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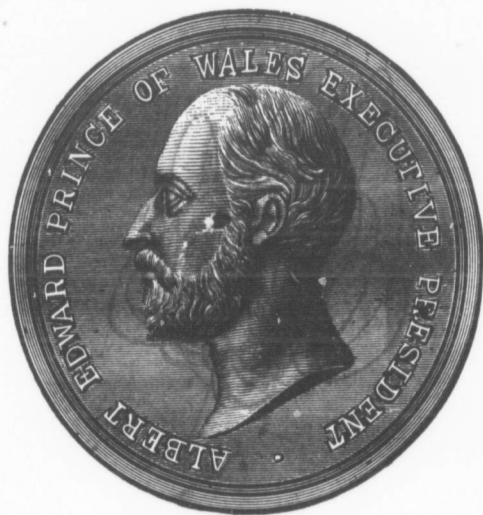
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OF THE

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Conservatory of Music

Incorporated under the "Ontario Joint Stock Companies' Letters Patent Act,"
November 20th, 1886.

CAPITAL, - - - \$50,000.00

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Toronto Conservatory of Music

COR. YONGE ST. AND WILTON AVE.

SPECIAL NOTE

In consequence of the unexpectedly large demand for the Conservatory Calendar, the supply of three editions already printed has been exhausted. This abridged and special edition is designed only for immediate purposes. A new Calendar giving more fully detailed information regarding the Conservatory courses of study, etc., will be issued during the summer.

Faculty and Departments of Instruction

EDWARD FISHER, MUSICAL DIRECTOR

PIANO

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ELOCUTION AND DRAMATIC ACTION

MISS JESSIE ALEXANDER, B.E.

LANGUAGES

Italian and Spanish—PROF. J. C. DUNLOP *German and French*—MISS D. GUMPRICHT

PIANO AND ORGAN TUNING

WILLIAM HEINTZMAN H. HOLDEN

LECTURES

Musical History and Biography—BY THE FACULTY AND VISITING MUSICIANS

Acoustics—W. J. LOUDON, B.A.

Medical: Physiology and Anatomy of the Vocal Organs, Vocal Hygiene, Health Principles, etc.—

DR. P. H. BRYCE DR. MCDONAGH DR. OLDRIGHT

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MISS HOPE, *Assistant Registrar*

NOTE.—Private instruction is provided by the Conservatory, under the best available teachers, in any branch of Music or Languages not enumerated above.

Toronto Conservatory of Music



THE TORONTO CONSERVATORY OF MUSIC, which was first opened in September, 1887, affords every facility for obtaining, upon moderate terms, a thorough MUSICAL EDUCATION in all branches of the art.

An incorporated company of now fifty-seven shareholders—among whom are many of the most influential citizens of Toronto—it is provided with large capital, and possesses all primary requisites for carrying out its objects. These objects, as stated in its charter, are manifold, but of chief public interest are the following :

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

The encouragement met with thus far has been phenomenal, and has so greatly exceeded the most sanguine expectations of its founders and friends that no room is left to doubt the necessity and wisdom of establishing a Conservatory of Music in Canada.

Each term the attendance of pupils has greatly increased, so that it has become necessary in several departments to enlarge the staff of teachers. The list of these latter include some of the most eminent musicians in Canada, besides others of great distinction, brought expressly by the Conservatory from England and the United States. All are well known, and in themselves a guarantee that students receive the most careful instruction, and are educated upon sound principles.

In the brief history of the Toronto Conservatory of Music, over 900 pupils have availed themselves of its advantages, and so high is the esteem in which the training is held, that there is already a constant demand for its students, in concert and church choir engagements, organ positions, musicales, etc. It has enjoyed the patronage of those who are most friendly to the cause of musical education, and has received the encouragement of a press which is fully

alive to the agencies of culture which the Conservatory has set in motion. The practical working of the School, as demonstrated in public performances, has received the seal of approval from one of the world's greatest *artistes*—Madame Albani—who, with her entire party attended a "Quarterly" Concert, held on the 16th February, 1889, in the Horticultural Pavilion, before an audience of not less than 2,000 persons. The interest manifested by an *artiste* of such distinguished rank as Madame Albani is the strongest testimony as to the reputation which the work of the Conservatory has attained, and also as to the efficiency of its faculty.

Madame Albani's Letter

To the Hon. G. W. Allan, President of the Toronto Conservatory of Music

Dear Mr. Allan :

Queen's Hotel, February 17th, 1889.

I must write you a few lines to say how much pleasure it gave me to be present at the Concert of the Conservatoire pupils last night ; and I am very grateful for the way in which you and the audience received me.

I am delighted to find that in Toronto so much is being done to encourage the love and study of music, and that in so short a time after its formation the School has already such a large number of pupils. I hope they will work hard and persevere, as I can assure them that without this, there is no hope of success. Wishing the Institution a great deal of prosperity.

I am,

Yours very sincerely,

E. ALBANI-GYE.

The Musical Director

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

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

Some four years later, after returning from Europe, and while engaged at Ottawa, as Musical Director of the Ottawa Ladies' College, and Conductor of the Choral Society of that city, he was offered and accepted the position which he has since held as organist of St. Andrew's Church, Toronto, and soon after removing to this city he also accepted the conductorship of the Toronto Choral Society. One of the chief features of Mr. Fisher's career has been his connection with this last named organization, whose chorus varies from 150 to 400 active members, according to the magnitude of the works to be performed, and whose orchestra, proportionately, is about equally variable in strength. In addition, the Society has a very large honorary membership. Among the many important works performed under Mr. Fisher's baton have been the following: The oratorios "Samson," "The Messiah," "Israel in Egypt," by Handel; "The Creation," first part of "The Seasons," by Haydn; "St. Paul," by Mendelssohn; "Eli," by Costa; the cantatas "Athalie," "Lauda Sion," "Come let us Sing," by Mendelssohn; "Stabat Mater," by Rossini; "Gallia," by Gounod; "Song of Victory," by Hiller; "The Dream," by Costa; "Psyche," by Gade; "Paradise and the Peri," by Schumann, and about fifty choruses, part songs, overtures, etc., by various composers. Mr. Fisher was for six years the Musical Director in the Ontario Ladies' College at Whitby, and has also been associated with the musical department in some of the leading private schools in Toronto. Mr. Fisher's connection with the Canadian Society of Musicians (of which he was elected President at the annual meeting in December, 1888) and the Music Teachers' National Association (of which he is Vice-President for Ontario) need only be mentioned incidentally.

It may readily be perceived that with such facilities for observation, Mr. Fisher has had the best possible opportunities for noting the advance of musical taste and the necessities of the country in respect to its cultivation.

Class and Private Lesson Systems

Both the Class and Private Lesson Systems are employed in the Toronto Conservatory of Music. There are peculiar and great advantages in the former, but to those who are unfamiliar with it, a few words of explanation may be necessary.

Progress in music is essentially facilitated by competition. Form, style, tone and character can, by many students, be more rapidly acquired in class teaching than by individual instruction.

The Class or Conservatory System, consists in arranging students in graded classes. The lesson, in classes of four, is *one hour in length*, and each pupil receives a proportionate share of individual instruction, while having the advantage of all criticisms made by the teacher on others in the class. This mode of instruction excites emulation; ambition is aroused; the student is spurred on to greater efforts, by observing the proficiency of those who have attained a higher degree of perfection; energy is directed into proper channels; and judgment is sharpened by the frequent opportunities afforded for hearing public performances of other pupils and comparing their respective merits.

