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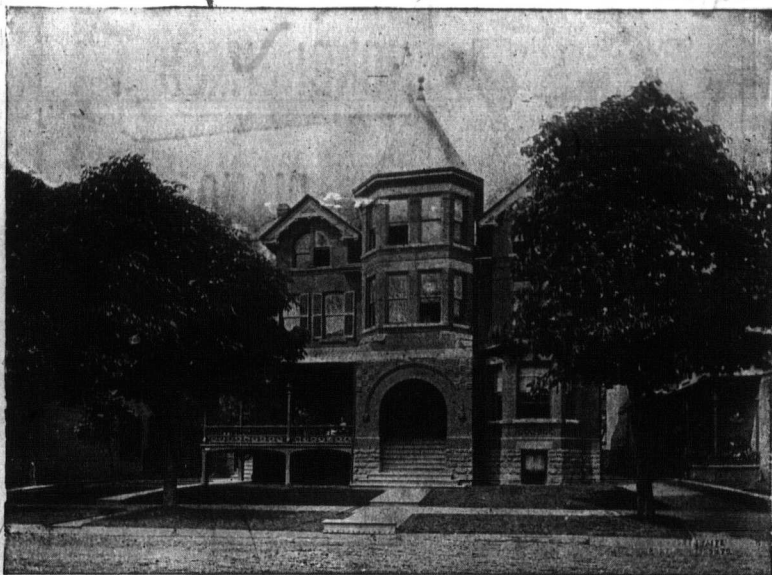
LIBERTY AND PROGRESS ARE GREAT CONDITIONS  
IN THE EMPIRE OF MUSIC.

—Beethoven.

[Calendar] 4/2/1898  
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# Toronto College of Music

Limited



In Affiliation with

The University of Toronto

F. H. TORRINGTON  
Musical Director

4785  
7/9/97  
GEO. GOODERHAM  
President



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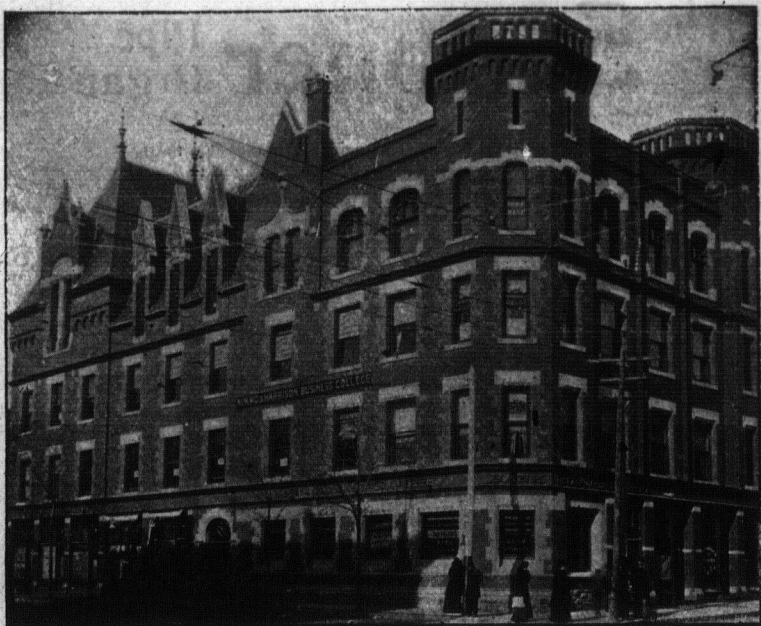
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# College of Music Calendar, 1897-98

1897	SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.	ANNOUNCEMENTS
SEPT. ....	5	6	7	8	9	10	11	1897
	12	13	14	15	16	17	18	Wednesday, Sept. 1st. First Term begins.
	19	20	21	22	23	24	25	
	26	27	28	29	30			
OCT. ....	3	4	5	6	7	8	9	
	10	11	12	13	14	15	16	
	17	18	19	20	21	22	23	
	24	25	26	27	28	29	30	
	31							
NOV. ....	1	2	3	4	5	6		Tuesday, Nov. 9th. First Term ends.
	7	8	9	10	11	12	13	Wednesday, Nov. 10th. Second Term begins.
	14	15	16	17	18	19	20	Thanksgiving Day, Nov. 25th.
	21	22	23	24	25	26	27	
	28	29	30					
DEC. ....	5	6	7	8	9	10	11	Christmas Holidays. Begin Tuesday, Dec. 21st.
	12	13	14	15	16	17	18	
	19	20	21	22	23	24	25	
	26	27	28	29	30	31		1898
JAN. ....	2	3	4	5	6	7	8	Christmas Holidays. End Saturday, Jan. 1st.
	9	10	11	12	13	14	15	
	16	17	18	19	20	21	22	
	23	24	25	26	27	28	29	
	30	31						
FEB. ....	6	7	8	9	10	11	12	Tuesday, Feb. 1st. Second Term ends.
	13	14	15	16	17	18	19	Wednesday, Feb. 2nd. Third Term begins.
	20	21	22	23	24	25	26	
	27	28						
MARCH ..	6	7	8	9	10	11	12	
	13	14	15	16	17	18	19	
	20	21	22	23	24	25	26	
	27	28	29	30	31			
APRIL ....	3	4	5	6	7	8	9	Tuesday, April 12th. Third Term ends.
	10	11	12	13	14	15	16	Wednesday, April 13th. Fourth Term begins.
	17	18	19	20	21	22	23	Good Friday, April 15th.
	24	25	26	27	28	29	30	
MAY .....	1	2	3	4	5	6	7	
	8	9	10	11	12	13	14	
	15	16	17	18	19	20	21	
	22	23	24	25	26	27	28	Queen's Birthday, May 24th.
	29	30	31					
JUNE .....	5	6	7	8	9	10	11	
	12	13	14	15	16	17	18	Tuesday, June 21st. Fourth Term ends.
	19	20	21	22	23	24	25	
	26	27	28	29	30			

Eleventh Year begins Thursday, Sept. 1st, 1898.

All business and teaching in the College are suspended on Thanksgiving Day, the Xmas Holidays, Good Friday, and the Queen's Birthday.

Dates for Orchestral and other Public Concerts, Lectures, Receptions, and other Public Functions, Examinations, etc., will be announced from time to time on the Bulletin Boards.

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EO. GOODER

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INCORPORATED 1890.

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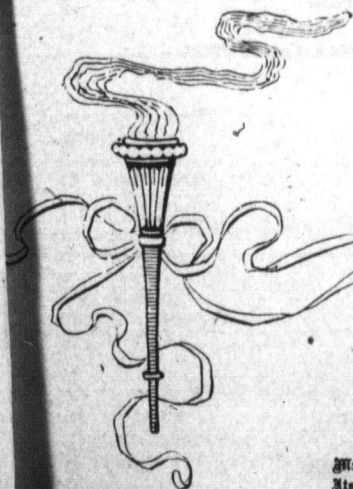
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Music in every form of expression.  
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like many another  
is striving after the fullest expression of the  
Divine in you.  
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and its sister arts,  
are living a little closer to the  
Divine voice.

This book is full of suggestions ;  
read them.

These be our Master  
The very staff and p

F. H. TO  
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RUDOLF  
T. C. JE  
MISS SU  
W. J. Mc  
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MISS M.  
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RUDOLPH RUTH  
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MISS SULLIVAN  
W. J. McNALLY  
MISS A. MANSFIELD, Mus. Bac.  
MISS LANDELL  
MISS HAMILTON  
MRS. LEE  
MISS BIRNIE  
MISS H. M. MARTIN, Mus. Bac.  
MISS GRAHAM  
MISS M. BASTEDO  
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Violoncello—HERR RUTH.  
Contra Bass—J. GOWAN.  
Flute and Piccolo—H. GOWAN.  
Oboe—J. ALLEN.  
Clarinet—CHAS. L. TEALE.  
Bassoon, Bass Clar.—J. JOHNSON.

Harp—SIGNOR GLIONNA.  
Cornet and Trumpet—J. WALDRON.  
Horn—T. SPACEY.  
Slide Trombone—J. WALDRON.  
Euphonium and Tuba—F. R. SMITH.  
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Mandolin, Guitar, Banjo—GEO. SMEDLEY.

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DR. CARLYLE.

French—JAMES CUSIN.

German—FRAULEIN LAPATNIKOFF.

**Lectures:** From time to time, throughout the Collegiate Year, the MEMBERS OF THE STAFF, assisted by NOTED EXPERTS in the various titles, will give lectures on all ELEMENTARY SUBJECTS pertaining to Music, on the HISTORY OF MUSIC, on ACOUSTICS, on the PHYSIOLOGY OF THE VOICE, on the HYGIENE OF THE VOICE, and on other pertinent subjects.

**Dr. Carlyle** will, in addition to his Lectures on ENGLISH LITERATURE, give a few SPECIAL LECTURES on the AESTHETIC IN MUSIC, the RELATIONS HELD BY READING, MUSIC, PAINTING, AND SCULPTURE TO ONE AND OTHER, LISTENING TO MUSIC, SHAKESPEARE IN MUSIC, CLIMATE IN SONG, SPANISH AND SOUTHERN FRENCH TYPES IN FOUR PERIODS, and WAGNER'S METHODS AS TO POETIC AND AESTHETIC DEVELOPMENT.

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STAGES OF DEVELOPMENT.  
METHODS OF MUSIC AND



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# THE UNIVERSITY OF TORONTO

## Department of Music

### DEGREE OF BACHELOR OF MUSIC

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

### Matriculation

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

#### I. ENGLISH :

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

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

LITERATURE : Such questions only shall be set as may serve to test the candidate's familiarity with, and intelligent and appreciative compre-

# Toronto College of Music.

hension of, the prescribed texts. The candidate will be expected to have memorized some of the finest passages, and to have read carefully both prose and poetry outside of the specified work. In addition to questions on the following selections (for 1898), others shall be set on a "sight passage" to test the candidate's ability to interpret literature for himself :

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

The following selections from Palgrave's Golden Treasury :

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

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

## II. ARITHMETIC :

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

## III. One of the following languages :

### 1. GREEK :

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

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

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

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

The following are the prescribed texts :

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

## 2. LATIN :

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## 3. FRENCH :

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## 4. GERMAN :

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The University of Toronto.

2. LATIN:

Translation into English of passages from prescribed texts.

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

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

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

The following are the prescribed texts:

1898. VIRGIL, *Æneid* I. and CÆSAR, *Bellum Gallicum* II., III., IV.

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

3. FRENCH:

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

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

Translation at sight of modern French, to which special importance will be attached. Candidates will be expected to have supplemented the reading of the following texts by additional practice in the translation of French: ENAULT, *Le Chien du Capitaine*; FEUILLET, *La Fee*.

4. GERMAN:

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

The Examination in Composition will consist of (a) translation into German of short English sentences as a test of the candidate's knowledge of grammatical forms and structure, (b) formation in German of sen-

## Toronto College of Music.

tences of similar character, and (c) translation of passages from English into German.

Translation at sight of modern German, to which special importance will be attached. Candidates will be expected to have supplemented the reading of the following texts by additional practice in the translation of German: HAUFF, *das Kalte Herz*; Kalif Storch.

### 5. ITALIAN:

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

DE AMICIS, *Cuore* (I Racconti mensili).

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

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

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

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

## Undergraduate Course

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

All candidates must prove ability as practical musicians:

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

1. Harmony in
2. Counterpoint
3. Musical History

Candidates shall play an instrument—or some

1. Test exercises
  2. Two compositions
- They shall also
- (a) A four-part setting
  - (b) A simple setting of other

1. Harmony, in
  2. Strict Counterpoint
- (in combination)
3. Double Counterpoint
  4. Fugue and
  5. Elements of
  6. History of

Candidates shall play an instrument—or some

The University of Toronto.

FIRST YEAR

**Theory of Music**

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

**Practical Music**

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

1. Test exercises of a technical character.
  2. Two compositions (or portions of them) selected by the examiner.
- They shall also be required to play at the keyboard :
- (a) A four-part harmony upon a given figured bass.
  - (b) A simple chorale, or an accompaniment to a song, in a key other than that in which the piece is written.

SECOND YEAR

**Theory of Music**

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

**Practical Music**

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

### Toronto College of Music.

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

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

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

### THIRD YEAR

#### Theory of Music

1. Harmony in not more than six parts, including some original work in four or five parts.
2. Strict, and free, Counterpoint in not more than five parts, with illustrations of imitative work.
3. Canon and Fugue, with special reference to the Episode, in four parts.
4. A general review of the History of Music from the earliest period to the present time.
5. Musical forms and analysis
6. Instrumentation, and scoring for the various sections of a modern orchestra.
7. Analysis of the full orchestral score of some classical work.

#### Practical Music

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

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

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

1. A melody, to be harmonized in four parts.

2. A piece of music, to be transposed into a key named by the examiner.
3. From a piece of music, to be transposed into a key named by the examiner.
4. To extemporize a piece of music, to be transposed into a key named by the examiner.
5. From an original composition, to be transposed into a key named by the examiner.

In addition to the above, candidates shall be required to perform, in original composition, five-part harmony, and orchestral accompaniment, in performance.

Candidates for the subsequent examinations.

A certificate of examination, for the second years of the Faculty of Music, in lieu of the First Examination.

The examination shall be accepted *pro* tempore.

The Senate of the University of Toronto, after consultation with the Institutions in which the examination is held.

Musicians of the University of Toronto, Bachelor of Music, and University examiner of Music, shall be one of the following:

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

The examination shall be held at the Registrar's Office.

## The University of Toronto.

2. A piece of music, or an accompaniment to a song, to be transposed into a key named by the examiner.

3. From a piece of vocal score.

4. To extemporize, in proper form, upon a given phrase.

5. From an orchestral score, and reproduce, as to pitch, the portions asked for.

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

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

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

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

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

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

1. An Oratorio.

2. A Cantata.

3. A Symphony.

4. An Extended piece of Chamber Music.

### Examinations

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

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

# Toronto College of Music.

## Fees

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

## Text-Books

Stainer's Treatise of Harmony	Articles in Grove's Dictionary of Music and Musicians, bearing on the various subjects for examinations
Prout's Harmony	Stainer's Primer of Composition
Hiles' "Grammar of Music," Books I and II.	Prout's "Musical Form"
Bannister's "Music"	Ouseley's Musical Form
Bridge's Primer of Counterpoint	Prout's Fugal Analysis
Prout's Counterpoint	Prout's Primer of Instrumentation
Richter's Counterpoint (Franklin Taylor's edition)	Niemann's Catechism of Musical Instruments
Cherubini's Counterpoint, Canon and Fugue	Berlioz on Instrumentation
Prout's Double Counterpoint and Canon	Stone's Primer on Scientific Basis of Music
Jadassohn's Canon and Fugue	Sedley Taylor's "Sound and Music"
Higgs' Primer of Fugue	Tyndal on Sound
Prout's Fugue	Bonavia Hunt's History of Music
Parry's Summary of Musical History (Primer)	Naumann's History of Music

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



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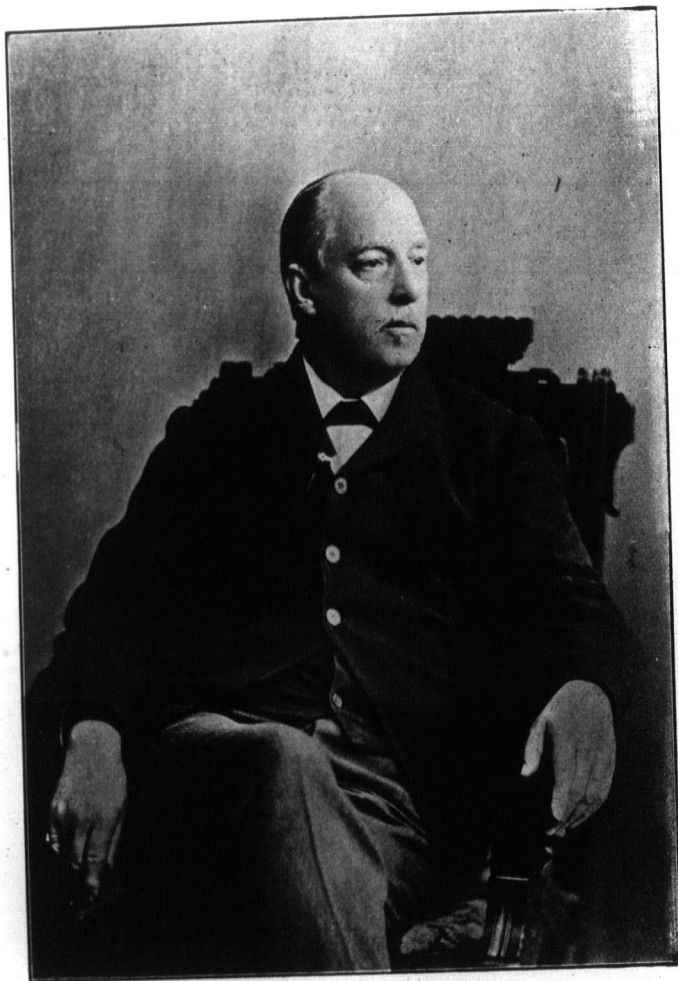
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MR. F. H. TORRINGTON.

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Messiah (6) .....  
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 Creation (3) .....  
 Lay of the Bell (2) .....  
 Fridolin (2) .....  
 St. Paul (2) .....  
 Stabat Mater (2) .....  
 May Queen (3) .....  
 Hymn of Praise (3) .....

## MR. F. H. TORRINGTON

THE FOUNDER AND MUSICAL  
DIRECTOR OF THE

### TORONTO COLLEGE OF MUSIC

Ten years ago, there was no College of Music in Canada which possessed such admirable facilities for the judicious, systematic, and thoroughly practical training in all the important departments of music as are now maintained by our institution. The steady up-building and up-lifting of any great school in any country is due to many factors. With us, the prime factor governing the remarkable position attained by the College is the substantial—and highly appreciated—confidence of the public, which has uniformly increased from year to year. This confidence arises from the national reputation of the Director and Founder, Mr. F. H. Torrington.

The activity of Mr. Torrington's life in Toronto, as well as in Canada, may be shown by the enormous list of orchestral and choral works given under his direction by the Toronto Philharmonic Society and the Festival Chorus and Orchestra. This subjoined list will also show Mr. Torrington's opportunities to further the interests of prospective pupils, since there are few available conductors and teachers who can present the following:

Messiah (6).....	Handel	Walpurgis Night.....	Mendelssohn
Elijah (6).....	Mendelssohn	Naaman (2).....	Costa
Creation (3).....	Haydn	Spring's Message.....	Gode
Lay of the Bell (2).....	Romberg	Bride of Dunckerron.....	Smart
Fridolin (2).....	Randegger	Judas Maccabeus (2).....	Handel
St. Paul (2).....	Mendelssohn	Gypsy Life.....	Schumann
Stabat Mater (2).....	Rossini	The Last Judgment.....	Spohr
May Queen (3).....	Bennett	Acis and Galatea.....	Handel
Hymn of Praise (3).....	Mendelssohn	Preciosa.....	Weber

# Toronto College of Music.

Redemption (4) .....	Gounod
Rose Maiden .....	Cowen
March and Chorus, Tannhauser (5)	—Wagner
March Cortege, Reine de Saba .....	Gounod
March and Chorus, Life of the Czar	—Glinka
Farewell to the Forest .....	Mendelssohn
The Sea hath its Pearls .....	Pinsuti
Good Night, Beloved .....	Pinsuti
Crusaders .....	Gode
Fair Ellen .....	Bruch
Rose of Sharon .....	Mackenzie
Mors et Vita .....	Gounod
Spectre's Bride .....	Dvorak
Golden Legend .....	Sullivan
Jubilee Ode .....	Mackenzie

Arminius .....	Bruch
Eve .....	Massenet
Callirhoe .....	Dr. J. F. Bridge
Una .....	Dr. Gaul
Prayer and Finale, Lohengrin (4) ..	Wagner
Antigone .....	Mendelssohn
Fritjof Saga .....	Max Bruch
Pilgrim's Chorus, l'Lombardi .....	Verdi
Messengers of Peace, Rienzi .....	Wagner
All Hail to Thee, Tannhauser .....	Wagner
Bridal Chorus, Lohengrin .....	Wagner
Choral and Finale, Meistersinger ..	Wagner
Praise ye the Father .....	Gounod
Soldier's Farewell .....	Kucken
Selections, Rosamunde .....	Schubert
Miserere Scene, Trovatore .....	Verdi
Chi mi frena, Lucia .....	Donizetti

## ORCHESTRAL WORKS

Intermezzo—Cavalleria Rustica ..	Mascagni
Introduction, Act III., Lohengrin ..	Wagner
Maritana—Overture .....	Wallace
Martha .....	Flotow
Oberon .....	Weber
Preciosa .....	"
Ruy Blas .....	Mendelssohn
Fest .....	Leutner
Phedre .....	Massenet
Egmont .....	Beethoven
Valse lente e Pizzicati (from Suite) ..	Delibes
March—Tannhauser .....	Wagner
" —Prophete .....	Meyerbeer
Hungarian Dances .....	Brahms
Concertos (Piano with orchestra) C	
minor .....	Mendelssohn
Caprice Brill .....	"
C minor (Reinecke Cadenza) .....	Beethoven
Rienzi .....	Wagner
Sakuntala .....	Goldmark

Tannhauser .....	Wagner
Hungarian Dances .....	Dvorak
Serenade .....	Tschaikowski
Symphony (Surprise) .....	Haydn
"    Jupiter .....	Mozart
"    No. 1 .....	Beethoven
"    No. 2 .....	"
"    No. 4 .....	"
" .....	Saint Saens
Gavotte—L'Ingenue .....	Arditi
Emperor .....	Beethoven
E Flat .....	Liszt
"    Op. 2 .....	Chopin
"    Polonaise .....	"
Concertos .....	Mozart
Concertstücke Op. 92 .....	Schumann
"    Op. 11 .....	"
Concerto .....	"
"    Op. 85 .....	Hummel

Mr. Torrington  
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### Mr. J. B. Torrington.

Mr. Torrington was born in Dudley, Worcestershire, England, Oct., 1837. At seven years of age, he evinced marked ability in playing the violin, and was placed by his parents under the care of competent musical instructors in Birmingham. Afterwards, he was articled for four years to James Fitzgerald, Cathedral organist of St. George's and St. Mary's, at Kidderminster. In 1853, he was organist and choirmaster of St. Ann's Church, Bewdley.

After a successful career in England, he came to Canada, and was engaged in Montreal as organist of Great St. James' Street Methodist Church, for twelve years. He then removed to Boston, Mass., accepting the position of organist and musical director of King's Chapel, which post he left for the one he now holds in the Metropolitan Church of Toronto.

While residing in Boston he was conductor, in association with Carl Zerrahn and P. S. Gilmore, of the mass rehearsals of the great chorus of the last Boston Jubilee. He was also Professor of Piano and solo organist at the New England Conservatory of Music, Boston, Mass.; first violin of the Harvard Symphony Orchestra; solo organist at Boston Music Hall; and solo organist at Plymouth (Henry Ward Beecher's) Church, Brooklyn, N.Y.

His experience as organist at King's Chapel, and professor of piano at the New England Conservatory of Music, and as conductor of orchestral and vocal societies, together with his training as a Cathedral organist and choir master, and his ability as a violinist, eminently fitted him for the work he has accomplished in Toronto.

Thus, the name of our Director is the synonym for leadership and experience in everything musical in Canada. The value of Mr. Torrington's teaching is commensurate with his reputation. He strives assiduously to impart to his pupils correct methods, and to open to their voices and their minds the rich treasures of the immortal masters, of those rare and radiant geniuses who have spoken with the Almighty in song and instrument.

## Toronto College of Music.

To Mr. Torrington is due the conception of establishing a series of musical festivals in Toronto after the model of those given in England and in the United States. The first took place in June, 1886, with one thousand voices in the chorus, and one hundred performers in the orchestra, at which he conducted the great oratorios: *Israel in Egypt* (Handel) and Gounod's *Mors et Vita*; the miscellaneous programmes including the overtures to *Tannhauser* (Wagner), *Ruy Blas* (Mendelssohn), *William Tell* (Rossini), and *Oberon* (Weber), etc.

Mr. Torrington also conducted the Festival given at the inauguration of the new Massey Music Hall in June, 1895, and the Jubilee performance of Mendelssohn's Oratorio, "Elijah," given at Massey Hall, November, 1896. Madame Emma Juch (Wellman), the distinguished artist, who sang the solo soprano part, wrote to Mr. Torrington: "I thank you sincerely for your words of praise, and coming from you, believe me, they are deeply appreciated. I always sing the Elijah *con amore* because it is my favorite work, but if I seemed to please you especially that night, believe me, it was because of the inspiration I received from the fine work of the chorus and your brilliant conducting. It is a great pleasure to sing with one who knows his work so thoroughly." Madame Juch very kindly forwarded a fine picture of herself to Mr. Torrington, to be hung in the College of Music.

Madame Albani, the great prima donna, and her husband, Col. Mapleson Gye, visited the College of Music, December 23rd, 1896, and heard Miss Eileen Millett, a young vocal pupil of Mr. Torrington's. The famous singer wrote: "Dear Mr. Torrington: I am much obliged to you for writing to me and giving me the opportunity of visiting your College of Music. I shall be very happy to do so. I shall be delighted to hear Miss Millett sing." After having heard Miss Millett sing "Rejoice Greatly" (Messiah), Handel; "The Flight of Ages" Bevan; and "Air d'Isabelle" (Preau cleres), Herold, Madame Albani gave the singer warm words of encouragement and advice, predicting a brilliant future for her, and afterwards sent her own photograph to Miss Millett, with a large one for the College, in remembrance of her visit.

Next in order of  
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## Some Stones—Not Moss Covered

TURN THEM OVER AND LOOK AT THEM

Next in order of interest to the in-coming pupil is the composition of the Teaching Staff. The Director takes into association with himself only those having unqualified standing as professional musicians. The very high state of perfection which music has attained in Europe is attributable to the competency of the teachers.

If you want a substantial superstructure, you must have a firm and wisely-laid foundation. The master workman must be competent, of long experience; his assistants must faithfully carry out his wishes; the materials must be of the right consistency and held together by a cement tested of all time.

How many, many spend years and countless thousands in building on sandy foundations? How many lop-sided voices try to sing? How many weak wrists and fingers try to play? Wrong systems in the beginning invariably end in failure, sickness of heart and total musical collapse. How many pupils are fed on musical trash under the supposition that it can be digested immediately and readily?

*Festina lente*, make haste slowly, firmly, surely, under the wise guidance of an experienced MASTER.

To those who turn over wisely these well-worn stones of thought, we say that nine years of thorough work have tested the strength of our foundation. The public have decided that we are firmly established, and it is a great pleasure to feel that each year adds widely to our *clientele*, a list of pupils including names from remote parts of the United States, from England, and from every province in the Dominion.

There are many reasons for this public confidence: our being the first musical institution affiliated with the University of Toronto, the very high reputation of the Director, the capability of our Staff, our thorough methods, our pure artistic aims, and the central position we occupy in the leading educational city of the Dominion.

From the facts we have given, it can be readily seen why our graduates take the highest rank, many receiving the MUS. BAC. Degree from the University, and going from us as thoroughly equipped, practical and theoretical musicians.

So far as possible, we aid all pupils in securing good appointments, and our graduates are eagerly sought after as leading teachers in other musical and educational institutions.

Briefly, then, our students become MUSICIANS in the true sense of the term, for the OBJECT of all true musical instruction is to afford pupils the means whereby they shall be enabled to develop their own individual gifts to the very best advantage. We give them a sure and permanent basis in musical and technical knowledge, upon which basis, aided by their own intelligences, they may build up correct musical superstructures. Individual feeling and thought is not lost sight of.

