhousie, N.B.
 " Susie S. Hume Georgetown
 " Ethel L. Johnson Belleville
 " Louise Kelly Toronto
 " Bertha E. Knox Norwood
 " Kate Lownsbrough Toronto
 " Bertha M. Melia Montreal
 " Emily Maclaren Hamilton
 " Ada McLaughlin Toronto
 " Helen McLean Collingwood
 " Annie McLennan Stratford
 " Annie Paisley Toronto
 " Georgie Parker Gananoque
 " Lilian Eva Payne Colborne
 " Emma Rainsberry Osborne
 " Mary Reynolds Uxbridge
 " Nettie P. Richardson Tilbury
 " May Ritchie Orangeville
 " Mary E. Robertson Prescott

1895—1896.

HARMONY—PRIMARY - *Cont.*

Miss Ethel Ross	Tilsonburg
" Leila Sampson	Toronto
" Adelaide Skelly	Kenansville
" Minnie A. Stephenson	Pilot Mound, Man.
" Clara M. Sutherland	Toronto
" Clara Louise Tandy	"
" A. Bertha Tucker	Allenburg
" Catherine J. Wise	Carberry, Man.
" Mattie Wightman	Deer Park
" Jessie Wyatt	Easton's Corners

THEORY—JUNIOR.

Miss Blanche Badgley	Toronto
" E. Lynne Cavers	Worthington, Ohio
" Augusta Cook	Guelph
" Helen Cooper	Collingwood
" Sophia Croucher	Toronto
" Mabel Deeks	Morrisburg
" Ethel Dudley	Toronto
" Josie Freyseng	"
" Frances I. Gibson	Beamsville
" Bessie Haddow	Dalhousie, N.B.
" Franziska Heinrich	Toronto
" Fanny Henry	Markdale
" Dora Hills	Toronto
" Alicia E. Hobson	"
" Ruby L. Hunter	"
" Bertha C. Huyck	Frankford
Mr. Frank H. Karn	Woodstock
Miss Leila B. Meharry	Port Perry
" Annie L. McMahon	Toronto
" Janie E. McLeod	Halifax
" Etta Norris	Bolton
" Katie O'Donoghue	Toronto
Mr. Percy E. Pascoe	Woodstock
Miss Lilian E. Payne	Colborne
" Kate Peters	Thistletown
" Mary Reynolds	Uxbridge
" Ethel Richardson	Millbrook
" Ida May Ritchie	Orangeville
" Leila J. Sampson	Toronto
" Eleanor S. Shepherd	"
" Minnie A. Stephenson	Pilot Mound, Man.
Mr. W. O. Stevens	Napancee
Miss Annie T. Swanzey	Toronto
" Sarah G. Thompson	Port Elgin
" A. Bertha Tucker	Allenburg
" Bertie Walden	Berlin
" Louie West	Ailsa Craig
" A. M. Wilson	Toronto
" Violet Williams	Georgetown

Miss Marie Wheler	Toronto
" Ethel Wood	Moulinette
" Frances Wright	Toronto

THEORY—INTERMEDIATE.

Miss Lottie E. Ballah	Aylmer
" Mabel Brown	Welland
" Bessie B. Burgar	"
" Josephine B. Hayes	Prince Albert
" Marguerite T. Hall	Toronto
" Lizzie J. Henderson	Collingwood
" Ethel M. Hunter	Plattsville
" Lizzie G. Langlois	Toronto
" Isabel A. MacBrien	Kinsale
" Eva J. Taylor	Guelph
" Mabel V. Thomson	Mitchell
" Ada F. Wagstaff	Toronto
" Ida I. Walker	Hayesville
" A. M. Wilson	Toronto

MUSICAL FORM.

Miss Bertha L. Bradford	London
" Maude Charlton	Toronto
" Bessie Cowan	"
" Alberta Doble	Mitchell
Mr. Napier N. Durand	Eglinton
Miss Florence Easton	Toronto
" May Hannon	St. Thomas
" Bertha C. Huyck	Frankford
" Lizzie G. Langlois	Toronto
" Edith C. Miller	"
" Jessie C. Perry	"
" Mabel Rathbone	"
" D. Shier	Cannington
" Clara H. Strong	Bradford
" Ella Wallace	Iroquois
" Etta Wallace	Alma
" Emma A. Wells	Toronto
" Edith J. White	"
" Ethel Wood	Moulinette

INTRODUCTORY THEORY.

Miss Jean Allan	Toronto
" Marion Babbitt	"
" Clara Beech	Winnipeg
" Mabel Bennett	Milton
" Annie Borrowman	St. Catharines
" Lottie Brawn	Wroxeter
" Fia Brown	Grahamsville
" Doris A. F. Brown	Georgetown
" Nellie Burry	Toronto
" Hannah Cameron	"
" Augusta Cook	Guelph
" Sophia Croucher	Toronto

INTRODUCTORY THEORY.

Miss Bessie Currie	.....
Mrs. W. N. Cuthbert	.....
Mrs. Sophia E. Davidson	.....
Miss Mabel Deeks	.....
" Gussie De La Hooke	.....
" Sarah A. C. P. Deroc	.....
" Agnes Dodds	.....
" Jeannie Doughty	.....
" Harriett Dudley	.....
" Alice Duncan	.....
" Aggie Farley	.....
" Eliza Fallis	.....
" Mysia Graydon	.....
" Jean Gunn	.....
Mrs. Henry J. Hamilton	.....
Miss Belle Harrison	.....
" Mary L. Hollinrake	.....
" Eleanor Hopper	.....
" Etta Hostraiser	.....
Mr. C. G. Innocent	.....
Miss Marion Jack	.....
" Ethel L. Johnston	.....
" Emilie Kalbfleisch	.....
" Bertha Kelly	.....
" Bertha Knox	.....
" Ellie Kelly	.....
" Louise Kelly	.....
" Hettie G. Lawson	.....
" C. E. Lingstrom	.....
" Eleanor C. Little	.....
" Kate Lownsbrough	.....
" Mamie Louks	.....
" Louise Mather	.....
" Alice McCarron	.....
" Emily Maclaren	.....
" Ada McLaughlin	.....
" Maud McLean	.....
" Helen McLean	.....
" Annie McLennan	.....
" Janie E. McLeod	.....
" Mabel O'Brien	.....
" Lyndhurst Ogden	.....
" Georgie Parker	.....
" Lilian E. Payne	.....
" Frances E. Pickell	.....
" Emma Rainsberry	.....
" Mary Reynolds	.....
" Nettie P. Richards	.....
" Mary E. Robertson	.....
" Ethel Ross	.....
" M. G. Ruttan	.....
" Leila J. Sampson	.....

1895-1896.

INTRODUCTORY THEORY—*Cont.*

- Miss Bessie Currie..... Hillsburg
 Mrs. W. N. Cuthbert Vandecar
 Mrs. Sophia E. Davidson Norwood
 Miss Mabel Deeks Morrisburg
 " Gussie De La Hooke..... Toronto
 " Sarah A. C. P. Deroche..... Napanee
 " Agnes Dodds Toronto
 " Jeannie Doughty..... "
 " Harriett Dudley..... East Toronto
 " Alice Duncan Colborne
 " Aggie Farley Carberry, Man.
 " Eliza Fallis Toronto
 " Mysia Graydon Streetsville
 " Jean Gunn Ailsa Craig
 Mrs. Henry J. Hamilton Toronto
 Miss Belle Harrison "
 " Mary L. Hollinrake Milton
 " Eleanor Hopper Paisley
 " Etta Hostraiser..... Toronto
 Mr. C. G. Innocent..... Pilot Mound, Man.
 Miss Marion Jack Toronto
 " Ethel L. Johnston..... Belleville
 " Emilie Kalbfleisch Stratford
 " Bertha Kelly Orangeville
 " Bertha Knox Norwood
 " Ellie Kelly Toronto
 " Louise Kelly "
 " Hettie G. Lawson..... Georgetown
 " C. E. Lingstrom Toronto
 " Eleanor C. Little Teeswater
 " Kate Lownsbrough Toronto
 " Mamie Louks..... Newberry, Michigan
 " Louise Mather Kincardine
 " Alice McCarron..... Toronto
 " Emily Maclaren Hamilton
 " Ada McLaughlin..... Toronto
 " Maud McLean "
 " Helen McLean Collingwood
 " Annie McLennan..... Stratford
 " Janie E. McLeod Halifax
 " Mabel O'Brien..... Toronto
 " Lyndhurst Ogden..... "
 " Georgie Parker..... Gananoque
 " Lilian E. Payne..... Colborne
 " Frances E. Pickell..... Markdale
 " Emma Rainsberry Osborne
 " Mary Reynolds..... Uxbridge
 " Nettie P. Richardson..... Tilsbury
 " Mary E. Robertson Prescott
 " Ethel Ross..... Tilsonburg
 " M. G. Ruttan..... Manitou, Man.
 " Leila J. Sampson..... Toronto

- Miss Winnifred Skeath-Smith..... Toronto
 " Ina Springer Burlington
 " Minnie Staples..... Teeswater
 " Clara Steen Streetsville
 Mr. W. O. Stevens Napanee
 Miss Daisy Sutherland Toronto
 " Ethel Sutton..... "
 " Agnes Tegart..... Tottenham
 " Florence Tilley Bowmanville
 " Lena Vrooman..... Sutton
 Mr. J. J. Walsh..... Toronto
 Miss Alberta Warnica..... Franklin, Pa.
 " Edith Webster..... Westport
 " Louie West..... Ailsa Craig
 " Maidie Whitney..... Prescott
 " Mattie Wightman..... Deer Park
 " Ray E. Wilson..... Toronto
 " Catherine J. Wise Carberry, Man.
 " Jessie Wright..... Glen Allen
 " Jessie Wyatt..... Easton's Corners

1896-1897.

