

*A. J. Bryan*

**TORONTO**

**CONSERVATORY  
OF  
MUSIC.**



**1895-6**

# HEINTZMAN & CO. PIANOFORTES



Heintzman Pianos have been before the public over 40 years, and upon their merits alone have they attained an **Unpurchased Pre-eminence**, which establishes them as unequalled in **Tone, Touch, Workmanship and Durability.** **BEWARE OF IMITATIONS.**

WE ARE ALSO AGENTS FOR THE CELEBRATED

**WEBER PIANOS.**

SAMPLES ON EXHIBITION IN OUR WAREROOMS.

**HEINTZMAN & CO., Warerooms, 117 King St. West, Toronto.**

CATALOGUES SENT FREE ON APPLICATION.

**FACTORY, TORONTO JUNCTION.**

18-12

ANNU

AR

189

18-12

CON

RY

Library Bureau CAT. NO. 1151-Δ

1895-1896

TORONTO :

Printed by R. G. McLEAN, 32-34 LOMBARD ST.

... **KARN**

**THE STANDARD  
OF EXCELLENCE.**

**Upright and  
Grand.**

# Piano=Fortes

**EXTRA HEAVY  
FULL IRON  
FRAME  
USED IN ALL  
OUR PIANOS.**



**UNEQUALLED  
IN FINISH,  
TONE, TOUCH,  
AND GENERAL  
EXCELLENCE.**

... IN USE BY THE ...

## Toronto Conservatory of Music

From F. D'AURIA, PROF. TORONTO CONSERVATORY OF MUSIC.

May 11th, 1892.

GENTLEMEN,—I am sincerely pleased to inform you that the Karn Upright Piano has been a source of satisfaction and delight to myself and Madame d'Auria. The pure, rich and resonant tone quality that won my admiration as an aid in giving vocal instruction, has been fully retained, and has even grown upon me with daily use, so that I have no hesitation in declaring that I consider the Karn Pianos in tone and mechanism the best of Canadian manufacture that I have ever seen. Wishing you every encouragement and success,

I remain yours faithfully,

F. D'AURIA.

From MRS. L. LAMPMAN, PIANOFORTE SCHOOL, OTTAWA.

I am so much pleased with the Karn Piano that I have decided to purchase one, and I am very glad to know that at last a Canadian firm has produced a piano as good as the American make, and vastly better than a great many of them, &c., &c.

Factory and Office :

**D. W. KARN & CO.,**  
Woodstock, Ont.

Toronto Warerooms and Wholesale Depot  
for Central Ontario :

**Gourlay, Winter & Leeming,**  
188 Yonge Street.

## Table of Contents.

Board of Directors	7
Names of Faculty	8
Departments of Instruction	9
Season Calendar	10
Conservatory Term Calendar	11
Organization, History, Objects, etc.	13
Eighth Annual Report to Shareholders	15
Musical Director	18
Advantage of Conservatory over Private Instruction	19
Free Advantages	21
Outlined Plan of Education	23
The Piano (Collegiate Course)	28-30
“ Voice “ “	31
“ Organ “ “	34
Violin, Orchestral and Band Instruments	40
The Violin (Collegiate Course)	40
“ Violoncello “ “	41
Harmony, Counterpoint, Composition, etc	42
Examination Papers in Theory, June, 1895	45
Languages	69
The Conservatory Orchestra	70
Sight-Singing and Chorus Practice	71
Reed Organ	72
Piano and Reed Organ Tuning	73
Miscellaneous	74
Summer Normal Session	78
Rules and Regulations	81
Tuition Fees	82
Medals and Scholarships	85
Graduates	86
Certificated Pupils	89
Specimen Programmes of Conservatory Concerts, etc.	98
Medals and Scholarships Awarded	97
School of Elocution, Oratory and Physical Culture, Faculty and Calendar	106

*Octavius Newcombe & Co.,* MANUFACTURERS . . . . OF . . . .



GRAND AND  
UPRIGHT

PIANOFORTES

**AWARDS RECEIVED :**

- 1884—FIRST SILVER MEDAL, World's Exposition, . . . . . New Orleans, U. S. A.
- 1886—MEDAL AND DIPLOMA, " " . . . . . London, Eng.
- 1893—HIGHEST AWARD, " " . . . . . Chicago, U. S. A.

INSTRUMENTS SOLD ON EASY TERMS OF PAYMENT.

PIANOS FOR RENT.

**WAREROOMS, 107 and 109 CHURCH ST.**

---

**Board of Directors.**

---

HON. G. W. ALLAN, PRESIDENT.  
HON. CHANCELLOR BOYD AND W. B. McMURRICH, Q.C., VICE-PRESIDENTS.  
MAJOR A. MORGAN COSBY, HONORARY TREASURER.  
EDWARD FISHER, MUSICAL DIRECTOR.  
HON. JUSTICE MACLENNAN. ELMES HENDERSON.  
HENRY PELLATT. JAMES HENDERSON. S. H. JANES, M.A.  
DR. G. STERLING RYERSON, M.P.P. E. A. SCADDING.

---

**Administrative Officers.**

---

EDWARD FISHER, MUSICAL DIRECTOR.  
MISS MARION G. FERGUSON, REGISTRAR. GEO. J. BARCLAY, SECRETARY.  
MISS MARIE WHEELER, ASSISTANT REGISTRAR.

---

BANKERS—THE DOMINION BANK.

RERS

ES

U. S. A.  
on, Eng.  
U. S. A.

## Faculty.

EDWARD FISHER (Musical Director)—  
Piano, Organ, Orchestral and Ensemble  
Playing.

J. HUMFREY ANGER, Mus. Bac., Oxon.,  
F.R.C.O., (Eng.)—Theory.

JOHN BAYLEY—Violin.

MISS NELLY BERRYMAN — Elocution,  
Delsarte and Swedish Gymnastics.

MRS. J. W. BRADLEY—Voice.

DR. P. H. BRYCE, M.A., M.D.—Lecturer on  
Physiology and Anatomy of the Vocal  
Organs.

REV. PROF. CLARK, M.A. (Trinity Univer-  
sity)—Lecturer on English Literature.

MISS EDITH M. CRITTENDEN, A.T.C.M.—  
Piano.

H. T. CULLY—Flute.

MISS S. E. DALLAS, F.T.C.M., Mus. Bac.—  
Piano and Organ.

MISS E. A. DALLAS, A.T.C.M., Mus. Bac.—  
Theory.

SIG. FRANCESCO D'AURIA—Voice and  
Instrumentation.

MADAME D'AURIA—Voice.

MISS ALICE DENZIL—Voice.

GIUSEPPE DINELLI—Piano, Violin and  
Violoncello.

WM. FORDER—Oboe, Clarinet and Saxa-  
phone.

MISS MAUD GORDON, A.T.C.M.—Piano.

JOHN GOWAN—Contra Basso.

J. W. F. HARRISON—Piano and Organ.

LENA M. HAYES, A.T.C.M.—Violin.

MRS. M. B. HEINRICH—Piano.

W. H. HEWLETT, A.T.C.M.—Organ.

DONALD HERALD, A.T.C.M.—Piano.

WM. HOUSTON, M.A.—Lecturer on Shakes-  
peare.

VINCENT P. HUNT—Piano.

MRS. EDGAR JARVIS, A.T.C.M.—Piano.

MISS ANNIE JOHNSON, A.T.C.M.—Piano.

SANDFORD LEPPARD—Piano Tuning.

T. M. MACINTYRE, LL.B., Ph.D.—Shakes-  
peare Readings.

MISS M. L. MCCARROLL, A. T. C. M.—  
Theory.

DR. G. R. McDONAGH—Lecturer on Physi-  
ology and Anatomy of the Vocal Organs.

EUGENE MASSON—Languages.

MISS FRANCES S. MORRIS, A.T.C.M.—  
Piano.

MISS JEAN MORTIMER—Voice.

MRS. J. L. NICHOLS—Piano.

S. H. PRESTON—Sight-Singing, Introduc-  
tory Theory, Music in Public Schools.

MISS NORMA REYNOLDS—Voice.

MISS KATE L. ROOT, A.T.C.M.—Delsarte  
and Swedish Gymnastics.

DR. G. STERLING RYERSON—Lecturer  
on Physiology and Anatomy of the Vocal  
Organs.

H. N. SHAW, B.A. (Principal School of Elocu-  
tion)—Philosophy of Expression, Vocal  
Culture and Dramatic Art.

MISS H. ETHEL SHEPHERD, A.T.C.M.—  
Voice.

WM. H. SHERWOOD—Examiner in Piano  
Department.

FREDERICK SMITH—Euphonium and Tuba

EDWARD A. SPILSBURY, M.D., C.M.—  
Lecturer on Physiology and Anatomy of  
the Vocal Organs.

MISS ETHELIND G. THOMAS, A.T.C.M.—  
Piano.

WILLIAM J. THOROLD, B.A.—Elocution,  
Phonetics and Literature.

J. D. A. TRIPP, A.T.C.M.—Piano.

A. S. VOGT—Piano and Organ.

JOHN WALDRON—Cornet, French Horn  
and Slide Trombone.

L. N. WATKINS—Guitar.

MRS. H. W. WEBSTER—Mandolin.

De

The following l  
embracing no less t  
such distinctive cha

SCHOOL FOR T

“ TH

“ TH

“ TH

“ H

“ R

“ O

“ O

“ C

“ E

“ L

“ P

For Tuition Fe



## Departments of Instruction,

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

### SCHOOL FOR THE PIANOFORTE.

- “ THE VOICE.
- “ THE ORGAN.
- “ THE VIOLIN, VIOLONCELLO AND OTHER STRINGED INSTRUMENTS.
- “ HARMONY, COUNTERPOINT, COMPOSITION, INSTRUMENTATION, MUSICAL HISTORY AND ACOUSTICS.
- “ RUDIMENTARY THEORY, SIGHT-SINGING, CHORUS PRACTICE AND PUBLIC SCHOOL MUSIC.
- “ ORCHESTRAL AND BAND INSTRUMENTS.
- “ ORCHESTRAL AND ENSEMBLE PLAYING, ETC.
- “ CHURCH MUSIC, ORATORIO, CHOIR TRAINING, ART OF CONDUCTING, ETC.
- “ ELOCUTION, ORATORY, DELSARTE AND SWEDISH GYMNASTICS.
- “ LANGUAGES (Italian, German, French and Spanish).
- “ PIANO AND REED ORGAN TUNING.

For Tuition Fees see pages 80, 81 and 82.

# SEASON CALENDAR

## 1895-1896.

SEPTEMBER-1895							JANUARY-1896							MAY						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7	..	..	..	*1	*2	3	4	..	..	..	..	..	1	2
8	9	10	11	12	13	14	5	6	7	8	9	10	11	3	4	5	6	7	8	9
15	16	17	18	19	20	21	12	13	14	15	16	17	18	10	11	12	13	14	15	16
22	23	24	25	26	27	28	19	20	21	22	23	24	25	17	18	19	20	21	22	23
29	30	..	..	..	..	..	26	27	28	29	30	31	..	24	*25	26	27	28	29	30
..	..	..	..	..	..	..	..	..	..	..	..	..	..	31	..	..	..	..	..	..
OCTOBER							FEBRUARY							JUNE						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
..	..	1	2	3	4	5	..	..	..	..	..	..	†1	..	1	2	3	4	5	6
6	7	8	9	10	11	12	2	3	4	5	6	7	8	7	8	9	10	11	12	13
13	14	15	16	17	18	19	9	10	11	12	13	14	15	14	15	16	17	18	19	20
20	21	22	23	24	25	26	16	17	18	19	20	21	22	21	22	†23	†24	†25	†26	27
27	28	29	30	31	..	..	23	24	25	26	27	28	29	28	29	30	..	..	..	..
..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
NOVEMBER							MARCH							JULY						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
..	..	..	..	..	1	2	1	2	3	4	5	6	7	..	..	..	1	2	3	4
3	4	5	6	7	8	9	8	9	10	11	12	13	14	5	6	7	8	9	10	11
10	11	12	13	14	15	16	15	16	17	18	19	20	21	12	13	14	15	16	17	18
17	18	19	20	21	22	23	22	23	24	25	26	27	28	19	20	21	22	23	24	25
24	25	26	27	28	29	30	29	30	31	..	..	..	..	26	27	28	29	30	31	..
..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
DECEMBER							APRIL							AUGUST						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7	..	..	..	1	2	*3	*4	..	..	..	..	..	..	1
8	9	10	11	12	13	14	5	*6	7	8	9	10	11	2	3	4	5	6	7	8
15	16	17	18	19	20	21	12	13	14	15	16	17	18	9	10	11	12	13	14	15
22	*23	*24	*25	*26	*27	*28	19	20	21	22	23	24	25	16	17	18	19	20	21	22
29	*30	*31	..	..	..	..	26	27	28	29	30	..	..	23	24	25	26	27	28	29
..	..	..	..	..	..	..	..	..	..	..	..	..	..	30	31	..	..	..	..	..

\* Holidays.

† Examinations.

FALL TERM, 1895

Begins Monday

WINTER TERM, 1896

Begins Monday

Thanksgiving

December 23rd

Friday and Saturday

examination period

No lessons will be

held on Thursday

SPRING TERM, 1896

Begins Monday

vacation begins

SUMMER TERM, 1896

Begins on Thursday

Queen's Birthday

The days June 1st

and 2nd are

examination period

SUMMER NORMAL

Begins Thursday

## Term Calendar, 1895=96.

### FALL TERM, 1895.

Begins Monday, September 2nd, and closes on Saturday, November 9th.

### WINTER TERM, 1895-96.

Begins Monday, November 11th, and closes Thursday, January 30th. Thanksgiving Day will be a holiday. Christmas vacation begins on Monday, December 23rd. Classes open again on Friday, January 3rd.

#### EXAMINATIONS.

Friday and Saturday, January 31st and February 1st, have been set apart for examination purposes.

No lessons will be given on these days except to those pupils whose lessons came on Thanksgiving Day.

### SPRING TERM, 1896.

Begins Monday, February 3rd, and closes Wednesday, April 15th. Easter vacation begins on Friday, April 3rd. Classes resume Tuesday, April 7th.

### SUMMER TERM, 1896.

Begins on Thursday, April 16th, and closes on Tuesday, June 30th. The Queen's Birthday coming on Sunday, Monday, May 25th, will be a holiday.

#### EXAMINATIONS.

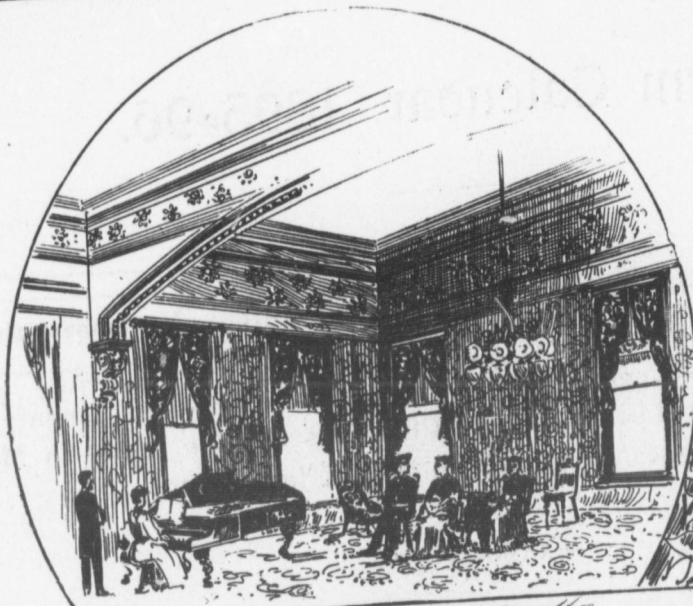
The days June 23rd, 24th, 25th and 26th, will be devoted exclusively to examination purposes. No lessons will be given on these days.

### SUMMER NORMAL TERM.

#### SUMMER NORMAL TERM (Five weeks).

Begins Thursday, July 2nd, and closes Wednesday, August 5th.

F	S
1	2
8	9
15	16
22	23
29	30
..	..
F	S
5	6
12	13
19	20
26	27
..	..
..	..
F	S
3	4
10	11
17	18
24	25
31	..
..	..
F	S
..	1
7	8
14	15
21	22
28	29
..	..