## Toronto College of Music.

### COLLEGE INSTRUCTION BETTER THAN PRIVATE

In the College you are sure of the ability of your teachers ; in private instruction, sometimes. There is an inspiration in association with others engaged in the same work ; an *esprit du corps* in connection with school duties which occasions mutual emulation ; and while individual instruction has distinct advantages, class instruction (in connection with single lessons) affords the ambitious pupil a double advantage—you receive your own proportional share of attention in the class and at the same time you may listen to all the criticisms made upon the efforts of your mates. Your own ability to criticize is enlarged. We advise a judicious combination of individual instruction with class methods.

As showing the high esteem in which the College of Music is held, and the views taken by leading composers and musicians as to our rational system and high scientific musical basis, we append the following :

#### From the Famous Composer, Dr. Mackenzie :

Royal Academy of Music,  
Tenterden Street, Hanover Square,  
London, England.

DEAR MR. TORRINGTON,—

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

Wishing you every success,

Believe me, very faithfully yours,

(Sgd.) A. C. MACKENZIE,

President and Director Royal Academy of Music, London, Eng.

#### From Dr. Prout, Professor of Music, Dublin University, Ireland :

DEAR MR. TORRINGTON,—

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

I am, my dear sir,

Yours very faithfully,

EBENEZER PROUT.

Regarding the University regulations for the Mus. Bac. Degree Dr. Prout says :

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

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Degree Dr. Prout says :

Degree, and they appear to me says : " Your requirements are, lms which my colleague, Prof. were passed by our Senate last are with your own."

## Free and Special Privileges.

In addition to the regular lessons in the different departments, each pupil has without extra cost the following free privileges :

### Concerts and Recitals.

1. ADMISSION TO ORGAN, PIANO, AND VOCAL RECITALS AND CHAMBER CONCERTS.—In the College Concerts are regularly performed works or movements, consisting of solo pieces, concertos, trios, quartettes and quintettes for piano, with strings and full orchestra ; arias, songs (secular and sacred), duets and concerted vocal numbers. Thus, while the College has all the advantages for all who wish to study Music from the earliest grades, it has advantages peculiarly its own for those possessing unusual musical talent. The conscientious student will appreciate the value of these privileges.

THE OBJECT of these concerts and recitals is therefore manifold. Best of all, they afford the students opportunities to (a) hear and to (b) perform the best compositions ; thus, with growing experience comes that most desirable acquisition (c) self-reliance, and the power to perform well before friends or in public. These entertainments prove a great stimulus to study. They also afford (d) parents, guardians and others the very best opportunity to see for themselves what the College is doing in the various branches of musical instruction. Students from the lowest to the highest grades take great pleasure and interest in them.

### Lectures.

2. ADMISSION TO ALL LECTURES GIVEN BY THE MEMBERS OF THE STAFF AND BY OTHERS.—These include lectures on all Elementary Subjects pertaining to Music, on the History of Music, on Acoustics, on the Biography and Works of Great Composers, on the History and Construction of the Organ, all of which are illustrated, and on the Physiology and the Hygiene of the Voice, and on other pertinent subjects. Also, free admission to Dr. Carlyle's (School of Expression) lectures on

## Toronto College of Music.

English Literature, and to his special lectures on the *Æsthetics of Music*, *Climate in Song*, and cognate subjects. For the full list of these subjects, attention is called to the Department of English Literature, and to the School of Expression.

### The Theory Schools.

3. ADMISSION TO CERTAIN CLASSES.—In the theory schools, a class in the rudiments of music, which will serve as a preparatory study for the rudiments at the First Year Examination, is free until the Christmas Holidays, and is necessary for future general success. This class is extremely interesting.

### The College Library.

4. ADMISSION TO THE COLLEGE LIBRARY.—One of the most valuable privileges which students can enjoy is the use of the College Library. This contains a rich store of musical works. There are also to be found exhaustive treatises on musical history, biography, encyclopædias, reference books of all kinds, together with the leading musical journals and periodicals. The Library represents the collection of half a century, yet, though it is so very complete, we are constantly adding to it.

### Distinguished Visitors.

5. ADMISSION TO RECITALS GIVEN BY NOTED ARTISTS.—Since the College Hall was opened by the Mendelssohn Quintette Club, of Boston, it has been the scene of many events of musical importance. Amongst these have been concerts by Mr. and Mrs. Georg Henschel; the Mendelssohn Quintette Club, of Boston; the Detroit Philharmonic Club; the Yunck String Quartette; organ recitals by Mr. Frederic Archer, song recitals by Mr. Edward Lloyd and by Mr. Watkin Mills; piano and song recitals by pupils and teachers, and lectures on a greatly varied range of musical subjects. It is in this hall that the weekly rehearsals of the Toronto Orchestral School, founded by Mr. Torrington, have been and are held.

Among other  
College are Mr. C  
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### Visits of Eminent Artists.

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Among other eminent musicians and artists who have visited the College are Mr. Chas. Santley, the famous English baritone; Mr. Caldicott, a well-known English composer; Mr. P. S. Gilmore, of New York; Mr. Carl Zerrahn, of Boston; Mons. Guilmant and S. P. Warren, the famous organists; Mr. Victor Herbert, Madame Albani, Emma Juch, Madame Van der Veer Green, and a host of others.

Mr. Edward Lloyd, the great English tenor, visited the College, and was so much interested in its work that, in the most generous and artistic spirit, he offered to sing for the students at their regular weekly Saturday afternoon concert. Mr. Lloyd was at his best, and sang with an inspiration that transformed itself into a lodestar in the life of every musical listener, his songs, *Adelaide*, by Beethoven; *The Message*, by Blumenthal; and *I'll Sing Thee Songs of Araby*, by Clay, being received with great enthusiasm.

### Location of the College

The College is most delightfully situated on Pembroke Street, just above Shuter. Pupils arriving at the Union Station, take the Yonge Street cars, with transfer to the "Belt" line east; and going up Sherbourne, get off at Shuter. A short half block brings you to the College. Those arriving by boats, walk to Front Street, and take the Yonge Street cars at the corner of Yonge and Front, with transfer as above. By the system of transfers, the College is easy of access from even the most distant parts of the city.

### The West End Branch

In order to meet the needs of the residents of the Western part of the city, the West End Branch was established four years ago, at the corner of Spadina Avenue and College Street. Its convenient situation affords students, who live in the West End, every opportunity of studying under the same advantages that are offered the students attending the Central College on Pembroke Street.

man that hath no music in himself,  
is not moved with concord of sweet sounds  
for treasons, stratagems, and spoils.

—*Merchant of Venice*.

# Toronto College of Music.

## Terms of Tuition.

(Strictly in advance).

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

(TWO HALF-HOUR LESSONS EACH WEEK).

Piano, Elementary, Intermediate, Advanced Grades from	\$ 7 to	\$40 00
Vocal	10 to	35 00
Organ	10 to	35 00
Violin	10 to	20 00
Violoncello	10 to	25 00
Composition	15 to	30 00
Orchestral Instruments	15 to	20 00
Harmony and Counterpoint	15 to	30 00
Guitar, Mandolin and Banjo	12 to	15 00
Harp	10 to	15 00
French, German, Italian, or Spanish	-	10 00
Matriculation Class (two hours per week)	-	5 00

### CLASS LESSONS (FOR TERM OF TEN WEEKS).

(TWO LESSONS OF ONE HOUR EACH WEEK).

Class Lessons in the Several Branches	from \$5 to	\$20 00
Ensemble Playing (Piano, with Strings)	-	5 00
Rudiments of Music. Class, (one lesson per week)	-	5 00
Rudiments of Music (when taken with another Branch Class, one lesson per week)	-	3 00
Sight Singing (one lesson per week)	-	5 00
Sight Singing (when taken with any other Branch, one lesson per week)	-	2 00
Normal Class (one lesson per week)	-	5 00

### Fees for Diplomas and Exams.

College (Graduate*) Diploma	\$10 00
Artist's Course Diploma	10 00
Teacher's Certificate	5 00
All other Examinations, excepting Theory, including Grade Examination	3 00
Theory Examination	4 00
Test Examination for Grade	3 00
Entrance Fee for Non-Students (payable with Examination Fee)	2 00

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

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I. *Tuition fees are payable strictly in advance for the whole term* (No exception to this rule allowed). Terms consist of ten weeks, but students may enter at any date. *Cheques should be made payable to "Toronto College of Music," and at par in Toronto.*

II. No allowance will be made for *temporary absence from lessons or for lessons discontinued*. In case of protracted illness (of several weeks' duration) a doctor's certificate will be required, when lessons lost during that time will be made good, provided due notice is given to the Registrar.

III. Pupils are requested to give one week's notice before the end of term if they intend to discontinue lessons.

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

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

VI. Students are particularly requested to read all notices on the bulletin board, as they are official.

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

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

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

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

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

Toronto College of Music.

Summary of the Schools.

You may see at a glance from the following list of Departments of Instruction that each division of musical study has its appropriate school and that we cover every practical field of work.

Each course is divided into elementary, intermediate, and advanced grades. *Students graduate according to their ability and not according to the number of terms in which they may have studied.*

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

The Pianoforte Department.

The Organ Department.

The Vocal Department.

The Violin Department.

The Theory Department:

Harmony, Counterpoint, Canon and Fugue, Instrumentation, Musical History and Literature, Acoustics, etc., etc.

The Ensemble Department.

The Art of Conducting Department.

Sight-Singing and Solfeggio Department.

The Normal Department.

Orchestral and Band Instrument Department.

Guitar, Mandolin, and Banjo Department.

The Toronto Orchestral School

and

The College School of Expression, English Literature and Dramatic Art.

It would, indeed, be wonderful  
music were found  
here there is no taste for it.

—Mendel

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music were found  
were there is no taste for it.

—Mendelssohn.

## The Pianoforte Department.

Educated people regard a piano in the home as indispensable. In a community where there is musical atmosphere—that all-important something that must be breathed by the musical student—the piano is a friend and a companion. Not so, however, in many homes. It often stands in the “best room,” locked, unused, like the library-case—something to be wondered at, but not approached.

It begs, like a poor relation, for appreciation. It says: “There is much of grandeur, beauty, and depth of thought and feeling in me, if you would only let me breathe a little. I am a well-spring of never-failing delight and happiness to the sensitive girl. I have a literature that to the thoughtful boy is well-nigh inexhaustible. What great men have fondled and caressed me! Will you not come and get acquainted with me? I am a small orchestra in myself, if you would only know it.”

Come and let us introduce you to this valuable friend.

## The Piano Course.

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

## Toronto College of Music.

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

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

Frequent piano recitals are given by the members of the staff and by students, the latter being thus enabled to gain confidence in public appearances, and to cultivate their taste by listening to the very best, interpreted by skilled musicians.

Lectures by members of the staff and others on the art of piano playing, follow from time to time, through the year.

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

## The Piano School.

### First Grade.

Plaidy, Technical Studies.

Koehler, Op. 151, Easy Studies.

Franklin Taylor, Five Finger Studies, Parts I. and II.

Czerny, Op. 599, First Instructor.

Doering, Op. 38, Parts I. and II.

S. Emory, Foundation Studies.

Lebert & Stark's Piano Method.

Duvernoy, Opus 176, École Primaire.

*Pieces by:* Schumann, Gurlitt, Hunten, Burgmuller, Reinecke, Latour, Kullak, Dussek, Heller, Kuhlau, Clementi, Gade, Bennett, Koehler, Volkmann, Beethoven, Ravina, Haydn, etc.

### Second Grade.

#### FIRST EXAMINATION.

Plaidy, Technical.

Czerny, Opus 500. Finger Exercises; selected by Clara Schumann (Ed. Peters).

Franklin T  
Bro  
Arp  
Velo

Duvernoy  
Doering S  
Bertini, O  
Koehler, O  
Bach, Sma  
Biehl, Opu  
Loeschorn

*Pieces by:*—Kuhl  
Dussek, Gade, Men  
Opus 68; Volkma  
Romantisches Fung  
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#### SECOND EXAMINATION.

Plaidy.

Franklin T

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Loeschorn

Czerny, V

Doering, 1

Krauze, T

## The Piano School.

Franklin Taylor, Scales, Part I.  
 Broken Chords, Part I.  
 Arpeggio, Part I.  
 Velocity, Parts I. and II.  
 Duvernoy Studies, Opus 176, 2 Books  
 Doering Studies, 2 Books.  
 Bertini, Opus 100.  
 Koehler, Opus 50.  
 Bach, Small Preludes (Peters).  
 Biehl, Opus 31, 2 Books.  
 Loeschorn, Opus 65.

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

FOUR HANDS—Kirchner, (Augener ed.), 6940.  
 Marschner, Opus 81 (Litolf ed.), 1993.  
 Diabelli (Sonatinas).  
 Weber, Opus 3 (Peters ed., 188, a).

### Third Grade.

#### SECOND EXAMINATION.

Plaidy.  
 Franklin Taylor, Scales 2 and 3.  
 Broken Chords, 2 and 3.  
 Arpeggio, 44.  
 Figures in Sequence, I.  
 Broken 3rds (thirds) and 6ths (sixths).  
 Octaves, I. and II.  
 Shakes, I.  
 Double Notes, I.  
 Chords, I.

Bach, Two-Part Inventions.  
 Bach, Preludes; Fugues (Peters ed.) First Book.  
 Biehl, Opus 44, 2 Books.  
 Czerny, 6 Octave Studies.  
 Loeschorn, Opus 66.  
 Czerny, Velocity Studies.  
 Doering, Opus 24 (Octaves).  
 Krauze, Trill Studies.

## Toronto College of Music.

Berens, Velocity, Opus 61.  
Heller, Opus 45 and Opus 47.  
Kullak, School of Octave Playing.  
Schmidt (Aloys), Opus 16.

*Pieces by:*—Mendelssohn, Beethoven, Mozart, Reinecke, Opus 183, 2 Vols. (Peters, ed., 2198, a, b.); Schumann, Gade, Raff, Haydn, Jensen, Scharwenka, Heller, Moskowski, Hummel, Grutzmacher, Jadassohn, Halle's School; Chopin.

FOUR HANDS.—Czerny, Opus, 824, Litolf.  
Weber, Opus 10, Opus 69 (Peters ed., 188, a).  
Overtures.  
String Trios. (Within grade difficulty.)  
Mozart, Sonatas in D and B flat.

### Fourth Grade.

#### THIRD EXAMINATION.

Plaidy.  
Franklin Taylor, Thirds, Sixths, and Octaves II.  
Shakes II. and III.  
Double Notes II.  
Octaves II.  
Chords II.  
Staccato, Repetition and Tremolo.  
Part Playing I.  
Ornaments I.  
Melody I.  
Extensions and Skips I.  
Rhythm I.

Czerny, Tagliche etuden (Peters).  
Velocity Studies, Vols. II. to IV. (Ed. Peters, 2604, b, d).  
Cramer-Bulow, Selected Studies.  
Aloys Schmidt, Opus 16, Second and Third Books.  
Kullak, Octave Studies, Book II.  
Clementi, Gradus.  
Czerny, Opus 365, Opus 740, Vol. I. (Ed. Peters, No. 2408, a).  
Clementi, Preludes and Exercises (Ed. Peters, No. 1101).  
Heller, Art of Phrasing, Opus 16.  
Haberbier, Opus 53, Etudes Poesies.

*Pieces by:*—Mendelssohn, Mozart, Hummel, Tschaiikowsky. Beethoven, Schubert, Schumann, Niemann, Silas, Moskowski, Rheinberger, Saint Saens, Scharwenka.

Dvorak, Mozart, I  
School.

FOUR HANDS.

N.B.—A complete  
other studies and p  
in Theory and Col

Czerny, S  
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Henselt, E  
Moscheles  
Kullak, O  
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*Pieces by:*—Moz  
Chopin, Bach, Hu  
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FOUR HANDS.

Czerny, S  
Tausig, E  
Henselt, S  
Rubinstein  
Bach-Lisa  
Brahms, I  
Saint Saer  
Schumann

## The Piano School.

Dvorak, Mozart, Heller, Rubinstein, Handel, Gade, Brassin, Henselt, Scarlatti, Halle's School.

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

Scharwenka, Opus 58, Six Pieces.

Mendelssohn, Original Compositions (Peters ed., 171).

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

### Fifth Grade.

Czerny, School of Velocity.

Franklin Taylor, Advanced Books.

Tausig, Daily Exercises.

Henselt, Etudes, Preparatory.

Moscheles, Opus 70, 2 Books.

Kullak, Octave Studies, 1, 4, 5.

Scharwenka, Six Preludes, First Book.

Nicodé, Opus 12, Two Studies.

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

Mendelssohn, Preludes and Studies (Ed. Steingraber).

Chopin, Preludes and Studies.

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

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

FOUR HANDS.—(Two Pianos)—

Dvorak, Slavonic Dances, Opus 46.

Moscheles, Homage to Handel.

Brull, Sonata, D minor.

### Sixth Grade.

Czerny, School of Virtuosity.

Tausig, Exercises, Third Book.

Henselt, Studies.

Rubinstein, Opus 23 (Peters).

Bach-Liszt, Preludes and Fugues (Peters).

Brahms, Studies, Bach, Chopin, Weber.

Saint Saens, Six Studies, Opus 52.

Schumann, Symphonic Studies.

# Toronto College of Music.

*Pieces by:* Beethoven, Sonatas, Opus 101, 110, 109, 111, 106.

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

Chopin, Concerto, E minor.

Sonatas.

Ballades, G and F minor.

Schumann, Concerto, A minor, Opus 54.

Liszt, Hungarian Rhapsodies, 2, 9, 12.

Rubinstein, Concerto, G major, D minor

Raff, Suite, D minor, Opus 91.

Concerto, C minor.

Suite, E-flat major (Orch.).

Brahms, Rhapsodies, Opus 79.

Concertos, D minor, B-flat major.

Saint Saens, Concerto, E-flat major (Orch.).

Sterndale-Bennett, Concerto, F minor.

Tausig, Valse Caprices.

Grieg, Ballade.

Halle's Pianoforte School.

## ENSEMBLE MUSIC.

Beethoven, Trios, Opus 70 and Opus 97.

Schumann, Trio, D minor.

Quartette, Piano and Strings, E-flat.

Quintette, Piano and Strings, E-flat.

Schubert, Trios, Opus 99, 8, 100.

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

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

Quartette in C with Strings.

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

Mendelssohn, Trios, D and C minor.

Quartette, B minor.

Raff, Quartette, C minor, G major.

Quintette, A minor.

Jadassohn, Trios, Quartettes, and Quintettes.

FOUR HANDS.—(Two Pianos).—

Brahms, Sonata, F minor.

Raff, Chaconne.

Liszt, Concerto Duo, E minor.

N.B.—The Artist's  
granted upon the co  
sive selection from  
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## A. TECHNICAL EXERCISES.

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## B. STUDIES. Two hands.

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## C. PIECES. Two hands.

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C. PIECES. Three hands.

D. DUET, per Curric

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## A. TECHNICAL EXERCISES.

1. Plaidy.

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2. The maj

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## The Piano School.

N.B.—The Artist's (Piano) Diploma and the full College (graduation) Diploma are granted upon the completion of the full Practical course, together with a comprehensive selection from the fifth and sixth Grades, *Ensemble* with Strings, and Concerto with full Orchestra, and for the Artist's Diploma, First Year Theory; for the College Diploma, the complete Theoretical Course.

### First Examination in Piano Playing.

#### A. TECHNICAL EXERCISES.

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

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

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

D. A simple piece to be read at sight.

E. DUET, per Curriculum.

### Second Examination in Piano Playing.

#### A. TECHNICAL EXERCISES.

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

B. STUDIES. Three of different kinds, from the Curriculum.

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

D. DUET, per Curriculum.

E. A simple piece to be read at sight.

### Third Examination in Piano Playing.

#### A. TECHNICAL EXERCISES.

1. Plaidy. The whole.  
Franklin Taylor. Books 4, 6, 7, 8, 10, 11, 15, 16, 19, 20, 25, 27, 29, 32, 33, 36, 38, 41, 44, 46, 48, 50, 51, 52.
2. The major and minor scales.
  - (a) 8ths, 6ths, 10ths, in similar motion. Four octaves.
  - (b) In double, 3rds and 6ths, similar motion. Two octaves.
  - (c) In octaves (double), similar motion. Two octaves.

### Toronto College of Music.

3. The chromatic scales in 3rds, 4ths, 5ths, 6ths, and 8ths (as in Plaidy, section viii. B).
4. Broken chords and arpeggios. The whole (Plaidy).
- B. STUDIES. Three of different kinds, per Curriculum.
- C. PIECES. One sonata by Beethoven, and three standard compositions in different styles and by different composers.
- D. DUET, per Curriculum.
- E. A piece to be read at sight.

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

### The Organ Department Advantages, Requirements, etc.

Mr. Torrington has a national reputation as an organist; hence this department has always been a favored one, in the College. He originated the College of Organists of Canada, founded upon similar lines to the English College of Organists.

At the first examination of this College, which was held June, 1890, in the Metropolitan Church, Toronto, nine candidates were examined, six of whom were pupils of our College. Seven candidates passed, two of them with honors.

Mr. S. P. Warren, the eminent organist of Grace Church, New York, prepared the papers for this examination and was present. His report is as follows:

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

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

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

SAMUEL P. WARREN, *Examiner.*

Mr. Warren also

"The American  
Toronto.

"Mr. Bonner, too much pleased to hear of musical enthusiasm, towards establishing and the American College nineteen candidates, and three Fellowship candidates we have: the Canadian College

"I need hardly mention examinations in Toronto. and for such a good result.

"My visit to the College. There was certainly a great good accomplished. I had for my own pupils a working staff. Toronto to a focus, giving birth to the new splendid chorus singing city—yes, of Canada this."

The systematic thorough knowledge accompanying concert playing. positions for qua

Frequent recitations of students, are given with programme styles, from Bach

### The Organ School.

Mr. Warren also writes from New York, to Mr. Torrington :

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

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

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

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

The systematic course of instruction is most practical. It includes a thorough knowledge of obligato playing, pedal playing, the art of accompanying Church and Oratorio Music, and the requirements for concert playing. We endeavor, so far as may be possible, to secure positions for qualified graduates.

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

## Toronto College of Music.

### The Organ Course

Intending pupils for the Organ are required to have studied the piano before beginning their studies in this course; and a good knowledge of harmony and counterpoint is indispensable.

#### The Course in Detail.

Preliminary work,	Stainer's Organ. Rinck Best Lemmen's " Schneider's Pedal Studies. Dudley Buck Phrasing. Clemen's Pedal Technic.	4th Grade,	Accompaniment Solo Voice, Quartet and Choir Chant, Mass, Oratorio. Organ Solo, Sonata, etc., in every style. Reading from Figured Bass. History of Organ Exam. Classification of Stops. Specifications for Organs. Improvisation.
	2nd Grade,		Thorough Development of Technique. The advanced works of Bach, Thiele, Guilmant, Hesse, Merkel, Rheinberger. Adaptation of Organ Part from Oratorio Scores. Pass Exams. in Harmony and Counterpoint, and Satisfactory Performance of Comprehensive Programmes of Sterling Organ Music, and Transcriptions of Orchestral Works for Organ.
3rd Grade,	Extended Study of Registration. Preludes and Postludes. Bach Studies. Schneider Studies. Dudley Buck Pedal Phrasing.	Organ Course Graduate,	

### Organ Examinations

#### Requirements, etc.

##### FIRST EXAMINATION.

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

##### SECOND EXAMINATION.

- A selection of compositions.
- Reading at sight.
- Reading a simple piece of vocal score.
- Transposing a hymn tune or chorale.
- Harmonizing a simple figured bass.

##### THIRD EXAMINATION.

- A composition.
- Reading at sight.
- Accompaniment.
- Harmony.
- Reading at sight.
- (a) Examination.
- (b) Examination.
- Questions.

The College of pedals and lessons and practice the great organ in (53) speaking to Mr. Frederick he had ever play him to New York Mons. Guilman organ, and regain the College build follows:

DEAR MR. TORRINGT

I have been so your very cordial re you, and have been lent institution and you have done an ei kindest remembrance my sincerest affectic

## The College Organ.

### THIRD EXAMINATION.

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

## The College Organ

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

Mr. Frederick Archer pronounced the College organ one of the best he had ever played upon, and Mr. Warren took the specifications with him to New York, for future use.

Mons. Guilmant, the most eminent French organist, tried the College organ, and regarded it a most excellent instrument. He also inspected the College buildings, and some time afterwards wrote Mr. Torrington as follows:

BOSTON, Vendome Hotel.

DEAR MR. TORRINGTON:—

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

(Sgd.) ALEXANDER GUILMANT.

Toronto College of Music.

The College Organ

Built by S. R. Warren & Son.

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

GREAT ORGAN.

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

SWELL ORGAN.

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

CHOIR ORGAN.

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

PEDAL ORGAN.

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

MECHANICAL REGISTERS.

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

Two Compositions Great Organ. Two Compositions Swell. Tremulant

# mpass of Pedals, CCC

l 61 notes, 8 foot.

61 " 8 "

49 " 8 "

61 " 8 "

61 " 8 "

al 61 " 4 "

61 "  $2\frac{2}{3}$  "

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40 notes, 16 foot.

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49 " 8 "

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" 49 " 8 "

od 30 notes, 16 foot.

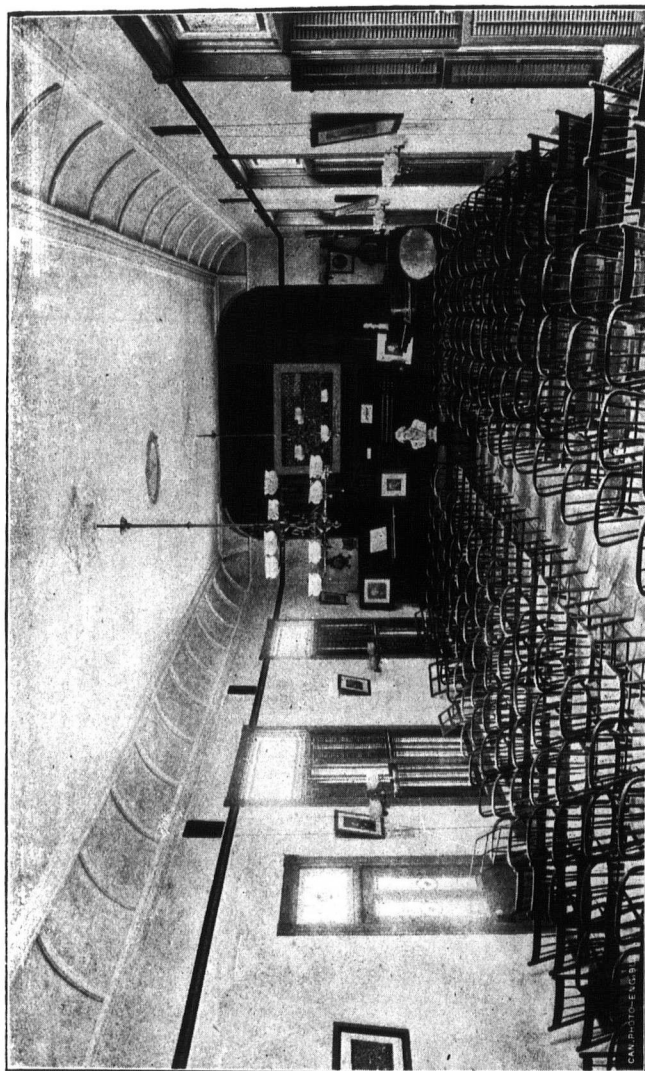
30 " 16 "

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CONCERT HALL, TORONTO COLLEGE OF MUSIC.