PIANO—JUNIOR.

- Miss Laura F. Avison?..... Toronto
 " Ada Beard..... "
 " Mabel Bennett Milton
 " Sara Bradley Toronto
 " Ada Briggs..... "
 " Florence A. Burke..... Port Arthur
 " Alma B. Butler..... Toronto
 " Gussie M. Carroll..... Clarksburg
 Mr. Ernest Cork Waterloo
 Miss Maud Creighton..... St. Mary's
 " Ethel A. Darby Toronto
 " Pearl Davis "
 " Sarah A. C. P. Deroche..... Napanee
 " Lena Doherty..... Clinton
 " Helen Grasett..... Berlin
 Mr. David C. Haig..... Toronto
 Miss Belle Harrison..... "
 " Fanny Henry Markdale
 " Maud G. Hodgson Toronto
 " Bertha Kelly Orangeville
 " Louise Kelly Toronto
 " Mary Lamond Tottenham
 " Eva M. Lennox Toronto
 " Martha Leslie..... Georgetown
 " Louise Livingstone..... Listowel
 " Emily Maclaren..... Hamilton
 " Annie M. MacLennan Stratford
 " Rena T. McCulloch..... Burlington
 " Maud McLean Toronto
 " Hattie M. Mace..... Tamworth
 " Florence E. Moore..... St. Catharines

1896-1897.

PIANO—JUNIOR—*Cont.*

Miss Lillie M. W. Peene.....	Hamilton
" Ethel T. Perry	Toronto
" Clara B. Phelps.....	Welland
" Ethyl Ross.....	Tilsonburg
" Alice Sampson.....	Toronto
" Beatrice M. Smith.....	Angus
" Clara M. Snyder.....	Waterloo
" May F. I. Stevens.....	Carleton Place
" Ethel Sutton	Toronto
" Grace Tedford.....	Clinton
" Letitia Thornton.....	Georgetown
" Daisy M. Thurtell	Guelph
" Mabel R. Walmsley	Toronto
" R. Lillian Webster.....	Glandine
" Mary E. Weir.....	Toronto
" Edith M. Weichel.....	Elmira
" Mattie Wickens.....	Toronto
" Georgina Young.....	"

PIANO—INTERMEDIATE.

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

ORGAN—JUNIOR.

Miss Ada McLaughlin	Toronto
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ORGAN—INTERMEDIATE.

Miss Mary L. Saunders	Kingston
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VOICE—JUNIOR.

Miss Elsie M. Burgess	Montreal
" Ethel Burke.....	Green River
" Helen Irene Church.....	Toronto
Mrs. H. M. Cochrane.....	"
Miss Carrie B. Davidson.....	Penetanguishene
Mr. G. S. Forsythe.....	Toronto
Miss Josie Freyseng	"
" Frances G. Girdlestone.....	"
" Etta L. Hostrawser.....	"
Miss Maud Hunt.....	Toronto
" Muriel F. Hunt	"
" Flossie M. Jones	Brighton
" Ettie C. Leonard	Schomberg
" Lillie M. McCorvie.....	Clinton
" Berta Murray	Kincardine
" Frances L. Robins	Toronto
" Carrie Scenes	Port Perry
" Georgia H. Smith.....	Orillia
" Beatrice M. Smith.....	Angus
" May F. I. Stevens	Carleton Place
Mr. Frank C. Wiggins	Toronto
Miss Georgina Young	"

VOICE—INTERMEDIATE.

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

VIOLIN—INTERMEDIATE.

Miss Lizzie G. Langlois.....	Toronto
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HARMONY—PRIMARY.

Miss Ada Beard	Toronto
" Mary E. Berry.....	Collingwood
" Elsie Burgess.....	Montreal
" Florence A. Burk	Port Arthur
" Gussie M. Carroll	Clarksburg
" Josephine Collins	Toronto
" Nellie Costello.....	"

Montreal
River
Toronto
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Windsor
Toronto
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Toronto
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Brighton
Lambert
Clinton
Cardine
Toronto
St. Perry
Orillia
Angus
St. Place
Toronto
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Toronto
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Amherst
Windsor
Toronto
Belleville
Stratford
Windsor
Windsor
Hamilton
Toronto
Prescott
St. Catharines
Toronto
"

Toronto

Toronto
Windsor
Montreal
St. Catharines
Windsor
Toronto
"

1896—1897.

HARMONY—PRIMARY—*Cont.*

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

THEORY—JUNIOR.

- Mr. Frank R. Austin Toronto

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

1896—1897.

THEORY—INTERMEDIATE.

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

MUSICAL FORM.

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

INTRODUCTORY THEORY.

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

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

1896—1897.

INTRODUCTORY THEORY—*Cont.*

- Miss Calista Preston..... Maxwell
 " May L. Reed Toronto
 " Minnie Riddell..... Waterloo
 " Frances L. Robins..... Toronto
 " Madge Rogers..... "
 " Jean Rogerson..... "
 " Phemie Ronald..... "
 " May F. Saunders..... Kingston
 " Carrie Scenes Port Perry
 " Lizzie Scott..... Moorefield
 " Maud Shannon..... Clinton
 " Clara Sharman Goderich
 " Tabitha Sheppard..... Elora
 " Mary L. Skeans..... Toronto
 " Muriel Smellie..... "
 " Beatrice M. Smith..... Angus
 " Georgie Smith..... Orillia
 " Theresa Simonski..... Toronto
 " May F. I. Stevens Carleton Place
 " Clara Sutherland..... Toronto
 " C. Louise Tandy..... "
 " Grace Tedford Clinton
 " Letitia Thornton..... Georgetown
 " Daisy M. Thurtell Guelph
 " Susie Trench..... Richmond Hill
 " Edith M. Truesdale Toronto
 " Minnie Tweedy..... Easton's Corners
 " Mabel Walmsley Toronto

1897—1898.

PIANO—JUNIOR.

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

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

1897-1898.

PIANO—INTERMEDIATE.

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

ORGAN—JUNIOR.

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

VOICE—JUNIOR.

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

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

VOICE—INTERMEDIATE.

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

VIOLIN—JUNIOR.

Miss Sidna Hume Browne.....	Belleville
" Irene Stickell.....	Stirling

Miss Vina	
" Mur	
" Sara	
" Flor	
" Jean	
" Mau	
" Eva	
" Mil	
" Mat	
Mrs. M. H	
Miss Mab	
" Joe	
" Edi	
" Car	
" Edy	
" Gra	
" Mal	
" Mar	
" Mar	
" Mac	
" Mal	
" Mar	
Mr. Henr	
Miss Jess	
" Ma	
" Ida	
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" He	
" Lily	
Mr. Well	
Miss Ma	
" Ali	
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Mrs. R. A	
Miss Eve	
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HARMONY—PRIMARY.

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

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

THEORY—JUNIOR.

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

1897-1898.

THEORY—JUNIOR—*Cont.*

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

THEORY—INTERMEDIATE.

- Mr. Frank R. Austin.....Toronto
 Miss Mabel Bennett.....Milton
 " Vera Board.....Glen Williams
 " Josephine CollinsToronto
 " Ethel A. Darby..... "
 " Allie C. Dundas "
 " Nellie Gausby "
 " Miriam Green.....Oak Leaf
 " May HallettGuelph
 Mrs. Gardner Harvey..... "
 Miss Jessie T. Hill "
 " Ruby L. HunterToronto
 " Hattie M. MaceTamworth
 " Rena T. McCulloch.....Burlington
 " Nettie McTaggartMyrtle
 " Mabel O'BrienToronto
 " Kate PetersThistleton
 Mr. Percy Pascoe.....Woodstock
 Miss May L. Reed.....Toronto
 " Ethyl RossTilsonburg
 Mr. Sim Samuel.....Toronto
 Miss Alice Sampson "
 " Maude SchooleyWelland
 " Ina SpringerBurlington

- Miss Clara M. SutherlandToronto
 " C. Louise Tandy..... "
 " Edith Truesdale "

MUSICAL FORM.