*A  
Class Room-  
Interior*



*Hallway & Offices-*

Toronto

OR



1886, and was first

The amount of  
tion at once on a s  
shareholders, among  
desirous of develop

The objects of  
chief public interest

"To furnish instru  
tion in such other sub  
students' mental and p  
full power to acquire a  
appliances necessary f  
and to exercise all suc

With the object  
Conservatory beca  
authority conferred  
of Music and Docto  
examinations as s

# Toronto Conservatory of Music.

## ORGANIZATION, HISTORY, OBJECT, ETC.



THE TORONTO CONSERVATORY OF MUSIC may justly claim the honor of being the pioneer institution of its kind in the Dominion of Canada. It is true the name "Conservatory" has in some instances been applied to private institutions which, however, possessed none of the distinctive features of a genuine *Conservatory of Music* in the sense that term is understood in European countries, and therefore the name has been in those cases a misnomer.

It was incorporated under the "Ontario Joint Stock Companies Letters Patent Act," Nov. 20th, 1886, and was first opened to the public in September, 1887.

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

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

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

With the object of affording its students the highest university advantages, the Conservatory became affiliated in 1888 with Trinity University. By virtue of authority conferred upon this institution by Royal Charter, the degrees of Bachelor of Music and Doctor of Music are attainable by students passing the three prescribed examinations as set forth in the University Calendar. Conservatory graduates in

Theory are exempted by the terms of affiliation from the first two University examinations.

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

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

During the summer of 1892, the Conservatory building was much enlarged and remodelled throughout, being now especially adapted to the work of the institution in all its departments. Previously it had been necessary to hold all concerts, recitals, lectures, etc., in halls more or less remote from the Conservatory building. Now, however, a commodious, well-lighted and well-ventilated music hall has been formed adjoining the reception rooms and offices, besides many new class rooms. Steam heating has been introduced throughout the building; electric lighting has largely been substituted for gas; speaking tubes and electric bells have been placed at various points communicating with the office; double floors, partitions and doors have been constructed throughout with the object of more completely isolating the class rooms respecting sound, and many other conveniences and improvements involving large expense have been added.

It has been the aim of the Board of Directors to furnish the Conservatory with the most complete equipment possible for the special educational work in which it is engaged. How well they have succeeded in this direction any one may judge by paying a visit to the institution, inspection of which is at all times cordially invited.

The Faculty includes 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 their names alone form the best possible guarantee that students receive careful instruction, and are educated upon sound principles.

So high is the esteem in which the training received at the Conservatory 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.

It may fairly cla  
vatory of Music, and  
moderate cost, a *tho*  
fully for the professio  
also for the drawing

## EIGHTH GEN

TO THE SHAREHOLD

The Directors o  
shareholders their  
accounts of the insti  
can congratulate th  
Conservatory, both  
excellent work of  
institution has attain

Among the ever  
of Their Excellencie  
Their Excellencies w  
Director and Staff o  
the arrangements of

A short perform  
Conservatory, at th  
expressive of the in  
Conservatory, and  
intention of presenti

The Report of t  
work, is most satisfi  
future. Mr. Fisher  
attendance, and the  
two words, namely  
occurred in the pers  
talent of which the  
than that the presen

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

---

#### EIGHTH GENERAL ANNUAL MEETING OF SHAREHOLDERS.

TO THE SHAREHOLDERS OF THE TORONTO CONSERVATORY OF MUSIC :—

The Directors of the Toronto Conservatory of Music beg to lay before their shareholders their Eighth Annual Report, together with a statement of the accounts of the institution to 31st December, 1894. In doing so they feel that they can congratulate the shareholders on the present satisfactory position of the Conservatory, both as regards the thorough efficiency of the teaching staff, the excellent work of the pupils, and the sound financial position to which the institution has attained.

Among the events of the year may be mentioned the visit to the Conservatory of Their Excellencies the Governor-General and Lady Aberdeen in February last. Their Excellencies were received by the Chairman and Directors, and the Musical Director and Staff of the Conservatory, and were conducted over the building, with the arrangements of which they expressed themselves much pleased.

A short performance was given in the Music Hall by some of the pupils of the Conservatory, at the close of which His Excellency spoke a few kind words expressive of the interest which he and Lady Aberdeen felt in the work of the Conservatory, and their good wishes for its continued success, and signified his intention of presenting a silver medal annually, for competition.

The Report of the Musical Director, Mr. Fisher, to the Directors, of the years' work, is most satisfactory as regards the past, and full of encouragement for the future. Mr. Fisher says :—“ My report for the year 1894, aside from the record of attendance, and the awards of diplomas, certificates, etc., may be summed up in two words, namely, ‘uninterrupted prosperity.’ No important changes have occurred in the personnel of our teaching staff, and considering the strong array of talent of which the staff is composed, I can wish our institution no better fortune than that the present happy condition of things may long remain undisturbed.

The Conservatory diploma has been awarded during the past year to graduates in the various departments as follows:—

HARMONY AND GENERAL THEORY	- - - - -	3
PIANOFORTE (Teachers' Course)	- - - - -	7
" (Artists' Course)	- - - - -	4
VOICE	- - - - -	4
ORGAN	- - - - -	1
VIOLIN	- - - - -	1
ELOCUTION	- - - - -	8
		28

The number of pupils who have received the Conservatory Certificate is as follows:

HARMONY, THEORY AND MUSICAL HISTORY (Junior) - - -	46	VOICE (Final) - - -	5
HARMONY, THEORY AND MUSICAL HISTORY (Intermediate) -	5	ORGAN (Junior) - - -	4
HARMONY, THEORY AND MUSICAL HISTORY (Final) - - -	3	" (Intermediate) - - -	3
PIANOFORTE (Junior) - - -	39	" (Final) - - -	1
" (Intermediate) - - -	33	VIOLIN (Junior) - - -	1
" (Final) - - -	4	" (Final) - - -	1
VOICE (Junior) - - -	15	FORM 10, ELOCUTION II - - -	21
" (Intermediate) - - -	10	TEACHERS' NORMAL COURSE - - -	10
		INTRODUCTORY THEORY AND SIGHT SINGING - - -	76
			277

The following medals were awarded: Pianoforte—Gold Medal; Voice—Gold Medal; Organ—Gold Medal; Violin—Gold Medal; Theory—Silver Medal, and the Blackstock Gold Medal for Organ Extemporizing.

It will be observed that the total number of students receiving the Conservatory diplomas and certificates is considerably in excess of last year, the average attendance also of pupils this year has been greater than ever before, and the total number of pupils registered at the present time is considerably larger than that recorded at the same date of any previous year.

When we consider that the year 1894 has been one of great financial depression throughout the country, by far the worst in this respect that has been experienced since the organization of the Conservatory, I think we have every reason to be satisfied with the year's results, from whatever point of view they may be regarded."

The brief summary thus given by Mr. Fisher of the past year's work, cannot but be very gratifying to all who are interested in the success of the institution, and

shows very conclusively that the Conservatory affords to its students every opportunity and advantage to pursue their studies.

It has been the policy of the Conservatory the last year to afford every opportunity for work to those who desire to do so.

In the excellent manner in which the work which are available to the students is placed within their reach, and bearing directly upon their other works now in progress, the Conservatory has done much to advance the study of musical history and theory.

Among the aids to the Conservatory offered to the students are the selections from the faculty, visiting artists, and the faculty, visiting artists.

These concerts are given by the students, as well as by the faculty, and become largely instrumental in the development and love of music in the students.

While endeavoring to improve the efficiency of the Conservatory, the musical educator, through the aid of the faculty, upon which such a large amount of success is dependent.

They have from the past year, and the necessary equipment for the Conservatory.

It is with great satisfaction that the holders of the shares of the Conservatory, and the expenses, and the faculty, in declaring a dividend.



shows very conclusively that the training and instruction which the Conservatory affords to its students is of such a character as year by year to attract increasing numbers to pursue their studies within its walls, and to benefit by the many great advantages which it offers in the various departments embraced in its teaching course.

It has been the aim of the Directors, while securing for the pupils of the Conservatory the best musical instruction, to place also within their reach in the Conservatory School of Elocution and Oratory, and the department of Languages, opportunities for wider culture, which cannot fail to be of immense advantage to those who desire to avail themselves of the training and instruction there afforded.

In the excellent Library of Reference, containing many valuable works, all of which are available for the use of the students of the Conservatory, there is placed within their reach the means of acquiring, not only much valuable knowledge bearing directly upon their musical training, but in the Historical, Biographical and other works now in the collection, those who desire to enter upon the wider study of musical history and literature can find ample information and instruction.

Among the aids also to the formation of a refined musical taste, which the Conservatory offers to its students, are the quarterly and other concerts at which selections from the works of the great masters are performed by the members of the faculty, visiting musicians, and some of the more advanced students.

These concerts are always attended by large numbers of the friends of the students, as well as other lovers of music, and the Directors believe that they thus become largely instrumental in cultivating and developing an intelligent appreciation and love of music in the community generally.

While endeavoring in every way to extend the usefulness, and increase the efficiency of the Conservatory, and thus enable it to take the foremost rank as a musical educator, the Directors have been mindful of the proper business principles upon which such an institution should be conducted, if it is to be permanently successful.

They have from its first inception exercised the utmost care in the management of the finances, and the practice of such economy as was consistent with the necessary equipment and efficient working of the institution.

It is with great pleasure, therefore, that they are able to announce to their shareholders that there is a sufficient amount in hand after meeting in full all liabilities and expenses, and carrying a small balance to this year, to warrant the Directors in declaring a dividend at the rate of 5% on the paid up capital stock for the year 1894.

All of which is respectfully submitted,

G. W. ALLAN, *President.*

## The Musical Director.

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

Early in the course of his musical education, Mr. Fisher's attention was attracted towards the diversified and conflicting systems of instruction adopted in various



MR. EDWARD FISHER.

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

After returning from Europe, he occupied at different times the position of Musical Director in several of the leading educational institutions of Canada; has held the post of organist and choir-master of St. Andrew's Church, Toronto, since 1879, and was for some twelve years conductor of the Toronto Choral Society, a position which the continued growth of the Conservatory made it necessary for him to resign in 1891. His specialty in the musical profession is pre-eminently that of a teacher, having made musical pedagogics, especially in its relation to the pianoforte, a constant study for many years. The large number of his pupils throughout Canada, who, besides being artistic and brilliant performers, are now filling important positions as piano teachers and organists, attest the thoroughness of his methods and his skill as an educator.

## Advantages

The great Conservatory intended to preserve corruption. The first Since then many of England and other Government or other almost solely upon

The advantages varied and so obvious sufficient merely to

The genuine Conservatory private teacher as to render it desirable a branches of learning institutions carefully. Unfortunately the no one being debated therefore rests with to form his judgment Conservatory of Music of the pupil. It is mainly on account institution to sacrifice. Again, the stimulus advantage over private always to be guarded safeguard from the influences of a complete. The Class System individual instruction Artists' course in v

## Advantages of Conservatory over Private Instruction.

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

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

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

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

The Class System consists firstly, in arranging students in graded classes, so that each class shall contain students of very nearly similar acquirements in the branches to be studied.

Secondly, the lesson, usually in classes of four, is *one hour in length*, each pupil receiving a proportionate share of individual instruction while having the advantage of listening to other members of the class, and hearing all criticisms made by the teacher on their performances. Thus the entire hour becomes to such pupils a continuous lesson, a portion of which constitutes instruction of such a nature as is difficult to obtain by means of private lessons only.

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

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

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

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

## HARMONY, S PL

Students of the specific FREE ADVANCE HARMONY, SIGHT-SINGING subjects may be taken as studies. The Free course by the name INTRODUCING the rudiments of the study of musical methods. No student they have an important of music pursued. Conservatory in order to instruments. The intervals throughout practice, under the more advanced pupils gratuitously to all subjects as *Musical Works, Acoustics, A* other relevant subjects other professional History, often involved are altogether highly of inestimable value gent and comprehensive

In addition to Conservatory, numerous great masters, cons

## Free Advantages.

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

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

### CONCERTS AND RECITALS.

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

pianforte and violin, string and piano trios, quartettes, and quintettes, songs, oratorio and operatic selections, etc., are performed by students and professional musicians. At the end of each quarter, a grand *Quarterly Concert* is given in which the more advanced pupils of the Conservatory are allowed to participate. Owing to the large number of such students attending the institution, it is often necessary to supplement these periodical concerts with one or sometimes two similar ones, in order to avoid undue length of programmes. Occasionally also, Artists' Recitals are given by members of the Faculty and visiting musicians. Besides these more important occasions, weekly or fortnightly recitals are given in which Conservatory pupils of all grades, excepting the most elementary, are from time to time permitted to take part.

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

#### MUSICAL LIBRARY.

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

## Outlined

The Educational Department, for the sake of convenience, is divided into Academic or Preparatory and Practical. The two departments do not employ as in certain cases, giving explanations :

The Academic Department, is open to students of previous knowledge of the *school* of music, and they can enter the Conservatory at graduation without resulting from previous study to meet the wants of an extended course. At any time they may decide to enter for general advantage, which it is hardly possible a student will be admitted.

## EXAMINATIONS

Examinations are conducted by the Musical Department. The report of the pupils may make, will be

These examinations are not desired by them.

Those desiring to enter when registering should do so fortnight before the

## Outlined Plan of Educational System.

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

### Academic Department.

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

### EXAMINATIONS IN THE ACADEMIC DEPARTMENT.

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

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

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

All pupils in the Academic Department over ten years of age are expected to study Introductory Theory, for which no charge is made, until they have received the certificate of having passed the examination therein.

### Collegiate Department.

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

#### COURSE OF STUDY IN THE COLLEGIATE DEPARTMENT.

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

#### EXAMINATION FOR ENTRANCE TO THE COLLEGIATE DEPARTMENT.

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

#### JUNIOR, INTERMEDIATE AND FINAL COLLEGIATE EXAMINATIONS.

The examinations in the Collegiate Department designated as above are held semi-annually, near the end of the Second and Fourth Terms.

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

#### CERTIFICATES.

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. The Certificate granted at the end of the first year's course is called the T. C. M. *Junior Certificate*, and that at the end of the second, the T. C. M. *Intermediate Certificate*.

Diplomas are conferred in the Collegiate Department.

Diplomas are conferred on students for less than three years.

Graduates or students of the Conservatory are entitled to the *Music (A.T.C.M.)*.

Graduates in the Conservatory receive a diploma in any other style they prefer, *Fe*

It is an undeniable fact that with Musical Education the art and science of music exist by the number of excellent students who have not gained their education through the Educational System. It is known, but could not be without its system of Normal Schools and their teaching, the Toronto students themselves in a word.

A special Normal School *Teacher's Diploma*.

Artists' Course, entitled precisely the same.

The third year of the Artists' Course.

attention mainly to his art as an executive.

studies as have a knowledge. In order.

practical, classes of



## DIPLOMAS.

Diplomas are conferred only upon those passing the third or Final examinations in the Collegiate Department.

Diplomas are not granted to any who have attended the Conservatory as students for less than one year.

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* (A.T.C.M.)

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

## TEACHER'S DIPLOMA.

It is an undeniable fact that the great want of the present day in connection with Musical Education is that of competent, thoroughly trained teachers. Teachers of music exist by the hundreds and thousands, but how many of them have studied the art and science of *teaching*? This is said in no disparagement to the considerable number of excellent professional music teachers in our community, but have they not gained their excellence mainly by dint of long, laborious experience? The Educational System of Ontario is justly regarded with admiration wherever its merits are known, but could it have attained the magnificent results which it has shown without its system of Normal School training for young teachers? What Ontario Normal Schools are doing for students desiring to enter upon the vocation of teaching, the Toronto Conservatory of Music aims to do for those desiring to fit themselves in a worthy manner for the music teacher's profession.

A special Normal course has been arranged for students desiring to obtain a *Teacher's Diploma*. This Diploma will rank the same in merit as the Diploma in the Artists' Course, entitling the holder to be styled A.T.C.M., and indeed will involve precisely the same training for the first two years in the Collegiate Department. The third year of the Teachers' Course, however, is entirely different from that of the Artists' Course. Whereas in the latter the student continues to direct his attention mainly towards acquiring more technic, expression and finished style in his art as an executant, the student in the Teachers' Course will take up such studies as have a direct bearing on the best methods of *imparting* musical knowledge. In order to make the instruction given in this department thoroughly practical, classes of children and pupils of various grades will be utilized, giving

the Normal students an opportunity of doing actual teaching under the supervision of an experienced master. This attempt on the part of the Toronto Conservatory of Music to supply a deeply felt need cannot fail to be productive of much good to musical progress.