Opinion of MENDELSSOHN (*Felix Mendelssohn Bartholdy*): "An institution such as the Conservatory, whose object is to give its pupils an opportunity of making themselves thoroughly acquainted with all those branches of study, the knowledge of which is necessary and indispensable to the educated musician, and to educate them theoretically and practically in the same, has this advantage over the private instruction of the individual: that by the participation of several in the same lesson and in the same studies, a true musical feeling is awakened and kept fresh among the pupils; that it promotes industry, and spurs on to emulation; and that it is a preservative from one-sidedness of education and taste—a tendency against which every artist, even in student years, should be upon his guard."

Further Specific Advantages

ECONOMY

An important and special advantage of the Conservatory System is that of affording instruction by the most accomplished teachers and specialists at a moderate price. To this must be added, as *free advantages*, lectures by musicians, professional men, and scientists of repute, upon a variety of interesting and instructive topics, such as Musical History and Biography, Æsthetics of Music, Acoustics, Anatomy and Hygiene of the vocal organs, also classical concerts and recitals by teachers and pupils of the Conservatory.

In what is afforded gratuitously by the Conservatory the

Free Harmony Classes

are of primary importance. Recognizing the value of the study of harmony, and that no musical education can be complete without it, encouragement is given to its study by the formation each term of free elementary classes accessible to all pupils of the Conservatory.

In order to increase the rapidly developing interest in the study of stringed instruments, the Directors have established

Free Violin Classes

open to all Conservatory students who have registered for one term in another branch. Further particulars regarding the free violin classes will be found under the department "Violin, Orchestral, and Band Instruments," page 16.

MUSICAL HISTORY

Acquaintance with the history of musical art, its representative master-works, and much other information not here specified, are matters with which every musician should be familiar, and concerning which the Conservatory will afford its students all possible advantages.

Private Instruction

Private instruction has distinct merits of its own which are not by any means ignored, but this system requires little explanation here. The student preferring to do so may take private lessons at the Conservatory, and secure all the free advantages previously mentioned. The lessons may be taken once, twice or thrice each week, and may be thirty, forty or sixty minutes in length; the tuition fees being in proportion.

Outlined Plan of Education

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

ACADEMIC DEPARTMENT

The Academic Department, which is intended to be preparatory to the Collegiate Department, is open to all persons above seven years of age, with or without any previous knowledge of music. This department is designed, firstly, as a *general school* of music, leading students through a carefully graduated course to the point where they can enter the Collegiate Department, and there pursue their studies until graduation without fear of having to sacrifice much time and labor in correcting faults resulting from previous misdirected efforts. Secondly, this department is intended to meet the wants of amateurs who have not the time and inclination to enter upon an extended course of study, but who desire the best possible instruction during the time they may decide to devote to it, and who also wish to avail themselves of the general advantages afforded by a large Conservatory of Music ; advantages which it is hardly possible to secure in connection with private instruction. No student will be admitted to this department for a shorter period than one term.

COLLEGIATE DEPARTMENT

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

COURSE OF STUDY IN THE COLLEGIATE DEPARTMENT

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

*FIRST, SECOND AND THIRD YEAR COLLEGIATE
EXAMINATIONS*

The examinations will be held at the end of the Second and Fourth Terms. No student shall take two examinations at one time. All students are required to take *Theory* as a regular study during the entire period that they remain in the Collegiate Department.

CERTIFICATES AND DIPLOMAS

Certificates are conferred only upon members of the Collegiate Department, and on passing the regular examinations at the end of the first and second year's course. Diplomas are conferred only on those passing the third and last examination in this department.

JUNIOR AND SENIOR CERTIFICATES

The Certificate granted at the end of the first year is called the *T. C. M. Junior Certificate*, and that at the end of the second year, *T. C. M. Senior Certificate*.

ASSOCIATE TORONTO CONSERVATORY OF MUSIC

Graduates or winners of a diploma in any *single* course of study in the Conservatory are entitled to style themselves Associates of the Toronto Conservatory of Music.

F. T. C. M.

Graduates in the Theory course, who, in addition to the Theory diploma, win a diploma in any other course—for example, the Piano-forte—are entitled to style themselves, "Fellow of the Toronto Conservatory of Music."

Departments of Instruction

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

Courses of study have been definitely marked out in the piano, organ, vocal, violin, theoretical and elocutionary departments, and these may be seen at the office. They will also appear in print in the next issue of the Conservatory Calendar.

SCHOOL FOR THE PIANOFORTE.

- “ THE VOICE.
- “ THE ORGAN.
- “ THE VIOLIN AND OTHER STRINGED INSTRUMENTS.
- “ ORCHESTRAL AND BAND INSTRUMENTS.
- “ ORCHESTRAL AND ENSEMBLE PLAYING.
- “ SIGHT SINGING AND CHORUS PRACTICE.
- “ MUSIC IN PUBLIC SCHOOLS.
- “ CHURCH MUSIC AND ORATORIO.
- “ HARMONY, COUNTERPOINT, COMPOSITION AND INSTRUMENTATION.
- “ ELOCUTION AND DRAMATIC ACTION.
- “ LANGUAGES (Italian, German, French and Spanish).
- “ MUSICAL HISTORY AND BIOGRAPHY.
- “ MUSICAL ACOUSTICS.
- “ PIANO TUNING.

Elementary or Preparatory Instruction

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

While this is true of all branches, it applies with particular force to the cultivation of the voice, where the correct use of the respiratory and vocal organs may be made all but impossible by the ignorance of persons undertaking to give vocal instruction while knowing nothing of the mechanism of the voice or of its capabilities.

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

The Piano

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

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

Students may chafe under "exercises" and rudimentary instruction generally, and long for brilliant compositions which might afford them opportunities for display; in brief, yearn to read before acquiring the alphabet; but foolish or ignorant indulgence in this respect on the part of incompetent teachers only too surely will ruin natural abilities of the brightest promise.

It is not necessary to deprive the student of the enjoyment which the practice of melodious compositions brings, but these should be taken up judiciously, and require to be selected with great care and judgment.

In the Conservatory the formation of a perfect *technique* is expected of every piano pupil. Too frequently students learn little beyond the mechanical rendering of studies and a few "pieces." The pupils of the TORONTO CONSERVATORY OF MUSIC learn, with their piano studies, the principles which govern musical form, and acquire the habit of analysing every piece studied. Only in this way can they become musicians as well as pianists.

The Voice

Formation and Development; Solfeggios; Ballad; Church and Oratorio Music; Concerted Singing; Scena and Aria in Opera; Delivery and Expression. Lyric and Dramatic Recitals

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

The practice of singing under a scientific master is calculated to bring about the healthy action and development of muscles, which otherwise might have lain dormant. Instruction in this department includes the study of the union of the registers; study of the physiology of the vowels and consonants; study of the solfeggi and the application of words to music; exercises for obtaining agility and flexibility of voice; thorough exercises in the scales, major and minor; the chromatic scale and arpeggios; study of the movements and embellishments suitable to the different styles of singing; study of English, Italian, German and French songs; cultivation of the voice considered as an organ of æsthetical feeling in art; study of dramatic expression; and the development of the voice to suit the requirements of the church and public hall before large assemblies, as well as of the drawing-room.