- Miss Jessie BustinUxbridge
 " Mabel S. J. Burke.....Green River
 " E. Lynne Cavers .. Columbus, Ohio
 " Josephine Collins.....Toronto
 " Margaret Creighton.....Hamilton
 " Ethel A. DarbyToronto
 " Elsie Ewing..... "
 " May HallettGuelph
 " Belle Harrison.....Toronto
 " Franziska Heinrich "
 " Mabel S. Hicks..... "
 " Jessie T. HillGuelph
 " Ida C. Jackson.....Port Coldwell
 " Leila MeharryPort Perry
 " Annie L. McCorvieClinton
 " Mabel O'Brien.....Toronto
 " Kate PetersThistleton
 " May L. Reed.....Toronto
 " Alice Sampson "
 Mr. Sim Samuel "
 Miss Maud SchooleyWelland
 " Clara SharmanGoderich
 " Eleanor Shepherd.....Toronto
 " Theresa Simonski "
 " Edith Truesdale..... "
 " Minnie Tweedy.....Easton's Corners
 " Ethelda Wallace.....Toronto

INTRODUCTORY THEORY.

- Miss Emma M. Andrews.....Calgary
 " Laura ArmbrustToronto
 " Honor Verona Ashbaugh Avalon, Mo.
 " Queenie BeatonOrillia
 " Bertha BeatyToronto
 " Florence Beddoe "
 " Vina Bellegham.....Peterborough
 Mr. B. Lorne Bell.....Morpeth
 Miss Effie E. Best.....Peterborough
 " Muriel BickellToronto
 " Christine Bower.....Perth
 " Sara Edith Bradley.....Toronto
 " Manita Brimstin "
 " Jean M. Bryce.....Emerson, Man.
 " Florence Bull.....Toronto
 " Etta Chester.....Merrickville
 " Mabel C. ChewMidland
 " Carrie CookToronto
 " Etta Corin..... "
 " Florence Crang..... "

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1897-1898.

INTRODUCTORY THEORY—*Cont.*

- Miss Edith Crawford..... Toronto
 " May Phoebe Creighton..... "
 " Frances Crosby..... Unionville
 " Gertrude Davison..... "
 " Mary A. Davitt..... Berlin
 " Winifred Delamere..... Toronto
 " Margaret G. Dewar..... Clifford
 " Edythe Dickenson..... Toronto
 " Dora M. Dowler..... "
 " Girlie Dunlop..... Pembroke
 " Grace Emmett..... Fonthill
 " Mabel E. Evans..... Orillia
 " Emily Findlay..... Toronto
 " Marjorie C. FitzGibbon..... "
 " Alma Frankish..... Uxbridge
 " Madge M. Fraser..... Embro
 " Florence Fuller..... Toronto
 " Lillian Garratt..... "
 " Nellie Gausby..... "
 " Leila Gibson..... Beamsville
 " Mabel Grant..... Georgetown
 " Mabel Frances Groome.. St. Catharines
 " Margaret Gun..... Durham
 " Florence Hamilton..... Toronto
 Mr. Henry Cooke Hamilton..... Mimico
 Miss Jessie M. Hamilton..... Toronto
 Master Marston Harton..... "
 Miss Gertrude Winona Hawkins..... Canton
 " Jennie Hodgson..... Toronto
 " Mamie Campbell Houston..... Clinton
 " Mabel L. Howe..... Toronto
 " Susie Hume..... Georgetown
 " M. Moseetta James..... Bowmanville
 " Jean Jardine..... Toronto
 " Fanny Jephcott..... "
 " Lillian L. Jones..... Wiarton
 " Ida M. Kinnear..... Toronto
 " Theodora M. Kirkpatrick..... "
 " Tilla Lapatnikoff..... "
 " Maud Leslie..... Georgetown
 " Alice E. Leslie..... Acton West
 " May Livingstone..... Forest
 Mrs. R. S. Locke..... Toronto

- Miss Marion Long..... Toronto
 " Eve R. Lowe..... Eganville
 " Beatrice Lowe..... Toronto
 " Jessie F. Maine..... Orillia
 " Jeanette Martin..... Exeter
 " Dorothy I. Martin..... Toronto
 " Everalda Midford..... "
 " Ruth A. Miller..... Edgar
 " Lillian Mitchell..... Toronto
 " Madie Clarke Moor..... Rat Portage
 " Olivia McBrien..... Prince Albert
 " Ethel G. McLaren..... Mitchell
 " Claire McConnell..... Toronto
 " Ethel McConnell..... "
 " Queenie McCoy..... "
 " Alice McDougall..... "
 " May McFarlane..... "
 " Hattie E. McLeneghan..... Perth
 " Ruby McLeod..... Ingersoll
 " Edith Nickell..... Georgetown
 " Mollie O'Donoghue..... Toronto
 " Florence Oram..... "
 " Louise Paris..... White Lake
 " Ethel Lillian Powell..... Toronto
 " Daisy Reading..... "
 " Lavina Reid..... Galt
 " Louie K. Reynolds..... Toronto
 " Ethel M. Richardson..... Millbrook
 " Zella Baright Robinson. Peachland, B.C.
 " Muriel M. Rogers..... Toronto
 " Alma Rogers..... Cedarville
 " Bertha Scott..... Georgetown
 " Laura E. Smith..... Elmvale
 " Mabel L. Soules..... Bond Head
 " Delia Sparling..... Wingham
 Mrs. Carrie Reid Spence..... Toronto
 Miss Stanbury..... "
 Mrs. Edward Stouffer..... New York City
 Miss Florence Sutherland..... Orange, N.J.
 " Ethel Switzer..... Richmond Hill
 Mrs. W. B. Thompson..... Toronto
 Miss Ethelda Wallace..... "
 " Helen E. Wallbridge..... Belleville
 " Harriet P. Williams..... Owen Sound
 " Maggie L. Winter..... Lloydtown
 " Lillias Young..... Toronto

MEDALS AND SCHOLARSHIPS AWARDED IN JUNE, 1898.

The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) with Honors in the Pianoforte Department, was won by Miss Franziska B. Heinrich, Toronto.

The Gold Medal presented by D. W. Karn, Esq., Woodstock, for "Highest Standing" in the Pianoforte Teachers' Normal Course, was won by Miss Vera Board, Glen Williams.

The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) with Honors in the Vocal Department, was won by Miss M. Moseetta James, Bowmanville.

The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) with Honors in the Violin Department, was won by Miss Louie Fulton, Toronto.

The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) with Honors in the Theory Department, was won by Miss E. Lynne Cavers, Columbus, Ohio.

The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) with Honors in the Elocution School, was won by Miss Blanche C. Sibbitt, Brantford.

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

The Silver Medal for general proficiency in Music, presented by His Excellency the Governor-General, was won by Miss Ada F. Wagstaff, Toronto.

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 2nd year Piano Department, was won by Miss Vera Board, Glen Williams, and Miss Beatrice Smith, Angus.

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 1st year Piano, was won by Miss Muriel Rogers, Toronto.

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 2nd year Singing, was won by Miss Ethel L. Powell, Toronto.

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 1st year Singing, was won by Miss Vera Board, Glen Williams.

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 2nd year Theory Work, was won by Miss Mabel O'Brien, Toronto.

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 1st year Theory Work, was won by Miss Mary Lamond, Tottenham.

Scholarships for Open Competition, Annually

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

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

Press Notices.

The Toronto Conservatory of Music being now in its *twelfth season* has become so widely known, and its reputation for thorough artistic work so well established, that it is not deemed necessary to continue inserting press notices in the Annual Calendar.

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Sample Programmes.

SEASON 1897-98.

Organ Recital by Alexandre Guilmant, opening the Conservatory's new Electric Organ.