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 —Richard II.

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 songs; Sacred Musi



our street music is  
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proportion kept.

—Richard II.

## The Vocal Department

The work of the College in this department is designed to secure a proper and permanent voice production, with an artistic delivery. We are enabled to offer special advantages to the professional student.

In song, music and speech are lovingly united. Song-devotion enriches the service of any church. Song enlivens our popular festivals, our social gatherings; our whole life, in short, is cheered, elevated, purified by man's own peculiar music—song.

Every musician, especially the composer, has need of song. Every friend of music, therefore, should learn to sing. Will you?

What rich treasures of art are preserved in the sacred works of the great masters! What sublime melodies have filled the souls of many composers—Divine gifts, the very voice of the Almighty speaking to us in the quiet of the home circle, in the weekly meetings, or in the Sunday service!

The College pays very special attention to Choir Singing, in close connection with our Solfeggio Department.

## The Vocal School

### First Grade.

Lessons in Breathing and Production of Tone; Development of Registers; Beginning of the study of the *Messa di Voce*; Intervals, without Portamento; Roulades (legato) in slow movement; Exercises for the Equalization and Combinations of Registers; very easy Solfeggios; slow movements in Trills, both major and minor; easy songs by such composers as Abt, Mendelssohn, and others.

### Second Grade.

Continuation of intervals, with and without Portamento; Roulades (staccato as well as legato); slow movement in the Diatonic and Chromatic Scales; more difficult Solfeggios, with Arpeggios and combined studies; English ballads, and more difficult songs; Sacred Music.

## Toronto College of Music.

### Third Grade.

Study in Arpeggios, with Turns and Trills of more rapid movement; study of scales, major and minor; Difficult studies by various authors and composers; Songs in English, German, French, Spanish, and Italian; Elementary study of English Operas; Songs of moderate difficulty by classic writers; advanced work in Church Music.

### Fourth Grade.

Continued study of Major and Minor Scales; of Chromatic Scales; of Turns and Trills; Arias and Cavatinas from German, French, or Italian Operas; more difficult songs by classic writers, such as Grieg, Brahms, Schumann, Rubinstein, Mendelssohn, Schubert, and many others.

### Fifth Grade.

Advanced study of classic writers; Complete Operas, in all schools, with choice from Ambroise Thomas, Auber, Gounod, Verdi, Rossini, Mozart, von Weber, Meyerbeer, Gilbert and Sullivan, Balfe, etc.; special attention to the study of Oratorios: Haydn's "Creation," Gounod's "Redemption," Mendelssohn's "Elijah," Bach's "Passion Music," Handel's "Messiah," and others.

## Requirements for Examinations

### Certificates and Diplomas.

All students who desire certificates or diplomas in the Vocal Department, must pass examinations in Rudiments, Sight-Singing, and First Year's Theory (which includes elements of Harmony, simple Counterpoint, and History of Music); and, in addition to the requirements of the following examinations, those who desire to qualify themselves for *teaching* vocal music, must read at sight, a song of considerable difficulty, and play at sight the accompaniment to the same. They must also give before the Board of Examiners, a model lesson to a pupil.

The following are among the principal text-books used for study and preparation for examinations:

DEVELOPMENT OF VOICE, ETC.—Randegger, Abt, Concone, Marchesi, Lamperti, Henschel, Bordogni, Wallworth, Behnke and Pearce's "Voice Training Primer."

SOLFEGGIO.—

Nava.

VOCALIZZI.—A man.

For the third Speech," and Sing are required.

Candidates for vocalization, and Second Grades, s examiners, three voice of each pup The candidates

Candidates for cises in vocalizzi Grades, supra. ners, six songs, s arias and cavatin opera, and songs in Grades three a The candidates must sing at sigh

Candidates for exercises in vocal mentioned. The songs of consider these songs, as in tility and capabili

### **The Vocal School.**

**SOLFEGGIO.**—Concone, Vaccai, Lablache, Marchesi, Romaniai, and Nava.

**VOCALIZZI.**—Abt, Lablache, Lamperti, Viardot, Marchesi, and Tessemann.

For the third examination, Behnke and Brown's "Voice, Song, and Speech," and Sir Morell Mackenzie's "Hygiene of the Vocal Organs," are required.

#### **First Examination.**

Candidates for this examination will be tested in voice production, vocalization, and solfeggio, through the course indicated in the First and Second Grades, *supra*. They must also be prepared to sing, before the examiners, three songs of different styles, adapted to the character of voice of each pupil.

The candidates must hold the First Year's Certificate in Theory.

#### **Second Examination.**

Candidates for this examination will be tested in more advanced exercises in vocalizzi and solfeggio, as indicated in the Third and Fourth Grades, *supra*. They must also be prepared to sing, before the examiners, six songs, selected to display versatility and capability, including arias and cavatinas in one modern language, and from some classic opera, and songs of moderate difficulty from the composers mentioned in Grades three and four.

The candidates must hold the First Year's Certificate in Theory, and must sing at sight songs of moderate difficulty, selected by the examiners.

#### **Third Examination.**

Candidates for this examination will be tested in the most advanced exercises in vocalizzi and solfeggio, as indicated in the various authors mentioned. They must also be prepared to sing selections from ten songs of considerable difficulty, and in at least two modern languages—these songs, as in the other examinations, selected to display the versatility and capability of the candidate, and to include the arias and cava-

## Toronto College of Music.

tinas complete of one classic opera. The examiners may, at their discretion, select *one* opera for examination from those studied, or may pass upon arias and cavatinas from several operas studied. Special value is placed upon the candidate's ability to sing church music, and one short selection from Handel's "Messiah" is required for 1898.

## The Violin Department

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

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

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

## The Violin School

### FIRST GRADE.

- (a) HOFFMAN'S School of Violin.  
HERMANN, " "  
SCHRODER, " "  
STUDIES.—HERMANN, Scale I.  
BLUMENSTENGEL, Scale I.  
KAYSER, Op. 36, I.  
PIECES.—SCHRODER, Opus 3, I.  
WEISS.—Opus 38, III.  
HERMANN (Peters).  
SITT, Opus 26.  
(b) POSITIONS.—HERMANN, Violin School, II.  
STUDIES.—Scales II.  
BLUMENSTENGEL, II.  
KAYSER, Opus 20, II.  
PIECES.—SCHRODER, Opus 3, II. and III.

### SECOND GRADE.

#### FIRST EXAMINATION.

- SEVCIK.—Violin Technic I.  
STUDIES.—HERMANN, Scale III.  
DONT, Opus 38, I. and II.  
MAZAS, Opus 36, I. and II.  
PIECES.—DANCLA, Opus 89, airs varies.  
CLASSICAL SELECTIONS (Peters).  
HAUSER ALBUM (Peters).  
CORELLI ALBUM.  
ANGENER ALBUM, I. and II.

### THIRD GRADE.

#### SECOND EXAMINATION.

- SEVCIK.—Violin Technic II.  
CASORTI.—Technic of the bow.  
STUDIES.—KREUTZER.  
DE BÉRIOT, Violin. School II.  
PIECES.—SCHUBERT, Sonatinas.  
BEETHOVEN, Sonatas.  
DE BÉRIOT, airs varies VI. and VII.  
SPOHR, Barcarole.  
WIENIAWSKI, Mazurkas.  
KRON, Klavier Perlen.

### FOURTH GRADE.

#### THIRD EXAMINATION.

- SEVCIK.—Violin Technic III.  
SINGER.—Finger Exercises.  
STUDIES.—FIORILLO.  
RODE.  
DONT, Opus 37.  
LEONARD, Opus 21. I.  
PIECES.—BEETHOVEN, Sonatas. Romance in  
and G.  
TARTINI, Sonata in D minor.  
VIEUXTEMPS, Reverie.  
CONCERTOS.—VIOTTI, RODE, SPOHR, 2 and 11.  
DE BÉRIOT, 9 and 7. De Bériot, Fantasia  
Ballet.

### FIFTH

- SEVCIK.—Violin Technic  
STUDIES.—Tartini. Th  
DANCLA, Opus 73.  
MAZAS, Opus 36. I  
GAVINISS.  
LEONARD, Op 21. I  
PIECES.—ERNST, Elegie  
RUST, Sonata.  
DAVID, Opus 16. Sc  
RODE, air varie in G.  
PAGANINI. Molto p  
VIEUXTEMPS, Opus 1  
CONCERTOS.—SPOHR, 8 9  
WIENIAWSKI, Opus 2  
MENDELSSOHN.  
MOZART.

### FIRST GR

- SEBASTIEN LEE, Opus 3  
(Schott).  
DOTZAUER, Opus 120, Stud  
culty (Challier).  
SCHRODER, Opus 31, First

### SECOND C

#### FIRST EXAMI

- DOTZAUER, Opus 47, Exer  
kopf and Hartel).  
KUMMER, Opus 57, Studies.  
DOTZAUER, Opus 160, Exer  
PIECES.—Selections suited  
Accompaniment.

### THIRD GR

#### SECOND EXAMI

- DOTZAUER, Opus 54, Studie  
" 70, "  
FRANCHOMME, Opus 35, 12 I  
GUTZMACHER, Opus 38, Te  
MAZAS, Opus 11, 20 Exercises  
WERNER, Opus 14, Studies (R  
RAMBERG, airs, suédois, etc.  
" Concertino and  
" 2023b).  
GOLTERMANN, Opus 65, Foun  
" 76, Fifth  
SCHRODER, Opus 55, Concert

Certificates will be  
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Diplomas will be  
course, together with

## The Violin School.

### FIFTH GRADE.

SEVCIK.—Violin Technic IV.  
STUDIES.—Tartini. The art of bowing.  
DANCLA, Opus 73.  
MAZAS, Opus 36. III.  
GAVINISS.  
LEONARD, Op 21. II.  
PIECES.—ERNST, Elegie.  
RUST, Sonata.  
DAVID, Opus 16. Scherzo Capriccioso.  
RODE, air varie in G.  
PAGANINI. Molto perpetuo.  
VIEUXTEMPS, Opus 11, Fantasie Caprice.  
CONCERTOS.—SPOHR, 8 and 9.  
WIENIAWSKI, Opus 22.  
MENDELSSOHN.  
MOZART.

### SIXTH GRADE.

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

## The Violoncello School

### FIRST GRADE.

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

### SECOND GRADE.

#### FIRST EXAMINATION.

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

### THIRD GRADE.

#### SECOND EXAMINATION.

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

### FOURTH GRADE.

#### THIRD EXAMINATION.

BACH, 6 Sonatas for Violoncello (Peters).  
DOTZAUER, Opus 158, Studies, Fourth vol. (Breitkopf and Hartel).  
DUPOUT, 21 Exercises (Kistner).  
KUMMER, Opus 41, 8 Grandes Etudes (Moser).  
SERVAIS, Opus 11, 6 Caprices (Schott).  
FRANCHOMME, Opus 7, First vol. (Hofmeister).  
MERK, Opus 20, 6 Etudes (Haslinger).  
ROMBERG, Opus 57, Concertino (Schott).  
GOLBERG, Opus 30, Concerto D-minor (André).  
ARNOLD, Opus 1, First Concerto.  
" " 2, Second " (André).  
" " 3, Third " (André).

### FIFTH GRADE.

DOTZAUER, Opus 35, 24 Caprici in Tutti Auoni (Breitkopf and Hartel).  
COSSMAN, Opus 10, 5 Concert Etuden (Kistner).  
FRANCHOMME, Opus 7, 12 Caprices, Second vol. (Hofmeister).  
PIATTI Opus 25, 12 Caprices (Simrock).  
ROMBERG, Concertos No. 1-10.  
SAINT-SAENS, Concerto A-minor.  
LINDNER, Opus 34, Concerto (Siegel).  
MOLIQUE, Opus 45, Concerto (Kistner).

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

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

## Toronto College of Music.

### The Theory Department

A knowledge of the laws of harmony and composition is of the greatest importance to the student of music. It is true that a pupil may be taught to play correctly many difficult compositions without this, but without it no one can become a musician, able to understand and interpret the works he has to learn.

Equipped with a thorough understanding of musical theory, the laws of composition, and the various musical forms, the student becomes not merely a performer, dependent upon the instruction of a master for the proper comprehension of the pieces studied, but an independent musician, able to understand any work which he undertakes to study. The College insists upon an exhaustive study of this indispensable requisite. The examinations, like all others in the College, are frequent and thorough, and those who can successfully pass them are well-qualified musicians.

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

#### Text Books.

Stainer's Primer of Harmony.  
Prout's Harmony.  
Bridge's Primer of Counterpoint.  
Prout's Counterpoint.  
Richter's Counterpoint (Franklin Taylor's Ed'n.).  
Prout's Double Counterpoint and Canon.  
Bannister's Music.  
Higgs' Primer of Fugue.  
Jadassohn's Canon and Fugue.  
Prout's Fugue.

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

### The History of Music

The College recognizes that in all departments of musical activity broad culture should form the basis of all special proficiency. The lectures given in this branch deal with the development of music in all its forms from the beginning of the Christian era to the present, and also with the history of musical taste and culture in all countries and periods.

In addition to the lectures given by the members of the staff, special lectures will be given by Dr. Carlyle on the *Æsthetics of Music*, *Climate in Song*, etc., for which list see the Department of Literature.

Students are expected to do a certain amount of private reading and research, under the direction of the professors.

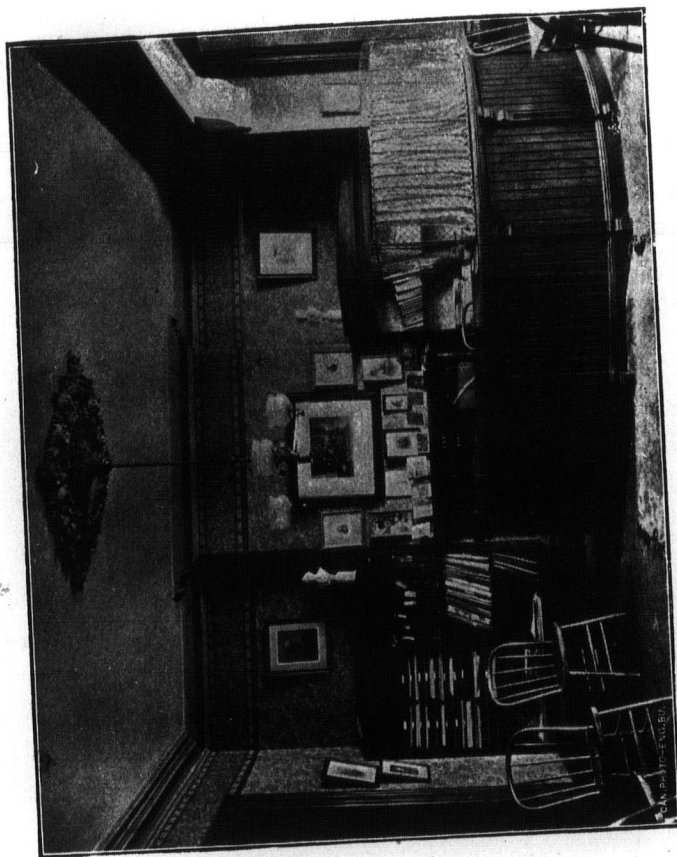
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OFFICE, TORONTO COLLEGE OF MUSIC.

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**THE FIRST YEAR EXAM.**  
Bass exercises and questions  
three parts; Musical History  
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**THE SECOND YEAR EXAM.**  
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**THE FINAL EXAM.** will b  
parts, Double Counterpoint,  
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Score, and Elementary Acc  
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**ITEMS.**— *All pupils* must pass  
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*Ensemble* playing (piano in c  
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Chamber Music of the classical an

Herr Wm. Yuncck, the leader  
played three programmes of class  
writes:

## The Theory Department.

### Examinations in Theory

THE FIRST YEAR EXAM. will be on Harmony, consisting of Figured Bass exercises and questions on book work ; simple Counterpoint up to *three* parts ; Musical History up to 1750 ; and a short *viva voce* examination. Those passing this exam. receive an "Intermediate" Theory Certificate.

THE SECOND YEAR EXAM. will be on Harmony, including Modulation, Harmonizing of Melodies, Unfigured Bases, Pedal Points ; Counterpoint (including *combined* species) up to *four* parts ; Musical History from 1750 to present time ; and a short *viva voce* examination. Those passing this exam. receive a "Full" Theory Certificate.

THE FINAL EXAM. will be on Harmony and Counterpoint up to *five* parts, Double Counterpoint, Canon, Fugue, in *three* and *four* parts up to Exposition, Musical Form, Instrumentation, Analysis of some selected Score, and Elementary Acoustics. In addition, visible evidence of a practical knowledge of the piano, organ, or some orchestral instrument. Those passing this exam. receive a "Diploma."

ITEMS.—*All pupils* must pass the preliminary exam. in Rudiments before taking the First Year Exam. This will be held early in June. The several exams. in Theory will be held soon after the 15th of June. Maximum marks on each paper, 100. Candidates must pass 60 per cent in Rudiments ; in Theory, 50 per cent. Harmony in the last two exams. is a *failing* subject. Supplemental exams. in September may be permitted under certain circumstances. The First Year Exam., or Second Year Exam., of any other recognized institution will be accepted in lieu of the First Year or the Second Year Exam. at the College, providing it is of equally high standard, and students may proceed at once to the Second or the Final.

### The Ensemble Department

*Ensemble* playing (piano in combination with other instruments), which is under the personal direction of Mr. Torrington, constitutes a special branch, and the necessary solo artists required in addition to the piano are furnished by the College. Particular attention is given to this department of artistic work. Students are advised to attend these classes as soon as they are sufficiently advanced to do so, as in them Chamber Music of the classical and modern composers is carefully studied.

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

## Toronto College of Music.

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

In the *prima vista* reading piano classes, four scholars participate in one lesson, and play on two pianos arrangements for eight hands, of classic and modern works, the object being to gain facility in reading at the sight, development of a sense of rhythm, a more extended experience in *ensemble* playing, and a knowledge of the compositions of the great masters.

### The Art of Conducting Department

A branch of study of great importance—its field embracing all the graduations from the simple direction of an orchestra or choir, to the conducting of a symphony or oratorio.

### Sight-Singing and Solfeggio Department

It is of the first importance that all vocalists should be able to read readily at sight, otherwise rapid progress and thorough knowledge is impossible. Therefore, classes are formed in Solfeggio, and musical dictation, for which the fee is \$2.00 per term.

### The Normal Department

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

### Orchestral and Band Instrument Department

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

### Guitar, Mandolin, and Banjo Department

#### GUITAR.

1ST GRADE—Elementary Principles.

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

3RD GRADE—Romantic  
4TH GRADE—Symphonies and pieces of the

1ST GRADE—Elementary  
2ND GRADE—Larghetto  
3RD GRADE—Crescendo  
4TH GRADE—Spiccato  
grade. *Ensemble* playing

1ST GRADE—Elementary  
2ND GRADE—Breviary  
3RD GRADE—Familiar  
4TH GRADE—Arrangements  
Schubert, etc. *Ensemble*

During the summer  
Europe in the interest  
torium and Gewandhaus  
ner Festival at Bayreuth  
of Music, London; and  
received by Sir John  
Mackenzie, Royal Academy  
Gresham College; Dr.  
College of Organists;  
eminent musicians. In  
various schools of music  
work of the Toronto

### Guitar, Mandolin, and Banjo.

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

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

#### MANDOLIN.

1ST GRADE—Elementary Principles.

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

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

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

#### BANJO.

1ST GRADE—Elementary Principles.

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

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

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

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

## Toronto College of Music.

### The Toronto Orchestral School

F. H. TORRINGTON, CONDUCTOR.

This school, though distinct in its organization from the College, is under the musical directorship of Mr. Torrington, and College students may become members of it without extra charge. The advantages of giving a student the *actual work* of an orchestral musician, as a means of future usefulness, cannot be overestimated, and in this respect the TORONTO COLLEGE OF MUSIC offers rare opportunities, as shown by the fact that many of the best orchestral players in Toronto have gained their practical experience under Mr. Torrington's guidance in the various orchestral and choral performances he has given. That the College occupies a unique position in its orchestral facilities is borne out by the following extract from a letter from that able musician and veteran musical director, Thomas Ryan, one of the well-known Mendelssohn Quintette Club, of Boston :

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

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

### From Letters and Press Comments

From Sir Casimir Gzowski :—Great credit is due to Mr. Torrington, as a musician and conductor for the skill and ability in which he instructed the members of the school, whose execution was wonderfully good.

From Rev. Septimus Jones :— \* \* \* To be admitted into such a band is a high privilege, a musical education in itself, and will exert upon its earnest members, an influence whose value it is hard to measure. I was deeply impressed with the zeal, and toil, and devotion to your art.

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

### Visit of the Governor-General

A red-letter day in the history of the College was the visit of the Governor-General. His Excellency was received by Mr. J. K. Kerr, Q.C., Vice-President of the College. The students rendered a difficult and representative programme, including the Trio, Op. 70, *Beethoven*, the Quintette, Op. 44, *Schumann*, and the Quintette, Op. 11, *Schubert*.

In reply to the address of welcome, the Governor-General aptly said : "We had a really genuine classical programme. I cannot help being struck with the evident and successful care which has been bestowed, not only upon the matter of singing correctly, but of producing the voice in the right manner—a most important point, which I fancy, is not always so clearly recognized. It is one thing to sing a note correctly and in tune, it is another to produce it in the most pleasing and effective manner both to the singer and the listener. I think that is an indication of thoroughness and of the practical way in which the work of this College is carried on."

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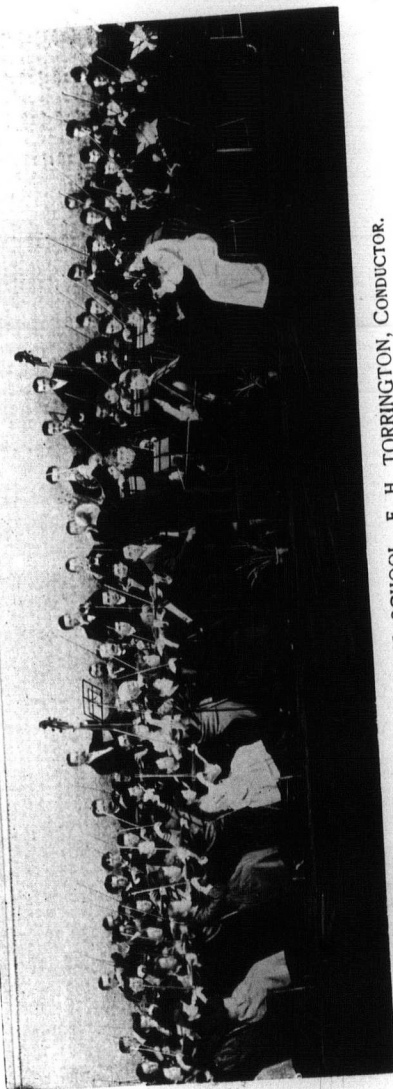
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TORONTO ORCHESTRAL SCHOOL—F. H. TORRINGTON, CONDUCTOR.

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### Testimonials, Certificates, etc.

## Testimonials, Certificates and Diplomas

### Testimonials

Testimonials bearing witness to the capacity and knowledge of students, so far as they may have progressed in individual branches, are granted in June, each year.

### Certificates

Candidates for all certificates must have studied for at least one full year in the College, and under the graduating teachers.

The TEACHER'S CERTIFICATE is granted upon examination in a comprehensive and representative selection of the different technical and other studies and pieces, from each grade up to and including the fourth (see page 39); and upon two years' study and Pass Exam. in Theory, and the Exam. in the College Normal Class. The Board of Examiners will indicate the selections to be played.

The VOCAL CERTIFICATE is granted upon examination in Rudiments, Sight Singing and First Year's Theory, together with the requirements for the several examinations as mentioned on page 50.

### Diplomas

Candidates for all Diplomas must have studied for at least one full year in the College, and under the graduating teachers.

The COLLEGE DIPLOMA is granted upon an examination or examinations in the entire practical course (see page 41 *et al.*); upon a public performance—ensemble with strings, and concerto with full orchestra—and upon the complete theoretical course.

An ARTIST'S COURSE DIPLOMA which has special reference to artistic performance is granted upon the same terms, requirements and examinations as the College Diploma, with the *exception* of theory. Only the first year theory is required for the Artist's Diploma.

A THEORY DIPLOMA is granted to those making a specialty of theory, upon passing the three examinations as indicated on page 55, and upon giving visible evidence of a practical knowledge of the piano, organ, or some orchestral instrument.

## Toronto College of Music.

### Medals

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

### Degree of Mus. Bac.

The Degree of Bachelor of Music, (Mus. Bac.), will be granted by the University of Toronto upon the terms, conditions, and examinations as set forth in pages 13 to 20.

### Scholarships

At the beginning of the College year in September, there will be a competitive examination of all who offer themselves for FIVE PARTIAL SCHOLARSHIPS—not more than one scholarship to any one person—one each in the following departments: Piano, Organ, Voice, Theory, and Violin. These scholarships may be in any or in all of the grades of the College, according to the qualifications of the candidates. A Board of Examiners will pass upon the merits of each student.

The conditions governing these scholarships are as follows: The person to whom any scholarship is awarded shall continue his or her studies in the department in which the scholarship is won, for at least one full College year, taking not less than one full hour lesson each week for forty weeks. These PARTIAL SCHOLARSHIPS are HALF TUITION for the year in that branch or department in which the scholarship is won, and is payable at the beginning of the third quarter. These scholarships are worth from \$30 to \$80 each.

We also offer for the season of 1897-98, the THREE FULL SCHOLARSHIPS annually awarded to the *pupils* in the *Public Schools*. These are, one each in Piano, Voice and Violin, graded according to the qualifications of the candidates. A Board of Examiners will pass upon the merits of each student. The full scholarship awarded is FREE TUITION for ONE YEAR in that branch or department in which the scholarship is won. The exams. for these scholarships will take place early in September.

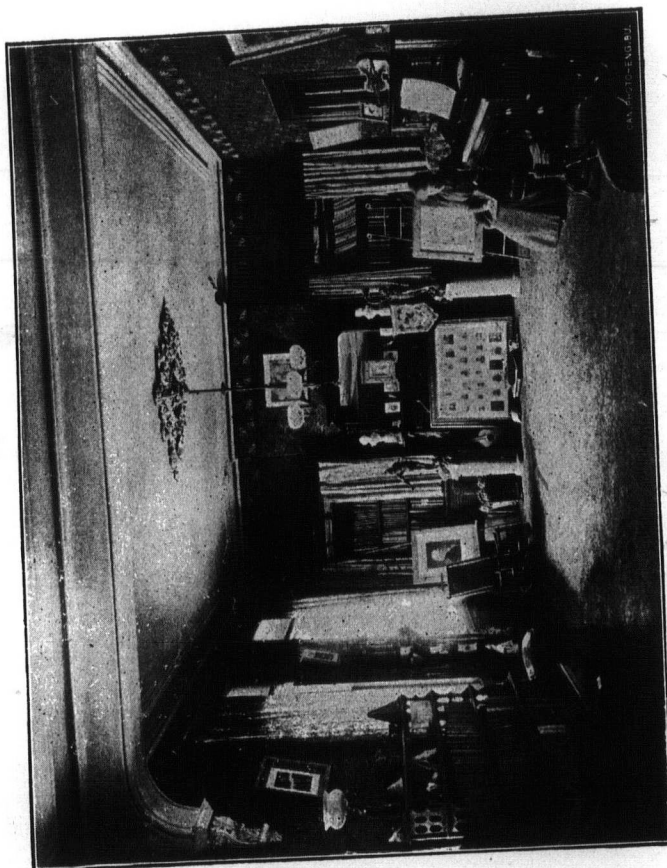
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### Scholarships and Environment.