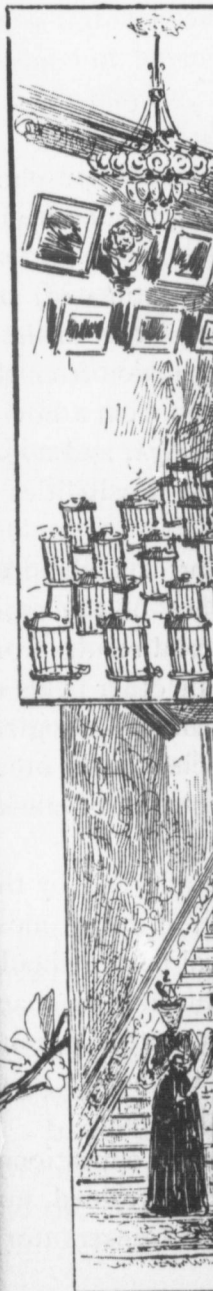
It may be added that pupils passing final examinations in both Teachers' and Artists' Course, will receive Diplomas for each, thereby getting full credit for what they have accomplished.

N.B.—For particulars respecting the Collegiate Course in the various departments, the reader is referred to the portion of the Calendar under the respective departmental headings.

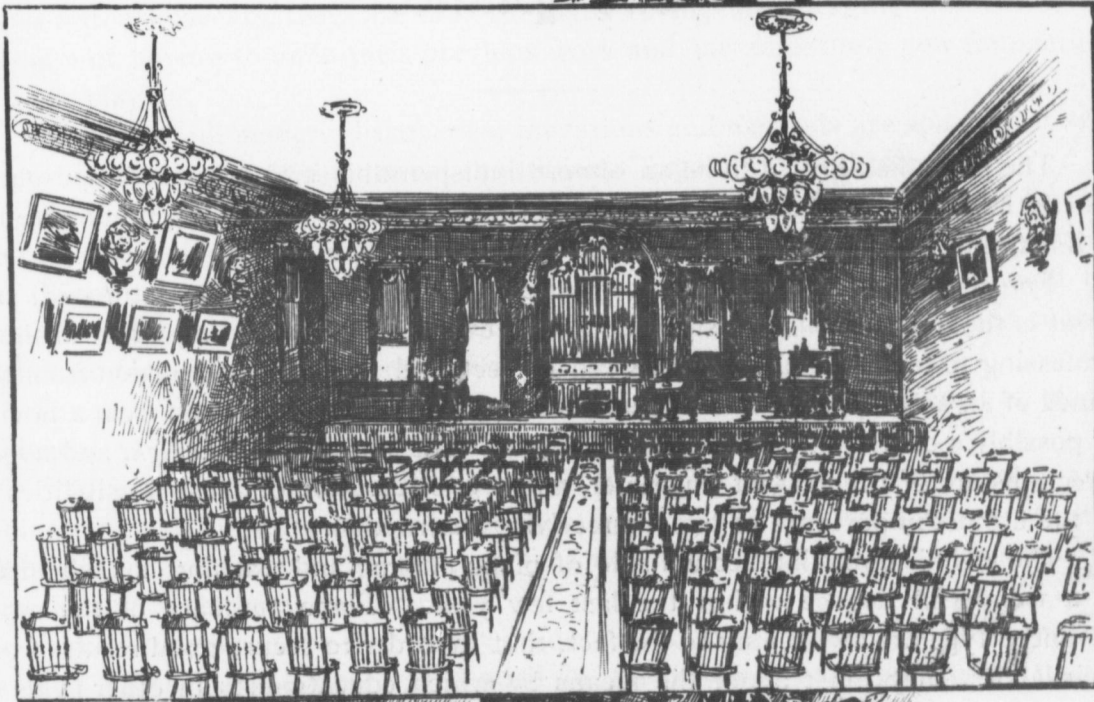
### POST GRADUATE COURSE.

A post graduate course has been arranged for in each of the leading departments for the benefit of such graduates as desire to reach a higher standard of excellence as artists.

A prominent feature in this course will consist in providing the student-artist with a varied *repertoire*, suited to his individuality and artistic bent of character. The length and scope of this course vary greatly according to the aims and ability of the student. The Musical Director will be pleased to give full information as to any details concerning this course.



nder the super-  
of the Toronto  
o be productive  
h Teachers' and  
l credit for what  
e various depart-  
er the respective  
e leading depart-  
gher standard of  
the student-artist  
ent of character.  
e aims and ability  
information as to



MUSIC HALL  
AND MAIN STAIRWAY.

## The Piano.

The piano 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 over-estimated, and great is the responsibility resting upon 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.

The technical and intellectual side of piano playing and teaching has advanced in a wonderful degree within the last few years. Piano teachers of the more advanced type are awakening to the fact, that in order to secure good results from their labors, they must adopt the means by which educationists in other fields of knowledge achieve success. They are learning gradually that the same pedagogical principles which are applied to the teaching of the Languages, the Sciences, or other subjects, may be applied to the teaching of the Piano or any other branch of music, with far better results than by the old empirical methods.

It is not necessary to deprive the students of the enjoyment afforded by the practice and playing of melodious compositions; on the contrary it being most desirable that the emotional and æsthetical side of the pupil's musical nature should be cultivated and developed simultaneously with that of the intellectual and mechanical, such compositions selected judiciously from the best masters, with a definite educational object in view, serve in the best possible way to develop the pupil's taste and at the same time stimulate him to increased effort in the right direction.

The Toronto Conservatory Piano School is conducted on sound educational principles in all its departments. The teachers in the junior grades are trained, not only in a uniform method of technic, touch and style, but also in the Conservatory

Normal course for  
of *teaching* as appli

The most care  
playing of every C  
tution. Thus it fo  
Conservatory teach  
common of having  
for their playing.

The best of all  
utilized in develop

While the sta  
the piano curricul  
The Conservatory  
versatile and many  
is planned from its

The new Con  
students.

Frequent Pia  
students, the latte  
the best composer  
of performance to

Pupils studyi  
as soon as they  
phrasing and con

Lectures rela  
the year by memb

An erroneou  
answer for begin  
thoroughly traine  
patience, tact and  
and acquire fault

In the Conse  
advanced pupils,  
and successful pr

Normal course for the Pianoforte, which comprises a course in the art and science of *teaching* as applied to the Pianoforte.

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

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

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

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

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

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

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

#### ELEMENTARY 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 a thoroughly trained teacher, possessing a good method, sound judgment, the greatest patience, tact and foresight. Otherwise the student will inevitably fall into errors, and acquire faults which years of effort may fail to correct.

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.

## Collegiate Course in Pianoforte.

### REGULATIONS GOVERNING EXAMINATIONS, REQUIREMENTS FOR CANDIDATES, ETC.

1. Candidates for each of the three Collegiate Pianoforte Examinations must be prepared to perform before the Board of Examiners twelve numbers selected from the list of compositions contained in the Conservatory Syllabus, Pianoforte Department, one number of which shall be prepared by the candidate entirely unaided.
2. The pieces selected should represent as many different schools of composition as possible, with the view of displaying the candidate's versatility of interpretation and general executive ability.
3. The Examiners will attach more weight to the *manner of performance* than to the mere technical difficulty of the compositions chosen.
4. No pieces contained in the Junior and Intermediate lists of compositions shall be included among those selected by the candidate for the Final Examination; and no pieces contained in the Junior list shall be included in those of the Intermediate Examination. Intermediate pieces, however, may be included among the Junior, and Third Year pieces may be included among those of the Intermediate.
5. The Examiners will pay special regard to the following points, namely :
  - Excellence of Scales, Chords and Arpeggios.
  - Accuracy as to Notes and Rests, Correctness of Fingering, etc.
  - Steadiness of Time and Choice of Tempo.
  - Observance of Phrasing, Accent, Legato and Staccato.
  - Balance of Tone in Part-Playing.
  - Variety and Gradation of Tone.
  - Quality of Touch.
  - Discretion in use of Pedal.
  - Conception and Artistic Delivery.
  - Playing at Sight and from Memory.
6. The required technical and other tests aside from those contained in the pieces performed are indicated for the Pianoforte Examinations in the Syllabus, which may be had on application to the Registrar.
7. Candidates passing the *Junior* Pianoforte Examinations will receive a certifi-

cate for the same  
Harmony Examina  
8. Candidates  
corresponding certi  
Theory Certificates  
9. Candidates  
Pianoforte Diplom  
Theory, the Junior  
10. Candidate  
Pianoforte Diplom  
Pianoforte Certific  
and the Pianoforte

No branch of  
development and t  
music pupil suffers  
the baneful effects  
ment. Voices so a  
regain much of the

The practice of  
the healthy action  
dormant. Instruc  
development of the  
union of the regi  
the application of  
exercises in the sc  
embellishments su  
tion of the voice co  
and sacred songs  
tative and Aria, e

Every possibl  
selves or graduate  
and for advanced  
auspices of the C

cate for the same after having passed the Introductory Theory and Primary Harmony Examinations.

8. Candidates passing the *Intermediate* Pianoforte Examination will receive the corresponding certificate after obtaining the T.C.M. Introductory Theory and Junior Theory Certificates.

9. Candidates passing the *Final* Pianoforte Examination will receive the T.C.M. Pianoforte Diploma (Artists' Course) after obtaining the T.C.M. Introductory Theory, the Junior Theory, and the Musical Form Certificates.

10. Candidates for graduation in the *Teachers' Course* will receive the T.C.M. Pianoforte Diploma (Teachers' Course) after obtaining the T.C.M. Intermediate Pianoforte Certificate with First-Class Honors, the T.C.M. Intermediate Theory, and the Pianoforte Normal Class Certificates.

---

## The Voice.

---

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, though they may, by proper treatment, regain much of their original sweetness and power.

The practice of singing under a scientific teacher is calculated to bring about the healthy action and development of muscles, which otherwise might have lain dormant. Instruction in this department includes everything that assists in the development of the vocal artist, among which details of study may be mentioned, the union of the registers; physiology of the vowels and consonants; solfeggi and the application of words to music; exercises for obtaining flexibility of voice; exercises in the scales major and minor; the chromatic scale and arpeggios; the embellishments suitable to different styles of singing; dramatic expression; cultivation of the voice considered as an organ of æsthetical feeling in art; English ballads and sacred songs; Italian, German and French songs; Opera and Oratorio; Recitative and Aria, etc.

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

## Collegiate Vocal Course.

### JUNIOR EXAMINATION.

Candidates for this examination will be tested in tone production, intonation, equality of registers, vocalization and solfeggi, and must be prepared to sing before the Board of Examiners five songs selected from the list contained in the Conservatory Syllabus, Voice Department. Candidates passing this examination will receive the T.C.M. Junior Vocal Certificate after obtaining the T.C.M. Introductory Theory Certificate.

### INTERMEDIATE EXAMINATION.

Candidates for this examination will be tested in various Schools of Vocal Music, due importance being attached to voice production, phrasing, correct pronunciation of words and articulation. They will also be carefully examined in the rendering of Oratorio recitative, and must be prepared to sing before the Board of Examiners eight songs selected from the list contained in the Conservatory Syllabus, Intermediate Examination. Candidates passing this Examination will receive the T. C. M. Intermediate Vocal Certificate after obtaining the T. C. M. Introductory Theory and Primary Harmony Certificates.

### FINAL EXAMINATION.

The course for this year will consist in the formation of a *repertoire* which must be adapted to the character of voice of each individual pupil.

It shall be optional with the pupil to select an operatic, an oratorio or a concert *repertoire*.

If the choice is for the opera, three complete operas must be studied and thoroughly learned; if oratorio, likewise three oratorios; if concert, a selection of six arias from operas, and six concert songs of varied character selected from the Conservatory Syllabus, Final Examination. Candidates will be required to sing at sight a ballad or song equal in difficulty to the average of the Junior Examination list of songs. While it is not compulsory for the candidate in this examination to sing in the German, Italian and French languages, yet the ability to do so will be considered in his favor.

Candidates passing in this examination will receive the T.C.M. Vocal Diploma (Artists' Course) after obtaining the T. C. M. Introductory Theory and Junior Theory Certificates.

N.B.—Paragraphs 2, 3 and 4, Pianoforte Department (see page 30) are equally applicable to the Vocal Course.

In order to meet the  
selves for *teaching* vocal  
sufficient power or qua  
examination has been pr

The teachers' cours  
The conditions nece  
hold the T.C.M. Inter  
the Intermediate Certi  
The candidate must sin  
a song or ballad of me  
such as time, intonati  
and intelligent concept  
the accompaniment to  
lesson before the exam  
classes of voices, as s  
evince a practical know  
treated in voice trainin  
The candidate m  
German.



## TEACHER'S DIPLOMA.

In order to meet the requirements of such students as propose to qualify themselves for *teaching* vocal music, but who perhaps may not be possessed of a voice of sufficient power or quality to ensure their success as concert singers, a special examination has been provided to enable them to obtain a Teacher's Diploma.

The teachers' course differs from the artists' course only in the third year.

The conditions necessary to obtain this Diploma are that the candidate must hold the T.C.M. Intermediate Certificate in Vocal Music with First-Class Honors, the Intermediate Certificate in Theory, and the Junior Certificate in Elocution. The candidate must sing at sight, within fifteen minutes after receiving the music, a song or ballad of medium difficulty, rendering the same at all important points, such as time, intonation, phrasing, enunciation of words, etc., with correctness and intelligent conception of the whole composition. He must also play at sight the accompaniment to the same. The candidate will then be required to give a lesson before the examiners to one each of rudimentary pupils in the different classes of voices, as soprano, contralto, tenor and bass, and will be expected to evince a practical knowledge of the characteristics of each, and how they should be treated in voice training.

The candidate must also be able to read passages in Italian, French and German.

## The Organ.

---

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

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

Besides several large church organs (two of which are among the largest and most complete instruments of the kind in Canada), now at the disposal of the teachers, the Directors of the Conservatory, recognizing the importance of the Organ department, have very greatly increased the facilities for organ teaching and practice by purchasing, at large expense, a grand Concert Organ, and erecting the same in Association Hall, one of the best known and most perfectly arranged concert halls in Toronto, capable of comfortably accommodating an audience of 1,300 persons, and forming the place where all the larger Conservatory Concerts are held.

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 was completed in December, 1889, and is designed 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 is the largest and most complete in Canada.

The majority of organ students naturally expect to eventually obtain positions as church organists, and intending organ pupils will readily perceive the advantage to be derived from pursuing their studies on an organ adequate in every respect for all church or concert purposes, and situated in a large auditorium corresponding in size to the church of average dimensions.