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

The Organ

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

The Organ Faculty of the Conservatory is one of notable strength, comprising as it does musicians whose experience has been gained in England, Italy, Germany and America, and whose reputation in Canada is well-established.

Besides large church organs (one of which is undoubtedly the most complete instrument of its kind in Canada) now at the disposal of the teachers, the directors of the Conservatory recognising the importance of the Organ Department, have taken steps for perfecting the facilities for organ teaching and practice by arranging for the erection of a

GRAND CONSERVATORY ORGAN IN ASSOCIATION HALL

One of the best known and most perfectly arranged halls in Toronto, and capable of comfortably seating an audience of 1,500 persons.

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

The organ will be in readiness for next season, beginning in September, and will be built expressly to suit the requirements of the Conservatory, for teaching, practice, and also for organ recitals and concerts of the most comprehensive character.

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

The majority of organ students naturally expect that eventually they will hold positions as organists in churches, and intending organ pupils will not be slow to perceive the advantages to be derived from pursuing their studies on a *complete* organ in a

LARGE AUDITORIUM

fully equal in size to the church of average dimensions.

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

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

Violin, Orchestral and Band Instruments

Violin, Viola, Violoncello, Contra Basso, Flute, Oboe, Clarionet, Bassoon, Harp, Horn, Cornet, Trombone, Tympani, Saxaphone, Euphonium, etc., Orchestral, Quartette and Ensemble Playing.

The departments under the above heading will be developed according to their necessities, and eventually they must be of leading prominence in the Conservatory.

To further encourage and stimulate a taste for stringed instruments, and especially for the violin, the management have instituted

FREE VIOLIN CLASSES

To which all pupils who have registered for one term in another branch may enter, concurrently, without additional charge. Pupils will be required to furnish their own violins, (which should be bought under competent advice), and agree to practice according to the teacher's directions.

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

The success of the Violin Department during the first season led the Directors of the Conservatory to take active measures toward promoting its further success and enlarging its scope. To this end Mr. Giuseppe Dinelli, an eminent solo-'cellist, an Associate of the London Academy of Music, was engaged from England last summer. Mr. Dinelli has proved to be a thorough musician and a consummate master of the violoncello.

The Orchestra

A notable feature in the Conservatory has been the institution of a Conservatory Orchestra, under the direction of Mr. Giuseppe Dinelli. Mr. Dinelli has had a large and varied experience as conductor of orchestras in London, England, in concerts directly under the patronage of H. R. H., the Prince of Wales, H. R. H., the Duchess of Teck, the Duchess of Westminster, the Marchioness of Devonshire, Baroness Burdett-Coutts, and many other distinguished patrons of musical art. The experience thus gained, together with his well-known proficiency as a musician, mark him as exceptionally qualified for his post as director of the Conservatory Orchestra.

The organization, which for some time has been engaged in the preparation of overtures, symphonies, etc., will, in the near future, take part in the Conservatory concerts. Advanced pupils of the Conservatory will not fail to appreciate the value to be gained by practising with the Conservatory Orchestra.

The Conservatory String Quartette Club

Among the most important enlargements of the co-educational powers of the Conservatory has been the institution of the CONSERVATORY STRING QUARTETTE CLUB. With the members of this organization piano and violin pupils are able to perform trios, concertos, quintettes, etc. The refining and educating influences of such music are well-known, but hitherto only spasmodic efforts have been made to encourage it in Toronto.

Now, however, not only in connection with the Conservatory concerts, but also upon a separate and permanent basis, the CONSERVATORY STRING QUARTETTE CLUB, comprising Messrs. Boucher, Napolitano, d'Auria and Dinelli, is organized for concert purposes, and may be engaged by concert managers in and out of Toronto, by communicating directly with the Club or through the Conservatory.

By means of the Quartette definite and systematic opportunities will be afforded music lovers, music students, and the public generally, of hearing the highest forms of concerted and solo chamber music, including the compositions of Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Raff, Massenet, Saint Saëns, Rubinstein, Bazzini, etc.

Sight-Singing and Chorus Practice

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

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

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

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

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

Music in Public Schools

Musical instruction should be coincident with the earliest educational training. It is an error on the part of parents to wait until a child develops unaided a marked taste for music, and is no more logical than it would be to defer teaching the child the alphabet until it began to manifest a genius for spelling and writing.

In nearly all children there is dormant the capacity to sing, or to play upon some musical instrument, and to develop this capacity music should be an inseparable part of the curriculum of public and private schools.

The importance of this truth is now almost universally recognized, and music is generally engrafted upon the course of studies of our public schools. The consequence is that teachers are constantly in demand.

One of the chief objects of this department of instruction is to prepare those (*not necessarily regular students of the Conservatory*), who desire to teach singing in schools, etc. The teacher engaged for this department has had large and valuable experience in connection with public school teaching, and is exceptionally qualified for the work.

Church Music and Oratorio

Important requisites of good Church Music, are, first, on the part of clergymen in charge of churches—as an incentive—a proper appreciation of the value of good music in promoting a devotional spirit. Next, a choir with naturally true voices and ear, fair ability to read music, and imbued with a right intention and willingness to practise thoroughly.

As regards the choir, the nucleus of it should be an efficient quartette. This, supported by a chorus, will make possible the rendering of compositions from the immense *repertoire* of church music written by the great masters. These compositions are not only worthy of careful study, but their persistent use, properly directed, must result in a sustained advance in the character and helpfulness of the Service of Song wherever used. A prevailing want in churches generally is an elevation of the class of music used, and also of the standard of proficiency in its rendering.

It is true that an interest in this important subject is now awakening in this country, and the continually increasing demand for *organists, directors* and *soloists* of distinctive merit and education amply testifies to this.

Such duly qualified students as desire to become conversant, as singers, with the larger choral works of Bach, Handel, Haydn, Mozart, Mendelssohn, Rossini, Schumann, Gounod, *et al.*, will, under a special arrangement for the students' benefit, be able to do so through the medium of the Toronto Choral Society, (one of the most prominent musical organizations in Canada) which is under the musical directorship of Mr. Edward Fisher.

Harmony, Counterpoint, Composition and Instrumentation

The study of Harmony, Counterpoint and Fugue, is obligatory in the Professional course, and pupils of every grade, excepting perhaps young children, are strongly advised to enter some class in Musical Theory.

There will be new classes formed in this, as in other departments, at the beginning of each term, so that pupils entering the Conservatory at any time may always find a place suited to their especial needs. Pupils desiring to qualify for examinations at Canadian or other Universities will find every facility furnished them for taking any special course required.

Collegiate Course in the Theory of Music

- A.—The first year examination shall be on the Rudiments of Music and on Harmony, the latter consisting of figured bass exercises and questions in book work.
- B.—The second year examination shall be on Harmony, including Harmonizing of Melodies, Unfigured Bases and Pedal-points, also Counterpoint up to four parts.
- C.—The third year and final examination shall be on Harmony, Simple and Double Counterpoint, Canon and Fugue as far as Exposition, History of Music, Form and Instrumentation, and analysis of some selected Sonata.

NOTE.—Students who have passed the first examinations for the Mus. Bac. Degree at Trinity College, Toronto, or an examination of equally high standard at any other recognized institution, shall be exempt from taking the first examination as above, and may at once proceed to the second year.

Students who have passed the second examination for the Mus. Bac. Degree at Trinity College, or one of equally high standard at any other recognized institution, shall be exempt from taking the first and second examinations as above, and may at once proceed to the third year.