- Second Concerto, B Minor—{ Tempo Ordinario—Allegro
Adagio—Allegro ma non Presto } *George Frederic Handel.*
 Allegretto from Fourth Sonata—*F. Mendelssohn-Bartholdy.*
 Prelude and Fugue, G Major—*Johann Sebastian Bach.*
 Choral in E Major *Johann Philip Kirnberger.*
 Sixth Sonata, Op. 86—Allegro con fuoco, Meditation, Fugue and Adagio—*Alexandre Guilmant.*
 Fiat Lux *Theodore Dubois.*
 Canon in B Major—*Robert Schumann.*
 Improvisation on a given theme———.
 Finale in B Minor—*Cesar Franck.*

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

1. Duet—Home to our Mountains, *Verdi*—Mrs. William Stone and Mr. Bruce Bradley.
2. Marguerite, *Perring*—Miss Muriel Hunt.
3. Flower Girl, *Bevignani*—Miss Florence Bull.
4. Piano—Nocturne, No. 9, *Chopin*—Miss Florence Tilley.
5. Softly Sighs (Der Freyschutz), *Weber*—Miss Lizzie Brown.
6. Because I Love You, Dear, *Hawley*—Mr. Will Richardson.
7. She Wandered Down the Mountain Side, *Clay*—Miss Moseetta James.
8. Grass and Roses, *Bartlett*—Miss Helen Church. Violin obligato by Miss Louie C. Fulton.
9. Reading—Mrs. Lofters Ride, *Mitchell*—Miss Florence Ruthven, A.T.C.M.
10. Ernani Involami, *Verdi*—Mrs. J. A. McGolpin.
11. { *a* If with all Your Hearts, *Mendelssohn* } Mr. Bruce Bradley.
 { *b* A Dream, *Bartlett* }
12. Piano—Bolero, *Godard*—Miss Ada F. Wagstaff.
13. Ave Maria, *Francis*—Mrs. Maude Chivrell. Violin obligato by Miss Louie C. Fulton.
14. Only the Sound of a Voice, *Watson*—Mrs. William Stone.
15. Regnava Silenzio, *Donizetti*—Miss Moseetta James.
16. Duet—Quis est Homo, *Rossini*—Mrs. J. A. McGolpin and Miss Helen Church.

Piano Recital, by pupils of Mr. V. P. Hunt and Mr. Donald Herald.

1. Tarantelle, A Minor, *Pieczonka*—Miss Rhoda Kennedy.
2. Curieuse Histoire, *Heller*—Miss Hilda Scaife.
3. Liebestraume, No. 2, *Liszt*—Miss May Stevens.
4. Vocal—The Children's Home, *Cowen*—Mr. James Walker.
5. La Fileuse, *Raff*—Miss Alma Frankish.
6. The Chase, Op. 5, *Rheinberger*—Miss Marjorie Fitz-Gibbon.
7. Vocal—Beauty's Sleep, *Arditi*—Miss Theresa Wegener.
8. Two Etudes, Op. 25, No. 7, and Op. 10, No. 5, *Chopin*—Miss Edith White, A.T.C.M.
9. { *a* Barcarola, *Whitney* } Miss Leah Walker.
 { *b* Valse, Op. 64, No. 1, *Chopin* }

10. Vocal—My All, *Bohm*—Miss Marie Wheler.
11. { *a* Rimembranza, *Chaminade*
 b Shepherds All and Maidens Fair, *Nevin* } Miss Jessie Bustin.
12. Regatta Veneziana, *Liszt*—Miss Jessie Hamilton.
13. March, Op. 39, No. 1, *Hollaender*—Miss Ray Wilson.
14. Vocal Duet—Tarry with me, *Nicolai*—Miss Theresa Wegener and Mr. James Walker.
15. Liebestraume, No. 3, *Liszt*—Miss Edith White, A.T.C.M.
16. Capriccio Brilliant, Op. 22, *Mendelssohn*—Miss Daisy Reading. Orchestral Accompaniment on Second Piano, Mr. V. P. Hunt.

Vocal Recital, by pupils of Miss Denzil.

1. Duet—I feel thy Angel Spirit, *Hoffman*—Miss Joey Cram and Mr. Charles E. Clarke.
2. { Recit.—Thus Saith the Lord, *Handel* }
 { Air—But who may abide, } Mr. Charles E. Clarke.
3. O that we two were maying, *Nevin*—Miss Ethel Powell.
4. 'Cello—{ *a* Simple Aveu, *Thome* }
 { *b* Menuet, } Miss Lois Winlow.
5. My Love for Thee, *Fairbairn*—Miss Ruth Miller.
6. Scene—From "The Honeymoon," *Tobin*—*Juliana*, Miss Rosalind McKernan; *The Duke*, Mr. Clifford Williams.
7. { Recit.—And God Said, }
 { Air—With Verdure Clad, *Haydn* } Miss Queenie McCoy.
8. { Part Songs—*a* The Land o' the Leal, *A. L.* }
 { *b* When love is kind, } The Misses Powell, Miller, E. Miller and Mrs. Milne.
9. { *a* Serenade, *Nevin* }
 { *b* This would I do, *Chapman* } Miss Frankie Robins.
10. Piano—Two Etudes op. 10, Nos. 3 and 5, *Chopin*—Miss Laura A. Devlin.
11. O Mia Picirella, *Gomez*—Miss Ethel Powell.
12. Bid me to live, *Hatton*—Mr. Charles E. Clarke.
13. Summer, *Chaminade*—Miss Ruth A. Miller.
14. { The Briar Rose, *Vierling* }
 { The ride of the Elves, *Mendelssohn* } Miss Denzil's Choral Class.

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

1. Organ—Offertoire in D flat, *Salome*—Miss Olive McBrien.
2. Fantasie Impromptu, *Chopin*—Miss Edith Truesdale.
3. Trio—First Movement, *Hadyn*—Miss Ethyl Ross. Miss Louie C. Fulton, Violin; Miss Elsie Adamson, 'Cello.
4. Vocal—My Little Darling, *Gomez*—Miss Lizzie M. Brown.
5. Staccato Caprice, *Vogrigh*—Miss Hattie Mace.
6. Liebestraume No. 2, *Liszt*—Miss Rena McCulloch.
7. *a* Valsette, *Borowski*; *b* Cradle Song, *Henselt*; *c* Etude Mignonne, *Schutt*—Miss Annie McMahon.
8. Reading—How I Made the Footman Smile, *Kate Douglas Wiggins*—Miss Blanche Sibbitt.
9. Sonata, Op. 13, Adagio and Rondo, *Beethoven*—Miss Beatrice Smith.
10. Polonaise, Op. 40, No. 1, *Chopin*—Miss Alberta Murray.
11. Valse de Salon, *Tschaikowsky*—Miss Leila Sampson.
12. Vocal—Angels Ever Bright and Fair, *Handel*—Miss Ruth A. Miller.
13. Duo—Prelude and Sarabande, *Von Wilm*—Miss Annie McMahon and Miss Edith Truesdale.
14. Organ—Marche Pontificale, *Lemmens*—Miss Florence Bryan.

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Piano Recital, by pupils of Mr. Edward Fisher.

1. Morning—Anitra's Dance, *Grieg* Miss Maggie V. S. Milne.
2. Fourth Mazurka, *Godard*—Miss Blanche Badgley.
3. $\left. \begin{array}{l} a \text{ La Fileuse, } \textit{Raff} \\ b \text{ The Hunt, } \textit{Rheinberger} \end{array} \right\}$ Miss Ada F. Wagstaff.
4. Vocal—My Mother bids me Bind my Hair, *Haydn*—Miss Ruth Miller.
5. Boabdil Valse, *Moszkowski*—Miss Bessie Cowan.
6. $\left. \begin{array}{l} a \text{ Novelletten No. 1, } \textit{Schumann} \\ b \text{ Berceuse, Op. 57, } \textit{Chopin} \end{array} \right\}$ Mr. Edmund Hardy, A.T.C.M., Mus. Bac.
7. Violin—Polonaise Brillante, *Wieniawski*—Miss Louie C. Fulton.
8. $\left. \begin{array}{l} a \text{ Waltz, Op. 40, No. 9, } \textit{Tschaiakowsky} \\ b \text{ Caprice, Op. 16, No. 2, } \textit{Mendelssohn} \end{array} \right\}$ Miss Edith Myers, A.T.C.M.
9. Soiree de Vienne, No. 6, *Liszt*—Miss May Kirkpatrick, A.T.C.M.
10. Vocal—Bid me to Love, *Barnard*—Miss Carrie Davidson. Mrs. B. Drechsler Adamson, Violin Obligato.
11. Concerto, G Minor (last two movements), *Mendelssohn*—Miss Franziska Heinrich. Orchestral Accompaniment—Miss May Kirkpatrick, A.T.C.M., 2nd Piano; Mrs. B. Drechsler Adamson, First Violin; Miss Louie C. Fulton, Second Violin; Miss Eva Stonier, Viola; Mr. Rudolph Ruth, 'Cello.

Vocal Recital, by pupils of Miss Norma Reynolds.