The holder of any scholarship—partial or full—may forfeit the same, if he or she should show any lack of interest or diligence, or be too frequently absent from lessons. In such case, a new examination will be held, to fill the scholarship for the balance of the scholastic year.

A PARTIAL SCHOLARSHIP of the value of \$50, presented by Gerhard Heintzman, Esq., will be awarded by a Board of Examiners, upon terms and conditions made known by the Registrar at the College.

Several other scholarships of value will also be awarded, notably the "Torrington" scholarship, upon subjects and conditions made known also by the Registrar at the College.

Students who have won scholarships in any department, and who have fulfilled the conditions governing the same, may not again compete for the *same* scholarship, nor may any pupil hold two or more scholarships at the same time.

### Our Environment

If you have for a moment thought of lifting up your voice in immortal song, with us; or, if you have determined to let us help you express your emotions through your fingers; or, if you wish to learn how to speak the English language beautifully and correctly, and how to read sensibly and well—you and your friends will naturally desire to know who will guide your studies, and who will be your associates when away from home. The life and work of our Director, Mr. F. H. Torrington is fully told on pages 23 to 26.

The ladies connected with the College appreciate the wants of young ladies studying away from their homes, and Mrs. Torrington will do all in her power to make the ensemble of your daily life conform to the Divine harmonies; so that mothers may feel that the atmosphere surrounding the College of Music is pure, healthy, musical—Ozone.

### Church Privileges

Toronto is eminently an educational city—a city of homes and of churches. Every branch of the Christian and Hebrew faiths is repre-

### Toronto College of Music.

sented in one or more places of worship. The Church Choirs are an aid and inspiration to our students; and Mr. Torrington takes special pains to foster a love for Church music and *service playing* in the Organ classes, (see page 43), and in proper singing of the various services, (see Vocal Department, pages 49, 50, 52).

Instruction is afforded in chanting—its different modes, both Anglican and Gregorian, and in the suitable manner of conducting the full services of the Anglican Cathedral and the full masses of the Roman Catholic Church. These classes are of special interest to all wishing to fill Organ appointments, or who wish to know how to train choirs, both vested and mixed.

### What Branches shall I Study?

Just as many as you can find time for, and do justice to. These are days when a liberal education is of immediate moment. If you are preparing to *teach* music, you will not be competent to take charge of the musical department of a seminary or college—and that should be your aim and ambition—unless you have studied all the principal branches of music; nor could you earn our Teachers' Diploma without these. Practically, for *you*, the case is this: the thorough teacher, in the average community, who can give instruction in piano, voice, harmony, and organ, will control the field. Then you should overhaul your English education, and look up your deficiencies in rhetoric, prosody, literature, or mathematics, and join, if need be, some of the classes in our School of Expression and English Literature. A thorough knowledge of the construction of poetry is a great aid in teaching singing.

### Post-Graduate Department

• A very thorough Post-Graduate School is offered for the succeeding year, including literary advantages never before given in the College. Italian and Spanish are added to the course in modern languages, and Dr. Carlyle will give special lectures and lessons in Anglo-Saxon, Latin, and Greek, Geometry, Trigonometry, English Literature, Poetry, and

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### Alumni Association.

**Æsthetics.** The musician of to-day must be prepared to take and sustain his position in a college faculty and by the side of college-bred men.

In music, under Mr. Torrington's personal care, the post-graduate work will attain that degree of technical virtuosity and high musical culture needed for the director of a school of music, college professor, or professional concert performer. Concertos and Sonatas of noted difficulty and importance; oratorios and operas of advanced strength and power; and work in advanced composition will form the basis of the course.

### St. Cecilia Society

Early in October there will be organized a musical and literary society among the students of the College, to be called "The St. Cecilia Society." This will have for its object the discussion of all general topics pertaining to music and the voice, and the art of expression; the cultivation of a musical and literary taste, and the maintenance of helpful social relations. More especially will this Society aid its members in general reading and research in musical history, criticism and biography, the art of good reading and the elements of dramatic expression. To the professors, it will be an aid, in that it will assist in developing a musicianly style of playing and singing, and all that is implied in the broad term "interpretation," and in the realm of speech, valuable opportunities in helping students to gain confidence in public appearances.

### Alumni Association of the College

There will be organized, early in the Fall Term, an association to be known as "The Alumni Association of the Toronto College of Music." This Association will have for its purpose the continuing and strengthening of the love all our graduates have for their *Alma Mater*, and the closer binding together of the friendships formed during their student days. Thus, will both College and graduates be the better enabled to aid in the progress of true art, not only in the present, but as years go by, among those who may enter the College halls and tread the well-worn, yet sure-footed paths she opens. This, for the graduates, is a work of great and ever-increasing importance.

In the meantime, all graduates who may read this announcement, are requested to send their present addresses, and to signify their willingness to attend the inaugural meeting in November, for which a special holiday will be declared. It is expected that the "Alumni Chorus" will be a special feature of the College work of 1897-98.

# A Few Programmes

FROM THE MANY HUNDREDS GIVEN BY THE COLLEGE.

## The Mendelssohn Quintette Club

A CHAMBER CONCERT, for the College students, at the Toronto College of Music, by the MENDELSSOHN QUINTETTE CLUB, of Boston, and MISS ALICE RYAN.

QUINTETTE—In C, Allegro, *Schubert*.....  
 ARIA—From "Clemenza di Tito," *Mozart*..... Miss Alice Ryan.  
 FANTASIA CHARACTERISTIQUE—For 'Cello, *Servais*..... Herr Anton Hekking.  
 QUARTETTE—Andante, *Tschaikowsky*.....  
 FANTASIA—For Clarinet, *Baermann*..... Mr. Thomas Ryan.  
 SOLO FOR VIOLIN—"Souvenir de Bade," *Leonard*..... Herr Wilhelm Ohliger.  
 ENGLISH SONG—"The Proposal," *Streleski*..... Miss Alice Ryan.  
 FINALE—From Quintette, in C, *Schubert*.....

## The Detroit Philharmonic Club

ASSISTED BY STUDENTS OF THE COLLEGE.

FOUR CHAMBER CONCERTS in the Theatre of the Normal School, by kind permission of the Hon. the Minister of Education.

### Programme No. 1.

PIANO AND STRINGS—Op. 70 Quintette, *Jadassohn*. Allegro energico—  
 Adagio sostenuto—Scherzo—Finale..... } Miss Sullivan.  
 VOICE AND VIOLIN—"Leila's Song" (Romanza), *Suppe*..... } Miss Maud Snarr  
 and Mr. Yunch.  
 PIANO AND STRINGS—Op. 87 Quintette (First movement), Allegro risoluto—  
 Assai—*Hummel*..... } Miss McKinnon.  
 STRINGS—Op. 41, No. 3. Quartette, in A major, *Schumann*, Andante  
 espressivo—Allegro molto moderato assai agitato—Adagio molto—Finale  
 (allegro molto vivace).  
 VOCAL { Romanza, "Com e Bello" (Lucrezia), } *Bellini*..... } Mrs. Parker.  
 { Cabaletta, "Si voli il primo,"  
 'CELLO SOLO } a. Andante, from Concerto, *Molique*..... } Mr. Alfred Hoffman.  
 } b. Tarantelle, *Popper*.  
 PIANO AND STRINGS—Op. 100, Quartette, *Jadassohn*—Allegro energico ma  
 troppo—Vivace—Adagio sostenuto—Scherzo—Finale..... } Miss Cowley.

LEGE.

Toronto College  
ston, and MISS

Miss Alice Ryan.  
Herr Anton Hekking.

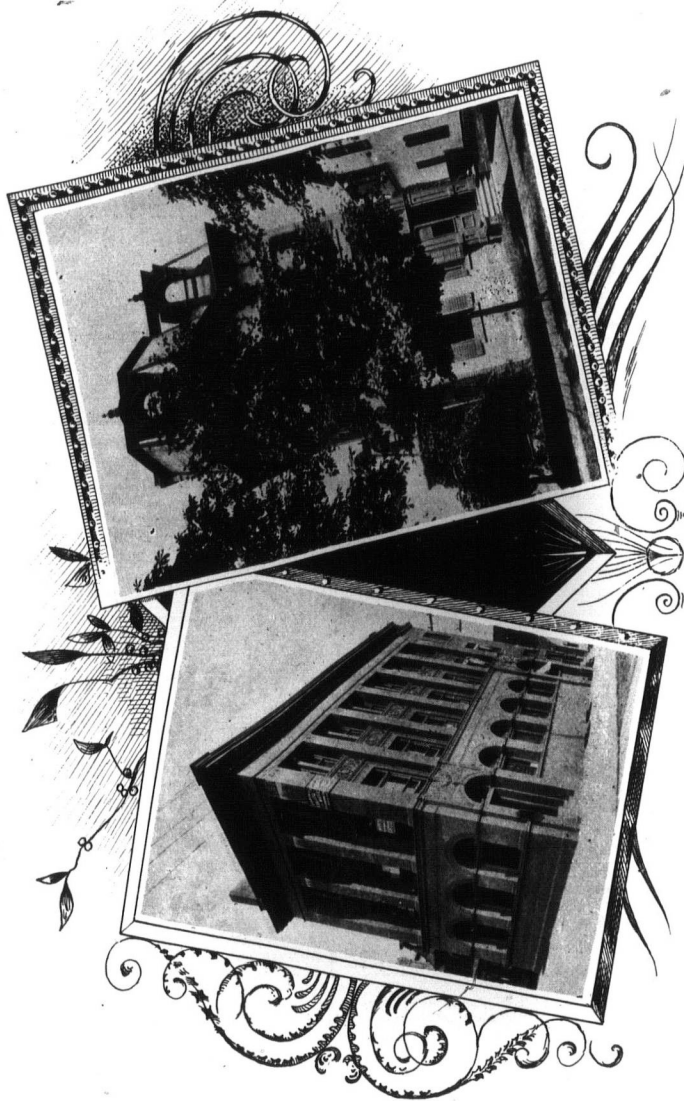
Mr. Thomas Ryan.  
Herr Wilhelm Ohliger.  
Miss Alice Ryan.

ormal School, by

... } Miss Sullivan.  
... } Miss Maud Snarr  
... } and Mr. Yunc. .  
... } Miss McKinnon.

ate  
ale

... } Mrs. Parker.  
... } Mr. Alfred Hoffman.  
ma } Miss Cowley.  
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WEST END BRANCH AND PEMBROKE STREET ANNEX.

a. PIANO AND STR  
b. PIANO AND STR  
Allegro molto.  
VOCAL—"Ah! S'Est  
STRINGS—Quartette  
—Finale (Alleg  
VOCAL TRIO—"Vog  
PIANO AND STRIN

PIANO AND STRIN  
VOCAL, RECIT., AN  
VIOLIN SOLO—"Fa  
STRINGS—Op. 18, No.  
cantabile—Sche  
VOCAL ARIA—"O M  
PIANO AND STRIN  
modo d'una ma

PIANO AND STRIN  
dante—Scherzo-  
"Adelaide," *Beethoven*.  
Fantasia for viol, d'Arm  
STRING QUINTET  
moderato, canta  
a. "Spring Flowers," *R*  
b. "In Autumn," *Weil*.  
CELLO—{ a. Nocturn  
b. Serenad  
PIANO AND STRIN  
in modo d'una  
Allegro, ma non

Piano Recital,  
pupil of Mr. Torr

a. Liebestraume No. 3  
b. Scherzo valse, Op. 6  
ONG—"She Wandere  
Ballade, Op. 47; b M  
ONG—"Star of Our L  
FANTASIA IMPROM  
SONATA—Op. 27, No.  
DUET—"Ah! Could I  
BALLAD—Op. 20, *Rein*  
ONG—"Dear Heart,"  
Caprice Espagoni, A  
Valse, Op. 30, *Scha*

## Specimen Programmes.

### Programme No. 2.

a. PIANO AND STRINGS—Op. 77, Quartette—Adagio. <i>Jadassohn</i> .....	} Mr. Burden. Miss Dease.
b. PIANO AND STRINGS—Op. 21, Trio, <i>Dvorak</i> —Adagio molto e maestro— Allegro molto .....	
VOCAL—"Ah! S'Estinto" (Donnacritea) <i>Mercadante</i> .....	Miss Roseburgh.
STRINGS—Quartette in E-flat major, <i>Carl Von Dittersdorf</i> —Allegro—Andante —Finale (Allegro vivace).	
VOCAL TRIO—"Voga, Voga," <i>Campana</i> .....	Misses Burns, Forbes, and Roseburgh.
PIANO AND STRINGS—Op. 35, Trio, <i>Goldmark</i> —Scherzo—Andantino.....	Miss McLaughlin.

### Programme No. 3.

PIANO AND STRINGS—(Two movements), <i>Goets</i> .....	Miss Kane.
VOCAL, RECIT., AND ARIA—"Lascia de Pianga" (Armida), <i>Handel</i> .....	Mrs. Klein.
VIOLIN SOLO—"Faust Fantasia," <i>Pablo de Sarasate</i> .....	Mr. Wm. Yuncck.
STRINGS—Op. 18, No. 2, Quartette in G major, <i>Beethoven</i> —Allegro—Adagio cantabile—Scherzo (allegro)—Allegro—Molto quasi, presto.....	
VOCAL ARIA—"O Mio Fernando" (La Favorita), <i>Donizetti</i> .....	Miss Agnes Forbes.
PIANO AND STRINGS—Op. 44, Quintette, <i>Schumann</i> —Allegro brillante in modo d'una marcia—Scherzo—Allegro ma no troppo.....	Miss Sullivan.

### Programme No. 4.

PIANO AND STRINGS—Op. 114, Quintette, <i>Schubert</i> —Allegro vivace—An- dante—Scherzo—Tema and variations—Allegretto—Finale.....	} Miss Cowley.
"Adelaide," <i>Beethoven</i> .....	
Fantasia for viol., d'Armour, <i>F. Karl</i> .....	Mr. Shaw.
STRING QUINTETTE—In E-flat major, Op. 33, No. 2, <i>Haydn</i> —Allegro moderato, cantabile—Scherzo, allegro—Largo sostenuto—Finale, presto.	Walter Voigtlander.
a. "Spring Flowers," <i>Reinecke</i> .....	} Miss Ella Patterson.
b. "In Autumn," <i>Wiel</i> .....	
CELLO—{ a. Nocturne, <i>Chopin</i> .....	} Alfred Hoffman.
{ b. Serenade, <i>Garpriel, Marie</i> .....	
PIANO AND STRINGS—Quintette, Op. 44, <i>Schumann</i> —Allegro brillante, in modo d'una marcia—Scherzo, molto vivace—Trio, l'istesso tempo— Allegro, ma non troppo.....	Miss F. Sullivan.

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

a. Liebestraume No. 3, <i>Liszt</i> .....	
b. Scherzo valse, Op. 64, <i>Prudent</i> .....	
SONG—"She Wandered Down the Mountain Side," <i>Clay</i> .....	Miss Donnelly.
a. Ballade, Op. 47; b. Mazurka, Op. 24, No. 4, <i>Chopin</i> .....	Miss Reynolds.
SONG—"Star of Our Love," <i>Coven</i> .....	
FANTASIA IMPROMPTU—Op. 6, <i>Moskowski</i> .....	
SONATA—Op. 27, No. 2, "Moonlight," <i>Beethoven</i> .....	Misses Reeve and Robertson
DUET—"Ah! Could I Teach the Nightingale," <i>Keller</i> .....	
BALLAD—Op. 20, <i>Reinecke</i> .....	Miss Parry.
SONG—"Dear Heart," <i>Mattei</i> .....	
a. Caprice Espagani, <i>Moskowski</i> .....	
b. Valse, Op. 30, <i>Scharwenka</i> .....	

# Toronto College of Music.

Pupils' Recital on the organ of the Metropolitan Church. (Regarding organ, see page 45.)

ORGAN	{ a. Prelude and Fugue, B-flat, <i>Bach</i> .....	Mr. Burden.
	{ b. Moderato, <i>Calkin</i> .....	
VOCAL DUET (Tenor and Bass)—	"It is of the Lord's great Mercies," (Abraham)— <i>Molique</i> .....	Mr. Taylor and Mr. Baguley.
ORGAN	{ a. Andante, A-minor, <i>Baptiste</i> .....	Mr. Hackborn.
	{ b. Fantasia, E-minor, <i>Stainer</i> .....	
SACRED SONG—"Sion,"	<i>Rodney</i> .....	Miss Paterson.
ORGAN	{ a. Prelude and Fugue, E-minor, <i>Bach</i> .....	Mr. Apps.
	{ b. Pastoral, <i>Calkin</i> .....	
SACRED SONG—"The Better Land,"	<i>Cowen</i> .....	Miss Rutherford.
ORGAN	{ a. Andante, <i>Calkin</i> .....	Mr. Burns.
	{ b. March (Tannhauser), <i>Wagner</i> .....	
SACRED SONG—"At Rest,"	<i>Rubini</i> .....	Mr. Baguley.
ORGAN	{ a. "At Evening," <i>Buck</i> .....	Mr. Hall.
	{ b. Offertoire, "St. Cecile," <i>Baptiste</i> .....	
AIR—"The Soft Southern Breeze" (Rebekah),	<i>Barnby</i> .....	Mr. Taylor.
ORGAN	{ a. Prelude and Fugue, C-minor, <i>Mendelssohn</i> .....	Mr. Blakeley.
	{ b. Prelude and Fugue, E-major, <i>Bach</i> .....	

Organ Recital, in the College Hall, by pupils of Mr. F. H. Torrington, assisted by vocal students.

ORGAN	{ Preludium } <i>Brosig</i> .....	
	{ Postludium }.....	
	a. "Canzonetta, <i>Gade</i> .....	Miss Ella J. Martin.
	b. Chorus, "Achieved is the Glorious Work" (Creation), <i>Haydn</i> .....	
	a. Idylle, "At Evening," <i>Buck</i> .....	
	b. Prelude and Fugue, <i>Bach</i> .....	
	a. Andante in F.....	
	b. Offertoire in E-flat. } <i>Wely</i> .....	
VOCAL—"Answers,"	<i>Robyn</i> .....	Miss Bessie Warden.
ORGAN	{ Idylle, Andante tranquillo, <i>Merkel</i> .....	Miss Mildred E. Fisher
	{ "Romanza," <i>Buck</i> .....	
	{ "Pilgrim Chorus" (Tannhauser), <i>Wagner</i> .....	
	{ Prelude and Fugue in C, <i>Bach</i> .....	
ORGAN	{ Index, <i>Gounod</i> .....	Miss Florence A. Scott
	{ "Marcia," <i>Smart</i> .....	
VOCAL—"Within these Halls,"	<i>Mosart</i> .....	Mr. Frank Burt.
ORGAN	{ Larghetto } <i>Buck</i> .....	
	{ Andante quasi allegretto } <i>Tuts</i> .....	Mr. A. Brent.
	{ Fugato }.....	
	{ "Adagio," <i>Valentine</i> .....	
	{ Prelude and Fugue, <i>Bach</i> .....	
VOCAL—"Honor and Arms" (Samson),	<i>Handel</i> .....	Mr. Frank Burt.
ORGAN	{ Allegro Moderato, <i>Rhigini</i> .....	Mr. A. Brent.
	{ "Hallelujah Chorus" (Messiah), <i>Handel</i> .....	
	{ March, <i>Smart</i> .....	

Piano Recital, in the age, pupil of Mr. F. H.

PIANO—Sonatina, Op. 20, No. 4.	H
PIANO—Aquarelles, No. 4.	H
VOCAL—"Ave Maria,"	<i>Masca</i>
PIANO—Valse (Mignon),	<i>Meye</i>
VOCAL—"In Romany Land,"	
PIANO—Rondo,	<i>Mosart</i> .....
PIANO—{ a. Sonatina, Op. 20,	
	{ b. La Fontaine, <i>Bo</i>
VOCAL—"Abide With Me,"	<i>H</i>
PIANO—Gavotte E minor, <i>Ten</i>	

Ensemble Evening, in ton, assisted by Vocal F

TRIO (Piano, Violin, and 'Cello	Allegro ma non troppo
VOCAL—"Good Bye to the Lea	
TRIO (Piano, Violin, and 'Cello	Empfindung—Mit Feuer
VOCAL—"This Heart by Woe	
TRIO (Piano, Violin, and 'Cello)	tate—Andante con moto,
	Allegro assai, appassionat

Organ Recital, in Col

ORGAN—{ a. Prelude and Fugue	
	{ b. Idylle—Andante
BALLAD—"Love's Sorrow,"	<i>She</i>
ORGAN—{ a. Andante in F, <i>M</i>	
	{ b. Allegro (Donna N
'CELLO SOLO—"Souvenir de S	
ORGAN—"Pilgrim's Chorus,"	<i>S</i>
ORGAN—{ a. Adagio in A-flat,	
	{ b. Chorus ( <i>Samson</i>
PIANO SOLO—{ a. Legende,	
	{ b. Mazurka,
ORGAN—{ a. Adagio (Nocturn	
	{ b. Prelude and Fug
VOCAL—"Salve Regina,"	<i>Atwar</i>
ORGAN—{ a. "Jerusalem the C	
	{ b. Introduction, Off
ORGAN—{ a. Idylle, <i>Dudley E</i>	
	{ b. Offertoire in F—Ba

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Ella J. Martin.

Bessie Warden.

Lawrence A. Scott

**A. Brent.**

# Toronto College of Music.

Piano and Vocal Recital, in the College Hall, by pupils of Mr. F. H. Torrington.

{ a. Sonata No. 5 (Finale), <i>Beethoven</i> .....	Miss Haworth.
{ b. "Aufschwung," <i>Schumann</i> .....	
{ a. Novelette, <i>Schumann</i> .....	Miss Mansfield.
{ b. Valse, F-minor, <i>Chopin</i> .....	
VOCAL—"Belle Marquise," <i>Roll</i> .....	Miss Eileen Millett.
{ a. "Etude," <i>Mayer</i> .....	Miss Mabel Tait.
{ b. "Staccato Caprice," <i>Vogrich</i> .....	
ORGAN—Allegro (en forme d'overture), <i>Smart</i> .....	Miss E. J. Martin.
{ Toccato, Op. 30, <i>Chaminade</i> .....	Miss Nellie Kennedy.
{ Polonaise, Op. 53, <i>Chopin</i> .....	
VOCAL—Recitation and Aria, "O Ruddier than a Cherry" (Acis and Galatea), <i>Handel</i> .....	Mr. James Richardson.
PIANO—{ a. Nocturne, b. Fantasie, c. Ballade, G-minor, } <i>Chopin</i> .....	Miss Landell.
VOCAL—"For You," <i>Smith</i> .....	Miss Herson.
"Wedding March," <i>Liszt-Mendelssohn</i> .....	Miss Husband.

CLOSING CONCERT for the year 1895-96. Held in the Pavilion, June 25th.

PIANO AND ORCHESTRA—Polonaise Brilliant, Op. 22, Es. dur. "Allegro molto," <i>Chopin</i> .....	Miss Cassie Russell.
VOCAL TRIO—"Ti Sol quest anima" (Attila), <i>Verdi</i> .....	Miss Petley, Mr. Taylor and Mr. Carnahan.
PIANO AND ORCHESTRA—Capriccio Brillante, Op. 22, <i>Mendelssohn</i> - Andante—"Allegro con fuoco".....	Miss Nellie Kennedy.
VOCAL, RECIT. AND ARIA—"Infelice" (Ernani), <i>Verdi</i> .....	Mr. James Richardson.
READING—"The Soul of the Violin," <i>Merrill</i> .....	Miss Lillian Burns.
VOCAL, SCENA AND ARIA—"Softly Sighs" (Der Freyschutz), <i>Weber</i> .....	Miss Isobel Petley.
PIANO AND ORCHESTRA—Concerto, G-minor, <i>Mendelssohn</i> —Andante and finale.....	Mrs. A. W. Austin.
VOCAL—"I Seek for Thee in Every Flower," <i>Gans</i> .....	Miss Eileen Millett.
PIANO—Gavotte, <i>Ten Brink</i> .....	Miss Lillian Porter.
VOCAL—"Because of Thee," <i>Tours</i> .....	Mrs. J. N. McGann.
VOCAL DUO—"The Moon has Raised her Lamp" (Lily of Killarney), <i>Benedict</i> .....	Mr. Taylor and Mr. Carnahan.
PIANO AND ORCHESTRA—Concerto, Op. 37 (First movement), Allegro con brio (Reinecke Cadenza), <i>Beethoven</i> .....	Miss Lillian Landell.
VOCAL, SCENA AND ARIA—"More Regal in his low Estate" (Reine de Saba), <i>Gounod</i> .....	Miss Alice Burrows.
PIANO AND ORCHESTRA—Concerto, Op. 85, <i>Hummel</i> —Rondo, allegro moderato.....	Miss Ethel Husband.
VOICE, 'CELLO AND PIANO—"Ave Maria," <i>Bach-Gounod</i> . ("Cello Obligated by Herr Ruth.....	Miss Annie Elliott.
VOCAL DUO—"I Feel thy Angel Spirit," <i>Graben-Hoffman</i> .....	Miss Snarr and Mr. Carnahan.
CONCERTO—No. 4, <i>Rubinstein</i> (two movements), Andante, moderato assai.....	Miss Fannie Sullivan.

CLOSING CONCERT  
June 29th.

PIANO AND ORCHESTRA	
VOCAL—"Bendermeer's Stre"	
PIANO AND ORCHESTRA	
<i>Mendelssohn</i> .....	
VOCAL—{ "A Dream," <i>Bart</i> " " "Mignon," <i>D'Ha</i>	
PIANO SOLO—{ Nocturne Spinning	
VOCAL—Scena and Aria "Sol"	
VOCAL DUET—"I feel thy s	
PIANO AND ORCHESTRA	
<i>Hummel</i> .....	
VOCAL—"Hungarian Love S	
PIANO AND ORCHESTRA	
VOCAL—"Air d'Isabelle" (Pr	
Bayley	
PIANO AND ORCHESTRA	
<i>Chopin</i> .....	
VOCAL—"Only the sound of a	
VOCAL—"The Bandelero," <i>L</i>	
PIANO AND ORCHESTRA	

"S

Lecture by Mrs. Eva Tait, Williams, and M and Mrs. F. W. Barb Mrs. McGann and Mr.

(SHELLEY—"The Cloud,"...
(HENSELT—"Nocturne in G")
(MENDELSSOHN—"Spinning")
(SCHUBERT—"Ave Maria")
(SCHUMANN—"Aufschwung")
(BROWNING—"Woman's La")
HANDEL—"Why do the Natio")
(TENNYSON—"Crossing the")
(RUBINSTEIN—"Melody in F")
(BEETHOVEN—"Sonata Opus")
(SHAKESPEARE—"Defence of")

## Specimen Programmes.

CLOSING CONCERT, for the Year 1896-97. Held in the Pavilion,  
June 29th.