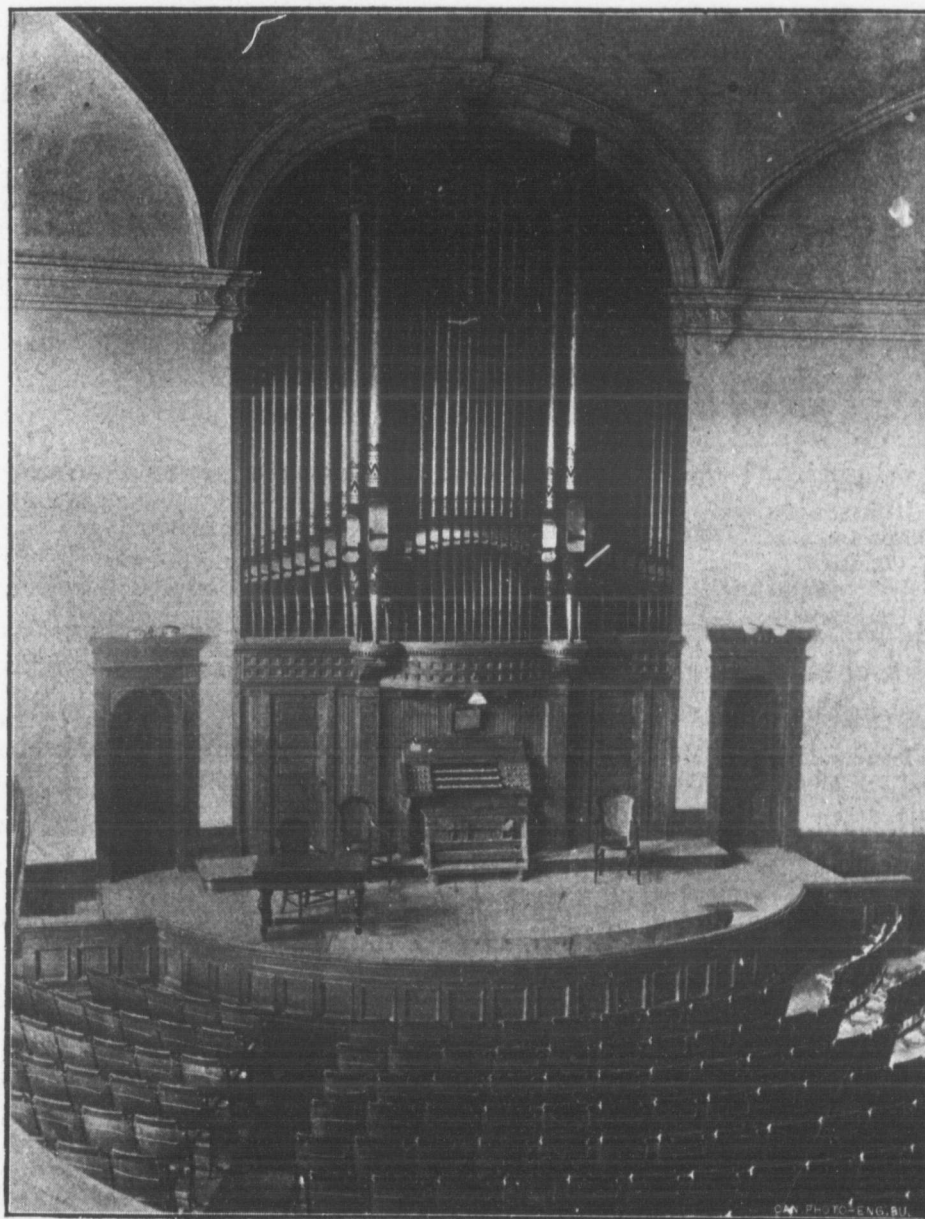
Arrangements have been made so that lessons and practice are obtainable on every week day and also during the evenings, except on evenings when the hall may be required for concert purposes.

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



THE CON

THE PRINCIPAL C



## THE CONSERVATORY ORGAN IN ASSOCIATION HALL.

THE PRINCIPAL CONCERTS, LECTURES AND RECITALS OF THE CONSERVATORY ARE HELD  
IN THIS HALL. SEATING CAPACITY, 1300.

## The Conservatory Organ.

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

### GREAT ORGAN.

NOTES.			NOTES.				
1	Open Diapason.....	Metal, 61	8-ft.	6	Principal.....	Metal, 61	4-ft.
2	Dolce.....	" 61	8-ft.	7	Twelfth.....	" 61	2 $\frac{3}{4}$ -ft.
3	Gamba.....	" 61	8-ft.	8	Fifteenth ..	" 61	2-ft.
4	Doppel Flute.....	Wood 61	8-ft.	9	Trumpet.....	" 61	8-ft.
5	Wald Flute.....	" 61	4-ft.				

### SWELL ORGAN.

NOTES.			NOTES.				
10	Bourdon (Treble).....	Wood, 61	16-ft.	16	Traverse Flute.....	Wood, 61	4-ft.
11	" (Bass).....	" 61	16-ft.	17	Flautina.....	Metal, 61	2-ft.
12	Open Diapason .....	Metal, 61	8-ft.	18	Mixture (three ranks)....	" 183	
13	Viola di Gamba.....	" 61	8-ft.	19	Cornopean.....	" 61	8-ft.
14	Aeoline.....	Metal and Wood, 61	8-ft.	20	Oboe.....	" 61	8-ft.
15	Stopped Diapason.....	Wood, 61	8-ft.				

### CHOIR ORGAN.

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

### PEDAL ORGAN.

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

### MECHANICAL REGISTERS.

- 30 Swell to Great.
- 31 Swell to Choir.
- 32 Great to Choir.
- 33 Great to Pedal.
- 34\* Swell to Pedal.
- 35 Choir to Pedal.

- Tremolo Pedal to Swell Organ.
- Three Combination Pedals to Great Organ.
- Three Combination Pedals to Swell Organ.
- Pedal Swell to Great.
- Pedal Great to Pedal, Reversible.
- Balanced Swell Pedal.

The organ is one built for the Conservatory by Messrs. S. R. Warren & Son, of Toronto, and is designed to be strictly in harmony with the architecture of Association Hall. The case is of chestnut, finished in oil, the front pipes being richly ornamented in gold and colors. The specification, although prepared specially to

meet the requirements of a class concert instrument. The large water motor

The keys are arranged throughout care and screws at convenient

The front pipes are even touch throughout are first-class, and

In brief, the organ is suited to the various

Classes are of service playing Episcopal services

Instruction Gregorian, and including hints at cognate subjects

owing to the limited

These classes are held in the morning, and all organs have been made so low

The Director shall be afforded and delightful features

No branch of music as this, "the art of music is not always and frequently an incidental. Every earnest student of musical form and and rambling incidental

While the re-

meet the requirements of the Conservatory, contains all that is necessary for a first-class concert instrument. The bellows are of ample size, and are operated by a large water motor, thus insuring a full and steady supply of wind at all times.

The keys and pedals are of the most approved pattern, and the action throughout carefully bushed to prevent noise, and is provided with regulating screws at convenient points where necessary.

The front pipes are operated by tubular pneumatic action, thus ensuring an even touch throughout the manuals. The materials and workmanship throughout are first-class, and the tone quality of the highest order of excellence.

In brief, great care has been exercised to provide an organ in every respect suited to the varied requirements of an Organ School and Concert Hall.

#### SPECIAL ORGAN CLASSES.

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

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

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

#### CLASS IN IMPROVISATION.

The Directorate has decided that advanced organ pupils of the Conservatory shall be afforded an opportunity of properly cultivating one of the most essential and delightful features of an organist's work, namely, the art of improvising.

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

While the rare gift of original melody may be lacking in many, yet properly

F, 30 notes.

#### NOTES.

Metal, 61 4-ft.  
 " 61 2 $\frac{3}{4}$ -ft.  
 " 61 2-ft.  
 " 61 8-ft.

#### NOTES.

Wood, 61 4-ft.  
 Metal, 61 2-ft.  
 " 183  
 " 61 8-ft.  
 " 61 8-ft.

#### NOTES.

Metal, 61 4-ft.  
 " 61 2-ft.  
 " 61 8-ft.

#### NOTES.

Metal, 30 8-ft.

gan.  
 o Great Organ.  
 o Swell Organ.

sible.

Warren & Son,  
 itecture of Asso-  
 pipes being richly  
 areed specially to

directed study in the development of a given theme or subject, should enable the student to attain to a proficiency in this direction which will be of inestimable value to him as an organist.

It is, of course, presupposed that intending students in improvisation will be thoroughly conversant with the rules governing chord progressions as laid down in the study of harmony. The study of counterpoint is also earnestly recommended to all who would desire to excel in this department.

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

---

## Collegiate Course in the Organ.

---

### JUNIOR EXAMINATION.

Candidates for this examination must be prepared to perform before the Board of Examiners ten pieces selected from the Conservatory Syllabus. They will be required to play at sight a chorale and a simple chant in several different ways, according to service usages, as may be suggested by the examiners; to transpose a simple chant into any required key within the interval of a minor third from the keynote; and to explain the fundamental principles of organ construction in its relation to touch and registration. Candidates passing this examination will receive the T. C. M. Junior Organ Certificate after obtaining the T. C. M. Introductory Theory and Primary Harmony Certificates.

### INTERMEDIATE EXAMINATIONS.

Candidates for this examination must be prepared to perform before the Board of Examiners ten pieces selected from the list of compositions contained in the Conservatory Syllabus, Intermediate Examination. They will be required to play at sight, with appropriate registration, the accompaniment of an anthem of moderate difficulty; to transpose at sight a simple chorale in any required key, and to pass an examination in organ construction and registration of a more advanced and comprehensive character than that of the first year. Candidates passing this examination will receive the T.C.M. Intermediate Organ Certificate after obtaining the T. C. M. Introductory Theory and Junior Theory Certificates.

Candidates for positions containing compositions required to modulate appropriate registration with piano accompaniment to the Organ. Candidates in transposing and playing their own Oratorio Choruses.

*A sight-singing* being considered Organ Tuning.

Candidates (Artists' Course) and Musical Form.

N.B.—Paragraph applicable to the

The requirements same as in the first candidates need the following certificate first-class honors examined in the to the highest grade

FINAL EXAMINATION (*Artists' Course*).

Candidates for this examination must be prepared to perform ten of the compositions contained in the Conservatory Syllabus, Final Examination. They will be required to modulate from any given key to another; to play at sight, with appropriate registration, an anthem selected by the Examiners, and a sacred song set with piano accompaniment, the accompaniment to be played in a manner appropriate to the Organ. Candidates will further be tested in reading vocal score of four parts, in transposing a chorale containing at least two modulations into other keys; and playing their own arrangements of the accompaniments of one of the Handel Oratorio Choruses.

A *sight-singing* test of moderate difficulty will be required, strength of voice not being considered important; also an examination in the rudimentary principles of Organ Tuning.

Candidates passing this examination will receive the T.C.M. Organ Diploma (Artists' Course), after obtaining the T.C.M. Introductory Theory, Junior Theory and Musical Form Certificates.

N.B.—Paragraphs 2, 3 and 4, Pianoforte Department (see page 30) are equally applicable to the Organ Course.

FINAL EXAMINATION (*Teachers' Course*).

The requirements for the Teacher's Diploma in the Organ Department are the same as in the final examination for the Artists' Course, with the exception that candidates need not prepare any solos for performance. Candidates must hold the following certificates, namely:—The T.C.M. Intermediate Organ Certificate with first-class honors; and the Intermediate Theory Certificate. Candidates will be examined in the art of organ teaching in all its various phases, from the rudiments to the highest grade of service and concert playing.

## Violin, Orchestra and Band Instruments.

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

ORCHESTRAL, QUARTETTE AND ENSEMBLE PLAYING.

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

As necessity arises, definitely prescribed courses of study in each instrument of this department will be published. In the meantime, courses only for the violin and violoncello are deemed requisite as examples, these being as follows :

### The Violin.

#### JUNIOR EXAMINATION.

Candidates for this examination will be required to perform before the Board of Examiners ten pieces selected from the list of compositions contained in the Conservatory Syllabus, and will be required to play at sight a simple composition. Candidates passing this examination will receive the T. C. M. Junior Violin Certificate after obtaining the T.C.M. Introductory Theory and Primary Harmony Certificates.

#### INTERMEDIATE EXAMINATION.

Candidates for this examination will be required to perform before the Board of Examiners ten pieces selected from the Conservatory Syllabus, Intermediate Examination, and will be examined in sight-playing in compositions of moderate difficulty. Candidates passing this examination will receive the T.C.M. Intermediate Violin Certificate after obtaining the T.C.M. Introductory Theory and Junior Theory Certificates.

Candidates for  
Examiners ten pieces  
and will be examined  
average of those in  
tion will receive the  
T.C. M. Introductory  
N.B.—Paragraphs  
applicable to the V

The requirements  
Course are the same  
selections are to be  
Department.



### FINAL EXAMINATION (*Artists' Course*).

Candidates for this examination will be required to perform before the Board of Examiners ten pieces selected from the Conservatory Syllabus, Final Examination, and will be examined in sight-playing in compositions equal in difficulty to the average of those in the Junior Examination list. Candidates passing this examination will receive the T. C. M. Violin Diploma (*Artists' Course*) after obtaining the T.C. M. Introductory Theory, Junior Theory, and Musical Form Certificates.

N.B.—Paragraphs 2, 3 and 4, Pianoforte Department (see page 30) are equally applicable to the Violin Course.

---

### The Violoncello.

---

The requirements for the three Collegiate Examinations in the Violoncello Course are the same for those in the Violin Course. The lists of pieces from which selections are to be made will be found in the Conservatory Syllabus, Violoncello Department.

## Harmony,

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

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

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

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

Students who are not pupils of the Conservatory may take the Theory Examinations on payment of an entrance fee and the stipulated examination fee.

### Collegiate Course in the Theory of Music.

#### JUNIOR EXAMINATION.

- A.—Rudiments of Music.
- B.—Harmony up to chords of the ninth and suspensions.
- C.—History of Music from the commencement of the eighteenth century.

#### INTERMEDIATE EXAMINATION.

- A.—Harmony, including the harmonization of unfigured basses and melodies.
- B.—Counterpoint up to four parts.
- C.—Form in Composition.

- A.—Harmony
- B.—Counterpoint
- C.—Double Canon
- D.—Instrumentation
- E.—General History

for full orchestra.

An examination up to the Chord of the Seventh is required of candidates wishing to take the Professional Course.

In the case of students entering the Conservatory, and in the case of students taking an informal examination, an informal examination is held to test their ability, and more of the foregoing subjects.

Candidates exempted from the examination will require to be examined in Musical Form Papers.

The Primary, Junior, and Intermediate Examinations are held at the end of the four terms.

Among the "Lectures" are certain lectures on the following subjects:

1. A lecture on the History of Music.
2. A lecture on the History of Music.
3. A lecture on the History of Music and Final Examinations.

These lectures are given at the Conservatory, and are of great value to the students.

Pupils in this course have the advantage of receiving all over 50 per cent of the cost of their examinations, so that

## FINAL EXAMINATION.

- A.—Harmony in its higher branches, up to five parts.
- B.—Counterpoint, strict and free, up to five parts.
- C.—Double Counterpoint, Canon and Fugue.
- D.—Instrumentation and Acoustics.
- E.—General History of Music, and *viva voce* examination on some selected work for full orchestra.

An examination (known as the Primary) on Introductory Theory and Harmony up to the Chord of the Dominant Seventh is also held for the sake of those candidates wishing to take the Junior Certificate in other departments.

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

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

The Primary Junior and Intermediate Examinations are held at the end of the second and fourth terms of each collegiate year; the Final Examination is held at the end of the fourth term only.

Among the "free advantages" enumerated on page 21 it will be seen that certain lectures on the Theory of Music are included; these are as follows:

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

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

Pupils in this department who pursue their studies at the Conservatory have the advantage of receiving marks for their work at each lesson. Of these marks, all over 50 per centum will be available to supplement the marks obtained in the examinations, so that in the event of a candidate failing to reach the required per-

centage the deficit may be met. By this plan, therefore, pupils who have made satisfactory progress during the term, but unfortunately have failed to do themselves justice at the examinations will probably obtain sufficient marks to secure a certificate which their qualifications at least entitle them to hold.

All pupils are therefore strongly advised to commence their studies as early as possible in September and February in order to get in the full complement of lessons and thus lose no opportunity of gaining marks.

The maximum number of marks for each paper is 100. To obtain a certificate candidates must gain 50 marks on paper marked A and B, and a gross total of 50 per centum on all their work. In the case of candidates gaining a gross total of 60 per centum and yet failing to obtain 50 marks on either of the papers marked C, D or E, a minimum of 40 marks will be accepted for these subjects. A gross total of 65 per centum entitles a candidate to a Second Class Honor Certificate, and 75 per centum to a First Class Honor Certificate.

Candidates who obtain 65 marks in any subject are exempted from taking this subject at a subsequent examination should they fail to obtain the necessary gross total of 50 per centum.

### TEXT BOOKS ARE SELECTED FROM THE FOLLOWING LIST.

PRIMARY EXAMINATION.	
Rudiments .....	*Cummings. Harmony .....
	*Stainer.
JUNIOR EXAMINATION.	
Music .....	Bannister. History .....
	.Hunt.
INTERMEDIATE EXAMINATION.	
Harmony .....	Goss. Composition .....
Counterpoint .....	*Bridge. Musical Form .....
	*Pauer.
FINAL EXAMINATION.	
Double Counterpoint.....	*Bridge. Fugue .....
Acoustics .....	*Stone. Instrumentation .....
History .....	Hullah. *Higgs.
	*Prout.
The following are also in occasional use:	
Harmony .....	Stainer. Double Counterpoint & Canon. Prout.
" .....	Jadassohn. Counterpoint and Fugue... Haupt.
" .....	Ouseley. Fugue..... Prout.
Counterpoint .....	Cherubini. Acoustics..... Tyndall.
" .....	Macfarren. Instrumentation... Berlioz.
" .....	Ouseley. " .....
" .....	Richter. History of Music..... Hawkins.
Musical Form .....	Ouseley. " .....
Analysis of Form.....	Harding. " .....
Applied Forms .....	Prout. " .....
Musical Theory .....	Weitzman. Sound and Music..... Sedley Taylor
Part Writing.....	Wiles. On Sound .....
	Tyndall.