1. Organ—Grand Choeur, *Dubois*—Miss Lena Doherty.
2. L. Incantatrice, *Arditi*—Miss Jessie McNabb.
3. Sunset, *Buck*—Miss Josie Freyseng.
4. Mandolin—Roberto il Diavolo, *Meyerbeer*—Miss Lillie Cottam. Accompanied by Mr. Donald Herald, A.C.T.M.
5. The Sands o' Dee, *Clay*—Miss Emma H. Watt.
6. O Fatal Gift, *Verdi*—Fraulein Tilla Lapatnikoff.
7. Piano—Barcarolle Op. 27, *Moszkowski*—Miss Blanche Badgley.
8. Carita, *Mattei*—Mr. E. T. Reburn.
9. Ave Maria, *Bach-Gounod*—Miss Daisy Sutherland. Miss Winnifred Skeath-Smith, Violin; Miss Sara Dallas, Mus. Bac., F.T.C.M., Organ; Miss Norma Reynolds, Piano.
10. A Summer Night, *Goring-Thomas*—Mrs. Mima Lund-Reburn, A.T.C.M.
11. Violin—Grand Fantasia Militaire, *Leonard*—Miss Winnifred Skeath-Smith.
12. More Regal in his low estate, "Queen of Sheba," *Gounod*—Miss Theresa Tymon.
13. Reading—How I Proposed, from the "Cathedral Courtship," *Kate Douglas Wiggin*—Miss Florence G. Ruthven, A.T.C.M.
14. Le Serenata, *Tosti*—Miss Dollie Martin.
15. The Palms, *Faure*—Mr. Reginald K. McIntosh. Organ accompaniment by Miss Dallas.
16. $\left. \begin{array}{l} a \text{ The Quest, } \textit{Smith} \\ b \text{ The Swallows, } \textit{Coven} \end{array} \right\}$ Miss Maude Richards, A.T.C.M.
17. Duo—Giorno d'orrore (Semiramide), *Rossini*—Miss Theresa Tymon and Mrs. Mima Lund-Reburn.

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

1. Organ—Grand Choeur, *Dubois*—Miss Lena Doherty.
2. Tambourin, *Raff*—Miss Mabel Rathbone.
3. Vocal—Star-tide, *Piccolomini*—Miss Ruth Miller. Miss Lena M. Hayes, A.T.C.M., Violin Obligato.
4. Les Sylvains, *Chaminade*—Miss Florence Tilley.
5. Automne, *Chaminade*—Miss Cella Sparrow.
6. Vocal—Che Faro Senza Eurydice (Orpheo), *Gluck*—Miss Florence Sutherland.

7. Valse E Major, *Moszkowski*—Miss Clara Strong.
8. Vocal—Ave Maria, *Mascagni*—Miss Lizzie M. Brown. Miss Hayes, Violin Obligato.
9. $\left. \begin{array}{l} \textit{a} \text{ Berceuse Op. 57, } \textit{Chopin} \\ \textit{b} \text{ Tarantelle Op. 43,} \end{array} \right\}$ Miss Laura A. Devlin.
10. Vocal—Mere Diletti Amiche (I Vespri), *Verdi*—Miss Berta C. Huyck.
11. Caprice Concertante, *Coenen*. For eight pianos—Misses Darby, Devlin, Doherty, Dunlop; N. Lightbourne, E. Lightbourne, Martin; Meharry, Midford, Morris, Rathbone; Skeans, Sparling, Sparrow, Strong, Tilley.

Vocal Recital, by First, Second and Third Year pupils of Mr. Rechab Tandy.

1. Madrigal—Brightly Dawns (Mikado), *Sullivan*—Miss B. Huyck, Miss C. Davidson, Mr. R. Tandy, Mr. E. Coulthard.
2. Song—Because I love you, dear, *Hawley*—Miss Lizzie Roberts.
3. Song—Sunshine and Rain, *Blumenthal*—Miss Lillian Jones.
4. Song—On Venice Waters, *Roder*—Miss Laura Smith.
5. Song—Tell her I love her so, *De Fay*—Mr. James W. Walker.
6. Song—Rory Darlin', *Hope Temple*—Miss Eveline Low.
7. Song—Spring is here, *Dick*—Miss Emily Heintzman.
8. Song—For all Eternity, *Mascheroni*—Miss Vina Belleghem.
9. Song—Queen of the Earth, *Pinsuti*—Mr. William Copland.
10. Song—Only once more, *Moir*—Miss Eva Burrows.
11. Song—When the heart is young, *Buck*—Miss Henrietta Hostrawser.
12. Valse—L'Estasi, *Arditi*—Mrs. S. G. McGill.
13. Song—The Distant Shore, *Sullivan*—Mr. W. J. Wilson.
14. Song—The Flight of Ages, *Bevan*—Miss Ada Wagstaff.
15. Quartette—Old Daddy Longlegs, *Macirone*—Miss B. Huyck, Miss C. Davidson, Mr. R. Tandy, Mr. E. Coulthard.
16. Aria—My heart at thy sweet voice (Samson and Delila), *Saint-Saens*—Miss Florence Sutherland.
17. Recit. and Aria—More regal in his low estate (La Reine de Saba), *Gounod*—Miss Marie Wheler.
18. Duet—On to the field of glory (Belisario), *Donizetti*—Mr. W. J. Walker, Mr. E. Coulthard.
19. Aria—Jewel Song (Faust), *Gounod*—Miss Berta Huyck.
20. Cavatina—Sunset, *Buck*—Miss Carrie Davidson.
21. $\left\{ \begin{array}{l} \textit{Recit.} \text{—Sorta e la notte,} \\ \textit{Cavatina} \text{ Ernani involami,} \end{array} \right. \textit{Verdi}$ Miss Mabel V. Thomson, A.T.C.M.
22. $\left\{ \begin{array}{l} \textit{Songs} \text{—By special request,} \\ \textit{a} \text{ My Queen, } \textit{Blumenthal} \\ \textit{b} \text{ The Holy City, } \textit{Adams} \end{array} \right\}$ Mr. Rechab Tandy. Organ obligato, Miss M. G. Ferguson.

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

1. Trio in C Minor, for Piano, Violin and 'Cello—Adagio, Allegro Energico, *Bargiel*—Mrs. N. B. Eagen, Mrs. B. Drechsler Adamson, Mr. Rudolph Ruth.
2. $\left\{ \begin{array}{l} \textit{a} \text{ Prelude in C Sharp Minor, Op. 3, } \textit{Rachmaninoff} \\ \textit{b} \text{ Caprice Etude in E, } \textit{Paganini-Schumann} \end{array} \right\}$ Master Douglas H. Bertram.
3. Concerto, D Minor (First Movement), *Rubinstein*—Miss Jessie Perry. Orchestral Accompaniment on 2nd Piano by Mr. Vogt.
4. Vocal—The Flight of Ages, *Bevan*—Miss Alberta Murray, pupil of Mr. Tandy.
5. $\left\{ \begin{array}{l} \textit{Menuet} \text{ from Suite in E Minor, Op. 72, } \textit{Raff} \\ \textit{Menuet} \text{ from Suite l'Arlesienne in C Minor, } \textit{Bizet} \end{array} \right\}$ Mrs. N. B. Eagen.
6. Isolden's Liebestod, *Wagner-Liszt*—Miss Jessie Perry.
7. Vocal—Ask Nothing More, *Marzials*—Miss Carrie Davidson, pupil of Mr. Tandy.
8. Cantique d'Amour, *Liszt*—Master Douglas H. Bertram.

9. Concerto, F Sharp Minor (Last Movement), *Hiller*—Mrs. N. B. Eagen. Orchestral Accompaniment on 2nd Piano, Miss Perry.
10. Vocal - She Wandered Down, *Clay*—Miss Lizzie Brown, pupil of Mrs. Bradley.
11. Les Preludes (Symphonic arrangement for two pianos), *Liszt*—Miss Jessie Perry, Miss Mabel Bertram.

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

1. Double Quartette—Le Retour, *Alard*—Misses L. Fulton, E. Falconbridge, E. Stonier, C. Nairn, B. Lazier, M. Waste, D. Thompson and Mrs. D. Adamson.
2. 4th Air Varie, *Dancla*—Miss Doris Thompson.
3. Vocal—Ask Nothing More, *Marzials*—Miss Carrie Davidson.
4. Romance, *Thome*—Miss Emily Falconbridge.
5. Mazurka, *Wieniawski*—Miss Marguerite Waste.
6. { Piano - From "The Carnival," } Miss Franziska Heinrich.

a Prèambule,	}	<i>Schumann</i>
b Pierrot,		
c Arlequin,		
d Valse Noble,		
7. I Lombardi, *Vieuxtemps* - Miss Eva Stonier.
8. String Quartette—Allegro, Op. 76, *Haydn*—Misses Fulton, Stonier, Adamson and Mrs. Adamson.
9. Mazurka de Concert, *Musin* - Miss Blanche Lazier.
10. I Fear No Foe, *Pinsuti*—Mr. E. A. Coulthard.
11. Zigeunerweisen, *Sarasate*—Miss Louie Fulton.