PIANO AND ORCHESTRA—"Rondo" from Concerto, <i>Hummel</i> .....	Miss Mabel Tait.
VOCAL—"Bendermeer's Stream," <i>Gatty</i> .....	Mr. Edwin B. Jackson.
PIANO AND ORCHESTRA—Concerto G-Minor. "Andante and Finale," <i>Mendelssohn</i> .....	Miss Mabel Bastedo.
VOCAL—{ "A Dream," <i>Bartlett</i> .....	Miss Florence
{ "Mignon," <i>D'Hardelot</i> .....	McPherson.
PIANO SOLO—{ Nocturne Op. 21, <i>Chopin</i> .....	Miss Lillian Porter.
{ Spinning Song, <i>Mendelssohn</i> .....	
VOCAL—Scena and Aria "Softly Sighs" ( <i>Der Freyschutz</i> ), <i>Weber</i> .....	Miss Susie Herson.
VOCAL DUET—"I feel thy angel spirit," <i>Graben-Hofman</i> .....	Mrs. Leslie and Mr.
PIANO AND ORCHESTRA—Concerto, Op. 85 (1st Mov't.) "Allegro moderato," <i>Hummel</i> .....	W. J. A. Carnahan.
VOCAL—"Hungarian Love Song," <i>Roechel</i> .....	Miss Alice
PIANO AND ORCHESTRA—Concertstucke, <i>Weber</i> .....	Mansfield.
VOCAL—"Air d'Isabelle" (Pre aux clerics), <i>Herold</i> , Violin Obligato, Mr. Harold Bayley.....	Mr. W. J. A. Carnahan
PIANO AND ORCHESTRA—Concerto, Op. 11 (1st Mov't.) Allegromagosto, <i>Chopin</i> .....	Miss Fannie Sullivan.
VOCAL—"Only the sound of a Voice," <i>Watson</i> .....	Miss Eileen Millett.
VOCAL—"The Bandelero," <i>Leslie Stewart</i> .....	Miss Ethel Husband
PIANO AND ORCHESTRA—Concerto E-flat, <i>Liszt</i> .....	Miss Mabel Henderson
	Mr. James Richardson
	Miss Lillian Landell.

## "Songs Sung and Unsung."

Lecture by Mrs. Eva Rose York, assisted by Misses Sullivan, Mansfield,  
Tait, Williams, and Mr. Battle—*Pianists*; by Miss Mary E. Mathews  
and Mrs. F. W. Barber (pupil of Miss Mathews)—*Readers*; and by  
Mrs. McGann and Mr. J. Richardson - *Vocalists*.

(SHELLEY—"The Cloud".....	Mrs. Barber.
(HENSELT—"Nocturne in G-flat".....	Miss Tait.
(MENDELSSOHN—"Spinning Song".....	Mr. Battle.
(SCHUBERT—"Ave Maria".....	Mrs. McGann.
(SCHUMANN—"Aufschwung".....	Miss Williams.
(BROWNING—"Woman's Last Word".....	Mrs. Barber.
HANDEL—"Why do the Nations" (Messiah).....	Mr. J. Richardson.
(TENNYSON—"Crossing the Bar".....	Mrs. Barber.
(RUBINSTEIN—"Melody in F".....	Miss Sullivan.
(BEETHOVEN—"Sonata Opus 31, No 1".....	Miss Mansfield.
(SHAKESPEARE—"Defence of Queen Catharine, from Henry VIII".....	Miss Mathews.

# Toronto College of Music.

Organ Recital, in the College Hall, by Mr. Albert D. Jordan, pupil of Mr. F. H. Torrington.

CONCERT FANTASIA—(Allegro, moderate, andante, allegro moderato), *Freyer*.

- { a. Invocation, } *Maitly*.....
- { b. Andante, } .....
- { c. Christmas Musette, } .....
- { a. Fugue St. Annes, *Bach*.....
- { b. Berceuse, *Guilmant*.....
- { a. Chorus Magnus, *Capocci*.....
- { b. Sonata, D-minor (Allegro moderato), *Merkel*.....
- MARCH—Funebre et Chant Seraphique, *Guilmant*.....
- "Last Rose of Summer" (theme varie), *Dudley Buck*.....
- Grosser Religioso March, *Lux*.....

Piano Recital, in the College Hall, by Miss Ethel Husband (pupil of Mr. F. H. Torrington), assisted by Mrs. T. Parker, Mrs. T. N. McGann, and Mr. J. A. Carnahan—*Vocalists*.

SONATA—Opus 53—Allegro con brio—Molte adagio—Rondo—Allegretto moderato, *Beethoven*.....

- { a. "Nocturne"; G-flat major, *Brassin*.....
- { b. "Aufschwung," *Schumann*.....

CAVATINA—"Robert toi que j'aime," *Meyerbeer*.....

- { a. "Chromatic Fantasia," D-minor, *Bach*.....
- { b. "Concert Allegro," *Chopin*.....

RECIT. AND CABALLETA—"Com'e bello" (Lucrezia Borgia), *Donizetti*...

- { a. "Concerto," Op. 11, (first movement), Allegro maestoso, *Chopin*.....
- { b. "Rhapsodie Hongroise," No. 2, *Liszt*.....

"There'll Never be One Like You," *Fanchard*.....

- { a. "Impromptu," C-sharp minor, *Chopin*.....
- { b. "Wedding March," *Liszt-Mendelssohn*.....

Mrs. J. N. McGann

Mrs. T. Parker.

Mr. Carnahan.

Exami

Value, No.

15 0, 1--Write two parts above



6 3 6 -  
6 - 4 3



6 6 3 6

12 2--Write Authentic Plag three parts; (b) in fo

15 3--Condense the followin figured Bass:



6 6 6 6 6 7

Midsummer Examinations, 1897

## FIRST YEAR

Examiner, ARTHUR E. FISHER, Mus. Bac., A.R.C.O.

Value. No.

- 15 0. 1--Write *two* parts above the following Bass, making *three-part* complete harmony :

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score consists of two staves. The first staff is the melody, and the second staff is the bass line. The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The bass line is written in a simple, folk-like style with many eighth and sixteenth notes. The score ends with a double bar line.

- 12 2—Write *Authentic Plagal*, and interrupted cadences in E-minor, and in A-flat major—(a) in  
three parts; (b) in four parts.
- 15 3—Condense the following *open* parts, and continue the exercise with three parts above the  
figured Bass:

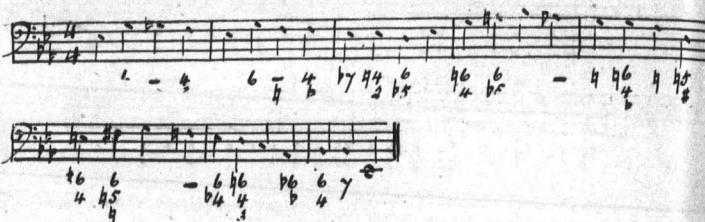
Handwritten musical score for "The Rose Tree". The score is written on five staves. The first four staves are for voices (Soprano, Alto, Tenor, Bass) and the fifth is for piano accompaniment. The music is in 4/4 time and G major. The lyrics "The Rose Tree" are written below the piano staff.

# Toronto College of Music.

- 10 4—Define "Sequence," and write an example in four parts in  $\frac{4}{4}$  time, beginning at the 4th beat.  
 16 5—Name the following intervals; afterwards alter them enharmonically so that all the notes belong to the chromatic scale of D flat:



- 12 6—Treat the note B-flat in the key of E-flat as a "Suspension" 9 to 8 in all its positions in triple time, using four-part harmony; in each case write preparation and resolution.  
 20 7—Write Tenor, Alto and Treble parts above the following Bass:



SECOND YEAR

## HARMONY

Examiner, ARTHUR E. FISHER, Mus. Bac., A.R.C.O.

Value. No.

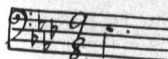
- 10 1—Analyze the numbered chords in the following Exercise:



- 5 2—Write an exam  
 15 3—In what keys c  
 Tre  
 in tw



- 5 4—If the raised su  
 20 5—Write three pa



$\frac{7}{3}$  3 5  
 3



- 10 6—Against the follo  
 sions" as poss



- 15 7 (a)—To the follo  
 enharmonic al  
 one chord:

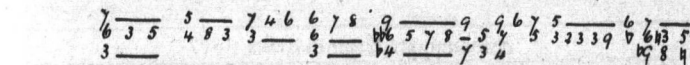
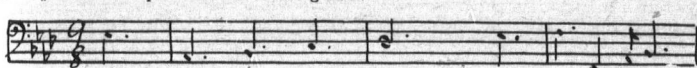
at the 4th beat.  
at all the notes

- 15 3—In what keys can the following chord be used?

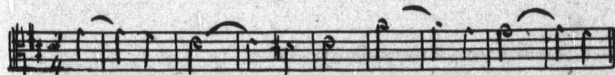
positions in triple  
ion.



- 26      5—Write three parts above the following Bass :



- 
- Handwritten musical notation on a five-line staff. The notation includes several eighth and sixteenth notes, some beamed together, and rests. The ink is dark and the paper appears aged.



- 
- Handwritten musical notation for the first staff. The time signature is 3/4. The notation consists of a series of notes on a five-line staff, including quarter and eighth notes, with some notes beamed together.

# Toronto College of Music.

(b)—In four parts, in  $\frac{4}{4}$  time, write a modulation from F-minor through E-flat, D-flat, C, B-flat minor, and back to F-minor.

- 20 8—Harmonize the following melody in four parts; treat some of the  $\frac{1}{8}$  notes as passing or auxiliary notes, and write passing or auxiliary notes against the  $\frac{1}{2}$  notes in any part except at the last beat:



Time—3½ hours.

## Midsummer Examinations, 1897

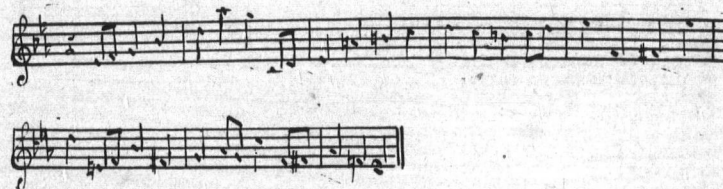
FIRST YEAR

### COUNTERPOINT

Examiner, ARTHUR E. FISHER, Mus. Bac., A.R.C.O.

Value. No.

- 5 1—Mention anything objectionable in the following passage:



- 14 2—Explain the mistakes in the following Exercise



- 8 3—Transpose the foregoing point in the 2nd s

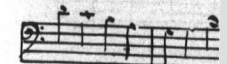
- 8 4—Write a part in the



- 10 5—Write a Counterpoi



- 10 6—Write a C.F. in the



- 10 7—Below the following



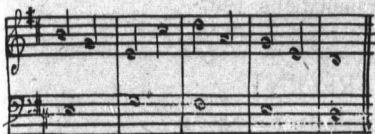
- 15 8—Transpose the C.F. c and a Treble in the

- 20 9—Above the following



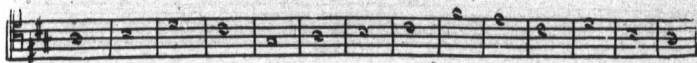
Time—3 hours.

# Theory Department.



- 8 3—Transpose the foregoing C.F. a minor 10th higher in the Treble, and below it write a Counterpoint in the 2nd species.

- 8 4—Write a part in the 2nd species above the following C.F. :



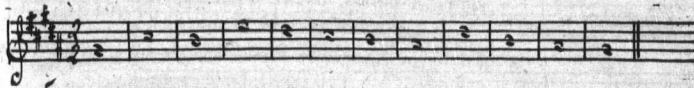
- 10 5—Write a Counterpoint in the 4th species above the following C.F. :



- 10 6—Write a C.F. in the Alto above the following Counterpoint :



- 10 7—Below the following C.F. write an Alto in the 5th species :



- 15 8—Transpose the C.F. of No. 4 a major 6th lower, and above it write an Alto in the 1st species, and a Treble in the 2nd.

- 20 9—Above the following C.F. write a Treble and an Alto in the 5th species :



Time—3 hours.

Toronto College of Music.

Midsummer Examinations, 1897

SECOND YEAR.

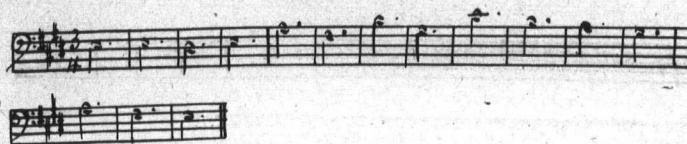
COUNTERPOINT

Examiner, ARTHUR E. FISHER, Mus. Bac., A.R.C.O.

TWO PARTS.

Value No.

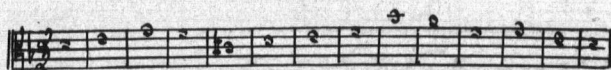
- 10 1—Above the following C.F. write an Alto in the 4th species :



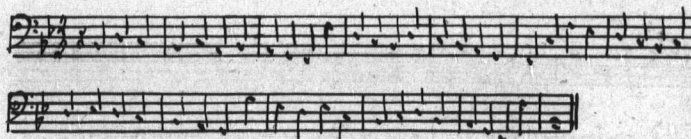
- 10 2—Transpose the foregoing without the dots to the *minor* key a 5th higher, and below it write a Bass in the 5th species.

THREE PARTS.

- 20 3 (a)—Against the following C.F. write a Tenor and Treble in the 1st species :  
(b)—Transpose the C.F. into the major key a major 9th lower, and above it write an Alto in the 1st species, and a Treble in the 2nd.



- 15 4—Above the following *Counterpoint* write an Alto in the 1st species, and a Treble in the 2nd :



- 15 5—Write a C.F. of nine measures in the Alto in A-minor (keep within the 8th), and against it write a Treble and Bass, in the 5th species.

FOUR PARTS.

- 10 6—Transpose the C.F. you have written for No. 5, a major 9th lower, and above it write three parts, all in the 1st species.  
20 7—Below the following Counterpoint write an Alto in the 5th species, a Tenor in the 1st, and a Bass in the 2nd.



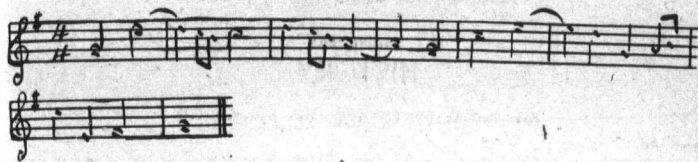
Time—3 hours.

Exam

- 1 (a)—Who brought into Gre  
(b)—State what you know c  
2—Give some account of the v  
3—Trace the rise and progres  
who are identified with it.  
4—State what you know of Jo  
by each.  
5—Mention any work, or work  
a—Ludovico V  
b—Gregorio Al  
c—Orazio Bene  
d—G. Frescobal  
e—Heinrich Sch  
6—Write an account of the life  
7—Mention the principal musi  
8—Write out the divisions of tl  
9—Write what you know of the  
a—Minnesanger  
b—Eisteddfod  
c—Meistersange  
d—Lydian Mod  
10 What is your impression co  
Masters?

Time—2 hours.

# Theory Department.



Time—3 hours.

## Midsummer Examinations, 1897

FIRST YEAR

## HISTORY

Examiner, ARTHUR E. FISHER, Mus. Bac., A.R.C.O.

### TEN MARKS FOR EACH QUESTION

- 1 (a)—Who brought into Greece the art of flute-playing?  
(b)—State what you know of the music of the Romans.
- 2—Give some account of the work accomplished by Guido d'Arezzo.
- 3—Trace the rise and progress of the Belgian School, mentioning the names and dates of the musicians who are identified with it.
- 4—State what you know of John Merbecke and Thomas Tallis, mentioning a particular work, or works, by each.
- 5—Mention any work, or works, composed by each of the following :
 

<i>a</i> —Ludovico Viadana <i>b</i> —Gregorio Allegri <i>c</i> —Orazio Benevoli <i>d</i> —G. Frescobaldi <i>e</i> —Heinrich Schutz	<i>f</i> —Orlando Gibbons <i>g</i> —Matthew Lock <i>h</i> —William Boyce <i>i</i> —Reinhard Keiser <i>k</i> —Jonathan Battishill
--	--
- 6—Write an account of the life of I.S. Bach.
- 7—Mention the principal musical events from the year A.D. 700 to 900.
- 8—Write out the divisions of the Great Stave ; trace the evolution of the Stave.
- 9—Write what you know of the following :
 

<i>a</i> —Minnesanger <i>b</i> —Eisteddfod <i>c</i> —Meistersanger <i>d</i> —Lydian Mode	<i>e</i> —Hypo-Dorian Mode <i>f</i> —Diaphony <i>g</i> —Troubadours
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- 10 What is your impression concerning the character of the "Fugues" composed by the early Belgian Masters?

Time—2 hours.

Toronto College of Music.

Midsummer Examinations, 1897

SECOND YEAR

HISTORY

Examiner, ARTHUR E. FISHER, Mus. Bac., A.R.C.O.

Value. No.

- 10 1—(a) Sketch the life of Mozart, giving dates of birth, of production of operas, and of death ;  
(b) who were his principal German contemporaries?
- 5 2—Give a concise list of the works of Beethoven, and state which were composed *after* he became totally deaf.
- 10 3—Give the names of the composers, with approximate dates, of the following works :
- |                              |                         |
|------------------------------|-------------------------|
| a—Water Music                | f—Harold en Italia      |
| b—O Where Shall Wisdom       | g—La Vestale            |
| c—The Wedding of Canacho     | h—The Captivity         |
| d—The Pilgrimage of the Rose | i—The Woman of Samaria  |
| e—The Lay of the Bell        | k—The Lily of Killarney |
- 4 4—In what year was the "Creation" produced? State the year of the composer's death, and give the name of a celebrated German composer who was *born* in the same year.
- 6 5—Name *Six* of the most distinguished French composers of the present century.
- 20 6—Write a short history of *each* of the following :
- |               |                   |
|---------------|-------------------|
| a—The Chorale | c—The Organ       |
| b—The Opera   | d—The Harpsichord |
- 5 7—Give a list of the principal compositions of Richard Wagner.
- 4 8—What is the Glockenspiel? Mention an instance where it has been used with exquisite effect.
- 10 9—Write an account of the life of *one* of the following :
- Weber, Schumann, Schubert.
- 6 10—Who wrote "Mose in Egitto"? Give the English name of the celebrated prayer included in that work, and name another Sacred work by the same composer.
- 10 11—Compare the *Madrigal* and the *Glee*.
- 10 12—Write out the principal musical events of the 18th century.

Time—2 hours.

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DR. CARLYLE.

His heart was in his work—  
and the heart  
gave grace unto every art.

## The Coll

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## The College School of Expression

English Literature and Dramatic Art

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H. N. CARLYLE, DIRECTOR

(London, England)

English Literature, Dramatic Art, and Physical Development

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ASSISTED BY

MISS LILLIAN BURNS

AND COMPETENT TEACHERS IN EACH DEPARTMENT

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### Musical Speech

Perhaps this department should be called the School for Teaching MUSICAL SPEECH, and how TO READ and TO WRITE the ENGLISH LANGUAGE correctly, and in the most refined manner.

This involves, on the part of both teacher and pupil, laborious, painstaking effort in the correction of many prevalent errors in speech and diction—faulty enunciation, gross mis-pronunciation, defects in articulation—often physical—and the common carelessness in writing, in observing even the simplest rules of syntax and prosody, to say naught of a total unfamiliarity with the best models of English Composition.

Every man, woman, and child should be taught the great Science and Art of Expression—and by EXPRESSION I mean that every human being should have the privilege of taking his God-given brain, his voice, his body, and of so training them as to bring them in harmony and sympathy with the Divine Essence. Every child who curses his ancestors for his mental and physical weaknesses, should have the opportunity of

## Toronto College of Music.

fighting those blots in nature for which some one of his four grandparents, or his eight great-grandparents, is responsible.

"Expression" is giving visible evidence of the Divine Spirit in you. Now, this expression is given in many ways: primarily, in your SPEECH—in its MUSICAL quality; for everything Divine is music—in the use of your native tongue (articulation, enunciation, pronunciation) according to the usages of the best society—in the simplicity and purity of your speech, since all science is simple, and all things God-like are pure. But you cannot have musical and refined speech unless you have a healthy body in which to house that Divine Gift—your voice. Hence, part of Expression is PHYSICAL DEVELOPMENT.

### Physical Development

Every effort is made to insure grace, health, and beauty. It is one's duty to be as graceful, as beautiful, as healthful, as possible. Dr. Carlyle is always ready to advise each student as to the correction of his or her physical weaknesses, and the ladies associated with him will be ever watchful to see that the prescribed exercises are taken judiciously and properly. The methods and exercises used are thoroughly up-to-date, and the result of thirty years' experience in every form of expression.

### General Literature

If you are conscious of defects in your general education, an opportunity is offered to review your grammar, syntax, prosody, rhetoric, literature, and mathematics in connection with your vocal studies; or, to begin these branches, *de novo*. Dr. Carlyle has been highly successful as a teacher in all subjects pertaining to language and mathematics.

### Our Aim

In a word, then, it is our wish to develop the individual gifts of each, with such symmetry and due proportion that one may have a sound mind in a sound body, a God-like voice in perfect purity, and the mental faculties—thought, emotion, will, taste—always at command; that

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## School of Expression.

one may express himself in precise and beautiful terms, with simplicity and grace, and with those low, musical and pure tones, so greatly to be admired in English-speaking men and women; that our children may, at command, take up a book or a newspaper and read easily and *without affectation* the subject matter thereof.

### A Two-Years' Course

To do reasonable justice to the subject, at least two years should be given to a daily study of all the branches of the Science of Expression; and a Post-Graduate course of one or more years should follow. Of course, it is thoroughly understood that it is as impracticable to mark out intelligently a course of study in detail for persons of unknown physical and vocal powers, as for a physician to prescribe for an unknown patient. Each student—except in the general class work—follows the plan laid down for him by the Director, having a certain amount of private instruction in addition to his class work, the object being to insure, as mentioned above, a refined and musical voice, a fairly good general education, and a sound body. The general studies, however, especially for class work, may be mentioned as follows:

#### First Year

Lessons in Breathing and Production of Tone; Development of Registers; Defects of Speech; thorough work in Enunciation and Articulation; very easy Solfeggios; Trills; Elements of Gesture; Elements of Pantomime; Physical Expression; Vocal Intervals, without Portamento; Arpeggios and Combined Studies; Vocal Hygiene; Scales of all kinds; Elementary Studies in Pitch, Quantity, Quality; thorough understanding of Vocal Poise; Graded Readings; and Sermons, Orations, and Plays for those in the Ministry, for Barristers, or any expecting to take a professional Dramatic career.

#### Second Year

Advanced work in all the preceding subjects; Emotional Studies; the Classification and Grouping of Emotions; advanced Physical work, including Artistic Posing; the study of two of Shakespeare's Plays, in detail; advanced work in Flexibility of Voice; a thorough knowledge of Light and Shade; difficult studies in all styles of Expression; Ancient and Modern Methods contrasted; advanced work in Diatonic and Chromatic Scales, with very difficult Arpeggios and Solfeggios; advanced work for *Professional Impersonators and Readers*; Sermons, difficult Orations; advanced Studies in Facial work; the Principles of Physical Freedom; Plays, Farces, Monologues, according to ability, of pupils; Studies in Dickens, Thackeray, Browning, and other modern authors; a complete course in Pantomime.

## Toronto College of Music.

### Special Classes for Clergymen

To meet the wants of the clergy, a special class will be formed on Tuesday, Sept. 7th, at 10 a.m., to meet thereafter on Tuesdays and Fridays, at 10 a.m., for the study of the voice as appertaining to the pulpit, and to the reverential reading of the Anglican Church Service; to the effective reading of the Bible; and for the correction of such physical defects as interfere with the proper poise of the voice and with the most accurate musical speech in pulpit oratory. Dr. Carlyle has numbered several thousand clergymen among his pupils, and he hopes he may be of some little service to the clergy of Canada.

### Classes for Barristers and Students

On Wednesday *evenings*, or at such times as may be most convenient to the class, Dr. Carlyle will meet all who are interested in FORENSIC ELOQUENCE—barristers, solicitors, students-at-law, and others. The COURSE OF STUDY will cover those essentials necessary in physical development to the *sustaining* of the voice for any number of hours before any court, a careful preparation in Vocal Technique and the Mechanics of Speech, graded exercises in every variety of the "Oration," Gesture and Pose, a full study of Discourse—arrangement and analysis, sophistries, dilemmas, etc.—and selected orations from Cicero, Demosthenes, Brougham, Webster, Burke, and the later Canadian and English orators.

Moot courts will be held from time to time, conducted with all the form and ceremonies of the various courts of law, from the highest to the lowest. These will be of especial value to students, giving frequent practice in extemporaneous speech and debate.

### The Dramatic Art

Ladies and gentlemen wishing to study for the stage will meet on Mondays, at 9 a.m., when special rehearsals for the week will be arranged, in addition to the regular class work of the department. The plays to be studied for the season of 1897-98 will include two old English comedies, two old English farces, two plays from Shakespeare, one society drama,

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### **School of Expression.**

one modern melodrama, two character plays, and modern farces and monologues, according to the talent offering itself.

The COURSE for the STAGE comprises thorough practice in every form of stage business, every variety of dramatic action, the innumerable number of body exercises, the practice with all styles of dress, from ancient to modern, and the thousand and one details that go to make up the versatile, educated and accomplished actor. Students will have frequent opportunities to APPEAR IN PUBLIC in roles suited to their capabilities.

Dr. Carlyle's long and greatly successful career on the stage is mentioned at length in another circular, which will be sent upon request. Many leading actors in England, the Colonies, and the States, have been his pupils, and he has himself played professionally every style of character.

### **Special Classes for Children**

It is most delightful, as it is most rare, to hear a child read easily, freely, with a good knowledge of the meaning of the author, with a refined accent, a low musical voice, and, above all, without affectation or self-consciousness. A special class for girls in the elements of good, plain reading—ages, from twelve to fifteen—will be held on Saturdays, at 10 a.m., and as often through the week as their studies in the Public Schools will permit.

### **English Literature and Mathematics**

These are times and seasons when a good education is a necessity in any walk of life, more particularly for the professional and for all who in any way meet the public. A complete course in ENGLISH LITERATURE, covering all periods, is outlined, to be conducted much in the same form as University Extension Lectures, with printed syllabi and written examinations. In addition, English Grammar and Rhetoric will be reviewed and studied, with due regard to a thorough knowledge of syntax and prosody. Dr. Carlyle will give special instruction in POETIC DICTION,

### Toronto College of Music

the history and construction of poetry, and a critical study of authors ; also, special lectures on Canons of Criticism, critical study of Shakespeare, Dickens, and others.

The course in Mathematics will comprise a review of arithmetic and algebra, and the study of geometry and trigonometry.

### Special Lectures, Etc.

Dr. Carlyle will, in addition to his Lectures on *English Literature*, give a few *Special Lectures* on the *Æsthetic in Music*, the *Relations Held by Reading, Music, Painting, and Sculpture to One and Other*, *Listening to Music*, *Shakespeare in Music*, *Climate in Song*, *Spanish and Southern French Types in Four Periods*, and *Wagner's Methods as to Poetic and Æsthetic Development*.

The demand for sensible teachers of good reading, cultured Impersonators and Monologists is brisk. Those who study with Dr. Carlyle, on account of his reputation and experience, find no difficulty in securing good engagements.

Opportunity is offered for the occasional performance, in the College Hall, of light comedies, monologues, sketches, farces, in German, French, Italian, or in Spanish, as well as in English. These might be called "Chamber Performances." Dr. Carlyle has given many, with his pupils, with unusual success.

### Public Lectures in Literature

During the third and fourth terms, Dr. Carlyle will give a series of public lectures on LITERATURE. These are *free* to all students of the College, but for the general public, a fee of \$2 per term for the ten lectures will be charged. They will be of a popular character, an important means of liberal culture, and will treat of the rise and development of English poetry, the English drama, and the English novel ; of the principles of criticism and æsthetics ; and will prove an aid to all thoughtful students.