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

The following  
held during the seas

EXA  
Fellow of the

JUNIOR E

WEDNESDAY,  
JAN. 30TH,

*Allegro vi*



1. Write out th  
rest.

The following are copies of the papers given at the half-yearly examinations held during the season :

EXAMINER, **J. HUMFREY ANGER, Mus. Bac., Oxon.,**

*Fellow of the Royal College of Organists, Examiner in the Faculty of Music at Trinity University, Toronto.*

JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

**RUDIMENTS.**

WEDNESDAY,  
JAN. 30TH, 1895.

TIME,  
2. P.M. TO 4. P.M.

*Allegro vivace.*

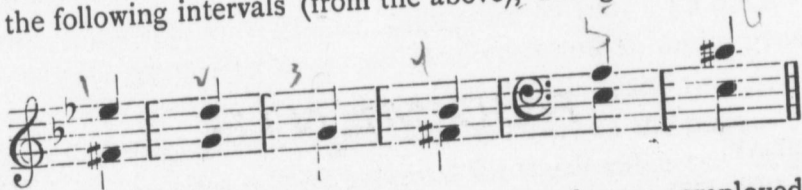
"Last Judgment." *Spohr.*

The musical score consists of two systems of piano and organ parts. The first system is marked *Allegro vivace* and features a piano part with dynamics *f* and *sf*, and an organ part with a *f* dynamic. The second system is marked *Rall e dim.* and features a piano part with a *sf* dynamic and an organ part. The title "Last Judgment" by Spohr is written above the second system.

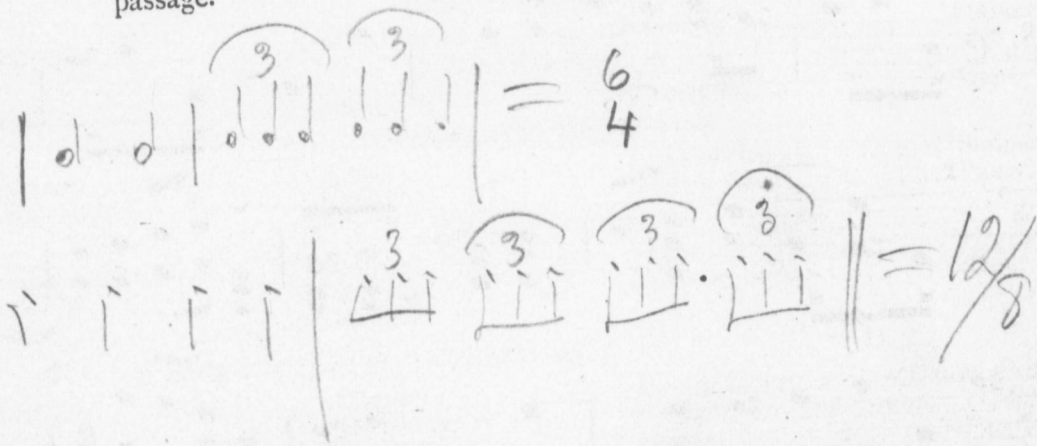
1. Write out the above passage in  $\frac{4}{2}$  time, doubling the value of each note and rest.

s who have made  
failed to do them  
t marks to secure  
studies as early a  
plement of lessons  
obtain a certificate  
a gross total of 5  
a gross total of 6  
apers marked C, D  
s. A gross total o  
ertificate, and 75 pe  
ed from taking thi  
the necessary gros  
OWING LIST.  
.....\*Stainer.  
..... .Hunt.  
.....\*Stainer.  
.....\*Pauer.  
.....\*Higgs.  
.....\*Prout.  
int & Canon. Prout.  
Fugue... Haupt.  
..... Prout.  
..... Tyndall.  
..... Berlioz.  
..... Riemann.  
..... Hawkins.  
..... Naumann.  
..... Riemann.  
..... Ritter.  
..... Sedley Taylo  
..... Tyndall.  
vello's Primers.

2. Transpose the same into the key of F-sharp minor.
3. Arrange the latter portion of the passage (from the \*) for four voices in open score.
4. Write out the scale of the key in which the above is written, in both its harmonic and melodic forms:—
5. Name the following intervals (from the above), and give their inversions:—



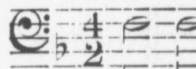
6. What is an accidental? How many accidentals are employed in this excerpt? Does an accidental always imply a change of key?
7. Explain the difference between  $\frac{6}{4}$  and  $\frac{4}{4}$  times. What are their respective equivalents in compound time?
8. Give the meaning of the various marks of expression employed in the above passage.



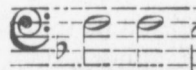
## JUNIOR E

WEDNESDAY,  
JAN. 30TH

1. Add Treble



4  
2



6  
4

2. Mention so  
Comm

3. Explain the



5 6  
3 4

4. Take the no

seventh  
tonic s

JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

**HARMONY.**

WEDNESDAY,  
JAN. 30TH, 1895.

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

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

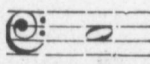
4 6 7 6 6 7 4 3 9 8 7 7 8  
2 5 4 3 4 3 4 3

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

2. Mention some exceptions to the rule, "Do not double the third in the Common chord."

3. Explain the treatment of the  $\frac{6}{4}$  chords in the following passage :—

5 6 5 6 6 6 5 6 6 7 6  
3 4 3 4 4 3 5 4 3 4

4. Take the note  and treat it as the root of (a) a dominant seventh; (b) a diminished seventh; (c) a leading seventh; (d) a super-tonic seventh. Give the resolutions of each.

four voices in  
ten, in both its  
inversions :—  
employed in this  
of key?  
their respective  
oyed in the above

11 = 12/8

5. Analyse the chords in the following passage:—

*B. Tours*

1 3 3 4 5 6 7 8 9 10 11 12 13 14

6. Explain the difference between  $\overset{6}{5}$ , as a fundamental discord, and  $\overset{6}{5}$ , as a discord by suspension. Give an example of each.

7. Write out and resolve the dominant ninth in the key of E minor; then, omitting the generator, convert the chord by enharmonic changes into the diminished seventh of three other minor keys.

8. Add a melody to the following incomplete Hymn tune:—

JUNIO

WEDNESDAY,  
JAN. 30th, 1895

1. Mention the name of the century. Give an example of a composer of that century.
2. Describe the harmonic style of the pianoforte?
3. Write a short life sketch of Haydn and Mozart.
4. Give some account of the life of Beethoven.
5. What (in your opinion) is the greatest contribution to music made by the Germans? Mention the names of the composers.
6. To whom are we indebted for the invention of the piano? Mention the names of the composers of the piano.
7. What is understood by the term "composers of the 19th century"?
8. Mention two of the most important countries:—



## JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

**HISTORY.**

WEDNESDAY,  
JAN. 30th, 1895.

TIME,  
5 P.M. TO 6 P.M.

1. Mention the names of the most important musicians who saw the dawn of the 18th century. Give their approximate ages at the time.
2. Describe the harpsichord. About what date did this instrument give place to the pianoforte?
3. Write a short life of Mozart. Compare his position in the history of music with that of Haydn and Beethoven.
4. Give some account of the progress of the Opera in France since the days of Rameau.
5. What (in your opinion) is the most important musical composition ever written? Mention the composer and some of his other great works.
6. To whom are we indebted for:—<sup>Beethoven</sup> The Mount of Olives; Les Deux Journées; Don Giovanni; Orfeo; Jessonda; Miriam's Battle Song.
7. What is understood by "Chamber Music?" Give a list of the most distinguished composers of this class of composition.
8. Mention two of the most prominent musicians *now living* in each of the following countries:—England; France; Germany; Italy; and the United States.

INTERMEDIATE EXAMINATION IN THE THEORY  
OF MUSIC.

**HARMONY.**

WEDNESDAY,  
JAN. 30th, 1895.

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

1. Add Treble, Alto and Tenor parts to the following figured Bass (short score):—

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

7 -                      6 -                      7 -

- 7 6      6 - 5 -                      4      5 -      5 - 7 -

5 4 - 4                      2      - -      2 - 4 -

2 -

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

4 -                      4 -                      5 6                      7 6                      4 -

2 -

2. Complete the following Anglican Chant (double), by adding parts for Treble, Tenor and Bass (open score):—

3. What is meant by False Relation? When is it objectionable, and when not? Give examples.

4. Harmonize  
Bass:—

5. Explain the  
pogiat  
examp

6. Take the n  
the foll

Give th

4. Harmonize the following melody in three parts by adding an Alto and a Bass:—

5. Explain the difference between passing notes, auxiliary notes, and appoggiaturas; add three upper parts to the following Bass, introducing examples of each of the above:—

6. Take the note D, on the third line in the Bass, and treat it as the Bass of the following chords:—

- (a). The third inversion of a Dominant 7th.
- (b). The original position of a diminished 7th.
- (c). A chord of the added 6th.
- (d). The French form of the augmented 6th.
- (e). A chord of the Neapolitan 6th.

Give the key signatures and resolutions of each.

HEORY

TIME,  
M. TO 12.30 P.M

ed Bass (short

5 6 5 -  
#2 -

5 - 7 -  
2 - 4 -  
2 -

6 5 7

g parts for Treble,

ble, and when not?

INTERMEDIATE EXAMINATION IN THE THEORY  
OF MUSIC.

**MUSICAL FORM.**

WEDNESDAY,  
JAN. 30th, 1895.

TIME,  
3 P.M. TO 6 P.M.

1. Write out the following melody, add phrase marks, and suggest cadences for the various sections:—



2. Write a short account of the growth and development of Modern Binary Form.

3. In what particulars are the following alike and unlike.?

- (a) Cantata and Oratorio.
- (b) Sonata and Symphony.
- (c) March and Minuett.
- (d) Gavotte and Bourrée.

4. Mention some of the ways in which the melody may be treated in writing variations upon a given theme.

5. Describe the Suite. Mention some of the greatest composers who have written Suites.

6. Show, on the accompanying chart, the construction of the Fugue in D, No. 5, Vol. II., of the Wohltemperirtes Clavier.

7. Have poetry and the dance played any important part in establishing the various forms of composition now employed in music?

8. Explain the meaning of:—Canon; Scherzo; Rondo; Free Fantasia; Partita; Strophe.

JUNIOR

WEDNESDAY  
JUNE 19

1. Name the
2. Express th
3. Transpose

TREBLE.

ALTO.

TENOR.  
(8ve lower)

BASS.

ORGAN.

JUNIOR EXAMINATION IN THE THEORY OF MUSIC

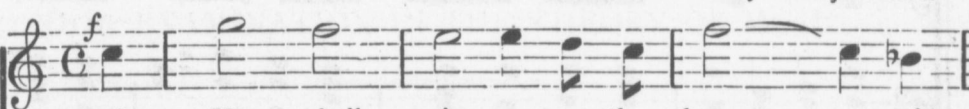
**RUDIMENTS.**

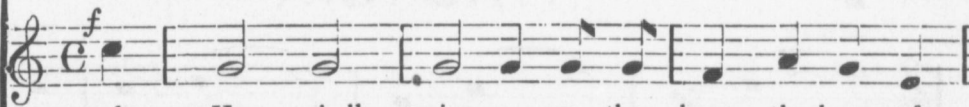
WEDNESDAY,  
JUNE 19TH, 1895

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

1. Name the three signatures which are found at the beginning of a piece of music.
2. Express the value of a measure in common time in four different ways.
3. Transpose the accompaniment in the following passage into the key of B:—

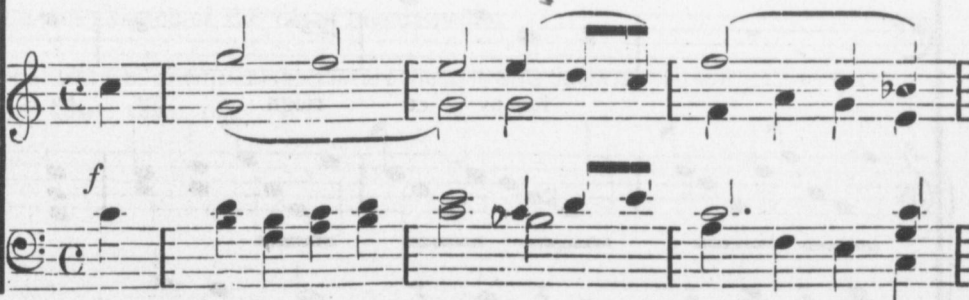
*From an Anthem by Henry Smart.*

TREBLE.  and He shall reign o - ver the house..... of

ALTO.  and He shall reign o . ver the house, the house of

TENOR. (8ve lower)  and He, and He shall reign o - ver the, house of Ja - cob,

BASS.  and He, and He shall reign o - ver the house the, house of

ORGAN. 

Ja - cob, and He shall reign and  
 Ja - cob, and He shall  
 and He shall reign,  
 Ja - cob, and He shall reign,  
 He shall reign, shall reign for ev - er,  
 reign for ev - er, He shall reign for ev - er,  
 for ev - er,  
 for ev - er reign for ev - er,

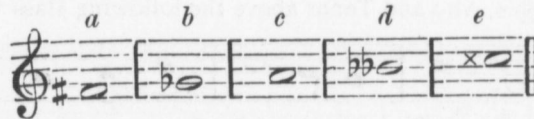
4. Transcribe t  
Alto and T
5. Write out a
6. Define an in  
the followin
7. Give the m  
away; quic
8. Explain the

JUNIO

THURSDAY,  
JUNE 20th

1. Mention the  
century, a
2. Give some a
- 3 Briefly descri  
posers of
4. Which (in yo  
and give
5. Write a shor
6. For what fea  
1791; 181

4. Transcribe the vocal part in the above passage to open score, employing the proper Alto and Tenor clefs.
5. Write out all the scales that commence on E flat.
6. Define an interval.\* Write the major third above, and the minor third below, each of the following notes:—



7. Give the musical terms used to express the following: smoothly; gracefully; dying away; quicker; sustained; with fire.
8. Explain the meaning of the following signs: — ♩ = 60; *tr*; ♪; ♮; ×; <math>\langle \rangle</math>; 8 va; *fp*

JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

**HISTORY.**

THURSDAY,

JUNE 20th, 1895.

TIME,

2.30 P.M. TO 4 P.M.

- Mention the names of the two most important musicians of the first half of the 18th century, and give the date of their respective deaths.
- Give some account of music as an art as it was at the birth and death of Haydn.
- Briefly describe the symphony, and mention the names of the most celebrated composers of this form of composition.
- Which (in your opinion), is the most important musical instrument? State your reason, and give some account of its history, construction, etc.
- Write a short sketch of the life of Mendelssohn.
- For what features of musical interest are the following dates memorable:—1710; 1741; 1791; 1810; 1824; 1846.

# JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

## HARMONY.

WEDNESDAY,  
JUNE 19th, 1895.

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

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

- Explain the reason why the third of the chord may *not* be omitted. When may the third be doubled with good effect?
- Give examples of the following chords:—
  - Dominant major ninth.
  - Third inversion of a diminished seventh.
  - Second inversion of a common chord with the root suspended.
  - First inversion of a dominant seventh with the third suspended (in the Bass).
- What discord is resolved by ascending one degree? Give an example, employing the perfect cadence in the key of D minor.
- Explain the difference between root, bass-note and generator.
- Write out the Bass of the following passage, figure the same and give the roots of the chords on a separate stave.

## INTERME

WEDNESDAY,  
JUNE 19TH

1. Add three pa

6

b5 2  
7

2. Take the cho  
the necessar  
supertonic se  
give the root

3. Harmonize th







INTERMEDIATE EXAMINATION IN THE THEORY OF MUSIC

**FORM.**

THURSDAY,

JUNE 20th, 1895.