Students who are not pupils of the Conservatory will be allowed to take the Theory Examinations on payment of an entrance fee.

Text Books

<i>FIRST EXAMINATION</i>	<i>SECOND EXAMINATION</i>	<i>THIRD EXAMINATION</i>
Cumming's Rudiments, (Novello's Primer, No. 2). Stainer's Harmony (Novello's Primer, No. 8). Banister, as far as Chap. 24.	Banister (Harmony and Counterpoint). Macfarren's Rudiments of Harmony. Bridge's Counterpoint (Novello's Primer, No. 9). Richter's Counterpoint (Franklin Taylor's Edition).	Ouseley's Harmony. Cherubini's Counterpoint, Canon and Fugue. Bridge's Double Counterpoint. Higg's Fugue. Bonavia Hunt's History of Music. Pauer's Form. Prout's Instrumentation.

Elocution and Dramatic Action

The Art and Science of Elocution—for, in point of fact, it is both an Art and a Science—is as old as civilization, and the interest of the human race therein has advanced steadily with the progress and culture of man.

The art is so fit and flexible a vehicle alike for teaching and amusement, that it can never be driven from its place, in spite of occasional perversions. In Elocution as in all Art, without thoroughly conscientious work, there can be no excellence. That correct methods of reading or speaking will come naturally is a mistaken idea, as is also the belief, far too current among intelligent people, that only "geniuses" ever attain to excellence therein. Given a knowledge of the principles of the art, together with systematic and continued training, any intelligent student of Elocution may attempt its mastery with entire confidence. With the advantages now offered to this end, great encouragement is afforded to students in this important branch of education.

The Conservatory course of study is also especially designed to give students such a thorough knowledge of the principles of Elocution and such practice in the application of the same as to make them natural, refined and effective readers. The demand for elocutionists of merit is urgent; public audiences have ceased to be satisfied with readers, who, though possessing natural talents in expression, are untrained in voice, stiff in posture, ungraceful in gesture, and imperfect in articulation.

Elocution holds an important relation to singing, the modes of expression being in many things similar. Articulation and enunciation must be perfectly acquired before success can be reached in either branch. In fact, many of the exercises that develop the qualities necessary to artistic reading are equally beneficial to the student of Singing. In the higher grades of Expression, Dramatic and Æsthetic, the divergence is even less.

An elocutionist of the first order need not necessarily be a musician; but a singer, when possessed of the qualities that go to perfect a reader, is infinitely more effective in climaxes, both in sentiment and stress.

A course of instruction in Elocution, according to individual requirements, will be obligatory upon students of the Conservatory taking a professional course in Singing.

Languages

Italian, German, French and Spanish languages are taught with especial reference to their use in singing. However, for the purpose of studying important untranslated works on music, and for the objects of general culture, a thorough knowledge of these languages is imparted to those desiring such a course.

The methods of instruction in the Conservatory are of the most progressive and practical character, and the classes are in charge of University teachers and specialists of wide experience.

Musical History and Biography

The title of this department is Self-Explanatory. The lectures will frequently be illustrated by vocal and instrumental performance of the music of the period or composer forming the subject matter.

Free Advantages

All students of the Conservatory will have, in addition to their regular lessons, certain *Free Advantages*, which are not to be obtained in any other way than by the Conservatory system. Among these are pupils' recitals, classical concerts by visiting artists and the Conservatory instruction in Faculty; one term of instruction in

Harmony

and also one term in the

Violin

Lectures on musical subjects, historic, biographical, scientific and æsthetic; lectures by distinguished members of the medical profession on the physiology and anatomy of the vocal organs, vocal hygiene, health principles, and other relevant subjects. Arrangements have been made with the University of Toronto, whereby pupils attend lectures in University College, on the principles of Musical Acoustics.

These lectures are highly instructive and enjoyable, and will form an intellectual background of inestimable value to all who wish to acquire with their practical studies an intelligent and comprehensive view of musical art.

Concerts and Musical Receptions

In addition to the other means of culture gratuitously afforded at the Conservatory, numerous concerts are held, for the purpose of assisting in the formation of a refined and elevated musical taste, at which the choicest works of the great masters, consisting of sonatas, concertos, etc., for the piano-forte, and for the piano-forte and violin, string and piano quartettes, songs, oratorio and operatic selections, etc., are performed by students and professional musicians. Recitals are also given by the pupils, at which they perform compositions studied in the Conservatory.

These exercises are of great advantage to pupils, stimulating to increased exertion in their studies, and furnishing opportunities for the development of their powers, and the acquirement of that confidence so necessary to a creditable performance in the presence of an audience.

Parents and friends of those attending the Conservatory are frequently invited to these entertainments.

Miscellaneous

BOARD AND LODGING

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

The rates for board and room vary from \$3 and upwards per week, according to the nature of accommodation, of which particulars will be given on application. Applications for board, etc., should be made as far in advance as possible.

SUMMER NORMAL SESSION

The Summer Normal Session—lasting five weeks—is designed more especially for a large class of persons throughout the country who are engaged in teaching, whose principal opportunity for taking lessons and perfecting their musical studies is during the summer vacation. The course of instruction will be found peculiarly adapted to the necessities of these students, and will be made as comprehensive and thorough as the limited time will permit. Those intending to enter the Conservatory for this course are requested to notify the Director, in advance, and, if possible, state what particular branches of study they wish to pursue.

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

Regular students of the Conservatory desiring to do so may continue their ordinary studies without interruption through the Summer Normal Session.

SHEET MUSIC DEPARTMENT

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

PIANO AND ORGAN HIRE AND PRACTICE

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

The expense for Church Organ practice varies according to the style of instrument—from ten to twenty-five cents per hour.

SITUATION OF THE CONSERVATORY

The premises at present occupied are at the corner of Yonge Street and Wilton Avenue. The location is central, and easy of access from every quarter of the city.

Strangers arriving at the Union Station will find the "Union Station and North Toronto" street cars at the corner of York and Front Streets, which will convey them directly to the Conservatory doors.

The class-rooms, lecture-rooms, etc., have been fitted up at large expense, with a view to the comfort and convenience of the students, and are admirably adapted to all the Conservatory's requirements.

EVENING CLASSES

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

REGISTRATION

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

ENTER AT ANY DATE

Students may enter at any time during a term, payment commencing from date of entrance.

PRIMARY INSTRUCTION

The most elementary students are received as well as those in the highest stage of advancement.

HOME INSTRUCTION

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

EXAMINERS

Special examiners, not connected with the Conservatory as teachers, will be engaged for the more important departments of instruction. In this direction the services of Mr. Wm. H. Sherwood, of New York, have been secured as an examiner for the pianoforte department. Mr. Sherwood's career as a teacher, concert artist, and as an authority on everything pertaining to piano playing, is too generally known and recognized to need detailed reference here.

SCHOLARSHIPS

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

FORM OF DONATION AND PROMISE

I (or we) herewith give to the Toronto Conservatory of Music the sum of _____ dollars, and I (or we) promise hereafter to contribute annually for _____ years, beginning _____, 18____, a similar sum, to be applied in aid of deserving students in the Pianoforte (or other specified) Department.

FORM OF BEQUEST

I give and bequeath to the Toronto Conservatory of Music the sum of _____ dollars, to be invested and called the _____ Scholarship Fund. The interest of this fund shall be applied to aid deserving students in the Pianoforte (or other specified) Department.