Piano Recital, by pupils of Mr. Edward Fisher.

1. Impromptu Valse, Op. 41, *Raff*—Miss Vera Board.
2. Mazurka de Salon, Op. 9, *Tschaikowsky* Miss Mabel Bennett.
3. Second Barcarolle, Op. 80, *Godard*—Miss Dora Connor.
4. Nocturne, F Sharp Major, Op. 15, *Chopin* - Miss Bertha Gamble.
5. Vocal—Look in Mine Eyes, *Caryll* - Miss Theresa Wegener.
6. Third Mazurka, *Godard*—Miss Ida C. Jackson.
7. Sonata, C Sharp Minor, Op. 27, No. 2—Adagio Sostenuto, Allegretto, Presto Agitato, *Beethoven* - Miss Mabel Crabtree.
8. Cantique d'Amour, *Liszt*—Miss Mabel O'Brien.
9. Reading—Bobbie Shaftoe, *Homer Green*—Miss Christina Collins.
10. Gondoliera, Op. 41, *Moszkowski*—Mr. Dorsey A. Chapman, A.T.C.M.
11. Sonata Appassionata, Op. 57 (First Movement), *Beethoven*—Miss Franziska Heinrich.
12. Vocal - Unto Thy Heart, *Allitsen*—Miss Theresa Tymon. Violin Obligato, Miss Lena M. Hayes, A.T.C.M.
13. Rigoletto Fantasia, *Liszt*—Miss Ada F. Wagstaff.

"Closing" and Graduating Exercises by the School of Elocution.

1. Piano Solo - Polonaise in A Major, *Chopin* - Miss Blanche Badgley.
2. Monologue - Smoke, *McGann*—Mr. Frank Home Kirkpatrick. *Dramatis Personæ* Philip Fernbrook, T. Jenkins-Jenkins, Col. Blenerhassett, Lucy Blenerhassett.
3. Reading The Sisters, *Whittier* Miss Ethel Josephine Smith.
4. Reading Clorinda Wildairs, (from the "Lady of Quality,") *Frances Hodgson Burnett* - Miss Lillian Adelaide Macomber.
5. Vocal Solo - Springtime, *Arditi*—Miss Florence Crang.
6. Reading—The Defence of the Bride, *Ann Catharine Green*—Miss Helena Christina Collins.

7. Duologue—Olga, *W. F. Trayer. Dramatis Personæ—Olga*, Miss Mamie Ada Fellows.
General Valdimir Mr. F. H. Kirkpatrick.
8. Organ Solo—Storm Fantasia, *Lemmens*—Miss Florence Brown, A.T.C.M.
9. Reading—Two of Them, *Barrie*—Miss Georgie Celeste Nelles.
10. Reading—Balcony Scene (from "Romeo and Juliet," *Shakespeare*—Miss Blanche Crozier Sibbitt.

"Closing" Recital by Graduates in the Piano and Vocal Departments.

1. Piano—Valse, E Major, *Moszkowski*—Miss Clara Strong.
2. Vocal—Serenata, *Moszkowski*—Mrs. M. H. Cochrane.
3. Vocal—Flower Song, *Gounod*—Miss Mary E. Robertson.
4. Piano—Waldesrauschen, *Liszt*—Miss Mabel Rathbone.
5. Vocal—Nobil Signor (Gli Ugonotti), *Meyerbeer*—Miss Dorothy I. Martin.
6. Vocal—Mia Piccirella (Savator Rosa), *Gomez*—Miss Emily MacLaren.
7. Piano { *a* Berceuse, *Chopin* } Miss Laura A. Devlin.
 { *b* Tarantelle, *Chopin* }
8. Vocal—Robert, Robert, *Meyerbeer*—Miss Alberta Murray.
9. Vocal—The Lost Chord, *Sullivan*—Miss Ethel Johnson. Organ Obligato, Mr. J. W. F. Harrison.
10. Piano—Ave Maria, *Schubert-Liszt*—Miss Dora Connor.
11. Vocal—Il Baccio, *Arditi*—Miss Maud Bryce.
12. Vocal—Plus grand dans son obscurite (Reine de Saba), *Gounod*—Miss Jessie McNabb.
13. Vocal { Recit.—And God Said, *Haydn* } Miss Florence Crang.
 { Aria—With Verdure Clad, *Haydn* }

"Closing" Concert and Graduating Exercises by Graduates.

1. Piano—Valse, Op. 17, *Moszkowski*—Miss Mabel S. J. Burke.
2. Vocal—Son Vergin Vezzosa (I Puritani), *Bellini*—Miss Berta C. Huyck.
3. Vocal—Ernani, Involami, *Verdi*—Mrs. J. A. McGolpin.
4. Piano—Cantique d'Amour, *Liszt*—Master Douglas H. Bertram.
5. Vocal—Parla, *Arditi*—Miss Ruth A. Miller.
6. Vocal—Sunset, *Buck*—Miss Josie Freyseng.

Presentation of Diplomas and Medals to Graduates in the Piano, Vocal, Violin and Theory Departments by the President, Hon. G. W. Allan.

40 Diplomas, 6 Gold Medals and 2 Silver Medals were presented to Graduates.

7. Violin—Seventh Concerto, *De Beriot*—Miss Louie Fulton.
8. Vocal—O Rest in the Lord, *Mendelssohn*—Miss Dorothy Taylor. Organ obligato by Mr. A. S. Vogt.
9. Piano—Rigoletto Fantasia, *Verdi-Liszt*—Miss Jessie C. Perry.
10. Vocal—She Wandered Down the Mountain Side, *Clay*—Miss M. M. Masetta James.
11. Vocal—Flower Song (Faust), *Gounod*—Miss Florence Sutherland.
12. Piano—Rhapsodie, No. 12, *Liszt*—Miss Franziska Heinrich.

Performers in the Closing Programmes are Graduates 1897-98.

School of Elocution, Oratory, Physical Culture and Dramatic Art.

Teachers:

H. N. SHAW, B.A., Principal,
(Lecturer in Elocution at Trinity University, St. Michael's College and Loretto Abbey).
Philosophy of Expression, Vocal and Pantomimic Expression, Voice Culture,
Shakespeare, Classic Art and Acting.

FRANK H. KIRKPATRICK, A.T.C.M., Vice-Principal,
Phonetics, Vocal Expression, Voice Culture, Extemporaneous Speaking, Oratory,
Reading, Recitation and Physical Culture.

MISS NELLY BERRYMAN, Assistant Principal,
Recitation and Pedagogy.

MISS CHRISTINA H. COLLINS, A.T.C.M.,
Physiology, Delsarte, Physical Culture, Pantomime, Recitation and Criticism.
English Literature under the direction of MR. WILLIAM HOUSTON, M.A.

Term Calendar for 1898=99.

FIRST TERM begins Tuesday, 27th of September, and ends Saturday, 17th
December—12 weeks.

SECOND TERM begins Tuesday, 3rd January, and ends Saturday, 18th March—
11 weeks..

THIRD TERM begins Tuesday, 21st March, and ends Saturday, 3rd June—10
weeks. (One week omitted at Easter.)

Text=Books.

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

"Lessons in Vocal Expression"	- - - - -	S. S. CURRY, Ph.D.
"Classics for Vocal Expression"	- - - - -	S. S. CURRY, Ph.D.
"The Province of Expression"	- - - - -	S. S. CURRY, Ph.D.
"Handbook of Gymnastics"	- - - - -	BARON NILS POSSE, M.G.
"How Should I Pronounce?"	- - - - -	WM. HENRY P. PHYFE.

Toronto Conservatory School of Elocution and Oratory.

AIM.

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

The studies and classes are arranged to meet the needs, not only of beginners, but also of teachers of elocution and voice culture in the various schools and colleges of the country; to afford professional men, such as ministers and other public speakers, the means of improving their voices and delivery; to give practical vocal training to public school teachers and to other voice users; and to furnish advanced work on repertoire for public readers and entertainers.

METHODS.

It would be impossible in such small compass as the Calendar affords to explain fully the means of accomplishing the desired results, but sufficient may be said to assure their efficiency. Artificial systems are not taught, but students are led to study Nature's processes. True growth is from within outward. A correct conception of the author's meaning is the first essential, then the stimulation of the assimilative instinct and artistic insight, followed by careful training of body and voice. Such methods carried out under conscientious, painstaking teachers, who are *thoroughly prepared* for the work, cannot fail to accomplish the best results.