TIME,

9.30 A.M. TO 12.30 P.M.

1. Analyse the following theme:—

*Adagio.*

*Mendelssohn.*

*Continued on page 58.*

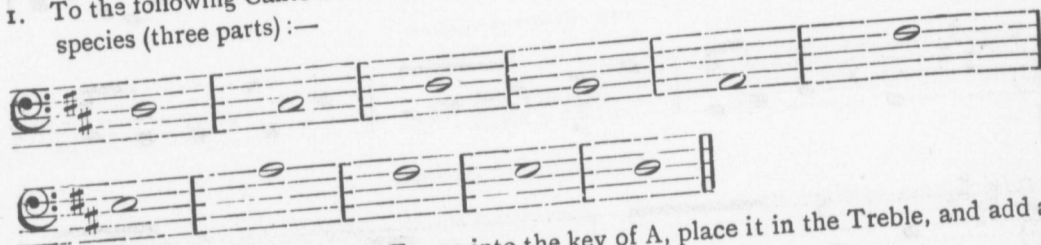
## INTERMEDIATE EXAMINATION IN THE THEORY OF MUSIC.

**COUNTERPOINT.**WEDNESDAY,  
JUNE 19TH, 1895.

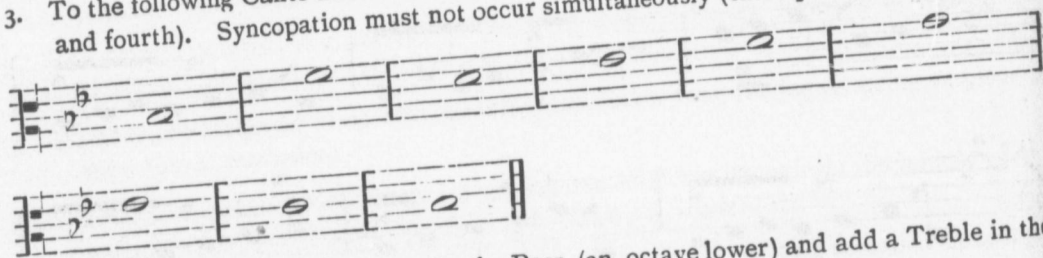
TIME.

2.30 P.M. TO 5.30 P.M.

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



2. Transpose the above Canto Fermo into the key of A, place it in the Treble, and add a Bass in the *fifth* species (two parts).
3. To the following Canto Fermo add a Treble and Bass each in the *mixed* species (second and fourth). Syncopation must not occur simultaneously (three parts):—



4. Place the above Canto Fermo in the Bass (an octave lower) and add a Treble in the *fifth* species, and an Alto and Tenor both in the *first* species (four parts).
5. Give examples of the correct use of a second inversion in strict counterpoint.

N.B. All examples must be written in open score.

## FINAL

WEDNESDAY  
JUNE 19th

1. Analyse the organ com

*Allegro.*

FINAL EXAMINATION IN THE THEORY OF MUSIC.

**HARMONY.**

WEDNESDAY,  
JUNE 19th, 1895.

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

1. Analyse the construction of the harmonic progression in the following excerpt from an organ composition :—

"Concert Overture." J. H. A.

*Allegro.*

OF MUSIC.

TIME.  
P.M. TO 5.30 P.M.

an Alto in the first

Treble, and add a  
fixed species (second  
parts):—

and add a Treble in the  
parts).  
counterpoint.



5. Write out the following chords in the key of G minor, employing five part harmony:—

- (a) A cadential  $\frac{6}{4}$  with the fourth suspended.  
 (b)  $\Delta$  Neapolitan sixth, with the sixth suspended.  
 (c) A Dominant ninth (complete).  
 (d) A pedal  $\frac{7}{6 \cdot 4 \cdot 2}$ .

Prepare and resolve each chord.

6. Harmonize the following Gregorian chant in four different ways, placing it in each part Treble, Alto, Tenor and Bass, in turn.




---

FINAL EXAMINATION IN THE THEORY OF MUSIC.

---

**HISTORY.**

THURSDAY,  
 JUNE 20th, 1895.

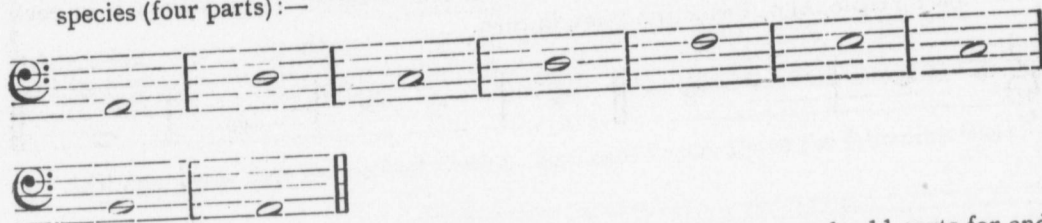
TIME,  
 2.30 P.M. TO 4 P.M.

1. Mention the names of any personages, prior to the 12th century, to whom we are indebted for exerting an influence on the development of the vocal art.
2. How do you account for the fact that the *longest* note in music is called a *breve* (short note)?
3. Give some account of the Scarlatti family. What is their position in the history of music? Is the direct result of their influence felt at the present day?
4. On what grounds may Beethoven be claimed to be the greatest of all musicians?
5. Write a short account of the artistic career of *one* of the following:—Rubenstein, Gounod, or Wagner.
6. Briefly describe any event of musical interest connected with the following places:—Milan, Cologne, Trent, Vienna, Bayreuth.

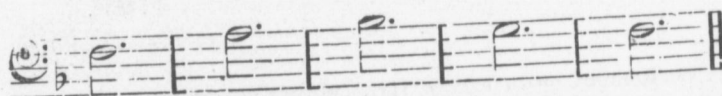
## FINAL EXAMINATION IN THE THEORY OF MUSIC.

**COUNTERPOINT.**WEDNESDAY,  
JUNE 19TH, 1895.TIME,  
2.30 P.M. TO 5.30 P.M.

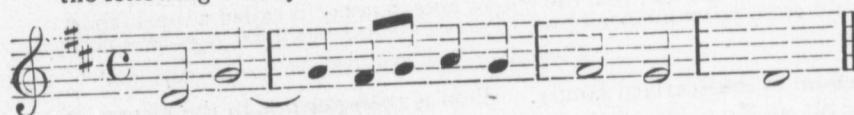
1. To the following Canto Fermo add parts for Treble, Alto and Tenor, all in the *fifth* species (four parts):—



2. Place the above Canto Fermo in the Treble (two octaves higher) and add parts for 2nd Treble, Alto, Tenor and Bass, all in the *first* species (five parts).
3. Explain the difference between six quavers (eighth notes) in a measure in  $\frac{3}{2}$  time, and in  $\frac{6}{4}$  time.  
Write an example of each above the following Canto Fermo.

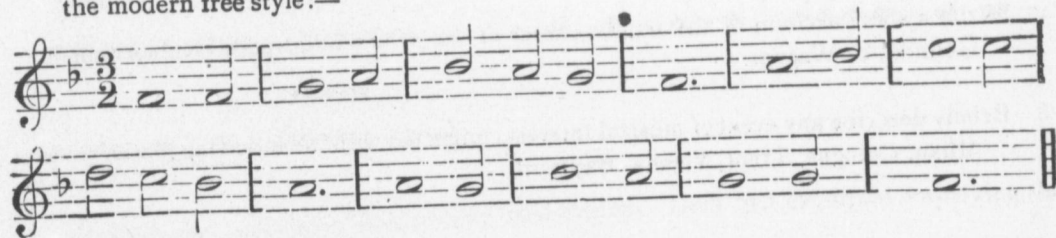


4. Write double counterpoints at (a) the octave (b) the tenth, and (c) the twelfth, against the following melody:—



Shew the inversion of each.

5. Harmonize the following hymn tune with two counterpoints (for Tenor and Bass) in the modern free style:—



N.B. All examples must be written in open score.

## FINAL

THURSDAY,  
JUNE 20TH

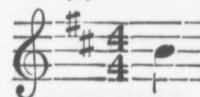
1. Continue the  
(eighth notes)  
related key



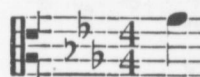
2. Describe Canto Fermo  
example of

3. Explain the difference

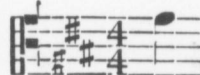
4. Give correct  
(a)



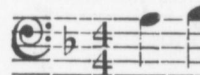
(b)



(c)

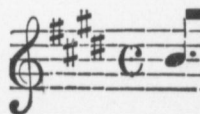


(d)



5. Write an example of

6. Discover the difference  
the closest





## FINAL EXAMINATION IN THE THEORY OF MUSIC.

**CANON AND FUGUE.**THURSDAY,  
JUNE 20TH, 1895.TIME,  
9.30 A.M. TO 12.30 P.M.

1. Continue the following Canon for about twelve measures, sustaining the quaver (eighth note) movement throughout, and introducing a modulation to some nearly related key.

2. Describe Canon (a) by diminution, (b) per recte et retro, (c) cancrizans. Give an example of *one* of them.
3. Explain the difference between Canon and Fugue.
4. Give correct answers to the following subjects:—

(a)

(b)

(c)

(d)

5. Write an exposition on one of the above subjects, employing a regular countersubject.
6. Discover the strettos which may be formed from the following subject. Write out the closest stretto on a Dominant pedal.

F. H. A.

## FINAL EXAMINATION IN THE THEORY OF MUSIC.

**INSTRUMENTATION.**TUESDAY,  
JUNE 18TH, 1895.TIME,  
2.30 P.M. TO 5.30 P.M.

1. Score the following excerpt for 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Kettledrums, and the usual stringed instruments:—

*Adagio.**From the Sonata in E flat, Op 7. Beethoven.*

The musical score consists of three systems of music. Each system has a grand staff with a treble and bass clef. The first system is marked with a piano (*p*) dynamic. The second system is marked with a fortissimo (*sf*) dynamic. The third system is marked with fortissimo piano (*fp*) and fortissimo (*ff*) dynamics. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

*(Music continued on page 68.)*

2. Criticise the instrumentation of the following chords:—

FLU  
OB  
CLARINETS IN  
BASSO  
HORNS IN  
TRUMP  
IN C  
TROMBO  
KETTLE DR  
IN C & G  
VIOLINS  
VIOLINS  
VIO  
BAS

2. Criticise the instrumentation of the following chords:—

The musical score is arranged in a vertical column of staves. From top to bottom, the instruments are: FLUTES, OBOES, CLARINETS IN C, BASSOONS, HORNS IN C (two staves), TRUMPETS IN C, TROMBONES, KETTLE DRUMS IN C & G (marked with 'hr'), VIOLINS 1°, VIOLINS 2°, VIOLAS, and BASSES. Each staff contains four measures of music, with notes and rests indicating the instrumentation of chords. The notation includes various note values, rests, and dynamic markings like 'f' and 'hr'.



(For question No. 2, see next page.)

3. Mention, and briefly describe, all the transposing instruments in the orchestra.
4. Explain the meaning of the following expressions:— *con sordini*; *Muta in D*; *a. 2.* *pizzicato*; *col arco*.
5. Transcribe the following passages, from Schuman's Overture to "Genoveva," for the Piano—bars 58 to 63, and bars 78 to 82 (inclusive).

## ACOUSTICS.

1. Define the properties of the sound wave.
2. Given C with 256 vibrations, find the vibration number of A flat (major third below) and E flat (minor third above).
3. Explain the system of tuning known as the equal temperament. Mention any other systems that have been adopted in the past, or suggested for the future.
4. What acoustical phenomena result from the effect of playing the chord of C on the piano with the dampers raised?
5. Mention at least six musical instruments from which vibrations are produced by entirely different methods.

## ANALYSIS.

(VIVA-VOCE)

THURSDAY,  
JUNE 20TH, 1895.

TIME,  
4 P.M.

Each Candidate must bring a copy of the Full Score of Schumann's Overture to "Genoveva."

FREN

Modern language Method," which is "natural method." by translation, which the new language. that the various methods practical results of natural methods are

1. The difficulty constant practice, a language.

2. The pupil fails memorizing them, but
3. The teacher's expression of count sentiments, indicated in his native tongue other niceties of the

The "Berlitz Method" The teacher shows first giving the natural relations. He articulates writing on the blackboard pupil to imitate his rudimentary sentences etc., are taught. This directly shown, he is a combination of the unknown dry instruction in the writing or memorizing form before he passes

## Languages Department.

### FRENCH.

### GERMAN.

### ITALIAN.

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

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

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

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

The "Berlitz Method" proceeds from the beginning entirely by object lessons. The teacher shows various objects in the room and begins a simple conversation, first giving the names of the objects, and then, their most salient qualities and relations. He articulates distinctly every word, while pointing to the object and writing on the blackboard. By repetitions and proper questioning he induces the pupil to imitate his pronunciation and to answer in the new language in easy rudimentary sentences. In a like manner the more common qualities, relations, etc., are taught. The exercises are so arranged that what the pupil cannot be directly shown, he learns through the context, in a way somewhat like the determination of the unknown from the known in an algebraic equation. To avoid the dry instruction in theoretical grammar, the pupil, without ever conjugating, declining or memorizing grammatical rules, is thoroughly drilled in each inflexion and form before he passes to new ones, and these exercises are continued until all the

more important elements of the language have been practiced, so that the pupil, though in reality studying grammar, does not perceive that he is familiarized with the rules of that dreaded wearisome science, but enjoys the exercises as an attractive and useful conversation ; and in a very short time he is able to make himself fairly well understood in the foreign language he studies.

But the efficiency of the "Berlitz Method" is especially great, when it is used by a *native teacher*, for it is as impossible for an Englishman or an American to teach French or German as it is for a Frenchman or a German to teach English or Chinese. To say nothing about the accent there is in every language thousands of little untranslatable expressions which give to it its peculiar stamp, and which only a native can teach with benefit to the pupil. Besides, in teaching modern languages, only a native can have the entire confidence of the student, without which confidence the lesson loses its force.

At the Conservatory of Music modern languages are taught only by native teachers.

---

## The Conservatory Orchestra.

---

A notable feature in the Conservatory is the ORCHESTRA, under the conductorship of Mr. Edward Fisher.

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

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

Advanced students of the piano, and other solo instruments, have frequent opportunities of publicly performing concertos, accompanied by the full orchestra. It is no exaggeration to say that very few institutions in America offer to their students advantages of this nature. It is considered a high honor to be invited to perform a concerto with orchestral accompaniment, and it is indeed one well worthy the aspirations of every ambitious and earnest student.

## Sight-Singing

Sight-singing shows a proportion of time nearly as large as that of ordinary music, and is of special importance in the cultivation of the ear, with rhythmic and melodic combination (singing), will greatly facilitate the study of the subject more easily.

Familiarity with the ear, with rhythmic and melodic combination (singing), will greatly facilitate the study of the subject more easily.

In connection with the study of the subject more easily as each step is practiced, the subject more easily as each step is practiced.

The courses of instruction for those desiring thoroughness in the study of the subject more easily as each step is practiced.

Those desiring thoroughness in the study of the subject more easily as each step is practiced, the subject more easily as each step is practiced.

## 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.

## Reed Organ.

The manufacture of Reed or Parlor Organs have increased in late years to an almost fabulous extent, and the number of Canadian homes in which this instrument may be found is large and rapidly growing.

The demand for Reed Organ Instruction has become so imperative that the Directorate has established for it a special course, separate and distinct from the Collegiate department, but which is conducted upon sound and rational principles, made practical and as concise as may be consistent with thoroughness, and placed it within the means of all by moderate prices of tuition. The Reed Organ, on account of its small bulk and susceptibility to delicate musical effects, being especially suited to the drawing-room, fills a niche in the musical world which is denied to the grander and more massive pipe organ whose most appropriate home is the Church or Cathedral. And it follows that the study of the smaller instrument, possessing as it does a character and individuality all its own, with an infinite number of resources and beauties, must be conducted on other lines and with other ends in view than that of the pipe organ.

It may be remarked, however, that when studied with the view of its employment in the rendering of sacred music it forms a most useful and natural introduction to the art of church organ playing in its entire scope and breadth.

Indeed a skillful player, will with a good reed organ in a room of moderate proportions, produce effects almost as great in variety, contrast and impressiveness as may be obtained with a pipe organ in a hall or church of correspondingly large dimensions.

Comparatively little attention has as yet been devoted to the development of the more artistic qualities of this instrument, and there exists in consequence a deeply felt want for instruction of a more special and comprehensive character than under ordinary conditions has hitherto been afforded.

The Directorate has engaged a teacher of undoubted ability for this instrument, with the intention of adding others as the requirements of the department may demand.