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Mr. Ed
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Teachers' Scholarships

During the Conservatory's first season, and up to February, 1889, scholarships were offered for competition by teachers, and won as follows :

DONOR	STUDY	SUCCESSFUL CANDIDATES
Mr. Edward Fisher, (good for two years)	Piano.	Miss Maud Gordon, Port Perry.
Mr. S. H. Preston, " one year)	"	Miss Kate Rigney, Toronto.
Mr. V. P. Hunt, " "	"	Miss A. H. Sanders, Toronto.
Mrs. Edgar Jarvis, " "	"	Miss Louie Reeve.
Mr. J. D. A. Tripp, " "	"	Miss Mary Sydney, Toronto.
Signor d'Auria, " "	Vocal.	Miss Anna Howden, Millbrook.
" " "	"	Mrs. Clara E. Shilton, Toronto.
Mons. Boucher, " "	Violin.	Miss Lena Hayes, Toronto.
Miss Jessie Alexander, B. E. " "	Elocution.	Miss Mary Herald, Hamilton.

Several other scholarships have been offered and will be competed for shortly.

PROFESSIONAL SITUATIONS

Although nominally a *Toronto* Conservatory of Music, the influence of its promoters is so distributed as to make it virtually a *Dominion* institution. As a natural result of this, combined with the reputation and standing of its Faculty, the Conservatory is frequently called upon to recommend vocalists, pianists and violinists for positions in churches, schools, orchestras, etc. Accordingly, the Directors have established a TEACHERS' AND MUSICIANS' BUREAU, for the benefit of students of the Conservatory, who will always *have a claim on its influence.*

AN IMPORTANT POINT

Attention is directed to the fact that the Toronto Conservatory of Music is on a PERMANENT BASIS, and pupils beginning a course of study have the valuable assurance that it can be completed in the Conservatory.

Conservatory Calendar

1889-90

CLOSING TERM OF SECOND YEAR

SUMMER TERM, 1889

Begins Monday, 15th April, and closes Thursday, 27th June. Vacation begins on Good Friday, 19th April, and classes open again on Tuesday, 23rd April. The Queen's Birthday, Friday, 24th May will also be a holiday.

SUMMER NORMAL SESSION, 1889

OF FIVE WEEKS

Begins Monday, July 8th, and closes Saturday, 10th August.

THIRD YEAR

FOUR TERMS OF TEN WEEKS EACH

FALL TERM, 1889

Begins Wednesday, 4th September, and closes Tuesday, 12th November.

WINTER TERM, 1889-90

Begins Wednesday, 13th November, and closes Monday, February 3rd. Thanksgiving Day is included, and will be a holiday. Christmas Vacation begins Saturday, December 21st, and classes open again on Thursday, January 2nd.

EXAMINATIONS

Tuesday, 4th February, 1890, will also be a holiday for Examination purposes.

SPRING TERM, 1890

Begins Wednesday, February 5th, and closes Friday, April 18th. Vacation begins on Good Friday, April 4th, and classes open again on Tuesday, April 8th.

SUMMER TERM, 1890

Begins Saturday, April 19th, and closes Saturday, June 28th. The Queen's Birthday, Saturday, May 24th, will be a holiday.

SUMMER NORMAL SESSION, 1890

FIVE WEEKS

Begins Monday, July 7th, and closes Saturday, August 9th.

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Viola

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Rules and Regulations

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

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

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

4. Students may obtain all music they require at the *Office of the Conservatory*, where it will be supplied at a discount, and must be paid for on purchasing.

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

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

Tuition Fees

(For present Academical Year, ending in June, 1889.)

FOR CLASS INSTRUCTION

Term of Ten Weeks—Two Lessons of One Hour Each per Week, Except when Otherwise Specially Arranged—Payable Strictly in Advance.

Piano-forte, First Grade	\$ 6 00
Second Grade	10 00
Third Grade	15 00
Voice, First Grade	8 00
Second Grade	10 00
Third Grade	15 00
Organ, First Grade	12 50
Second Grade	17 50
Violin, First Grade	7 50
Second Grade	12 50
Viola	8 00
Violoncello	8 00
Contra Basso	8 00

TUITION FEES—FOR CLASS INSTRUCTION

(Continued)

Flute	\$10 00
Oboe, Clarinet, or Saxophone, each	8 00
Bassoon	8 00
Horn	8 00
Cornet	8 00
Euphonium or Tuba, each	8 00
Guitar	10 00
Tympani	8 00
Orchestral and Ensemble Playing	\$5 to 15 00
Public School Music	10 00
Sight-Singing (\$3 only, when taken with another branch, one lesson per week)	5 00
Church Music	5 00
Theory, First Grade	5 00
Second "	6 50
Third "	8 00
Elocution and Dramatic Action	10 00
Modern Languages (Italian, German, French and Spanish)	5 00
Piano Tuning, with use of piano for practice	15 00
Instruction under the heading of "FREE ADVANTAGES,"* if taken without one of the regular branches	4 00
Summer Normal Classes for 1889. Terms furnished later upon application for special circular.	
Examination Fees, Junior (1st year)	2 00
Senior (2nd year)	3 00
Final (3rd year)	3 00
Certificate	1 00
Diploma	2 00

PRIVATE INSTRUCTION

Private terms for Piano, Organ, Orchestral and Band Instruments, and Voice instruction, vary from \$10 to \$35 per term of twenty half-hour lessons, according to the teacher.

*See list of "FREE ADVANTAGES," page 21.

Miss Lil
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Miss G
Mr. M
Mr. Cy
Miss A
Miss E
Miss F
Mr. J.
Miss A
Miss L

Certificated Pupils

1888

ELOCUTION

Miss Lilian H. Adair.....	Toronto
Mr. Grenville P. Kleiser.....	Toronto
Miss Alice Lea.....	Toronto
Miss Mary O'Brien.....	Toronto
Miss Detta Ziegler.....	Berlin

HARMONY

Miss Aimee Armitage.....	Seaforth
Miss Mary A. Bean (1st and 2nd year).....	Oshawa
Miss Florence Brown.....	Port Perry
Miss Helen C. H. Emberson.....	Belleville
Miss May Adelaide Fahey.....	Toronto
Miss Maud Gordon.....	Port Perry
Miss Rachel E. Gowan.....	Sault Ste. Marie, Mich.
Mr. Donald Herald.....	Toronto
Mr. H. J. Holden (1st and 2nd year).....	Toronto
Miss Anna E. M. Hooper.....	Toronto
Miss Annie Johnson (1st and 2nd year).....	Toronto
Miss Constance Lea do.....	Toronto
Miss Anna M. Lewis do.....	Toronto
Miss Kate Lindsay.....	New Richmond, Que.
Miss Helen M. Moore.....	Caledonia
Miss Martha Moore.....	Brockville
Miss Lila Nicol.....	Toronto
Miss Lydia J. Orford.....	Toronto
Miss Jessie C. Parkinson.....	Toronto
Miss Gertrude E. Pyke.....	Parkdale
Mr. M. E. W. Robins.....	Toronto
Mr. Cyril E. Rudge (2nd year).....	Toronto
Miss Alice A. Smith.....	Ancaster
Miss Emma Smith.....	Tapleystown
Miss Ethelind G. Thomas.....	Belleville
Mr. J. D. A. Tripp.....	Toronto
Miss Anna M. Warren.....	Oshawa
Miss Lodemie White.....	Springfield

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Sample Programmes

—OF—

ENTERTAINMENTS GIVEN BY THE CONSERVATORY

October 20th, 1887—Inaugural Soirée Musicale, given at Convocation Hall, University College.