The course is made eclectic. No *one system* is employed, but, instead, those methods that careful research and experience have proven to be most beneficial.

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

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

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Course of Study.

The College Course of study extends over a period of two years. Details of the work in each year will be found under the synopsis of the Course of Study. Students have the option of taking either the full Collegiate or Graduating Course of two years, or of taking the shorter course of one year.

Those taking the Graduating Course will receive at its termination, and after passing the required examinations, the Diploma of A.T.C.M.

THE ONE-YEAR COURSE

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

Synopsis of Course of Study.

FIRST YEAR.

Voice.	English Literature and Rhetoric.
Vocal Process in Theory.	Physical Culture.
Vocal Process in Exercises.	Exercises for Normal Adjustment.
Programme for Ease and Correctness in Respiration.	Freedom, Ease and Harmony.
Control of Breath, Voice Placing.	Plastic Action.
Care of the Voice.	Pantomime.
Phonetics, Orthoëpy, Speech Defects.	Studies in Art.
Ease and Precision in Articulation.	Recitation.
Principles Underlying Vocal Expression.	Sight Reading.

SECOND YEAR.

Advanced Vocal Culture.	Psychology of Expression.
Vocal Physiology.	Pedagogics.
Anatomy.	Greek Art and Mythology.
Advanced Vocal Expression.	Laws of Æsthetics.
Quantity, Rhythm and Melody.	English Poets.
Study of Shakespeare and Old Comedies.	Interpretation.
Advanced Course in Delsarte.	Recitation and Criticism.

POST-GRADUATE COURSE.

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

History of Elocution.	Advanced Vocal Culture.
Shakespeare.	Pedagogics.
Old English Comedy.	Review of Collegiate Course.
Psychology.	Extempore Speaking.

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

Voice Culture.

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

The methods used in the School may be presented in a few words :

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

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

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

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

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

Physical Culture.

The object of gymnastic exercises in connection with the study of elocution, is to develop the various parts of the body so that it becomes a perfect instrument by means of which the thoughts and feelings of the speaker are conveyed rapidly and with subtle power to the audience he addresses. But their value as an educational resource does not end here. All physical culture tends to develop muscular and nerve strength; the body is systematically developed and good health promoted. A course of training which can secure these ends would in itself be valuable, but where, as in elocution, the feelings and thoughts of the speaker have to depend for expression upon a thorough control of the voice, and also, to a large extent, on the movements of the body, the value of the physical exercises, by which these in great measure are secured, becomes doubly important. The end sought by physical training is the acquisition of a graceful and dignified deportment, an easy grace of manner by which all appearance of self-consciousness is avoided, and the attainment generally of the ability to express by gesture and attitude, the thoughts which are impressed upon the mind. To all readers and speakers such a course of physical training is invaluable. The course is divided into three parts.

FIRST—SWEDISH GYMNASTICS.

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

SECOND—DELSARTE ÆSTHETIC GYMNASTICS.

Having for their object the removal of all stiffness and awkwardness of gesture and attitude, and preparing the body for the performance of its true office, the manifestation of soul. This feature of the work receives special attention, and as far as possible the endeavor is to conform to the principles of the great master. It is well to bear in mind, however, that Delsarte left no complete work behind him, all that was left being innumerable isolated notes discovered after his death. These notes have been collected and published by various pupils of Delsarte, who, by the way, often differ so widely in their interpretation as to be positively antagonistic. It is therefore plain that such a term as the "Delsarte Method of

Elocution" is a misnomer. The elocution side of Delsartism is *nil*, and its value lies entirely in the cultivation of the body to manifest the soul. This value is very great, and no system of æsthetic physical culture has done so much to impart ease and grace to those who practice it.

THIRD.—ECLECTIC.

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

PHYSICAL CULTURE FOR SINGERS AND PIANISTS.

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

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

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

Literature.

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

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

Pedagogics.

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

EXTEMPORANEOUS SPEAKING.

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

Positions as Teachers.

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

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

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

Method of Conducting the School.

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

CLASS WORK.

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

PRIVATE WORK.

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

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WEEKLY PUPILS' RECITALS.

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

PUBLIC RECITALS.

Public Recitals and Exhibitions of Physical Culture are given by the pupils frequently during the season. Opportunities are thus afforded for public appearances under the most favorable auspices. During the third term each of the Seniors gives an evening in the Conservatory Music Hall, with vocal and instrumental assistance, at which he or she may make an exceptionally advantageous *debut*.

A NEW FEATURE

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

Miscellaneous.

An important item to be considered by those who contemplate attending a School of Elocution is that of expense. Board in all the large American cities ranges from \$5 to \$8 per week, while board equally good can be obtained in Toronto at from \$3.50 to \$5. Here already is a saving of \$50 to \$60 for the school year, while to those residing in Canada the saving in railroad fares and expenses will amount to probably another \$30. So that students, by attending the Conservatory

School, save on the season very nearly *One Hundred Dollars* as compared with the expenses incurred where the tuition is taken in some of the schools of the United States.

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

IMPORTANCE OF BEGINNING AT THE OPENING OF THE SESSION.

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

Private Instruction.

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

Situation of the School.

The new Conservatory building is so commodious and well adapted for its purpose as to make this the best equipped institution of the kind in Canada.

It is situated in the most beautiful part of Toronto, being adjacent to Queen's Park and the Parliament Buildings, within easy walking distance of the business portion of the City and convenient to all the street-car lines. The rooms assigned to the School of Elocution are especially fitted for the work, containing a recital and lecture hall which gives opportunity for daily practice of the voice, reciting and dramatic art. The large Music Hall affords facilities for training in platform work, which will be of incalculable benefit to the pupils.

Special Advantages.

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

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

DIPLOMA.

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

MEDALS.

A Gold Medal will also be awarded to the graduate attaining first place with first-class honors.

A Silver Medal will be awarded to the pupil obtaining highest marks in the Junior and Intermediate Year.

IN CONCLUSION,

Those who are intending to take a course in Elocution are asked to weigh carefully the following facts :

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

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

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

List of Fees.

COLLEGIATE COURSE.

Full course of thirty-three weeks, class and private instruction - - \$150 00

Payable as follows :

1st Term (in advance)	- - - - -	\$50 00
2nd " "	- - - - -	50 00
3rd " "	- - - - -	50 00

POST-GRADUATE COURSE.

Full course - - - - - 100 00

Payable as follows :

1st Term	- - - - -	\$34 00
2nd " "	- - - - -	33 00
3rd " "	- - - - -	33 00

Payable as above.

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

Cost of Books (about)	- - - - -	\$5 00
" Diploma	- - - - -	5 00
" Certificate	- - - - -	1 00

No charge for Examination.

SPECIAL COURSES.

PRIVATE INSTRUCTION, outside of Collegiate Course, twenty lessons (two half-hours per week), is given as follows :

With Mr. Shaw	- - - - -	20 half-hours	\$35 00
" "	- - - - -	10 "	20 00
" Mr. Kirkpatrick	- - - - -	20 "	30 00
" "	- - - - -	10 "	15 00
" Miss Berryman	- - - - -	20 "	20 00
" "	- - - - -	10 "	10 00
" Miss Collins	- - - - -	20 "	10 00

CLASS LESSONS.

DELSARTE, GYMNASIICS OR ELOCUTION :

Twenty hours (10 weeks) - - - - - \$10 00

REGISTRATION.

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

NOTE.

Miss Her

Miss Lou
Mrs. Bell
Miss Lau
" Mar
C
" Eva

Miss Jenn
" Bert
" Lillia

Miss Lillia
" Ione
" Agn
" Mar
" Will
" Char
" Kath
" Mar

Miss Kate
" Anni
" Kate
" Ethel

Graduates—Elocution.

NOTE.—The names are arranged alphabetically, not according to number of marks obtained.

1890-1891.

Miss Hermenia Walker Toronto

1891-1892.

Miss Louise Bowman Listowel
 Mrs. Bell Rose Emslie Toronto
 Miss Laura Harper Barrie
 " Mary E. Matthews (Teachers'
 Course) Port Colborne
 " Eva G. May Toronto

1892-1893.

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

1893-1894.

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

1894-1895.

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

1895-1896.

Mr. Le Roy Kenney Toronto
 Miss Blanch Lehigh Brockville
 Mrs. W. J. Ross Toronto
 Miss Gertrude Trotter Toronto
 " Ida M. Wingfield Toronto

1896-1897.