## Piano

The Conservatory C  
two years. Following i

FIRST TERM.—The g  
employed in Tu

SECOND TERM.—Pri  
Temperament.  
Harmonics, Be

THIRD TERM.—Tunin  
Actions. Strin

FOURTH TERM.—Tu  
and Action Reg

FIRST TERM.—Gene  
Principles of R

SECOND TERM.—Re

THIRD TERM.—Reed

FOURTH TERM.—Ge

Students are not  
one year.

Those passing the e  
receive a certificate. P  
Those taking the full co  
the first year to take s  
Conservatory for two qu  
final examination in Pi  
completed the course i  
includes both Piano an  
examination in both of t



## Piano and Reed Organ Tuning.

### OUTLINE OF COURSE.

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

#### FIRST YEAR.

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

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

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

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

#### SECOND YEAR.

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

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

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

FOURTH TERM.—General completion of all departments of study in this school.

Students are not registered in this department for a shorter period than one year.

Those passing the examination in Piano Tuning at the end of the first year will receive a certificate. Pupils may study either Piano or Organ Tuning exclusively. Those taking the full course of Piano Tuning exclusively are required at the end of the first year to take six months' practice outside, returning afterwards to the Conservatory for two quarters to review all work gone over. Students passing the final examination in Piano Tuning will receive a certificate stating that they have completed the course in this branch. The complete course in this department includes both Piano and Reed Organ Tuning, and only those passing the final examination in both of these branches will receive the Conservatory Diploma.

## Miscellaneous.

### BOARD AND LODGING.

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

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

### SHEET MUSIC DEPARTMENT.

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

### SHEET MUSIC LENDING LIBRARY.

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

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

### SELECT

The choice of the m  
the pieces or studies me  
the Semi-Annual Exami  
contained.

### PIANO

Pianos can be hired  
houses may be rented a  
sharing with one or two

The expense for pec  
instrument, from ten to

### SITU

The Conservatory B  
Avenue. The location i  
Strangers arriving at th  
corner of York and Fr  
servatory doors.

It is desirable that  
to all preliminaries, such  
dates and hours of lesso  
of a term.

While it is always n  
are permitted to enter a  
the fee being in every ca

Beginners and thos  
pupils are free, or near  
easily contracted by car

---

### SELECTION OF MUSIC FOR EXAMINATIONS.

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

---

### PIANO AND ORGAN HIRE AND PRACTICE.

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

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

---

### SITUATION OF THE CONSERVATORY.

The Conservatory Building is situated 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 "Yonge Street" cars at the corner of York and Front Streets, which will convey them directly to the Conservatory doors.

---

### REGISTRATION.

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

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

---

### BEGINNERS.

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

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

---

#### TO STUDENTS.

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

---

#### CONSULTATION.

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

---

#### HOME INSTRUCTION.

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

---

#### EVENING CLASSES.

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

---

#### TIME FOR COMPLETION OF COURSE.

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

#### GENERAL

Young ladies, prosecuted to continue their general education, may obtain a B.A. degree from the University of Toronto, if they obtain a Principal McIntyre, LL.B. degree.

#### CALENDAR

Former students, who have graduated from the Conservatory, are asked to attend the Anniversary, if they may receive the Anniversary Address.

Friends of the Conservatory, who are interested in Musical Education, are asked to apply to the Registrar, who will be pleased to receive their suggestions.

To enable the Conservatory to receive the aid of the Government of Canada, provision should be made for the evidences of possessing the necessary qualifications to complete the endowment of Scholarship, and the wealth desirous of rendering aid to the Conservatory.

Although nominally the Conservatory is so distributed, the natural result of this, is that the Musical Director is recommended Teachers, Organists, and schools, churches, orchestras, and such, the graduates and students, who may be given a preference, provided they are qualified.

---

### GENERAL EDUCATIONAL ADVANTAGES.

Young ladies, prosecuting their musical studies in the Conservatory, can also continue their general education at the Presbyterian Ladies' College under charge of Principal McIntyre, LL.B., Ph. D., where board and all home comforts can be obtained.

---

### CALENDAR MAILED TO STUDENTS AND OTHERS.

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

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

---

### 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.

---

### PROFESSIONAL SITUATIONS.

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

## The Mid-Summer School or Special Normal Session.

A large number of persons—school teachers, music teachers and others—are occupied throughout the year except during the summer vacation, who in many instances are glad to avail themselves of an opportunity for beginning or perfecting their music studies under auspices which are in themselves a guarantee of thoroughness—that is, so far as thoroughness of study is possible within a limited time. This session of study is designed to meet these requirements, and will be made especially profitable for all such persons, as well as for advanced students in music.

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

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. Few, if any, cities on this continent are more admirably situated or better adapted for an enjoyable summer residence than Toronto. Being situated on the lake its climate is thereby tempered and made delightfully healthful. Owing to the charm of its summer, its water privileges, its proximity to Niagara Falls and other points of rare interest, and the frequency of private, society and public excursions to these charming places, both by rail and by steamer, Toronto has become a recognized summer resort. The month of July is usually a cool portion of the summer season here, hence study and recreation may be very pleasantly combined. As Saturday is kept free, those attending the summer school have opportunity to enjoy trips to the many points of special interest referred to.

The courses of study, apart from private lessons, combine lectures and practical class work in Piano, Organ, Voice, Theory, and Music in Public Schools, conducted by specialists in each department. The courses will be similar in character

to those conducted in the s  
follows :

### PIANO COURSE.—I

Touch employed in Modern  
ples applied to Piano Teach  
Clavier" explained. Mas  
Expression. Use of the  
Playing. What Music to  
practically with various gr  
foregoing lectures. The l  
Director, Mr. Edward Fis

### VOCAL COURSE.—

Women and Children. T  
to the various kinds of  
Romanze, Song, Ballad, e  
manner of correcting the  
The Fundamental Basis of  
Break. The first lesson in  
of Male and Female Voic  
Swelled Tones. The kind  
The best Vocalises and  
should be given. The Im  
of Accompanying.

### THEORY COURSE

Scales and Formation o  
Common Chord of Art in  
Classification. The Dom  
with its Derivatives, and  
Harmony, and Discords  
Double and Triple, and  
Modern Music. Attenda  
Modulation. Simple Co  
Various Species of Coun  
and two or more florid p  
Basses and Pedal Note  
Counterpoint at the Oct

to those conducted in the summer session of 1895, which may be briefly outlined as follows :

**PIANO COURSE.**—Foundational Training in Piano Playing. Various kinds of Touch employed in Modern Piano Playing. General Educational Maxims and Principles applied to Piano Teaching. Instruction Books and Studies. The "Virgil Practice Clavier" explained. Mason's System of Touch and Technic. Principles of Expression. Use of the Pedals. How to Memorize Music, and develop Sight-Playing. What Music to use in Teaching, and lessons in Teaching illustrated practically with various grades of pupils, applying the principles involved in the foregoing lectures. The lectures in the Piano Course are conducted by the Musical Director, Mr. Edward Fisher.

**VOCAL COURSE.**—Compass of Voices, and the difference between those of Women and Children. The various Clefs explained, their use and correspondence to the various kinds of voices. The difference between the Cavatina, Aria, Romanze, Song, Ballad, etc., explained. Organic Defects in the Voice, the best manner of correcting them. Various methods of Singing compared relatively. The Fundamental Basis of Voice Development. The Different Ways in which Voices Break. The first lesson in Singing. General Hygiene for Singers. Classification of Male and Female Voices. How a Tone should be Attacked. How to master Swelled Tones. The kinds of Trills to be First Studied, and how to practice them. The best Vocalises and Solfeggios for Female Voices, the order in which they should be given. The Importance to the Teacher of the Art of Transposition and of Accompanying.

**THEORY COURSE.**—Introductory. History of Harmony. Construction of Scales and Formation of Intervals. The Common Chord of Nature, and the Common Chord of Art in its Major and Minor Forms, Discords in Music, their Classification. The Dominant Seventh and its Inversions. The Dominant Ninth, with its Derivatives, and other chords of the Seventh. The Chromatic Element in Harmony, and Discords formed by Auxiliary Notes, etc. Suspensions, Single, Double and Triple, and so-called Retardations. Modulation, its Importance in Modern Music. Attendant Keys, Keys of Second Relationship, and Extraneous Modulation. Simple Counterpoint, as a distinct study from Harmony, and the Various Species of Counterpoint. Combination of the Species in Counterpoint, and two or more florid parts against the Canto Fermo. Treatment of Ground Basses and Pedal Notes. Analysis and Harmonization of Melodies. Double Counterpoint at the Octave, Tenth and Twelfth, Imitation and Canon. The

Fugue, its Construction and Constituent Parts. The Answer, Exposition, Episodes, etc. Form in Composition, the Song Form, the Sonata Form, etc.

**MUSIC IN PUBLIC SCHOOLS.**—First Steps in Thinking Sounds. Recognition by Ear. The Scale. Study of Intervals. Their Representation. First Steps in Time. Recognition of Accent. Representation. Combining Tune and Time. Easy Melodies. Combination of Tones. Part Singing. Study of Chromatic Tones. Transition and Modulation. Analysis of Keys. Comparison of Methods. Application of Principles. Independent Musical Thinking. Relation of Sight-Singing to Instrumental Study. Choir and Chorus Work.

Lectures on various musical subjects are also given by prominent members of the staff.

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

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

1.  
for the  
ten w  
payab  
2.  
course  
card h  
3.  
lesson  
except  
notific  
4.  
where  
deliver  
5.  
withou  
6.  
chang  
Office,  
7.  
IN EVE  
OTHER  
8.  
9.  
the rel  
Direct  
10.  
ment  
accord  
11.  
may be  
respect  
L  
Librar



## 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 the 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 deduction 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. All music so obtained must be paid for on delivery or at latest by date of next lesson.

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, and not with the teachers.

7. AS AN INVARIABLE RULE REGARDING LESSONS MISSED BY A TEACHER, THE PUPIL, IN EVERY INSTANCE, MUST OBTAIN A "CREDIT MEMORANDUM" FROM THE REGISTRAR, OTHERWISE ALL RIGHTS TO SUCH LESSONS WILL BE FORFEITED.

8. All pupils are positively required to be punctual at lessons.

9. Any misunderstanding, disagreement, or trouble of any kind, occurring in the relations between pupils and teachers should be reported *directly* to the Musical Director.

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

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

LIBRARY—The library is intended to be used exclusively as a "Reference Library." Therefore the books must not be taken away from the Conservatory.

## Department of Instruction and Tuition Fees.

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

LENGTH OF LESSONS :—PRIVATE, one-half hour each ; CLASS, one hour each.  
Special arrangements may be made for such as desire lessons more or less frequently, or of  
greater or less length.

### FEES PAYABLE STRICTLY IN ADVANCE.

	PRIVATE.	CLASS.
<b>Pianoforte</b> —Edith M. Crittenden, A.T.C.M. ....	\$ 8 00	
Annie Johnson, A.T.C.M. ....		
Mrs. M. B. Heinrich ....		
Frances S. Morris, A.T.C.M. ....	11 00	
Mrs. J. L. Nichols ....		
Ethelind G. Thomas, A.T.C.M. ....		
Sarah E. Dallas, F.T.C.M., Mus. Bac ....		
Maud Gordon, A.T.C.M. ....		
Donald Herald, A.T.C.M. ....	15 00	
V. P. Hunt. ....		
Mrs. Edgar Jarvis, A.T.C.M. ....		
Giuseppe Dinelli. ....	20 00	
J. W. F. Harrison ....	25 00	
J. D. A. Tripp, A.T.C.M. ....		
A. S. Vogt. ....	35 00	
Edward Fisher. ....	40 00	
<b>Piano</b> , Normal Class, two hour lessons per week (class of six or more) ...		17 00
<b>Voice</b> —H. Ethel Shepherd, A.T.C.M. ....	10 00	
Alice Denzil ....	15 00	
Mrs. J. W. Bradley ....		
Mme. d'Auria ....	20 00	
Norma Reynolds. ....		
H. N. Shaw, B.A. ....	30 00	
Francesco d'Auria ....	35 00	
<b>Theory</b> —Eleanor A. Dallas, A.T.C.M., Mus. Bac. ....		
M. L. McCarroll, A.T.C.M. ....	15 00	

\$5.00 to \$20.00.

\$6.00 to \$17.50.

Theory

Instru  
OrganImpro  
Servic  
Reed C  
ViolinViolon  
Contra  
Flute—  
Oboe  
Saxap  
Clarion  
Bassoc  
Cornet  
Frenel  
Slide T  
Eupho  
Tuba  
Guitar  
Mando  
Public  
Sight

	PRIVATE.	CLASS.
<b>Theory</b> —J. Humfrey Anger, Mus. Bac., Oxon, F.R.C.O. (England):		
First Year (Junior), 1 lesson per week.....	\$13 00	
“ “ “ 2 “ “ .....	25 00	
“ “ “ 1 “ “ (class of four).....	7 50	
“ “ “ 1 “ “ (class of six).....	5 00	
Second and Third Year (Intermediate and Final)—		
1 lesson per week.....	15 00	
2 “ “ .....	28 00	
1 “ “ (class of four).....	8 00	
2 “ “ “ “ .....	15 00	

No lessons will be given by Mr. Anger during the last week of the Academic Year.

<b>Instrumentation</b> (Special Course), Francesco d'Auria.....	\$20 00	\$8 00
<b>Organ</b> —Sarah E. Dallas, F.T.C.M., Mus. Bac .....		
W. H. Hewlett, A.T.C.M.....	15 00	7 50
J. W. F. Harrison.....	30 00	15 00
A. S. Vogt.....	35 00	17 50
Edward Fisher.....	40 00	20 00
<b>Improvisation</b> (Organ)—A. S. Vogt.....	5 00	
<b>Service Playing</b> “ J. W. F. Harrison.....	5 00	
<b>Reed Organ</b> —W. H. Hewlett.....	10 00	6 00
<b>Violin or Viola</b> —Lena M. Hayes, A.T.C.M.....	12 50	6 50
John Bayley.....		
Giuseppe Dinelli.....	20 00	10 00
<b>Violoncello</b> —Giuseppe Dinelli.....	20 00	10 00
<b>Contra Basso</b> —Jonn Gowan.....	15 00	
<b>Flute</b> —H. T. Cully.....	20 00	
<b>Oboe</b> .....		
<b>Saxophone</b> .....		
<b>Clarionet</b> .....		
<b>Bassoon</b> .....		
<b>Cornet</b> .....		
<b>French Horn</b> .....		
<b>Slide Trombone</b> .....		
<b>Euphonium</b> .....		
<b>Tuba</b> .....		
William Forder.....	15 00	
John Waldron.....	15 00	
Frederick Smith.....	15 00	
<b>Guitar</b> —L. N. Watkins.....	15 00	7 50
<b>Mandolin</b> —Mrs. H. W. Webster.....	15 00	
<b>Public School Music</b> (Normal Class)—S. H. Preston.....		10 00
<b>Sight Singing</b> —S. H. Preston.....	7 50	4 00

of

ASS.

\$5.00 to \$20.00.

7 00

\$6.00 to \$17.50.

Elocution, etc., see page 103 for special notice of school.

**Piano and Organ Tuning**—Sandford Leppard :

Private Lessons of one hour .....	\$25 00
Class " of two—one hour .....	17 50
" " " three " .....	15 00
" " " four " .....	13 00
Tuning Practice—Per week, one hour each day .....	\$0 50
Organ Practice on Conservatory Organ in Association Hall, per hour .....	0 25
" " Pedal Piano at Conservatory, per hour .....	0 10
Instruction under the heading of "FREE ADVANTAGES," see page 21 <i>if taken without one of the regular branches</i> .....	4 00
Fees for Examinations in Theory Course, Primary .....	2 00
" " " " Junior and Intermediate, each .....	4 00
" " " " Final .....	5 00
Musical History and Musical Form, separate from above, each .....	2 00
Entrance Fee for Candidates who are not pupils of the Conservatory, payable with the Examination Fee .....	3 00
Fees for Examinations in Instrumental and Vocal Departments, Junior (1st Year)..	} each. 3 00
" " " " Intermediate (2nd Y'r)	
" " " " Final (3rd Year) .....	
Certificate .....	1 00
Diploma .....	5 00

## Languages Tuition.

REGULAR CLASSES. (Not more than six members.)

20 Lessons .....	\$8 00
------------------	--------

PRIVATE CLASSES (and Private Lessons.)