1. President's Address—HON. G. W. ALLAN
2. Orchestra—"Serenade," *Schubert*—arranged by *Signor F. d'Auria*
MONS. F. BOUCHER and MR. T. R. RIEGGER, Violins; MR. J. CHURCHILL ARLIDGE, Flute; MR. W. J. TRENDALL, Clarinet; MR. F. CLINE, Cornet; MR. F. SMITH, Euphonium; MR. G. A. BARBER, Double-Bass; MR. E. W. PHILLIPS, Organ; Signor F. D'AURIA, Piano.
3. Address—DR. DANIEL WILSON, President University College.
4. Piano Solo—"Spinnerlied," *Wagner-Liszt*—MR. MARTENS
5. Address—RT. REV. ARTHUR SWEATMAN, Bishop of Toronto
6. Duet—"Quis est Homo" (Stabat Mater), *Rossini*—MRS. BRADLEY and MISS HILLARY
7. Reading—"A Royal Princess," *Christini Rossetti*—MISS JESSIE ALEXANDER, B.E.
8. Violin Solo—"Variations de Concert," *Vieuxtemps*—MONS. F. BOUCHER
9. Aria—"Bel Raggio" (Semiramide), *Rossini*—MDME. D'AURIA
10. Piano Solo— $\left\{ \begin{array}{l} a \text{ Barcarolle in E. Minor, Op. 14} \\ b \text{ Polish Dance in B. Minor, Op. 29} \end{array} \right\}$ *Scharwenka*—MISS ELWELL, A.R.A.M.
11. Orchestra—Rigoletto Fantasie, arranged by *Signor F. d'Auria*

GOD SAVE THE QUEEN

November 12th, 1887—First Quarterly Concert.

1. Piano Solo—Polonaise, A. Major, Op. 40, No. 1, *Chopin*—MR. DONALD HERALD
2. Aria—"Ah! my Son" (Il Profeta), *Meyerbeer*—MISS ALICE MCGILL
3. Piano Solo—"Il Moto Continuo" (from Sonata Op. 24), *Weber*—MISS JENNIE HAIGHT
4. Song—"Life," *Blumenthal*—MR. H. M. FLETCHER
5. Piano Solo—"Soiree de Vienne," No. 6, *Schubert-Liszt*—MISS BROUGHALL
6. Vocal Duet—"Venetian Boat Song," *Blumenthal*—MISS MAUD GILMOUR and MISS EMMA BODDY
7. Piano Solo—Sonate Pathetique (First Movement), *Beethoven*—MISS MAUD GORDON
8. Piano Duo—Capriccio Brillante, Op. 22, *Mendelssohn*—Solo piano, MISS SULLIVAN, 2nd piano, MISS HYNES
9. Recitation and Cavatina—"Tacea La notte" (Trovatore), *Verdi*—MISS MARION BUNTON
10. Piano Solo—"La Fileuse," Op. 157, No. 2, *Raff*—MISS DALLAS
11. Piano Solo— $\left\{ \begin{array}{l} a \text{ "La Gondola," Op. 13, No. 1, Henselt} \\ b \text{ "Volkslied," Mendelssohn} \end{array} \right\}$ MR. J. D. A. TRIPP
12. Song—"Si tu m'aimais," *Denza*—MISS ANNIE HIGGINS
13. Piano Solo—Ballade, Op. 23, *Chopin*—MISS EVA JANES
14. Recitation and Cavatina—"Thou star resplendent" (Tannhäuser), *Wagner*—MR. CHARLES KELLY
15. Ladies' Chorus—"Charity," *Rossini*—Soloists, MISS BUNTON AND MISS SEVERS

April 28th, 1888—Piano Recital by MISS ELWELL, (Associate of the Royal Academy of Music, London, England), assisted by MISS M. B. BUNTON, Vocalist.

1. *a* BACH—Prelude and Fugue in D.
b SCHUMANN—Novelletto in A, Op. 21, No. 6.
2. DESSAUR—"To Sevilla."
3. BEETHOVEN—Sonata Pastorale, Op. 28.
4. GODARD—"Chanson de Florian."
5. *a* MENDELSSOHN—Prelude in B-flat, Op. 104, No. 1.
b CHOPIN—Nocturne in C Minor, Op. 28.
c GRIEG—Improvvisata, A Minor, Op. 29.
d BRAHMS—Scherzo in E-flat Minor, Op. 4.

June 9th, 1888—Organ Recital.

1. Maestoso and Andante, 3rd Sonata, *Mendelssohn*—MISS H. N. COMFORT.
2. Cantabile, *Filippo Capocci*—MISS CARRIE WILSON.
3. Prelude and Fugue, B-flat Major, bk. 8, *Bach*—MISS S. WALSH.
4. Vocal—"O Rest in the Lord" (Elijah), *Mendelssohn*—MISS AMY GRAHAM.
5. Andante, 5th Symphony, *Beethoven*—MISS LODEMIE WHITE.
6. Prelude and Fugue, No. 2, *Mendelssohn*—MR. J. D. A. TRIPP.
7. Vocal—"O for the wings of a Dove" (Hear my Prayer), *Mendelssohn*—MISS LILLIE HOWELL.
8. Toccata and Fugue, D Minor, *Bach*—MISS LUTA ROSS.
9. Vocal—"Show me Thy ways, O Lord," *Torrente*—MISS L. J. YEOMAN.
10. { *a* Occasional Overture, *Handel*.
b Bridal Music (Lohengrin), *Wagner*. } MR. EDMUND W. PHILLIPS (of the Conservatory Faculty).

June 14th, 1888—Piano Lecture-Recital, by WM. H. SHERWOOD, of New York, assisted by MDME. D'AURIA, MONS. BOUCHER, MISS DONNELLY, MR. J. L. O'MALLEY. SIGNOR D'AURIA, Accompanist.

1. *Schumann*—Etudes Symphoniques, Op. 13.
2. *Rossini*—"Una voce poco fa"—MADAME D'AURIA.
{ *Bach*—Fantasie in C Minor.
Chopin—Ballade in F, Op. 38.
Schubert-Tausig—"Marsch Militar."
3. {
4. *Verdi*—"Ah! Dite alla Giovine"—MISS DONNELLY and Mr. J. L. O'MALLEY.
5. *Beethoven*—Sonata, Op. 111, C Minor (last Piano Sonata).
(Maestoso—Allegro con brio ed appassionata.
[Arietta] Adagio molto semplice a cantabile).
6. *Braga*—"Angels' Serenade"—MADAME D'AURIA (Violin Obligato by MONS. BOUCHER).
{ *Sherwood, Wm. H.*—"Medea" (MS.) Op. 13.
Perry, E. B.—"Die Loreley."
7. { *Grieg*—"Norwegian Wedding Party passing by," Op. 19, No. 2.
Gounod-Liszt—"Faust Waltz."

June 23rd, 1888—Fourth Quarterly Concert.

PART I.