Full course

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## Fees for Tuition

Strictly in Advance

### The Two-Years' Course

Full course of FORTY WEEKS, as per studies mentioned supra  
(*except* preparation for the stage), including class and  
private instruction in Musical Speech, Physical Development,  
English Literature, Mathematics, Lectures,  
etc. . . . . \$200 00

Payable in sums of \$50, at the beginning of each term.

NOTE.—Ten per cent. discount if the fee for the year is paid in advance in one sum.

Students who have received the Diploma for the Two Years' Course, may attend any of the regular  
classes in the Post-Graduate without extra charge.

### Special Classes

	PER TERM
For Musical Speech, Sensible Elocution . . . . .	\$10 00
English Literature, including Rhetoric, Grammar, Prosody, etc. . . . .	10 00
Clergymen, twenty lessons . . . . .	10 00
Barristers, Students-at-law, etc. . . . .	10 00
Physical Development . . . . .	5 00
Mathematics . . . . .	5 00
Children's Saturday Classes . . . . .	3 00
Public Lectures on "Literature"— <i>free to students</i> —for the general public . . . . .	2 00

### Private Lessons

With Dr. Carlyle, ten hours per term, or twenty half-hours . . . \$35 00  
More hours, at any time, *pro rata* . . . . .  
With other teachers, as may be arranged . . . . .

## Toronto College of Music.

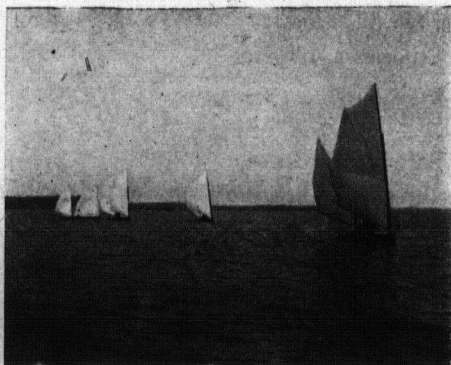
### Dramatic Art

PREPARATION FOR THE STAGE:—This includes ALL the advantages of the School of Expression, which are, all class-work and private work in Musical Speech and Physical Development; class-work and lectures in Literature; class-work in Mathematics; rehearsals of plays and special coaching in characters and character-acting - \$320 00

Payable in term-instalments of \$80 each, *in advance*. Ten per cent. discount if yearly payment is made in advance in one sum.

### Extras

Cost of books about \$6 per year; Diploma, \$10; all examinations *free*. *Debut* in the Dramatic School, as may be arranged at the time.



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# Graduates

## Bachelors of Music, (Mus. Bac.), The University of Toronto; Gold and Silver Medalists; Fellows of the College; and Graduates in General

### University Examinations—June, 1894

FIRST YEAR.—C. Latham True, Portland, Me.; Miss Maud Hicks, Exeter, Ont.; Miss Etta Marie Elliott, Port Robinson; Frank S. Welsman, Toronto; Miss Hattie M. Martin, Cayuga; Miss Edith L. Livingston, Simcoe.

SECOND YEAR.—Miss Victoria McLaughlin, Toronto; Miss Clara M. Dease, Buffalo, N.Y.; Miss Alice Mansfield, Toronto.

### University Examinations—June, 1895

THIRD YEAR.—Miss Alice Mansfield (\*History); Miss N. McLaughlin (\*Exercise).

SECOND YEAR.—Miss E. M. Elliott, Port Robinson (\*Practical); Miss H. M. Martin, Cayuga (\*Practical).

FIRST YEAR.—Mr. Frank Burt, Paris; Miss Florence Haworth, Toronto; Miss C. Addison, Toronto; Miss Ethel Husband, Toronto; Miss E. L. Millichamp, Toronto; Miss May O'Hara, Toronto; Mr. J. A. Riddell, Arnprior (\*Counterpoint).

### University Examinations—June, 1896

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

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

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

## Gold and Silver Medalists

1890.	College Gold Medalist.....	Miss Florence Clarke, Toronto.
1891.	College Gold Medalist.....	Miss Fannie Sullivan, Toronto.
1892.	College Gold Medalist.....	Mr. B. K. Burden, Toronto.
1894.	College Gold Medalist.....	Miss Victoria McLaughlin, Toronto.
1896.	College Gold Medalist.....	Mr. Albert D. Jordan, Toronto.
1897.	College Gold Medalist.....	Miss Alice Mansfield, Mus. Bac., Toronto.
1891.	College Silver Medalist.....	Miss Emma Ferguson, Brampton.
1893.	College Silver Medalist.....	Miss Victoria McLaughlin, Toronto.
1893.	College Silver Medalist.....	Miss Clara Dease, Port Rowan.
1897.	College Silver Medalist.....	Miss Ella J. Martin, Guelph.

## Toronto College of Music.

### Gold Medals for Solo Singing

1893.	Miss Florence Brimson (given by Mrs. Alexander Cameron).....	Toronto.
1894.	Miss Louisa McKay.....	Castleton, N. Dakota.
1895.	Mrs. J. N. McGann (awarded by Musical Director, Mr. Torrington).....	Toronto.
1896.	Mr. W. J. A. Carnahan.....	Toronto.
1897.	Miss Susie Herson.....	Toronto.
1897.	Miss Florence McPherson (College Medal).....	Toronto.
1894.	SILVER MEDAL given by the GOVERNOR-GENERAL for BEST COMPOSITION, awarded Miss G. Canniff (song).	

## Graduates

### Fellows Toronto College of Music

Miss Alice Mansfield, Mus. Bac. (Pianoforte).....	Toronto.
Miss Victoria McLaughlin (Pianoforte).....	Toronto.
Miss Cassie Russell (Pianoforte).....	Berlin.
Miss Ethel Husband, Mus. Bac. (Pianoforte).....	Toronto.
Miss Ella J. Martin (Organ and Piano).....	Guelph.
Miss Mabel A. Tait (Pianoforte).....	Bowmanville.

### ARTISTS' COURSE.

Miss Florence Clarke (Pianoforte).....	Toronto.
Miss Fannie Sullivan (Pianoforte).....	Toronto.
Miss Norma Reynolds (Vocal).....	Toronto.
Mr. B. K. Burden (Organ).....	Toronto.
Mrs. Fred Lee (Pianoforte).....	Toronto.
Miss Clara M. Dease (Pianoforte).....	Port Rowan.
Miss Katharine Birnie (Pianoforte).....	Collingwood.
Miss Edith May Mulock (Pianoforte).....	Toronto.
Miss Lillian Landell (Pianoforte).....	Toronto.
Miss Lulu Dundas (Vocal).....	Toronto.
Miss Mabel Bastedo (Pianoforte).....	Toronto.
Miss Helen E. Mullin (Pianoforte).....	Hamilton.
Miss Edith A. Burgess (Pianoforte).....	London.
Miss Jennie E. Williams (Pianoforte).....	Toronto.

## Special Honors

1893.	Best Accompanist (Cash Prize).....	Miss Fannie Sullivan.
1894.	" " ".....	Mr. Frank S. Welsman.
1895.	" " ".....	Mr. Albert Jordan.
1896.	" " (Testimonial).....	Miss Jennie Williams.
1897.	" " ".....	Miss Annie McKay.

## Graduates.

### Theory

1891.	Miss Emma Ferguson (Silver Medal)	Brampton.
1895.	Miss Mary Swan	Toronto.
1895.	Miss Ellen Kelly	Alliston.
1896.	Miss Mabel Bailey	Kingston.
1896.	Miss Cecil Griffin	Fergus.
1896.	Miss Cassie Russell	Berlin.
1896.	Miss Ethel Husband	Toronto.
1896.	Mr. Ernest A. Humphries	Parkhill.
1896.	Miss Emmabel Mydie	Kingston.
1896.	Miss Mabel Tait	Bowmanville.
1897.	Miss E. L. Millichamp	Toronto.
1897.	Miss Ella J. Martin	Guelph.
1897.	Miss Florence Haworth	Toronto.
1897.	Miss Janet D. Grant	St. Mary's.
1897.	Miss Ida McClain	Owen Sound.

### Graduates in Elocution

Miss Estelle Butcher	Aurora.
Miss Annie Richardson	Flesherton.
Miss Lillian Burns	Toronto.
Miss Emma Browne	Maple.
Miss May Holden	Toronto.
Miss M. Land	Laramie City, Wyoming.

### Medals Awarded by Teachers

#### GOLD MEDALS—FOR THE YEAR'S WORK.

1892.	Miss Agnes Forbes, Toronto	Reynolds, Vocal Medal
1893.	Mrs. Fred. Lee, Toronto	Field, Piano
1893.	Miss Annie Hallworth, Toronto	Reynolds, Vocal
1893.	Miss Mabel Bastedo, Toronto	Hamilton, Piano
1893.	Miss Mabel Land, Laramie City, Wyoming	College, Elocution
1893.	Miss Estelle Butcher, Aurora	Dunn, Elocution
1894.	Miss Minnie Topping, Galt	Field, Piano
1894.	Miss May Flower, Toronto	Reynolds, Vocal
1894.	Miss May Pollard, Toronto	Hamilton, Piano
1894.	Miss May O'Hara, Toronto	Sullivan, Piano
1894.	Lucia May Holden, Toronto	Dunn, Elocution
1895.	Miss Mary Mara, Toronto	Field, Piano
1895.	Mr. Percy Milne, Toronto	Sullivan, Piano
1895.	Miss Gertrude Smith, Toronto	Reynolds, Vocal
1895.	Miss Edith Zimmerman, Toronto	Hamilton, Piano
1895.	Miss Florence Haworth, Toronto	Moore, Theory
1896.	Miss Kathryn Birnie, Collingwood	Field, Piano
1897.	Miss Bessie Austin, Simcoe	Field, Piano

## Toronto College of Music.

### Normal Training Class for Teachers

Miss Eva Moffatt.....	Gananoque	Miss Mabel Tait.....	Bowmanville
Miss Cassie V. Russell.....	Berlin	Miss Kate Landy.....	Toronto
Miss May O'Hara.....	Toronto	Miss Eva Bourne.....	Toronto
Miss Florence Haworth.....	Toronto	Mr. A. D. Jordan.....	Toronto
Miss Alice H. Rogers.....	North Pelham	Miss May Packert.....	Stratford
Miss Maud Burt.....	Toronto	Miss Ethel Keys.....	Clarksburg
Miss Mabel Bastedo.....	Toronto	Mrs. Janet Needham.....	Orillia
Miss Eugenie Maxwell.....	Toronto	Miss H. M. Martin.....	Cayuga
Miss Jennie Neilson.....	Toronto	Miss Margaret Taylor.....	Toronto
Miss Jennie E. Williams.....	Toronto	Miss Ethel Husband.....	Toronto
Miss Annie Anderson.....	Berlin	Miss Emma Morrow.....	Peterboro'
Miss Nellie Kennedy.....	Toronto	Miss A. Anderson.....	Toronto
Miss Minnie Moore.....	Orillia	Miss Ethel Millichampe.....	Toronto
Miss Ella J. Martin.....	Guelph	Miss Lulu Dundas.....	Toronto
Miss Birdie Rose.....	Welland	Miss Lillian Scott.....	Aurora
Miss Mildred E. Fisher.....	Portland, Maine		

### Students who have Passed their Examinations Successfully

#### PIANO CERTIFICATES

Miss Emma Andrich.....	Galt	Miss Carrie Tyson.....	Clarksburg
Miss Annie Anderson.....	Berlin	Mr. George L. Fisher.....	St. Thomas
Miss Vida Broughton.....	Bradford	Miss Ruth Crandon.....	Brantford
Miss M. Boulton.....	Toronto	Miss Ellen Kelly.....	Alliston
Miss Florence Benson.....	Toronto	Miss Alice Mansfield.....	Toronto
Miss Maude Burt.....	Toronto	Miss Hazel Conen.....	Toronto
Miss Edith Burke.....	Toronto	Mr. Frank H. Burt.....	Paris
Miss Kathryn Birnie.....	Collingwood	Miss Lillian Landell.....	Toronto
Miss Eva Bourne.....	Toronto	Miss Ettie M. Elliot.....	Port Robinson
Miss Mabel Bastedo.....	Toronto	Miss Florence Turner.....	Toronto
Miss Florence Haworth.....	Toronto	Miss Edith May Mulock.....	Toronto
Miss Minnie Moore.....	Orillia	Miss Roberta Welch.....	Toronto
Miss Ella J. Martin.....	Guelph	Miss Edith L. Livingstone.....	Simcoe
Miss May O'Hara.....	Toronto	Miss A. M. Schofield.....	Toronto
Miss Birdie Rose.....	Welland	Miss Fannie Kingston.....	Toronto
Miss Alice H. Roger.....	North Pelham	Miss Lavanche McCabe.....	Toronto
Miss Jennie E. Williams.....	Toronto	Mrs. Janet Needham.....	Orillia
Miss Mildred E. Fisher.....	Portland, Me.	Miss Ethel Husband.....	Toronto
Miss Mabel Tait.....	Bowmanville	Miss H. M. Martin.....	Cayuga
Miss Cassie V. Russell.....	Berlin	Miss Kate Landy.....	Peterboro'
Miss Margaret E. Marshall.....	Orangeville	Miss Emma Morrow.....	Toronto
Miss Victoria McLaughlin.....	Toronto	Miss Lulu Dundas.....	Stratford
Miss Nellie McKay.....	Parry Sound	Miss May Packert.....	Stratford
Miss Selina F. Smyth.....	Victoria, B.C.	Mr. A. D. Jordan.....	Toronto
Miss Zoe Snider.....	Woodbridge		
Miss Celia Tufford.....	Toronto		
Miss Alice T. Tait.....	Henderson, Maryland		
Miss M. Creighton.....	Hamilton		
Miss Blanche Chamberlain.....	Toronto		
Miss Clara Dease.....	Port Rowan		
Miss Emma Wells.....	Toronto		
Miss Fannie Sullivan.....	Toronto		
Miss Minnie E. Gaylord.....	Lincoln, Neb.		
Miss Fannie Parsons.....	Toronto		

#### PIANO—THIRD YEAR.

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

Miss Emma  
 Miss Dia Ri  
 Miss Laura  
 Miss Annie I  
 Miss Leila S  
 Miss S. F. S  
 Miss Maude  
 Miss Maude  
 Miss Lillian  
 Miss Lettie I  
 Miss Olive S  
 Miss Nellie I  
 Miss Winnie  
 Miss Louise  
 Miss Lizzie I  
 Miss Sara R  
 Miss Lillian I  
 Miss Lula D  
 Miss Mildred  
 Miss Wilma I  
 Miss Dolina I  
 Miss Mabel I  
 Miss Edith I  
 Miss Florence  
 Miss Jessie B  
 Miss Margaret  
 Miss Annie A  
 Miss Emma B  
 Miss Lavanch  
 Miss Floss H  
 Miss Fannie I  
 Miss Belle W  
 Mr. Frank S  
 Miss Roberta  
 Miss Minnie S  
 Miss Eva Bou  
 Miss Alice Ma  
 Miss Ellen Ke  
 Miss Ruth Cra  
 Mr. Frank Bur  
 Miss Eugenie I  
 Miss Nellie Fr  
 Miss May Part  
 Miss Mima Lu  
 Miss Maggie W  
 Miss Florence  
 Miss Edith A  
 Miss Helen G  
 Miss Winnifred  
 Miss Helena St  
 Miss Bessie Au  
 Miss Ella J. M  
 Miss Mabel Tai

Miss Lillian Lar  
 Miss Sarah M. I  
 Miss Wilma Po

## Graduates.

### Piano

#### INTERMEDIATE

Miss Emma Geddes.....Toronto  
 Miss Dia Rice.....Toronto  
 Miss Laura Murray.....Stratford  
 Miss Annie Ryder.....Georgetown  
 Miss Leila Symons.....Toronto  
 Miss S. F. Smith.....Victoria, B.C.  
 Miss Maude Burt.....Toronto  
 Miss Maude Kane.....Toronto  
 Miss Lillian Landell.....Pickering  
 Miss Lettie Heagens.....Toronto  
 Miss Olive Sargent.....Guelph  
 Miss Nellie Merton.....Toronto  
 Miss Winnie Kavanagh.....Belleville  
 Miss Louise Holden.....Toronto  
 Miss Lizzie Lamport.....Toronto  
 Miss Sara Ryan.....Toronto  
 Miss Lillian McKinnon.....Toronto  
 Miss Lula Dundas.....Toronto  
 Miss Mildred Schofield.....Whitby  
 Miss Wilma Powell.....Toronto  
 Miss Dolina McKay.....Toronto  
 Miss Mabel Bastedo.....Simcoe  
 Miss Edith Livingstone.....Thorold  
 Miss Florence Turner.....Toronto  
 Miss Jessie Brown.....Berlin  
 Miss Margaret Taylor.....Milton  
 Miss Annie Anderson.....Toronto  
 Miss Emma McGibbon.....Toronto  
 Miss Lavanche McCabe.....Ayr  
 Miss Floss Hilborne.....Toronto  
 Miss Fannie Kingston.....Toronto  
 Miss Belle Williamson.....Toronto  
 Mr. Frank S. Weltsman.....Paris  
 Miss Roberta Welch.....Toronto  
 Miss Minnie Skelly.....Alliston  
 Miss Alice Mansfield.....Brantford  
 Miss Ellen Kelly.....Paris  
 Miss Ruth Crandon.....Oshawa  
 Mr. Frank Burt.....Toronto  
 Miss Eugenie Maxwell.....Toronto  
 Miss Nellie French.....Toronto  
 Miss May Partridge.....Woodstock  
 Miss Mima Lund.....Toronto  
 Miss Maggie Windrum.....Toronto  
 Miss Florence Nauffts.....London  
 Miss Edith A. Burgess.....Hamilton  
 Miss Helen G. Mitchell.....Georgetown  
 Miss Winnifred Garrioch.....North Bay  
 Miss Helena Slaght.....Toronto  
 Miss Bessie Austin.....Simcoe  
 Miss Ella J. Martin.....Guelph  
 Miss Mabel Tait.....Bowmanville

Miss Jennie Williams.....Toronto  
 Miss Nellie Kennedy.....Toronto  
 Miss Cassie Russell.....Berlin  
 Miss Birdie Rose.....Welland  
 Miss Edith Chase.....Orillia  
 Miss May Burbridge.....Toronto  
 Miss Alice H. Rogers.....North Pelham  
 Miss Millie Marks.....Collingwood  
 Miss Ella Stone.....Cayuga  
 Miss H. M. Martin.....Toronto  
 Mr. Percy Milne.....Orillia  
 Mrs. Janet Needham.....Toronto  
 Miss Maud Parkyn.....Orillia  
 Miss Gertrude Barker.....Toronto  
 Miss Ethel Fosdick.....Stratford  
 Miss May Packert.....Toronto  
 Miss May O'Hara.....Collingwood  
 Miss Kathryn Birnie.....Toronto  
 Master Albert Jordan.....Toronto  
 Miss Edith May Mulock.....Toronto  
 Miss Ethel Husband.....Port Robinson  
 Miss Etta Marie Elliott.....Clarksburg  
 Miss Ethel Keys.....Toronto  
 Miss Fannie Eadie.....Toronto  
 Miss Annie Anderson.....Toronto  
 Miss Jennie Neilson.....Toronto  
 Miss Louise Ayres.....Toronto  
 Miss Frankie Bower.....Toronto  
 Miss Lillian Robertson.....Woodstock  
 Miss Evangeline Odery.....Toronto  
 Miss Kate Pattullo.....Aylmer  
 Miss Cella Sparrow.....Toronto  
 Miss Florence Clarke.....Portland, Me.  
 Miss Edith Zimmerman.....Toronto  
 Miss Mildred Fisher.....Toronto  
 Miss Kate Rodger.....Orillia  
 Miss Nellie Kennedy.....Toronto  
 Miss Lillian Scott.....Orillia  
 Miss Ethel Millichamp.....Pickering  
 Miss Minnie Moore.....Toronto  
 Miss Letitia Heagens.....Toronto  
 Miss Margaret Taylor.....Toronto  
 Miss Olivia Collier.....Toronto  
 Miss Kate Landy.....Toronto  
 Miss Florence Haworth.....Toronto  
 Miss Fannie Ivens.....Orangeville  
 Miss Maggie Marshall.....Peterboro'  
 Miss Emma Morrow.....Bradford  
 Miss Nellie Broughton.....Toronto  
 Miss Lilian McCracken.....Orillia  
 Miss Sophy Robinson.....Toronto  
 Miss May Lockie.....St. Mary's  
 Miss Janet Douglas Grant.....Toronto  
 Miss Maude Inez Plummer.....Toronto

#### FIRST YEAR

Miss Lillian Landell.....Toronto  
 Miss Sarah M. Keat.....Milliken  
 Miss Wilma Powell.....Whitby

Miss Minnie Topping.....Galt  
 Miss Florence Turner.....Toronto  
 Miss Lavanche McCabe.....Toronto

# Toronto College of Music.

## FIRST YEAR—Continued.

Miss Florence Young.....	Toronto	Miss R. Welch.....	Toronto	Miss Frankie I
Miss Emma Baker.....	Toronto	Miss Flora Hilborne.....	Ayr	Miss McLain.
Miss Jennie Irwin.....	Orangeville	Miss Bella Williamson.....	Toronto	Miss Flossie B.
Miss Ada F. Poole.....	Toronto	Miss Lulu Dundas.....	Lindsay	Miss Paula La
Miss Kate A. Pattullo.....	Woodstock	Miss Minnie Skelly.....	Paris	Miss Ethel Ke
Miss Lulu Ridley.....	Toronto	Miss Fannie Kingston.....	Toronto	Miss Edith Zi
Miss Alice H. Rogers.....	North Pelham	Mr. Albert Jordan.....	Toronto	Miss Helen Be
Miss Helena G. Mitchell.....	Milton	Miss Kate S. Rodger.....	Toronto	Miss Bessie Su
Miss Helen E. Mullen.....	Hamilton	Miss Jessie Smith.....	Toronto	Miss Emily Li
Miss Florence W. Clarke.....	Aylmer	Miss May Partridge.....	Toronto	Miss Florence
Miss Mabel Tait.....	Bowmanville	Miss Annie Lane.....	Toronto	Miss Ethel Fo
Miss Bessie Austin.....	Simcoe	Percy Milnes.....	Toronto	Miss Jessie Br
Miss J. E. Williams.....	Toronto	Miss Annie Freeborn.....	Invermay	Miss Maggie W
Miss Edith A. Burgess.....	Toronto	Miss Minnie McKinley.....	Barrie	Miss Florence
Miss Cassie Russell.....	Berlin	Miss Louise Ayres.....	Toronto	Miss Lillian Sc
Miss Ella J. Martin.....	Guelph	Miss Aylesworth Creighton.....	Danedin	Miss Maggie T.
Miss Isabel Turnbull.....	Toronto	Miss Ella Walker Broughton.....	Bradford	Miss Rosa Kish
Miss Edith A. Chase.....	Orillia	Miss Catharine Faris.....	Bradford	Miss Minnie M.
Miss Marie B. Holmes.....	Selkirk	Miss Lillian Maxwell.....	Brown's Corners	Miss Ethel Mill
Miss L. J. Robertson.....	Toronto	Miss Emily Sellway.....	Toronto	Miss Annie An
Miss Nellie M. Porte.....	Pictou	Miss Valda Smith.....	Toronto	Miss May O'H
Miss W. Garloch.....	North Bay	Miss May Lockie.....	Toronto	Miss Beatrice C
Master Charlie Eggett.....	Toronto	Miss Louise Marcon.....	Toronto	Miss Cora Carl
Miss Eugenie Maxwell.....	Gahawa	Miss Lillian Porter.....	Toronto	Miss C. Addiso
Miss Mildred E. Fisher.....	Portland, Me.	Miss Nellie Packert.....	Stratford	Miss Fanny Ive
Miss Lizzie Rodgers.....	Toronto	Mr. John Alex. Riddell.....	Amprior	Miss M. Thistle
Miss Alice F. Smith.....	Toronto	Miss Maggie Sill.....	Jarvis	Miss Mary Swa
Miss Grace Wells.....	Toronto	Miss Carrie A. Anderson.....	Toronto	
Miss Helena Slaght.....	Toronto	Miss Edna Abbey.....	Port Dalhousie	
Miss Birdie Rose.....	Welland	Miss Ina M. Bucke.....	London	
Miss Maude Plummer.....	Toronto	Miss Carrie A. Blair.....	North Bay	
Miss Evangeline Odery.....	Toronto	Miss Angela Breen.....	Toronto	
Miss Mima Lund.....	Woodstock	Miss Edith M. Davis.....	Toronto	
Miss Ethel Treble.....	Toronto	Miss Clara Eadie.....	Toronto	
Miss Cecilia Spence.....	Parry Sound	Miss Edith A. Humphreys.....	Toronto	
Miss Janet Grant.....	St. Mary's	Miss Ella Maxwell.....	Toronto	
Miss Eula McArthur.....	Toronto	Miss Edith A. Mayfield.....	Toronto	
Miss Dora Bonnard.....	Yale, Mich.	Miss Adeline Rickaby.....	Toronto	
Miss H. M. Johnston.....	Islington	Miss Alice J. Thompson.....	Toronto	
Miss Minnie Hessin.....	Toronto	Miss Janet Cowling.....	Hollen	
Miss Ella Stone.....	Collingwood	Miss Lucy Clarke.....	Toronto	
Miss Gertrude Anderson.....	Berlin	Miss Winifred E. Douglas.....	Toronto	
Miss Adelaide D. Armstrong.....	Lloydtown	Miss Bella Ellis.....	Hensall	
Mr. George D. Atkinson.....	Caledonia	Miss Mabel Ellis.....	Beeton	
Miss Lizzie Blackhall.....	Toronto	Miss Aimie Flavell.....	Lindsay	
Miss Hattie M. Brown.....	Toronto	Miss Maggie J. Gray.....	Port Credit	
Miss Laura Brodigan.....	Toronto	Mr. Alex. J. Grant.....	East Toronto	
Miss Ella Edmonds.....	Alliston	Miss Victoria Gilday.....	Toronto	
Miss Florence Ellis.....	Toronto	Miss Marion Gray.....	Port Credit	
Miss Lucilla Harris.....	Courtland	Miss Charlotte Gilchreise.....	Welland	
Miss Violet Hine.....	Toronto	Mr. Ernest A. Humphries.....	Parkhill	
Miss Annie K. McCrea.....	Omeme	Miss Carrie L. Hartman.....	Clarksburg	
Miss Louise Muffitt.....	Toronto	Miss Jennie Handley.....	Orton	
Miss Edith B. Mills.....	Toronto	Miss E. Mabel Humphrey.....	Toronto	
Miss Mima MacLean.....	Orillia	Miss Leon Irwin.....	Toronto	
Miss Eva Bourne.....	Milton	Miss Dottie Marie Lamont.....	Toronto	
Miss Emma McGibbon.....	Toronto	Miss Florence Love.....	Toronto	
Miss Schofield.....	Toronto	Miss Ida McClain.....	Owen Sound	
Miss Lillian Schlenker.....	Ridgetown	Miss Maggie May Northcote.....	Oakwood	
Miss Mabel Bastedo.....	Toronto	Miss Sophy T. Robinson.....	Orillia	
Miss Edith Livingstone.....	Toronto	Miss Angela Rumph.....	Toronto	
Miss Dolina McKay.....	Toronto	Miss E. M. Sargent.....	Trent Bridge	
Mr. Frank Welsman.....	Toronto	Miss Maude M. Strong.....	Toronto	