Miss Loie Clark Hamilton
 Mr. Geo. Deacon Toronto
 Miss Jean Gunn Ailsa Craig
 " Mabel Hall Halifax, N.S.
 " Evelyn Howell Brantford
 " Claire Kleiser Toronto
 " Maude Lane Winnipeg, Man.
 Mr. Harry Proctor Aurora
 Miss Florence Ruthven Hamilton
 " May Walker Duluth, Minn.
 " Ethel Webb (Gold Medal) London, Eng.

1897-1898.

Miss Christina H. Collins Toronto
 " Mamie A. Fellows Toronto
 Mr. Frank H. Kirkpatrick Bradford
 Miss Georgie C. Nelles Simcoe
 " Blanche P. C. Sibbitt Brantford
 " Ethel J. Smith Toronto

TEACHERS' COURSE.

Mr. Frank H. Kirkpatrick Bradford

The Principal.

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

Mr. Shaw possesses exceptional qualifications for this position. He combines the comprehensiveness of a University education with extended research in the science and art of Expression in all its forms. With the history and theory of Elocution and Oratory he is fully conversant. Feeling that teachers of Elocution frequently do more harm than good in attempting to train voices, Mr. Shaw has given much time to the most thorough study of the cultivation of the singing and speaking voice, adapting the principles of such teachers as Lamperti, Della-Sedie, Vannini, Shakespeare, Henschel and Guilmette.

Since coming to Toronto he has been appointed lecturer at Trinity University, Normal School, Loretto Abbey, and St. Michael's College, where his teaching has been successful in a marked degree.

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

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

"He has rendered very efficient and valuable service."

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

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

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

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

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

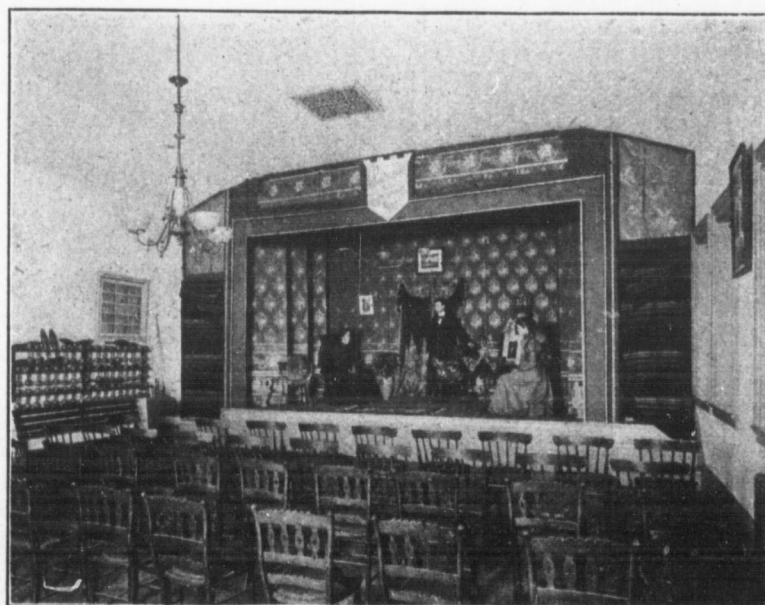
"A man of excellent moral character * * * a diligent student, possessed of a fine mind. His scholarship is exact, his taste cultivated, and his appreciation of literary qualities in general of the first order. As a teacher Mr. Shaw has been very successful * * * worthy of the fullest confidence and the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

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

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

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

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



VIEW OF ELOCUTION HALL.

Music ^{AND} Musical Instruments

OF EVERY DESCRIPTION.

Music Publishers and Importers,
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Works a Specialty.

EDITIONS—Peters, Breithopf & Hartel, Schimer
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The Largest Stock and most complete Music and Musical
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Send for Catalogues mentioning goods required.

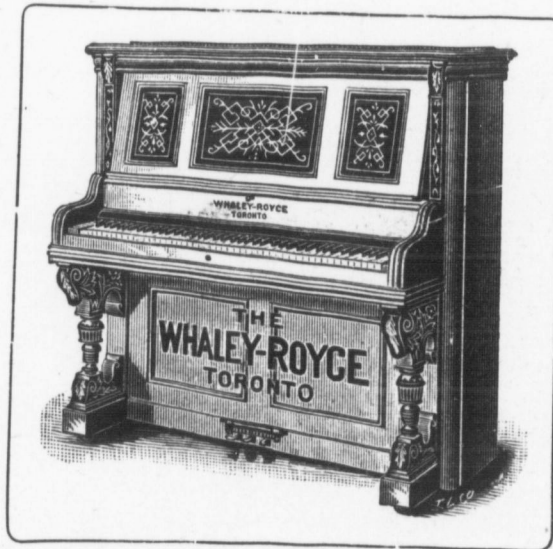
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SATISFACTION who plays that Modern
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The
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PIANO.

It is one of the best examples of all that is latest
and best in the realm of piano construction.

ESSENTIALLY THE PIANO
OF THE PEOPLE.



It is admitted by all that no piano ever put on the
Canadian market has met with such success as

THE WHALEY-ROYCE

WHY? Because they are made just as perfect as
a Piano can be made.

SEND FOR CATALOGUE.

* It contains more valuable improvements than
* any other piano on the market.

- * **Unexcelled in Tone,**
- * **Faultless Mechanical Construction,**
- * **Original and Elegant in Design,**
- * **Their Grand Superb in Finish,**
- * **Qualities our strongest argument.**

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Ladies' Rings.

One very strong point in our business—perhaps the strongest—is Ladies' Rings.

We pay special attention to this line and consequently show the largest and choicest collection to be found in Canada.

Diamonds, Pearls, Emeralds, Rubies, Sapphires, Opals and Turquoises set singly and in combination in all the newest and most approved styles.

The values, too, are exceptional and are made possible only by purchasing all diamonds personally in Amsterdam.

RYRIE BROS.,

Cor. Yonge and Adelaide Streets,

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NEW MUSIC FOR SEASON 1898-99.

Sacred Songs (in keys to suit all voices).

Dream of Paradise (A)	Hamilton Gray	60c.
Heavenly Song (The)	" "	60c.
(The most successful sacred songs since "The Holy City.")		
Two Cities	Hamilton Gray	60c.
He Shall give His Angels Charge	" "	60c.
No, Not Despairingly	J. Chris. Marks	50c.
O God, Our Help in Ages Past	Walter Denham	50c.
Lord of the Night (on the celebrated Largo)	Handel	50c.
Closer with Thee, O Lord Most High	Walter Denham	50c.
Prodigal Son (The)	Horspool	50c.

Bass and Baritone Songs.

Life of a Soldier (The)	Gerald Lane	50c.
Barney O'Brien	M. Sullivan	50c.
Sailor's Lass (The)	D. Barnard	50c.
Vulcan	Bond Andrews	60c.
Forge (The)	Michael Watson	50c.
Song of The Reaper	Edmund Hardy	50c.

Soprano Songs.

Noon-Day Melody (A)	Nicholl	50c.
Messenger Dove (The)	Henry Parker	60c.
Paddy	Gerald Lane	50c.
Little Rosebud	R O. Morgan	50c.
Answered	Francis Allitsen	60c.
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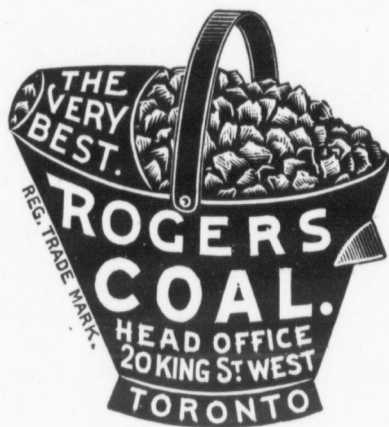
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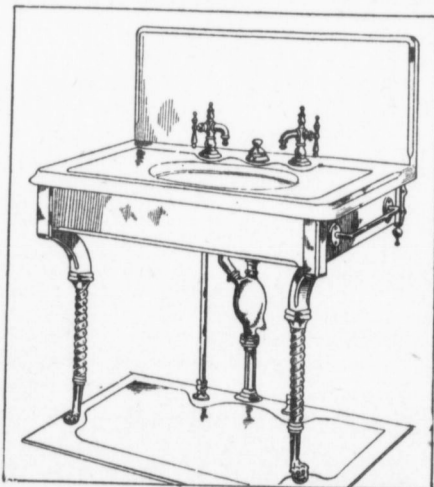
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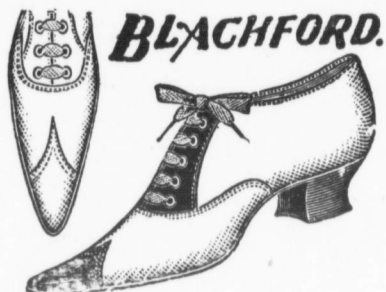
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