1. Piano Quartet—"Mill on the Cliff," *Reissiger*—MISSES SULLIVAN and HYNES, MISSES LAMPORT & McLEAN
2. Violin—Serenade Humoristique, *Leonard*—MISSES THOMAS and CULP, and MONS. BOUCHER (Teacher).
3. Vocal—"Ti Prego, O Padre," *Nicholas*—MISSES PRIDHAM and JOHNS and MR. JOHN HYSLOP.
4. Piano—Gavotte and Musette, D major, *Bach*—MISS WINNIE KAVANAGH.
5. Vocal—Recit. and Air, "What 'ere the Scene," *Balfe*—MR. FRANK CHAMBERS.
6. Piano— $\left\{ \begin{array}{l} a \text{ Allegro from Sonata No. 1, Op. 13, } \textit{Hummel} \\ b \text{ Musical Moments, No. 1, } \textit{Moszkowski} \end{array} \right\}$ MISS ALICE TUFFORD.
7. Vocal—"Thine Eyes so blue," *Lassen*—MISS CARRIE CHAPLIN.
8. Piano Duo—Theme and Variations, *Beethoven-St. Saens*—MISS DALLAS and MR. D. HERALD.
9. Violin—Fifth Concerto, Andante, Allegro non troppo, *Leonard*—MISS ELMA CULP.
10. Vocal—"Ah, fors' e lui" (*Traviata*), *Verdi*—MRS. CLARA E. SHILTON.

PART II.

1. President's Address—HON. G. W. ALLAN.
2. Piano Quartet—"Septette" Op. 20, Adagio Cantabile, Presto, *Beethoven*—MRS. NICHOLS and MISS DE LAPORTE, MISSES JOHNSTON and LEA.
3. Vocal—" 'Twas rank and fame that tempted me" (Rose of Castile), *Balfe*—MR. A. E. HUESTIS.
4. Piano—Polonaise, C sharp Minor, *Chopin*—MR. J. D. A. TRIPP.
5. Vocal—"And Would'st Thou?" (Un Ballo in Maschera), *Verdi*—MR. J. L. O'MALLEY.
6. Piano—"Rigoletto" Fantaisie, *Liszt*—MISS MAUD GORDON.
7. Vocal—"Tyrolean Song," *Henrion*—MISS DETTA ZIEGLER.
8. Violin—Fantaisie de Ballet, *De Beriot*—MISS E. G. THOMAS, with String and Piano Accompaniment.
9. Vocal—"O Loving Heart, Trust on," *Gottschalk*—MRS. J. E. McINTYRE.
10. Piano—Concerto, A Minor (last movement), *Hummel*—MISS EVA JANES (Second Piano, MR. J. D. A. TRIPP) and String Accompaniment.
11. Vocal—Finale from "Gioconda," *Ponchielli*.

February 16th, 1889—2nd Quarterly Concert (second season)

PART I.

1. Piano Duo—Sonata in D Op. 53. Finale. *Mozart*—MISS SANDERS and MISS FARWELL
2. Vocal—"Ernani Involami," *Verdi*—MRS. SANDERSON
3. Piano—Sonata in F Major, (Adagio—Presto) *Mozart*—MISS LOUIE REEVE
4. Vocal—"Once I Knew a Poor Young Child," *Thomas*—MISS MAY STEVENS
5. Violin Concerto—"Military Concerto," *De Beriot*.
MISS LENA HAYES, with the Conservatory String Quartette.
6. Piano—Valse, Op. 17, No. 3, *Moszkowski*—MR. DONALD HERALD.
7. Recitation—"Bell of Zanora," *Rose*—MISS MARY HERALD.
8. Piano—"Ballade," A Flat, *Reinecke*—MISS ETHELIND G. THOMAS.
9. Vocal—"Serenade," *Jensen*—MR. W. A. LUKE.
'Cello obligato MR. GIUSEPPE DINELLI—arranged by SIGNOR D'AURIA.
10. THE CONSERVATORY STRING QUARTETTE $\left\{ \begin{array}{l} a \text{ Scherzo} \\ b \text{ Allegro Con Moto} \end{array} \right\}$ *Beethoven*
From Quartette in C Minor
MONS. BOUCHER, 1st Violin. SIGNOR D'AURIA, Viola.
SIGNOR NAPOLITANO, 2nd Violin. MR. GIUSEPPE DINELLI, 'Cello.

PART II.

1. President's Address—HON. G. W. ALLAN
2. Vocal—"Ave Maria," *Gounod*—MISS FRANCES H. DOANE.
With Organ, MR. E. W. PHILIPS, and 'Cello, MR. GIUSEPPE DINELLI
3. Piano—"La Bella Capriccioso," *Hummel*—MISS DALLAS
4. Vocal Duet— $\left\{ \begin{array}{l} a \text{ "A Sabbath Morning,"} \\ b \text{ "Gondoliera"} \end{array} \right\}$ *Mendelssohn*—MISS ANNIE ROSE and MISS ALICE MCGILL
5. Vocal—"The Jewel Song," (Faust) *Gounod*—MRS. CLARA E. SHILTON
6. Violin Concerto—"Variations Brilliantes," *Mayseder*—MISS LILLIE NORMAN, with the Conservatory String Quartette.
7. Vocal— $\left\{ \begin{array}{l} a \text{ "Ouvre tes yeux bleus,"} \\ b \text{ "Volta la Terra,"} \end{array} \right\}$ *Massenet* } MISS BIRDIE MCKEOWN
Verdi
8. Recitation—"The Revenge" (a ballad of the Fleet) *Tennyson*—MR. G. P. KLEISER
9. Quintette—"Capriccio Pastorale," *d'Auria*. Composed by Signor d'Auria, of the Conservatory Faculty, and dedicated to Mrs. Edward Fisher.
MR. J. D. A. TRIPP, and Conservatory String Quartette.
10. Vocal—"A Summer Night," *Thomas*—MISS ALICE C. MCGILL
11. Vocal—"A Father's Love" (Lurline) *Wallace*—MR. WM. M. ROBINSON.

 MISCELLANEOUS LECTURES.

- MR. S. H. PRESTON, on "Music Reading," (illustrated), and basis of "Musical Education."
 DR. G. S. RYERSON, (3) on "Physical Requisites of the Voice User, etc."
 MR. W. J. LOUDON, B.A., (4) on "Musical Acoustics." } At University College.
 PROFESSOR JAMES LOUDON, (10) "Musical Acoustics." }
 DR. G. R. McDONAGH, "The Nature of Sound and how it is produced in the Larynx."
 MR. W. H. C. KERR, M.A., on "Bells."
 MR. J. W. F. HARRISON, "Evolution of Instrumental Music."
 " " "The Growth and Development of Vocal Music."

Press Notices

The "Week," September 29th, 1887.