## Graduates.

### FIRST YEAR—Continued.

Miss Frankie Bower.....	Toronto	Miss May Burbidge.....	Toronto
Miss McLain.....	Toronto	Miss Ethel Husband.....	Toronto
Miss Flossie Bull.....	Toronto	Miss Maggie Marshall.....	Orangeville
Miss Paula Lapatnikoff.....	Toronto	Miss Etta Marie Elliott.....	Port Robinson
Miss Ethel Keys.....	Clarksburg	Miss Edith May Mulock.....	Toronto
Miss Edith Zimmermann.....	Toronto	Miss Olivia Collier.....	Toronto
Miss Helen Bertram.....	Toronto	Miss Martha Stevenson.....	Brampton
Miss Bessie Sutherland.....	Bradford	Miss Harriet May Martin.....	Cayuga
Miss Emily Lines Lamont.....	Toronto	Mrs. Janet Needham.....	Orillia
Miss Florence Nauffts.....	Toronto	Miss May Packert.....	Stratford
Miss Ethel Fosdick.....	Toronto	Miss Emma Morrow.....	Peterboro'
Miss Jessie Brown.....	Thorold	Miss Cella Sparrow.....	Toronto
Miss Maggie Windrum.....	Toronto	Miss Annie Hallworth.....	Toronto
Miss Florence Haworth.....	Toronto	Miss Lillian G. Holmes.....	Toronto
Miss Lillian Scott.....	Orillia	Miss May Pollard.....	Toronto
Miss Maggie Taylor.....	Toronto	Miss Kathryn Birnie.....	Collingwood
Miss Rosa Kish.....	Toronto	Miss Roberta Poole.....	Toronto
Miss Minnie Moore.....	Orillia	Miss Kate Landy.....	Toronto
Miss Ethel Millichamp.....	Toronto	Miss Libby Pearsall.....	Toronto
Miss Annie Anderson.....	Toronto	Miss Gertrude Barker.....	Orillia
Miss May O'Hara.....	Toronto	Miss Jennie Neilson.....	Toronto
Miss Beatrice Carter.....	Toronto	Miss Clara Eadie.....	Toronto
Miss Cora Carley.....	King	Miss May Webber.....	Toronto
Miss C. Addison.....	Toronto	Miss Lillian Robertson.....	Toronto
Miss Fanny Ivens.....	Toronto	Miss Maud Parkyn.....	Toronto
Miss M. Thistlewaite.....	Stayner	Miss Lottie Marks.....	Toronto
Miss Mary Swann.....	Toronto	Miss Nellie French.....	Toronto

## Theory

### THIRD YEAR

Miss Victoria McLaughlin.....	Toronto	Miss Cecil Griffin.....	Fergus
Miss Mary Swan.....	Toronto	Mr. Ernest Humphries.....	Parkhill
Miss Ellen Kelly.....	Alliston	Miss Ethel Husband.....	Toronto
Miss Alice Mansfield.....	Toronto	Miss Emmabel Mudie.....	Kingston
Miss Emma Ferguson.....	Brampton	Miss Cassie W. Russell.....	Berlin
Miss Mabel Bailey.....	Kingston	Miss Mabel Tait.....	Bowmanville

### SECOND YEAR

Miss Fannie Kingston.....	Toronto	Miss May O'Hara.....	Toronto
Miss Etta Marie Elliott.....	Port Robinson	Miss Florence Haworth.....	Toronto
Miss Ellen Kelley.....	Alliston	Miss Ethel Millichamp.....	Toronto
Miss Hattie M. Martin.....	Cayuga	Miss Mabel Bailey.....	Kingston
Miss Charlotte Addison.....	Toronto	Miss Emma Morrow.....	Peterboro
Miss Emma Ewing.....	Elora	Miss Ethel Husband.....	Toronto
Miss Cecil Griffin.....	Fergus	Miss Kate Landy.....	Toronto
Miss Mabel Tait.....	Bowmanville	Miss Eva Bourne.....	Toronto
Mr. Ernest Humphries.....	Parkhill	Miss Cassie Russell.....	Berlin
Miss Emmabel Mudie.....	Kingston	Miss Janet Grant.....	St. Mary's
Miss Ella J. Martin.....	Guelph	Miss Louise Muffitt.....	Toronto
Miss Annie Anderson.....	Berlin	Miss Ida McClain.....	Owen Sound
Miss Mabel Bastedo.....	Toronto	Miss Jennie Neilson.....	Toronto
Miss Carrie Blair.....	North Bay	Miss Maude Plummer.....	Toronto
Miss Mildred E. Fisher.....	Portland, Me.	Miss Alice H. Roger.....	Pelham
Miss Mary Swann.....	Toronto	Miss Birdie Rose.....	Welland
Miss Edith L. Livingston.....	Sydney	Miss Jennie Williams.....	Toronto
Miss Lula Dundas.....	Lindsay	Miss Ethel Sharpe.....	Dresden

# Toronto College of Music.

## FIRST YEAR

Miss D. Rice.....	Toronto	Miss Edith Mulock.....	Toronto
Mr. Roy Carter.....	Toronto	Mr. Albert D. Jordan.....	Toronto
Miss A. Ryder.....	Georgetown	Miss Lillian A. Robertson.....	Toronto
Mr. F. Burt.....	Paris	Miss Gertrude Fortescue.....	Kingston
Miss N. Meyers.....	Bracebridge	Miss Florence Turner.....	Toronto
Miss McLaren.....	Toronto	Miss Mabel Bailey.....	Kingston
Miss K. Armstrong.....	Toronto	Miss Minnie Moore.....	Orillia
Miss M. Macartney.....	Dunnville	Miss Maud Farlyn.....	Toronto
Miss Emma Ferguson.....	Brampton	Miss May Flower.....	Toronto
Miss Emma Wells.....	Toronto	Miss Selina F. Smith.....	Victoria, B.C.
Mr. B. K. Burden.....	Toronto	Miss Agnes Forbes.....	Fergus
Miss Alice Mansfield.....	Toronto	Miss Laura Kinsman.....	Exeter
Miss H. E. Rutherford.....	Toronto	Miss Lavanche McCabe.....	Toronto
Mr. W. H. Hewlett.....	Toronto	Miss Bessie Scott.....	Galt
Miss Bella A. Williamson.....	Toronto	Miss Genevieve Canniff.....	Toronto
Miss Victoria McLaughlin.....	Toronto	Miss Ethel Goode.....	Toronto
Miss Bertha Newman.....	Elora	Miss Clark.....	Toronto
Miss Blanche Chamberlain.....	Toronto	Miss H. Rutherford.....	Toronto
Miss M. E. Gaylord.....	Lincoln, Neb.	Miss P. Breen.....	Toronto
Miss Hazel Couen.....	Toronto	Miss F. Sullivan.....	Toronto
Miss E. M. Nelson.....	Fergus	Miss F. Tufford.....	Toronto
Miss Clara M. Dease.....	Port Rowan	Miss Parsons.....	Toronto
Miss L. F. Symons.....	Toronto	Miss L. Landell.....	Toronto
Miss Kate Symons.....	Toronto	Miss R. Carswell.....	Toronto
Miss E. E. McGibbon.....	Milton	Miss E. Segsworth.....	Toronto
Miss Ada Allan.....	Woodbridge	Miss M. Boulthée.....	Toronto
Miss Maud Burt.....	Toronto	Miss F. Wey.....	Toronto
Miss Grace McPaul.....	Seaforth	Miss E. Andrich.....	Galt
Miss Mabel Tait.....	Bowmanville	Miss N. McKay.....	Harry Sound
Miss Bessie Austin.....	Simcoe	Miss M. Davis.....	Aylmer
Miss Louise Muffitt.....	Toronto	Miss L. Holden.....	Belleville
Miss E. Ewing.....	Elora	Miss F. Benson.....	Toronto
Miss Ida McClain.....	Owen Sound	Miss C. Williams.....	Toronto
Miss Elda Idle.....	Toronto	Miss E. Burke.....	Toronto
Miss May Packert.....	Toronto	Miss A. Mansfield.....	Toronto
Miss Annette Anderson.....	Toronto	Miss M. Kane.....	Toronto
Miss Ethel Sharpe.....	Dresden	Miss Alma Tait.....	Orillia
Miss Minnie McKinlay.....	Barrie	Miss G. Carter.....	Cowansville, Que.
Miss Nellie Forte.....	Pictou	Miss Ella McLean.....	Toronto
Miss Mudie.....	Kingston	Mrs. Janet Needham.....	Orillia
Miss Ethel Keys.....	Clarksburg	Miss Mima Lund.....	Woodstock
Miss H. M. Johnston.....	Islington	Mrs. Kate Liddy.....	Hampton
Miss Gertrude Smith.....	Toronto	Miss Drewry.....	Winnipeg
Miss Ella J. Martin.....	Guelph	Miss Fortesque.....	Kingston
Miss Alice Rogers.....	North Pelham	Miss Mabel Bastedo.....	Toronto
Mr. Ernest Humphries.....	Parkhill	Miss Ruby Barron.....	Lindsay
Mr. George D. Atkinson.....	Caledonia	Miss Lillian J. Robertson.....	Toronto
Miss Carrie A. Anderson.....	Toronto	Miss Eva Bourne.....	Toronto
Mr. Albert Brent.....	Uxbridge	Miss Emma Morrow.....	Peterboro'
Miss Lizzie Blackhall.....	Toronto	Miss Lillian Scott.....	Orillia
Miss Carrie A. Blair.....	North Bay	Miss Catherine Phillips.....	Kingston
Miss Lulu Embury.....	Toronto	Miss Emily Spence.....	Toronto
Miss Mildred E. Fisher.....	Portland, Me.	Miss Maggie Marshall.....	Orangeville
Miss Janet Grant.....	St. Mary's	Miss Annie Freeborn.....	Invermay
Miss Nellie Kennedy.....	Toronto	Miss Margaret Taylor.....	Toronto
Miss Lucilla Harris.....	Courland	Miss Helen E. Mullin.....	Hamilton
Miss May Lockie.....	Toronto	Miss Eugenie Maxwell.....	Oshawa
Miss Marion Love.....	Toronto	Miss Helen G. Mitchell.....	Milton
Miss Kathryn Birnie.....	Collingwood	Miss Jennie Neilson.....	Toronto
Miss Cassie Russell.....	Berlin	Miss Evangeline Odery.....	Toronto
Miss Gertrude Barker.....	Orillia	Mrs. Kate Smith.....	Toronto
Miss Annie Hallworth.....	Toronto	Miss Cella Sparrow.....	Toronto
		Miss Marian Switzer.....	Dresden

Miss Birdie R  
Miss Edith Zi  
Miss Jennie V  
Miss V. McL  
Mr. Frank W  
Miss Ruth Cr  
Miss Charlott  
Miss Mary Sw  
Miss Edith Li  
Miss Fannie K

Miss L. Lande  
Miss E. Wells  
Miss H. Ruth  
Miss N. Myers  
Miss B. Chaml  
Miss M. Burt  
Miss I. Warni  
Miss M. Kane  
Miss L. H. La  
Miss E. Goode  
Miss B. McLar  
Miss A. Mansfi  
Miss A. Ryder  
Miss G. McFau  
Miss M. Dalry  
Miss Ethel Goo  
Miss Edith Bur  
Miss Agnes For  
Miss Hazel Cot  
Miss Kate Com  
Miss Florence J  
Miss Ethel Fos  
Miss Edith Scot  
Miss Olive Sarg  
Master A. Jorda  
Miss Isabel Tur  
Miss Florence F  
Miss B. Welch  
Miss L. Wickha  
Miss Flossie Bon  
Miss May O'Har  
Miss Wilma Pow  
Miss Nellie Berth  
Miss Fannie Ive  
Miss Jennie Neil  
Miss Clara M. Dr  
Miss Dollie McK  
Miss Lavanche M  
Miss E. M. Nelis  
Miss Bertha New  
Miss Bella A. Wi  
Miss Laura Kins  
Miss Minnie Hill  
Miss Emily Hey  
Miss V. McLaugh  
Miss Fannie King  
Miss Annie McLn  
Miss Lulu Dundac  
Mr. W. A. Hewle

## Graduates.

### FIRST YEAR—Continued.

Miss Birdie Rose.....Welland  
Miss Edith Zimmerman.....Toronto  
Miss Jennie Williams.....Toronto  
Miss V. McLaughlin.....Toronto  
Mr. Frank Welsman.....Toronto  
Miss Ruth Crandon.....Brantford  
Miss Charlotte Addison.....Toronto  
Miss Mary Swann.....Toronto  
Miss Edith Livingstone.....Simcoe  
Miss Fannie Kingston.....Toronto

Miss May Hilliard.....Minnedosa, Man.  
Miss Kate Landy.....Toronto  
Miss Agnes Forbes.....Toronto  
Miss Roberta Welch.....Toronto  
Miss Hattie Martin.....Cayuga  
Miss Lulu Dundas.....Lindsay  
Miss Ellen Kelly.....Alliston  
Miss Minnie Skelly.....Paris  
Miss Schofield.....Toronto  
Miss Maude Plummer.....Toronto

## Elementary Theory

Miss L. Landell.....Toronto  
Miss E. Wells.....Toronto  
Miss H. Rutherford.....Toronto  
Miss N. Myers.....Bracebridge  
Miss B. Chamberlain.....Toronto  
Miss M. Burt.....Toronto  
Miss I. Warnica.....Toronto  
Miss M. Kane.....Toronto  
Miss L. H. Lamport.....Toronto  
Miss E. Goode.....Toronto  
Miss B. McLaren.....Toronto  
Miss A. Mansfield.....Toronto  
Miss A. Ryder.....Georgetown  
Miss G. McFaul.....Seaford  
Miss M. Dalrymple.....Port Elgin  
Miss Ethel Goode.....Toronto  
Miss Edith Burke.....Toronto  
Miss Agnes Forbes.....Fergus  
Miss Hazel Couen.....Toronto  
Miss Kate Connolly.....Owen Sound  
Miss Florence Turner.....Toronto  
Miss Ethel Fosdick.....Toronto  
Miss Edith Scott.....Toronto  
Miss Olive Sargent.....Toronto  
Master A. Jordan.....Toronto  
Miss Isabel Turner.....Toronto  
Miss Florence Hawthorn.....Toronto  
Miss B. Welch.....Toronto  
Miss L. Wickham.....Toronto  
Miss Flossie Bonsall.....Toronto  
Miss May O'Hara.....Toronto  
Miss Wilma Powell.....Toronto  
Miss Nellie Bertram.....Toronto  
Miss Fannie Ivens.....Toronto  
Miss Jennie Neilson.....Toronto  
Miss Clara M. Dease.....Port Rowan  
Miss Dollie McKay.....Toronto  
Miss Lavanche McCabe.....Toronto  
Miss E. M. Nelson.....Fergus  
Miss Bertha Newan.....Elora  
Miss Bella A. Williamson.....Toronto  
Miss Laura Kinsman.....Exeter  
Miss Minnie Hill.....Toronto  
Miss Emily Hey.....Toronto  
Miss V. McLaughlin.....Toronto  
Miss Fannie Kingston.....Toronto  
Miss Annie McIntosh.....Woodbridge  
Miss Lulu Dundas.....Lindsay  
Mr. W. A. Hewlett.....Toronto

Miss S. M. Keat.....Milliken  
Miss M. E. Gaylord.....Lincoln, Neb.  
Miss Maggie Crane.....Toronto  
Miss Ethel Millichamp.....Toronto  
Miss Lottie Page.....Whitby  
Miss Lettie Heagens.....Port Perry  
Miss Gertie O'Hara.....Toronto  
Miss Gertie Smith.....Toronto  
Miss Marie Holmes.....Selkirk  
Miss Bessie Austin.....Simcoe  
Miss Mabel Tait.....Bowmanville  
Miss Nellie Porte.....Picton  
Miss Mildred E. Fisher.....Portland, Me.  
Miss Madge Murray.....Toronto  
Mr. Ernest Humphries.....Parkhill  
Miss Annie Anderson.....Toronto  
Miss A. F. Smith.....Toronto  
Miss Kate Pattullo.....Woodstock  
Miss Ethel Sharpe.....Dresden  
Miss E. A. Slaght.....Toronto  
Miss Ella J. Martin.....Guelph  
Mr. Eddie Reburn.....Toronto  
Miss Helena G. Mitchell.....Milton  
Miss J. E. Williams.....Toronto  
Miss May Lockie.....Toronto  
Miss Gertrude Barker.....Orillia  
Miss May O'Hara.....Toronto  
Miss Maude Hicks.....Exeter  
Miss May Packert.....Stratford  
Miss Emma Morrow.....Peterboro'  
Miss Eliza Ewing.....Salem  
Miss Lillian Gladys Holmes.....Toronto  
Miss May Burbidge.....Toronto  
Miss Etta Marie Elliott.....Port Robinson  
Miss Hannah Munnella Johnston.....Islington  
Miss Kate Rodger.....Toronto  
Miss May Pugsley.....Toronto  
Miss Libby Pearsall.....Toronto  
Miss Ethel Husband.....Toronto  
Miss May Pollard.....Toronto  
Miss Katrina Kelly.....Brampton  
Charles Wrinch.....London, Eng.  
Miss Louise Ayres.....Toronto  
Miss Carrie Anderson.....Toronto  
Mr. George D. Atkinson.....Caledonia  
Miss Gertrude Anderson.....Berlin  
Miss Carrie A. Blair.....North Bay  
Miss Angela Breen.....Toronto  
Miss Dora Bonnard.....Yale, Mich.

# Toronto College of Music.

## ELEMENTARY THEORY—Continued.

Miss Frankie Bower	Toronto	Aylesworth Creighton	Dunedin
Miss Lucy Clark	Toronto	Miss Edith Zimmerman	Toronto
Miss Edith Davis	Toronto	Miss Florence Naufts	Toronto
Miss Lulu Embury	Toronto	Miss Mary Simpson	Toronto
Miss Annie Flavell	Lindsay	Miss Lillian Lasher	Toronto
Miss Ethel Forbes	Toronto	Miss Mima Lund	Woodstock
Miss Ella Cowley	Toronto	Miss Maud Parkyn	Toronto
Miss Kate Landy	Toronto	Miss Margaret Reid	Toronto
Miss Minnie McKinley	Barrie	Miss Eldorado Idle	Uxbridge
Miss Jessie Smith	Toronto	Miss Mary Webber	Toronto
Miss Hattie Thistlethwaite	Stratford	Miss Annie Lane	Toronto
Miss Gertie Smith	Toronto	Miss Olivia Collier	Toronto
Miss Eva Stonier	Toronto	Miss M. Julia Scott	Toronto
Miss May Gerhardt	Winnipeg	Percy Milnes	Toronto
Miss A. L. Robertson	Toronto	Miss Wilma Powell	Belleville
Miss Topping	Galt	Miss Janet D. Grant	St. Mary's
Miss Jessie Browne	Thorold	Miss Margaret Hendry	Toronto
Miss Kate Birnie	Collingwood	Miss Jennie Handley	Orton
Miss Ruth Crandon	Brantford	Miss Carrie L. Hartman	Clarksburg
Miss Emma McGibbon	Brampton	Miss Lucilla Harris	Courtland
Miss Annie Hallworth	Toronto	Miss Violet Hine	Toronto
Miss Edith Livingstone	Simcoe	Miss Leon Irwin	Toronto
Miss Charlotte Addison	Toronto	Mr. Henry Jordan	Toronto
Miss Annie Vansickle	Invermay	Miss Marion Love	Toronto
Miss Mary Swann	Fergus	Miss Eva Moffatt	Gananoque
Miss Mabel Bastedo	Toronto	Miss Eugene Maxwell	Oshawa
Miss Flora Hilborne	Ayr	Miss Helen E. Mullin	Hamilton
Miss Minnie Skelly	Paris	Miss Anna McCrea	Omeme
Miss May Hilliard	Minnedosa, Man.	Miss Roberta Welch	Toronto
Miss Maggie Taylor	Toronto	Miss Florence Haworth	Toronto
Miss Maggie M. Northcote	Oakwood	Miss Alice Petrie	Guelph
Miss Evangeline Odery	Toronto	Miss Maggie Crane	Toronto
Miss Adeline Rickaby	Toronto	Miss Ellen Kelly	Alliston
Miss Birdie Rose	Welland	Miss Beatrice Carter	Toronto
Miss Margaretta Sargent	Trent Bridge	Miss Lillian Schlenker	Ridgetown
Miss Isabel Turnbull	Toronto	Miss Weise	Toronto
Miss Louise Muffitt	Toronto	Miss Ida Scoley	Toronto
Miss Emmabel Mudie	Kingston	Miss Martha Stevenson	Brampton
Miss Lizzie Blackhall	Toronto	Miss Minnie Moore	Orillia
Miss Mary E. Plummer	Toronto	Miss Lillian Robertson	Toronto
Miss Fannie Henry	Markdale	Master Albert Jordan	Toronto
Miss F. Pease	Toronto	Miss Ella McLean	Toronto
Miss Nellie Kennedy	Toronto	Mr. Frank Welsman	Toronto
Miss Cella Sparrow	Toronto	Miss Eva Bourne	Toronto
Mrs. Janet Needham	Orillia	Miss Ethel Fosdick	Toronto
Mrs. Kate Liddy	Hampton	Miss Hattie Martin	Cayuga
Miss Nellie French	Toronto	Miss Hattie Schofield	Toronto
Miss Emma Baker	Toronto	Miss M. Graham	Toronto
Miss Aida McLean	Toronto	Miss Annie Freeborn	Invermay
Miss A. M. Long	Toronto	Miss Amanda Wartman	Napanee
Miss Alice H. Rogers	North Pelham	Miss Florence A. Scott	Brampton
Miss Edith May Mulock	Toronto	Mrs. Kate T. Smith	Toronto
Miss Jennie Neilson	Toronto	Miss Marion Switzer	Dresden
Miss Fannie Ivetts	Toronto	Miss Florence Skirrow	Toronto
		Miss Stella Wallace	Lindsay

## Vocal

### FIRST YEAR.

Miss Eldorado Idle	Uxbridge	Miss Katrini Kelly	Brampton
Miss Lillian Lasher	Toronto	Miss Lillian Long	Toronto
Miss Tilla Lapatinikoff	Toronto	Mrs. W. R. Pringle	Toronto

Miss Tillie M  
Miss Theresa  
Miss Alice Mc  
Miss Agnes F  
Mr. F. H. Bur  
Miss L. McKa  
Miss Annie H  
Miss Gertie S  
Miss Lula Du  
Miss Hattie R  
Master Eddie I  
Miss May Flo  
Miss May Hill  
Miss Hattie M  
Miss Ella Rona  
Miss Lizzie Do  
Miss Margaret  
Miss Olivia Ab  
Miss Carrie Dol  
Miss Edith Dic  
Mrs. George Ma  
Miss Alice Davi  
Miss Adelaide L  
Miss Gertie Bla  
Miss Mabel Bail  
Miss Minnie Mc  
Miss Ethel Rice  
Miss Mary D. Si  
Miss Wilma Pow

Miss Alice McCa  
Mrs. Kate Liddy  
Miss Mima Lund  
Miss May McKen  
Mrs. Janet Needh  
Miss J. Geir  
Mr. James Richar  
Miss Gertrude Bla  
Miss Minnie McK  
Miss Ella Ronan

Miss Hattie Ruthel  
Miss Annie Hallwo  
Miss May Flower  
Miss L. McKay  
Miss Gertrude Smit

Mr. Frank S. Welsm  
Miss Margaret Taylo  
Miss Eva Stonier  
Mr. Harry Torringto  
Mr. A. H. Sellway

## Graduates.

### FIRST YEAR—Continued.

Miss Tillie Macfarlane.....	Toronto	Miss Annie Freeborn.....	Invermay
Miss Theresa Tymon.....	Toronto	Miss Mary Hamilton.....	Neepawa, Man.
Miss Alice McCarron.....	Toronto	Miss Lavanche McCabe.....	Toronto
Miss Agnes Forbes.....	Toronto	Miss Flora Hilborne.....	Ayr
Mr. F. H. Burt.....	Paris	Miss Mima Lund.....	Woodstock
Miss L. McKay.....	Castleton, N. Dakota	Mrs. Kate Liddy.....	Hampton
Miss Annie Hallworth.....	Toronto	Miss Gertrude Drewry.....	Winnipeg
Miss Gerrie Smith.....	Toronto	Miss Jennie Geir.....	Grand Valley
Miss Lula Dundas.....	Lindsay	Mrs. Janet Needham.....	Orillia
Miss Hattie Rutherford.....	Toronto	Miss May McKenzie.....	Deer Park
Master Eddie Reburn.....	Toronto	Miss C. Eadie.....	Toronto
Miss May Flower.....	Toronto	Miss May Smith.....	Ottawa
Miss May Hilliard.....	Minnedosa, Man.	Mr. James Richardson.....	Toronto
Miss Hattie Martin.....	Cayuga	Miss Annie M. Watson.....	Toronto
Miss Ella Ronan.....	Toronto	Miss M. E. Grover.....	Toronto
Miss Lizzie Donovan.....	Toronto	Mr. Robert Patrick.....	Toronto
Miss Margaret Reid.....	Toronto	Miss Stella Wallace.....	Lindsay
Miss Olivia Abbey.....	Port Robinson	Miss Beatrice Eadie.....	Toronto
Miss Carrie Doherty.....	Toronto	Miss Madge Murray.....	Toronto
Miss Edith Dickson.....	Toronto	Miss Grace McFaul.....	Seaforth
Mrs. George Mantel.....	Tilsonburg	Miss Ella Gross.....	Lindsay
Miss Alice Davis.....	Peterboro	Miss Angela Rumph.....	Toronto
Miss Adelaide Lick.....	Whitby	Miss Florence A. Scott.....	Brampton
Miss Gerrie Black.....	Toronto	Miss Blanche Walters.....	Lindsay
Miss Mabel Bailey.....	Kingston	Miss Florence Easton.....	Sturgeon Point
Miss Minnie McKinley.....	Barrie	Miss Nellie Corneil.....	Lindsay
Miss Ethel Rice.....	Oshawa	Miss Florence C. Westcott.....	Toronto
Miss Mary D. Smith.....	Woodbridge	Miss Eileen Millett.....	Toronto
Miss Wilma Powell.....	Whitby	Miss Maggie M. Northcote.....	Oakwood

### SECOND YEAR.

Miss Alice McCarron.....	Toronto	Miss Eldorado Idle.....	Uxbridge
Mrs. Kate Liddy.....	Hampton	Miss Theresa Tymon.....	Toronto
Miss Mima Lund.....	Woodstock	Miss Annie Freeborn.....	Invermay
Miss May McKenzie.....	Deer Park	Miss Lillian Lasher.....	Toronto
Mrs. Janet Needham.....	Orillia	Miss Helena Codd.....	Frankford
Miss J. Geir.....	Grand Valley	Miss Agnes Forbes.....	Fergus
Mr. James Richardson.....	Toronto	Miss May Taylor.....	Toronto
Miss Gertrude Black.....	Toronto	Miss Edith Scott.....	Toronto
Miss Minnie McKinley.....	Barrie	Miss Ada Milligan.....	Toronto
Miss Ella Ronan.....	Toronto	Miss Lottie Page.....	Whitby

### THIRD YEAR.

Miss Hattie Rutherford.....	Toronto	Miss Hattie M. Martin.....	Cayuga
Miss Annie Hallworth.....	Toronto	Miss Lulu Dundas.....	Toronto
Miss May Flower.....	Toronto	Mrs. Kate Liddy.....	Hampton
Miss L. McKay.....	Castleton, N. Dakota	Miss Elda Idle.....	Toronto
Miss Gertrude Smith.....	Toronto		

## Violin

### FIRST YEAR.

Mr. Frank S. Welsman.....	Toronto	Miss Gertrude Gibbs.....	Toronto
Miss Margaret Taylor.....	Toronto	Miss Effie Houghton.....	Thornhill
Miss Eva Stonier.....	Toronto	Miss Marion St. Croix.....	Toronto
Mr. Harry Torrington.....	Toronto	Miss Mabel Long.....	Toronto
Mr. A. H. Sellway.....	Toronto		

## Toronto College of Music.

### SECOND YEAR.

Miss Marie Kimberley.....Napance | Miss Margaret Taylor ..... Toronto

### Organ

Mr. B. K. Burden (Graduate).....Toronto  
SECOND YEAR.

Mr. Albert D. Jordan.....Toronto  
Mrs. Janet Needham.....Orillia  
Miss Edith Chase.....Orillia  
Miss Ella J. Martin.....Guelph  
Miss Ethel Sharpe.....Dresden

#### FIRST YEAR.

Miss Louise Ayres.....Toronto

Miss Florence Scott.....Brampton  
Mrs. Janet Needham.....Orillia  
Miss Eva Sharpe.....Dresden  
Mrs. Kate Smith.....Toronto  
Miss Marion Love.....Toronto  
Miss Ella J. Martin.....Guelph  
Miss Edith Chase.....Orillia  
Miss Victoria McLaughlin.....Toronto  
Miss Jessie Brown.....Thorold  
Mr. Frank S. Welsman.....Toronto

## Degrees, Medals, Diplomas, Scholarships, Certificates, etc., for 1897

### University of Toronto

THIRD YEAR.—Miss Ethel L. Husband, degree of Mus. Bac. (subject to supplemental in history); Miss Charlotte Addison; Mr. Frank Burt, Paris; Miss E. M. Elliot, Ottawa (\*Double Counterpoint and Canon).

SECOND YEAR.—Miss H. H. Snider, Hamilton (\*Practical); Mr. G. D. Atkinson, Caledonia (\*Double Counterpoint and Canon); Miss A. H. Roger, Peterboro' (\*Practical).

### Medals and Diplomas

College gold medal, highest standing all-round musicianship—Miss Alice E. Mansfield, Mus. Bac. University of Toronto.

College silver medal, general proficiency—Miss Ella J. Martin, Guelph.

Torrington gold medal, solo singing—Miss Susie Herson, Toronto.

Field gold medal, piano playing—Miss Bessie Austin, Simco.

Gold medal, vocal department—Miss Florence McPherson, Toronto.

### Scholarships 1896-97

Gerhard Heintzman, \$50 cash—Master Chas. Eggett.

Public Schools—Piano, Miss Mabel Wills; vocal, Miss Ethel Robinson; violin, Master Gamble Cooper. Partial scholarship—Miss Bertha McDonald.

Diplomas, graduates—College diploma, Miss Mabel Tait, Bowmanville; Miss Ella J. Martin, Guelph. Artists' diplomas—Miss Mabel A. Bastedo, Toronto; Miss Helen E. Mullin, Hamilton; Miss Edith A. Burgess, London. Theory diplomas—Miss Ethel Love Millichamp, Toronto; Miss Florence Haworth, Toronto; Miss Janet Douglas Grant, St. Mary's; Miss Ida McClain, Owen Sound; Miss Ella J. Martin, Guelph.

Certificate awarded for excellence in accompanying—Miss Annie McKay, Toronto.

Miss Carrie A. Bla  
Miss May Lockie.  
Miss Maud I. Plun  
Miss Jennie Neilson

Miss Bessie Austin.  
Miss Edith A. Hum  
Miss Edith L. Mabe  
Miss Florence A. N  
Miss Helena Slaght.  
Miss Evangeline Gde

TH  
Miss Edith A. Burges  
Miss Aimee Flavell.  
Miss Winifred Garri  
Miss Ethel J. W. La  
Miss Louise Stevensor  
Miss Bessie Sutherland  
Miss Edith L. Mabee

#### SECO

#### FIRST-CL

Mr. Geo. D. Atkinson.  
Miss Dora Bonnard...  
Miss Olive Bilton...  
Miss Eleanor Cross...  
Miss Aimee C. Flavell  
Mr. Alex. Y. Grant...  
Miss Annie Hilborne...  
Miss Effie L. Houghton  
Mr. Henry K. Jordan...  
Miss Eula McArthur...  
Miss Anna McCrea...  
Miss Edith A. Mayfield  
Miss Edith L. Mabee...  
Miss Libbie Pearsal...  
Miss Lillian May Porter  
Miss Lillian J. Robertso  
Miss Edythe A. Sullivan  
Miss Alma V. Shepherd.  
Miss Charlotte A. Sewell  
Miss Bessie Sutherland...  
Miss Julia Schneider...  
Miss Louise Stevenson...  
Charlie Eggett.....

#### SECOND

#### SECOND-CLAS

Miss Adelaide D. Armstro  
Miss Gertrude Anderson..  
Miss Lizzie Blackhall.....

## Graduates.

### Teachers' Certificate

Miss Carrie A. Blair.....	North Bay	Miss Edith L. Mabee.....	Vittoria
Miss May Lockie.....	Toronto	Miss Ethel Love Millichamp.....	Toronto
Miss Maud I. Plummer.....	Toronto	Miss Eugene Maxwell.....	Oshawa
Miss Jennie Neilson.....	Toronto		

### Teachers' Normal Class

#### PASS LIST.

Miss Bessie Austin.....	Simcoe	Miss May Lockie.....	Toronto
Miss Edith A. Humphreys.....	Toronto	Miss Carrie A. Blair.....	North Bay
Miss Edith L. Mabee.....	Vittoria	Miss Lillian Robertson.....	Toronto
Miss Florence A. Naughts.....	Toronto	Miss Helen Cooper.....	Collingwood
Miss Helena Slaght.....	Toronto	Miss Maud Inez Plummer.....	Toronto
Miss Evangeline Odery.....	Toronto		

## Piano

#### THIRD YEAR.

Miss Edith A. Burgess.....	London
Miss Aimee Playelle.....	Lindsay
Miss Winifred Garrioch.....	North Bay
Miss Ethel J. W. Lawson.....	Galveston, Texas
Miss Louise Stevenson.....	Mount Forest
Miss Bessie Sutherland.....	Bradford
Miss Edith L. Mabee.....	Vittoria

#### SECOND YEAR.

##### FIRST-CLASS HONORS.

Mr. Geo. D. Atkinson.....	Caledonia
Miss Dora Bonnard.....	Yale, Mich.
Miss Olive Bilton.....	Toronto
Miss Eleanor Cross.....	Winnipeg
Miss Aimee C. Flavell.....	Lindsay
Mr. Alex. V. Grant.....	Coleman
Miss Annie Hilborne.....	Collingwood
Miss Effie L. Houghton.....	Thornhill
Mr. Henry K. Jordan.....	Toronto
Miss Eula McArthur.....	Toronto
Miss Anna McCrea.....	Omeme
Miss Edith A. Mayfield.....	Toronto
Miss Edith L. Mabee.....	Vittoria
Miss Libbie Pearsal.....	Toronto
Miss Lillian May Porter.....	Toronto
Miss Lillian J. Robertson.....	Toronto
Miss Edythe A. Sullivan.....	New York
Miss Alma V. Shepherd.....	St. Mary's
Miss Charlotte A. Sewell.....	Toronto
Miss Bessie Sutherland.....	Bradford
Miss Julia Schneider.....	Drayton
Miss Louise Stevenson.....	Mount Forest
Charlie Eggett.....	Toronto

#### SECOND YEAR.

##### SECOND-CLASS HONORS.

Miss Adelaide D. Armstrong.....	Lloydtown
Miss Gertrude Anderson.....	Alliston
Miss Lizzie Blackhall.....	Alliston

Miss Jennie Dick.....	Alliston
Miss Clara Eadie.....	Toronto
Miss Ella Edmonds.....	Alliston
Miss E. J. W. Lawson.....	Galveston, Texas
Miss Margaret Miller.....	Toronto
Miss Edith Magee.....	Lindsay
Miss Alice Franklin Smith.....	Toronto
Miss Maude M. Strong.....	Toronto
Miss Florence M. Skirrow.....	Toronto
Miss Hattie E. Woodsworth.....	Woodstock

#### SECOND YEAR.

##### PASS.

Miss Carrie A. Blair.....	North Bay
Miss Helen Cooper.....	Collingwood
Miss Maggie J. Gray.....	Port Credit
Miss Edith A. Humphreys.....	Toronto
Miss Eva Knight.....	Woodstock
Miss Florentine O'Leary.....	Lindsay
Miss Ida McClain.....	Owen Sound
Miss Maude Peterson.....	St. Catharines
Miss Nellie Packert.....	Stratford
Mr. John A. Riddell.....	Arnprior
Mr. H. M. Johnston.....	Islington

#### FIRST YEAR.

##### FIRST-CLASS HONORS.

Mr. J. Albert Brent.....	Uxbridge
Miss Olive L. Bilton.....	Toronto
Miss Helen A. Cunningham.....	Lida
Miss Irene Clark.....	Alliston
Miss Alice Cooper.....	Collingwood
Miss Eleanor Cross.....	Winnipeg
Miss Winnifred Dingman.....	Stratford
Miss Emily Drewry.....	Winnipeg
Miss Iza Doughty.....	Toronto
Miss Jennie Dick.....	Alliston
Miss Jean S. Grant.....	Toronto
Miss Eva Gunn.....	Brantford
Miss Annie Hilborne.....	Collingwood
Miss Effie Houghton.....	Thornhill

## Toronto College of Music.

### FIRST YEAR—Continued.

Miss Charlotte Hamilton	Fergus
Miss Nellie G. Holmes	Toronto
Miss Mabel Igelstrom	Toronto
Mr. Edwin B. Jackson	Fergus
Miss Florentine O'Leary	Lindsay
Miss Margaret Miller	Toronto
Miss Maude Millman	Toronto
Miss Edith Magee	Lindsay
Miss Caroline Morrison	Toronto
Miss Edith L. Mabec	Vittoria
Miss Dorothea E. Langstone	Toronto
Miss Grace Polson	Toronto
Miss Maude Peterson	St. Catharines
Miss Sarah Schram	Toronto
Miss Gertrude V. Scovil	Rat Portage
Miss Alma V. Shepherd	St. Mary's
Miss Julia Schneider	Drayton
Miss Edythe Sullivan	New York
Miss Charlotte A. Sewell	Toronto
Miss Louise Stevenson	Mount Forest
Miss Alice Welsman	Toronto
Miss Hattie E. Woodsworth	Woodstock

#### FIRST YEAR.

##### SECOND-CLASS HONORS.

Miss Mary Brady	Lindsay
Miss Mary Cranston	Caledon East
Miss Maude Cairns	Lindsay
Miss Florence Cosbie	Toronto
Miss Mollie Daly	Lindsay
Miss Fannie Fogler	Toronto
Miss Lena McClain	Lindsay
Miss Mary Hettiger	Lindsay

#### THIRD YEAR.

##### HARMONY, COUNTERPOINT, CANON, AND FUGUE, ACOUSTICS, FORM, INSTRUMENTATION.

Miss Ethel Love Millichamp	
FIRST-CLASS HONORS (highest standing.)	
Miss Ella J. Martin	Guelph
Miss Florence Howarth	Toronto
Miss Janet Grant	St. Mary's
Miss Ida McClain	Owen Sound

#### SECOND YEAR.

##### HARMONY.

Mr. George Douglas Atkinson	Caledonia
Miss Bessie Austin	Simcoe
Mr. Eugene Maxwell	Oshawa
Miss May Lockie	Toronto
Miss Edith L. Mabec	Vittoria
Miss Eleanor Kennedy	Toronto

#### SECOND YEAR.

##### COUNTERPOINT.

Mr. George Douglas Atkinson	Caledonia
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Mr. B. A. Johnson	Toronto
Mr. Henry K. Jordan	Toronto
Miss Hermina G. King	Whitby
Mr. Tom Kelly	Toronto
Miss Eva Knight	Woodstock
Mr. E. J. W. Lawson	Galveston, Texas
Miss Edith Magwood	Lindsay
Miss Ethel Munroe	Fergus
Miss Teresa Macdonald	Lindsay
Miss Clara Morrow	Port Colborne
Miss Elsie Moore	Toronto
Miss Lillian Ross Pringle	Toronto
Miss Elizabeth L. Robertson	Lindsay
Mr. Alec Reilly	Toronto
Miss Florence M. Skirrow	Toronto
Miss Euphemia Taylor	Toronto
Mr. Harry Torrington	Toronto
Miss Mary Woods	Toronto
Miss Mabel Long	Toronto

#### FIRST YEAR.

##### PASS.

Miss Edith A. Beatty	Fergus
Miss Winkona W. Frank	Orangeville
Miss Annie Graham	Kinmount
Miss Eosy Harvey	Tadmorden
Miss Emily O'Leary	Lindsay
Miss Sabina Martin	Penelon Falls
Miss Josephine Staples	Lindsay
Miss Marie Stewart	Alliston
Miss Elizabeth Whalen	Lindsay
Miss Margaret Wright	Alliston

## Theory.

Miss Bessie Austin	Simcoe
Miss Eugene Maxwell	Oshawa
Miss May Lockie	Toronto
Miss Evangeline Odery	Toronto
Miss Adelaide Lick	Oshawa
Miss Marion Love	Vittoria
Miss Edith L. Mabec	Toronto
Miss Eleanor Kennedy	Toronto
Miss Kate Rodger	Toronto
Miss Lizzie Blackhall	Toronto

#### SECOND YEAR.

##### HISTORY.

Miss Bessie Austin	Simcoe
Miss Eugene Maxwell	Oshawa
Miss May Lockie	Toronto
Miss Evangeline Odery	Toronto
Miss Adelaide Lick	Oshawa
Miss Marion Love	Toronto
Miss Kate S. Rodger	Toronto
Miss Mabel Long	Toronto
Miss Nellie French	Toronto
Miss Florence Naufts	Toronto
Miss Jennie Neilson	Toronto

Mr. P. S. Battle	
Miss Adelaide Lick	
Miss Edith L. Mabec	
Miss Louise Stevens	
Miss Emily Drewry	
Miss Kate S. Rodger	
Miss Fannie Eadie	
Miss Libbie Pearsall	
Miss Florence Ellis	
Miss Ethel Munroe	
Miss Edythe A. Sullivan	
Mr. Hugh Patten	
Miss Clara E. Morrow	
Miss Edith A. Hump	
Miss Katherine H. Rod	
Miss Aimee Flavell	
Miss Mima McClain	
Mr. A. Y. Grant	
Miss Eva Knight	
Miss Nellie French	
Miss Helena Slaght	
Miss Mabel E. Long	
Miss Florence Naufts	
Miss Bessie Sutherland	

Miss Emily Drewry	
Miss Louise Stevenson	
Miss Edith L. Mabec	
Miss Helena Slaght	
Miss Adelaide Lick	
Mr. P. S. Battle	
Miss Anna K. Smith	
Miss Fannie Eadie	
Miss Libbie Pearsall	
Miss Florence Ellis	
Miss Ethel Munroe	
Miss Edythe A. Sullivan	
Mr. Hugh B. Patten	
Miss Katherine H. Rod	
Miss Aimee C. Flavell	
Miss Mima C. McClain	
Mr. A. Y. Grant	
Miss Eva Knight	

Miss Anna M. Smith	
Miss Fannie Eadie	
Miss Libbie Pearsall	

Miss Ella J. Martin	
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Mr. J. Albert Brent	
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## Graduates.

### FIRST YEAR.

#### HARMONY.

Mr. P. S. Battle.....	Toronto
Miss Adelaide Lick.....	Oshawa
Miss Edith L. Mabae.....	Vittoria
Miss Louise Stevenson.....	Mount Forest
Miss Emily Drewry.....	Winnipeg
Miss Kate S. Rodger.....	Toronto
Miss Anna M. Smith.....	Hamilton
Miss Fannie Eadie.....	Toronto
Miss Libbie Pearsall.....	Toronto
Miss Florence Ellis.....	Toronto
Miss Ethel Munroe.....	Fergus
Miss Edythe A. Sullivan.....	New York
Mr. Hugh Patten.....	St. George
Miss Clara E. Morrow.....	Port Colborne
Miss Edith A. Humphreys.....	Toronto
Miss Katherine H. Robertson.....	Brampton
Miss Almee Flavell.....	Lindsay
Miss Mima McClain.....	Orillia
Mr. A. Y. Grant.....	Coleman
Miss Eva Knight.....	Woodstock
Miss Nellie French.....	Toronto
Miss Helena Slaght.....	Toronto
Miss Mabel E. Long.....	Norway
Miss Florence Nauffts.....	Toronto
Miss Bessie Sutherland.....	Bradford

### FIRST YEAR.

#### COUNTERPOINT.

Miss Emily Drewry.....	Winnipeg
Miss Louise Stevenson.....	Mount Forest
Miss Edith L. Mabae.....	Vittoria
Miss Helena Slaght.....	Toronto
Miss Adelaide Lick.....	Oshawa
Mr. P. S. Battle.....	Toronto
Miss Anna K. Smith.....	Hamilton
Miss Fannie Eadie.....	Toronto
Miss Libbie Pearsall.....	Toronto
Miss Florence Ellis.....	Toronto
Miss Ethel Munroe.....	Fergus
Miss Edythe A. Sullivan.....	New York
Mr. Hugh B. Patten.....	St. George
Miss Katharine H. Robertson.....	Brampton
Miss Almee C. Flavell.....	Lindsay
Miss Mima C. McClain.....	Orillia
Mr. A. Y. Grant.....	Coleman
Miss Eva Knight.....	Woodstock

### FIRST YEAR.

#### HISTORY.

Miss Anna M. Smith.....	Hamilton
Miss Fannie Eadie.....	Toronto
Miss Libbie Pearsall.....	Toronto

### THIRD YEAR.

#### (GRADUATE.)

Miss Ella J. Martin.....	Guelph
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### SECOND YEAR.

Mr. J. Albert Brent.....	Uxbridge
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Miss Florence Ellis.....	Toronto
Miss Ethel Munroe.....	Fergus
Miss Edythe A. Sullivan.....	New York
Mr. Hugh B. Patten.....	St. George
Miss Clara E. Morrow.....	Port Colborne
Miss Edith A. Humphreys.....	Toronto
Miss Helena Slaght.....	Toronto
Miss Louise Stevenson.....	Mount Forest
Miss Edith Davis.....	Toronto
Miss Olive Bilton.....	Toronto
Miss Edith L. Mabae.....	Oshawa
Miss Adelaide Lick.....	Oshawa
Miss Edith A. Burgess.....	London
Miss Lizzie Blackhall.....	Toronto

### ELEMENTARY THEORY.

Miss Adelaide D. Armstrong.....	Lloydstown
Miss Olive Bilton.....	Toronto
Miss Margaret Corkett.....	Brampton
Miss Florence Cosbie.....	Toronto
Miss Winifred Dingman.....	Stratford
Miss Eva Des Brisay.....	Toronto
Miss Iza Doughry.....	Toronto
Miss Fannie Eadie.....	Toronto
Miss Florence Ellis.....	Toronto
Mr. Alex. Y. Grant.....	Toronto
Miss Mary A. Hettiger.....	Lindsay
Miss Edith M. Humphries.....	Toronto
Miss Edith A. Humphreys.....	Toronto
Miss Mabel Igelstrom.....	Toronto
Miss Adelaide Lick.....	Oshawa
Miss Edith Magee.....	Oshawa
Miss Edith Mabae.....	Vittoria
Miss Ethel Munroe.....	Fergus
Miss Carolina Morrison.....	Toronto
Miss Mima McClain.....	Orillia
Miss Anna B. Norman.....	Toronto
Miss Florentine O'Leary.....	Lindsay
Miss Nellie Packert.....	Stratford
Miss Lillian M. Porter.....	Toronto
Mr. Hugh B. Patten.....	St. George
Miss Alice M. Porter.....	Claiville
Miss Katharine H. Robertson.....	Brampton
Miss Angele Rumph.....	Toronto
Miss Anna M. Smith.....	Hamilton
Miss E. Laude Sutton.....	Toronto
Miss Edythe Sullivan.....	New York
Miss Maude M. Strong.....	Toronto
Miss Euphemia Taylor.....	Toronto
Miss Louise Stevenson.....	Mount Forest
Miss Hattie Woodsworth.....	Woodstock
Miss Anna M. Watson.....	Toronto
Miss Lizzie Whalen.....	Lindsay
Miss Hilda Watson.....	Toronto
Miss Eva Knight.....	Woodstock

## Organ

### FIRST YEAR.

Mr. George Douglas Atkinson.....	Caledonia
Mr. J. Albert Brent.....	Uxbridge
Mr. Orwin A. Morse.....	Lindsay
Miss Eva Des Brisay.....	Davenport
Mr. Henry K. Jordan.....	Toronto
Miss Bessie Young.....	Toronto

## Toronto College of Music.

### Vocal

#### SECOND YEAR.

Miss Eileen Millett.....Toronto  
 Miss Anna Mary Watson.....Toronto  
 Miss Mary Wells.....Pueblo, Col.  
 Miss Anna M. Smith (first-class honors). Hamilton  
 Miss Angele Rumph.....Toronto  
 Miss Hattie Woodsworth.....Woodstock  
 Miss Beatrice Eadie (second-class honors). Toronto

#### FIRST YEAR.

Miss Ethel Robinson.....Toronto  
 Miss Mary Wells.....Pueblo, Col.  
 Miss Florence E. Wilkie.....Toronto

Miss Anna M. Smith.....Hamilton  
 Miss Hattie E. Woodsworth.....Woodstock  
 (first-class honors.)

Miss Florence Deacon.....Milton  
 Miss Lillie Garrett.....Toronto  
 Miss Emma Russell Long.....Montreal  
 Miss Emily Selway.....Toronto  
 Miss Bessie Thomson.....Toronto  
 (second-class honors.)

#### PASS.

Miss Georgie Harshaw.....Toronto Junction  
 Mrs. Millicent Houle.....Toronto

### Violin

#### SECOND YEAR.

PASS.  
 Miss Effie Houghton.....Thornhill

#### FIRST YEAR.

Miss Alma Barton.....Toronto  
 Miss S. A. Faircloth.....Norway



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 PHILHARMONIC  
 TORONTO UNIV  
 TRINITY UNIV  
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PHILHARMONIC SOCIETY.	LORETTO ABBEY.
TORONTO UNIVERSITY.	ROLLESTON HOUSE (Mrs. Neville's)
TRINITY UNIVERSITY.	MOULTON LADIES' COLLEGE.
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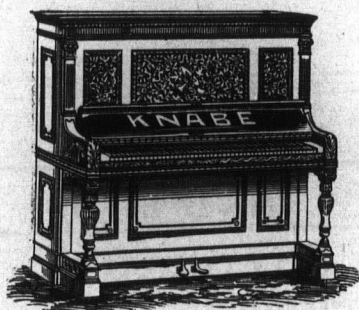
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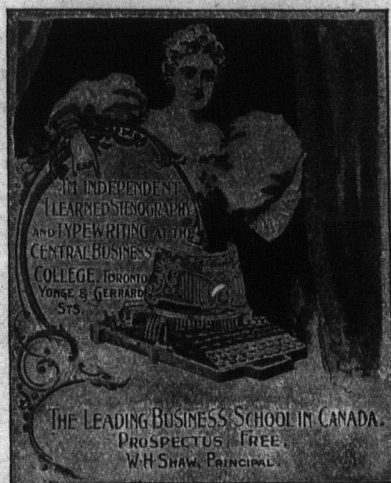
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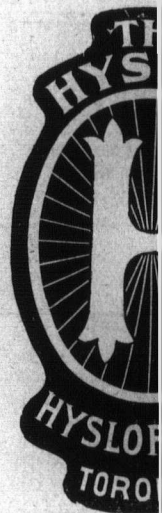
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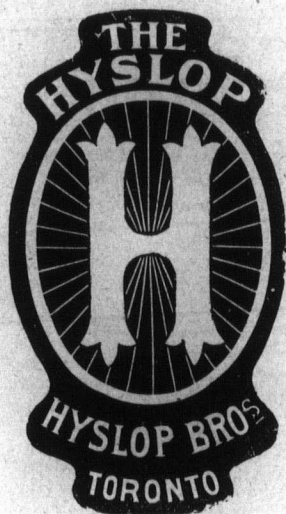


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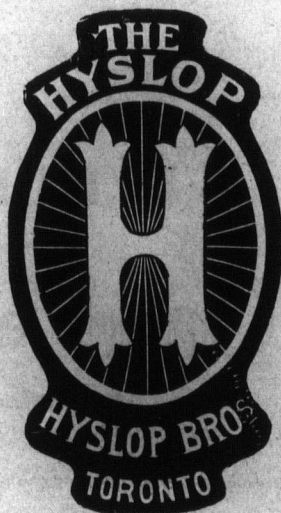
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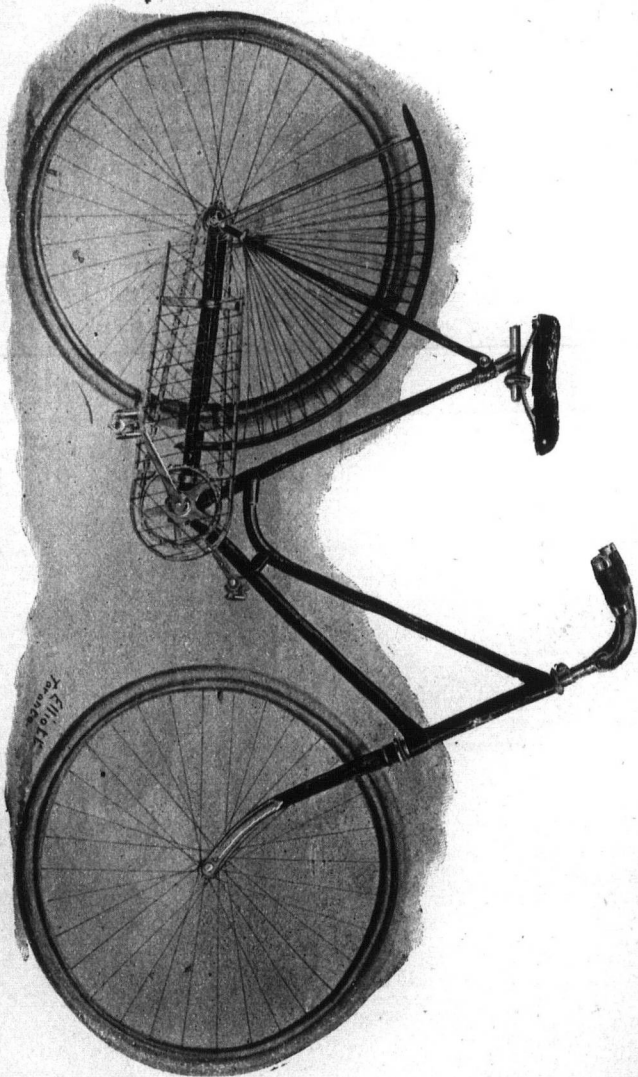
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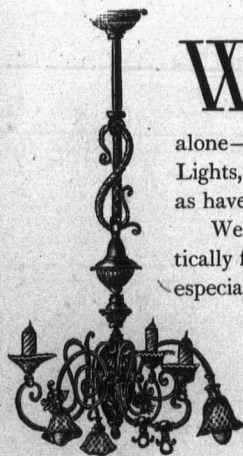
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