Somewhat back from the city streets, in other words, around the corner from Yonge on Wilton Avenue, are situated the premises, convenient in the extreme, of this recently established institution. The handsome prospectus issued during the summer months by the Faculty, has already informed the public that such an organization is in its midst, and being fully equipped for the season's educational fray. So far the Conservatory appears to have been undeniably successful. * * * * * The generally expressed opinion seems to have been, and to be, that of admiration for the original idea itself—that of organizing and maintaining a Conservatory of Music here in Toronto, on much the same grounds and in the same manner as that of Boston—and further, of complete faith in the Directors of the enterprise and in the skill of the present Faculty. To one who is more or less an outsider in music, the exterior aspect of the new Conservatory certainly appears to offer unusual attractions. One is greeted at the entrance door by what may be termed a burst of "representative sound," the tones of the cornet, the organ, the piano and the flute mixing up not at all disagreeably with the human voice and the fiddle. It is like the rehearsing of an unseen orchestra, and must not be confounded with the bane of the unmusical, promiscuous and insubordinate tuning. The environment is thus felt to be at once highly musical. * * * * * The office is most beautifully and comfortably fitted up, decorated in graduated tints of pale terra-cotta, and furnished with every convenience. Here are pupils, friends, units dropping in for information, an occasional member of the Press, with and without portfolios, packages and music books. * * * * * Mr. Edward Fisher himself, is the presiding genius of the establishment. The hours, he tells us, last from eight in the morning until nine at night. The staff, already forty-five in number, may have to be increased. We are shown several courteous notices clipped from both British and American papers, and conclude as we stand again at the bottom of the wide staircase, that the Toronto Conservatory of Music is fairly launched and become a subject for kindly criticism. * * * * *

Two important objects for its consideration must be the foundation of scholarships, and the giving of as good and as numerous lectures on musical subjects as can be found reconcileable with time and season. Public confidence in the project is the result of the excellent scheme of organization submitted by the Directorate, embracing some very prominent Canadians, and holding a capital of \$50,000, divided into five hundred shares of \$100 each.

Toronto "Globe," December 5th, 1887.

CONSERVATORY OF MUSIC CONCERT.—This excellent institution, which already directly and indirectly is doing so much good for the cultivation of true musical art, gave a capital concert on Saturday afternoon. The participants were pupils of the Conservatory, and the audience, present by invitation, comprised mainly fellow students and their relatives. It was obvious from the general character of the performances of the pupils that great care and efficient guidance as to style and execution had been given to the youthful aspirants, and the concert gave a very favorable impression of the methods of instruction pursued at the Toronto Conservatory of Music.

Toronto "Mail," June 25th, 1888.

CONSERVATORY OF MUSIC QUARTERLY CONCERT.—The fourth quarterly, and the final concert for the Conservatory's academical year just ending, packed the hall with an interested audience of the best classes of the community. The performances of the pupils attested the care taken in their training, and the practical value of the same, as well as the intelligent methods in force. The great advantage to pupils of these public receptions is too obvious to need pointing out, while the very large attendance and the interest shown by the audience indicate that the public appreciate what such an institution, under intelligent management, can be made to do. * * * * * The Conservatory's President, Hon. G. W. Allan, made a short speech during an intermission between the parts. He referred with pride to the work of the School as proved by the progress and attainments of pupils, of which public demonstration was constantly being afforded. The Musical Director, Mr. Edward Fisher, and the Conservatory Faculty were accredited for their contributions to the general success of the institution. Pupils had come to the Conservatory from 102 different places in Canada and the United States, and over 600 were registered the first season. * * * * * The President's address and the whole programme were received by the audience with every manifestation of approbation. The culmination of the trying first season's work has not only been creditable, but it has been marvellously successful.

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Gentlemen,—I have before now had the pleasure of testifying to the excellence of your Pianos, and the instrument you have just sold to me is only another proof of the correctness of my judgment of the merits of your manufacture; not only am I pleased with it, but everyone else who has played on it is of the same mind. The other Piano that I bought from you has had a severe test for the past three years, and is now as good as ever. That to me is proof positive of the excellent material and workmanship put into your instruments.

From **EDWARD R. DOWARD, ESQ., Organist St. James' Cathedral, Toronto, Ont.**

Messrs. R. S. WILLIAMS & SON,

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From **W. ELLIOT HASLAM, ESQ., of the Royal Academy of Music, London, (Eng.) Academie Communale de Musique, Boulogne, France. First Professor of Music at Britannia College and High School, Manchester. Ex-artist of Her Majesty's Theatre, London; Theatre Municipale and Metropolitan Opera House, N. Y. season 1883-4.**

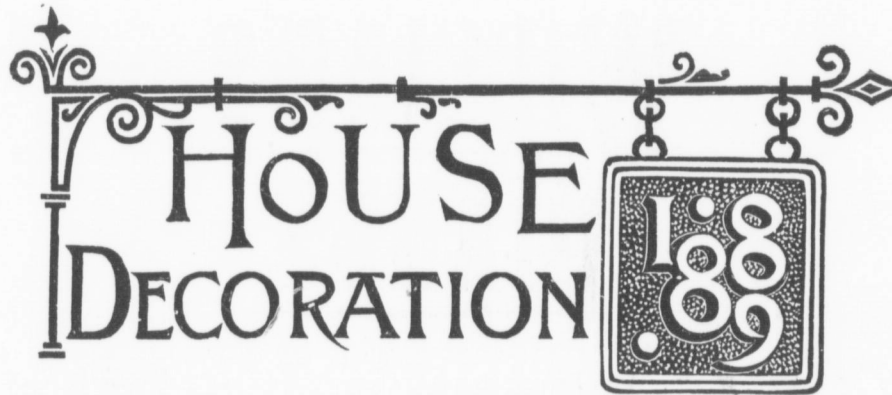
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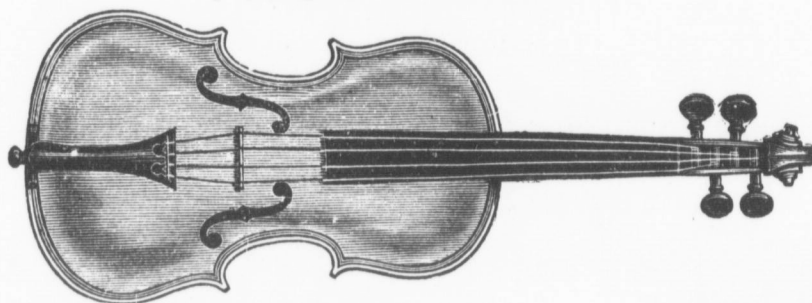
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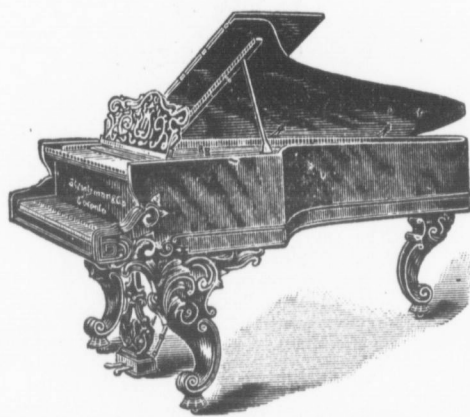
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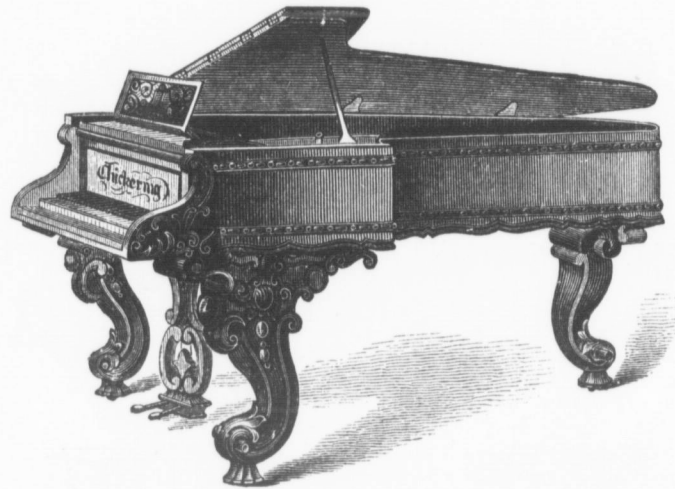


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