	One Person.	Two Persons.	Three Persons.	Four Persons.
20 Lessons .....	\$20 00	\$17 00	\$12 00	\$10 00

A discount is allowed where several languages are studied.

For lessons at pupil's residence the expenses are regulated by the time required.

Go  
class ho  
Pa  
Interme  
Organ,  
(value \$  
first pl  
Depart  
Th  
as follo  
for a pe  
the par  
the *four*  
A  
the pup  
Organ  
A S  
awarde  
tion, or  
namely  
Tw  
this yea  
*vista* (si  
Th  
being d  
Me  
who ha  
Co  
institut  
Medals  
other c

## Medals and Scholarships.

### CONDITIONS AND REGULATIONS.

Gold Medals will be awarded to the graduates attaining first place, with first-class honors in Piano, Organ, Voice, Violin and Theory Departments.

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

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

A Gold Medal, presented by Mrs. George Tate Blackstock, will be awarded to the pupil who “displays the highest degree of skill in Extemporization” in the Organ Department.

A Silver Medal, presented by His Excellency the Governor-General, will be awarded for the highest average of marks obtained in two subjects, Final Examination, one of which shall be Singing, and the other to be any one of the following, namely :—Pianoforte, Organ, Violin or any Orchestral instrument.

Two Silver Medals, presented by Mr. Edward Fisher, will be open for competition this year to all Piano Students of the Conservatory :—One for proficiency in *prima-vista* (sight-playing), and one for proficiency in *memorizing*, or playing from memory.

The competition for these two medals will take place in June, 1896, the award being decided by the teaching staff of the Piano Department.

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

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

## Graduates.

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

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

1888-1889.

PIANO.

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

1889-1890.

PIANO.

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

1890-1891.

PIANO.

Miss Loui Reeve.....Toronto  
Miss Kathleen B. Stayner.....Toronto

VOICE.

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

THEORY.

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

ORGAN.

Miss Florence Brown.....Port Perry

VIOLIN.

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

ELOCUTION.

Miss Hermenia Walker.....Toronto

PIANO—TEACHERS' NORMAL COURSE.

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

1891-1892.

PIANO.

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

VOICE.

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

1891-1892—Continued.

ORGAN.

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

VIOLIN.

Miss Ethelind G. Thomas..... Belleville

THEORY.

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

ELOCUTION.

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

PIANO—TEACHERS' NORMAL COURSE.

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

1892-1893.

PIANO.

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

VOICE.

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

ORGAN.

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

THEORY.

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

PIANO—TEACHERS' NORMAL COURSE.

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

ELOCUTION.

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

1893-1894.

PIANO.

Miss Anna Coad Butland..... Toronto  
Miss Emma C. Geddes..... Toronto  
Miss Maude A. Hirschfelder..... Toronto

VOICE.

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

ORGAN.

Miss Ida L. Jane..... Toronto

VIOLIN.

Miss Lillian Norman..... Toronto

1893-1894.—Continued.

## THEORY.

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

## PIANO—TEACHERS' NORMAL COURSE.

Miss Elizabeth M. Glanville ..... Toronto  
 Miss Emma Mackenzie..... Toronto  
 Miss Maggie R. Mills..... Guelph  
 Miss Maggie V. S. Milne..... Toronto  
 Miss Mary Russell ..... Toronto

## ELOCUTION.

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

1894-1895.

## PIANO.

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

## VOICE.

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

## THEORY.

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

## PIANO—TEACHERS' NORMAL COURSE.

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

## ELOCUTION.

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

Miss J.  
 Miss M.  
 Miss A.  
 Miss M.  
 Mr. D.  
 Miss M.  
 Miss D.  
 Miss J.  
 Miss J.  
 Miss L.  
 Miss A.  
 Miss A.  
 Miss I.  
 Miss L.  
 Miss F.  
 Miss M.  
 Miss E.  
 Miss L.  
 Miss E.  
 Miss E.  
 Miss E.  
 Miss M.  
 Mr. W.  
 Miss F.  
 Mr. P.  
 Miss F.  
 Miss E.  
 Mr. O.  
 Miss L.  
 Miss E.  
 Miss J.  
 Miss E.  
 Miss C.  
 Miss I.  
 Mr. M.  
 Miss I.  
 Miss E.  
 Miss M.  
 Miss A.

Miss E.  
 Miss I.  
 Miss T.



## Certificated Pupils.

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

1892-1893.

### PIANO—JUNIOR.

Miss Jennie Anderson.....Toronto  
 Miss Mabel Blaine.....Toronto  
 Miss Alice E. B. Bull.....Niagara Falls  
 Miss Mabel Burke.....Green River  
 Mr. Dorsey A. Chapman.....Toronto  
 Miss Maud Charlton.....Lynedoch  
 Miss Dora Connor.....Berlin  
 Miss Jennie Creighton.....Toronto  
 Miss Jennie Cross.....Fenella  
 Miss Laura A. Devlin.....Toronto Junction  
 Miss Alberta Doble.....Seaforth  
 Miss Annie E. Downey.....Toronto  
 Miss Ida M. Fletcher.....Blenheim  
 Miss Lillie Fisher.....Toronto  
 Miss Frances E. Forbes.....Toronto  
 Miss Maria E. Gall.....Toronto  
 Miss Ella E. Garland.....Portage la Prairie  
 Miss Lizzie Gowanlock.....Toronto  
 Miss Ella Howe.....Toronto  
 Miss Emma Hunter.....Toronto  
 Miss Marguerita Hall.....Toronto  
 Mr. William L. Harrison.....Toronto  
 Miss Ruby Hoffman.....Gretna, Man.  
 Mr. Peter C. Kennedy.....Toronto  
 Miss Katie M. Lang.....Toronto  
 Miss Edith C. Miller.....Toronto  
 Mr. Orwin A. Morse.....Toronto  
 Miss Lillie M. McConnell.....Toronto  
 Miss E. Maud Nelson.....Fergus  
 Miss Jessie E. Parker.....Winnipeg  
 Miss Ethel M. Reid.....Toronto  
 Miss Carrie L. Sanders.....Barrie  
 Miss Dinah Shier.....Cannington  
 Mr. Malcolm Smith.....Toronto  
 Miss Ida I. Smyth.....Toronto  
 Miss Bertha Seager.....Toronto  
 Miss M. Maud Whiteside.....Lindsay  
 Miss Ada F. Wagstaff.....Toronto

### PIANO—INTERMEDIATE.

Miss Edith A. Burson.....St. Catharines  
 Miss Isabel Christie.....Toronto  
 Miss Tillie M. Corby.....Belleville

Miss Edith M. Crittenden.....Detroit  
 Miss Lily Dundas.....Toronto  
 Miss Emma C. Geddes.....Toronto  
 Miss Margaret R. Gillette.....Port Hope  
 Miss Cassie Grandidge.....Toronto  
 Mr. W. E. Hardy.....Toronto  
 Miss Ina M. Hogg.....Winnipeg  
 Miss Elma Holiday.....Brooklin  
 Miss Florence M. Johnston.....Seaforth  
 Miss Elsie Kitchen.....Chatham  
 Miss Kathleen H. Malloch.....Perth  
 Miss Ada E. Mulligan.....Port Hope  
 Miss Jessie H. McLeod.....Georgetown  
 Miss Margaret C. McIntosh.....Toronto  
 Miss Janie McWilliams.....Port Hope  
 Miss Ethel G. Taylor.....Perth  
 Miss Phoebe C. Williamson.....Kincardine  
 Miss Grace A. Wyld.....Toronto

1892-1893.

### HARMONY—JUNIOR.

Miss Lulu Ada Armour.....Toronto  
 Miss Maud Charlton.....Lynedoch  
 Miss Amelia Coleman.....Toronto  
 Miss Fanny Coleman.....Toronto  
 Miss Jennie Creighton.....Toronto  
 Miss Kate Cumming.....Lyn  
 Miss Lily Dundas.....Toronto  
 Miss Edith Fox.....Toronto  
 Miss Marguerita Hall.....Toronto  
 Mr. W. E. Hardy.....Toronto  
 Miss Ina M. Hogg.....Winnipeg  
 Miss Katie M. Lang.....Toronto  
 Miss Etta Lee.....Walkerton  
 Miss Lillie M. McConnell.....Toronto  
 Miss Lottie McCullough.....Toronto  
 Miss Bertha V. McEwan.....Carleton Place  
 Miss Jessie McNabb.....Bracondale  
 Miss Alexandra Magurn.....Toronto  
 Miss Kathleen H. Malloch.....Perth  
 Miss Gertrude Marling.....Toronto  
 Miss Helen Maxwell.....Morrisburg  
 Miss Maggie R. Mills.....Guelph  
 Mr. J. Parnell Morris.....Toronto

1892-1893.

HARMONY—JUNIOR—*Continued.*

Miss Jessie E. Parker ..... Winnipeg  
 Miss Ada F. Wagstaff ..... Toronto  
 Miss Ida Walker ..... Kincardine  
 Miss Anna B. Walton ..... Bronte  
 Miss Laura S. Wise ..... Ottawa

## HARMONY—INTERMEDIATE.

Miss Lila Carss ..... Smith's Falls  
 Miss Isabel Christie ..... Toronto  
 Miss Tillie M. Corby ..... Belleville  
 Miss Edith M. Crittenden ..... Detroit  
 Miss Thirza Gray ..... Laurel  
 Miss Marianne Kilner ..... Toronto  
 Miss Florence Kitchener ..... Toronto  
 Miss Jessie Hope McLeod ..... Georgetown  
 Miss Emma MacKenzie ..... Toronto  
 Miss Ethel Morris ..... Toronto  
 Miss Emily R. Smith ..... Winona  
 Miss Ida Irene Smyth ..... Toronto

## INTRODUCTORY THEORY.

Miss Jennie Anderson ..... Toronto  
 Miss Lottie E. Ballah ..... Aylmer  
 Miss Maggie C. Beacock ..... Caeserea  
 Miss Amy Berthon ..... Toronto  
 Miss Alice E. B. Bull ..... Niagara Falls South  
 Miss Annie E. Bull ..... Niagara Falls South  
 Miss Anna Butland ..... Toronto  
 Miss Rossie Campbell ..... Toronto  
 Miss Marie Cavers ..... Galt  
 Miss Juanita Chambers ..... Toronto  
 Mr. Dorsey A. Chapman ..... Toronto  
 Miss Florence Chapman ..... Toronto  
 Miss Bessie Cowan ..... Toronto  
 Miss Mabel Crabtree ..... Toronto  
 Miss Jennie Cross ..... Fenella  
 Miss Edith Despard ..... Toronto  
 Miss Laura A. Devlin ..... Toronto Junction  
 Miss Alberta Doble ..... Seaforth  
 Miss Annie E. Downey ..... Toronto  
 Miss Lily Dundas ..... Toronto  
 Miss A. C. Eldridge ..... Toronto  
 Miss Lillie Fisher ..... Toronto  
 Miss Ida M. Fletcher ..... Blenheim  
 Miss Amelia Fraser ..... Toronto  
 Miss Maria E. Gall ..... Toronto  
 Miss Bertha Gamble ..... Toronto  
 Miss Ella E. Garland ..... Portage la Prairie  
 Miss Jennie Gier ..... Grand Valley

Miss Thirza Gray ..... Laurel  
 Miss Nellie Green ..... St. Thomas  
 Miss Mary May Hamilton ..... Toronto  
 Miss May Hannon ..... Guelph  
 Miss Dora Hills ..... Toronto  
 Miss Ina M. Hogg ..... Winnipeg  
 Miss Ella Howe ..... Toronto  
 Miss Elise Huger ..... Savannah, Georgia  
 Miss Ida Hughes ..... Toronto  
 Miss Alice Irish ..... Toronto  
 Miss Carrie Lamonte ..... Toronto  
 Miss May Livingstone ..... Toronto  
 Miss Lillie McConnell ..... Toronto  
 Miss Mary H. McCracken ..... Toronto  
 Miss Mary McCrimmon ..... St. Thomas  
 Miss Anna May McFadden ..... Neepawa, Man.  
 Miss Florence McLean ..... Port Arthur  
 Miss Gertrude Marling ..... Toronto  
 Mrs. W. E. Martin ..... Toronto  
 Miss Edith C. Miller ..... Toronto  
 Miss Maggie Milloy ..... Nobleton  
 Miss May Morris ..... Toronto  
 Mr. Orwin A. Morse ..... Toronto  
 Miss Hannah Newsome ..... Toronto  
 Miss Jessie E. Parker ..... Winnipeg  
 Miss Minnie Philip ..... Guelph  
 Miss Florence Playter ..... Waterloo  
 Miss Katie D. Ryan ..... Georgetown  
 Miss Carrie L. Sanders ..... Barrie  
 Miss Dinah Shier ..... Cannington  
 Mr. Malcolm Smith ..... Toronto  
 Miss Lillian Sutherland ..... Toronto  
 Miss Annie Swanzey ..... Toronto  
 Miss Lillie Tedd ..... Toronto  
 Miss Ida Walker ..... Kincardine  
 Miss Ella Wallace ..... Toronto  
 Miss Allie B. C. Watson ..... Beaverton  
 Miss Claribel Webb ..... Waterloo  
 Miss Maud Whiteside ..... Lindsay  
 Miss Ola Wilkinson ..... Grimsby  
 Miss Phoebe C. Williamson ..... Kincardine  
 Miss Laura S. Wise ..... Ottawa  
 Miss Mary S. Witter ..... Shelburne

## VOICE—JUNIOR.

Miss Annie Bull ..... Niagara Falls South  
 Miss Rossie Campbell ..... Toronto  
 Miss Mary Cavers ..... Galt  
 Miss Juanita Chambers ..... Toronto  
 Miss Jennie Gier ..... Grand Valley  
 Miss Nellie Green ..... St. Thomas  
 Miss Lottie Hill ..... Brussels  
 Miss Elise Huger ..... Savannah, Georgia  
 Miss Libbie Lennox ..... Toronto

1892-1893.

VOICE—JUNIOR—*Continued.*

Miss Edith Macdonnell.....Lindsay  
 Miss Mary McCracken.....Toronto  
 Miss Jennie McCrimmon.....St. Thomas  
 Miss Anna May McFadden...Neepawa, Man.  
 Miss Florence McLean.....Port Arthur  
 Miss Jessie Sims.....Toronto  
 Miss Lillie Tedd.....Toronto  
 Miss Ada F. Wagstaff.....Toronto  
 Miss Allie B. C. Watson.....Beaverton  
 Miss Claribel Webb.....Waterloo

## VOICE—INTERMEDIATE.

Miss Amy Berthon.....Toronto  
 Miss Nettie Cassady.....Toronto  
 Miss Jessie F. Caswall.....Toronto  
 Miss Marie Cavers.....Galt  
 Miss Maude Charlton.....Lynedoch  
 Miss Anna M. Dunning.....Port Colborne  
 Miss Jennie Gier.....Grand Valley  
 Mr. Isaac D. High.....South Cayuga  
 Miss Edith Macdonnell.....Lindsay  
 Miss Mary McCracken.....Toronto  
 Miss Anna May McFadden..Neepawa, Man.  
 Miss Maggie C. Merrett.....Smithville  
 Miss Allie B. C. Watson.....Beaverton

## ORGAN—JUNIOR.

Miss Dora Connor.....Berlin  
 Miss Mary May Hamilton.....Toronto  
 Miss Eva M. Lennox.....Toronto

## MUSICAL FORM.

Miss Isabel Christie.....Toronto  
 Miss Dora Connor.....Berlin  
 Miss Tillie M. Corby.....Belleville  
 Miss Maud Hubertus.....Toronto  
 Miss Ada E. Mulligan.....Port Hope

1893-1894.

## PIANO—JUNIOR.

Miss Blanche Badgley.....Toronto  
 Miss Lottie E. Ballah.....Aylmer  
 Miss Margaret J. Birrell.....Greenwood  
 Miss Annie L. Bletsoe.....Toronto  
 Mr. Leslie R. Bridgman...Smithville  
 Miss Annie E. Bull.....Niagara Falls South

Miss Alberta M. Carey.....Toronto  
 Miss Annie M. Cascaden.....Dutton  
 Miss Jessie F. Caswall.....Toronto  
 Miss Florence I. Chapman.....Toronto  
 Miss Mabel Crabtree.....Toronto  
 Miss Edith Despard.....Toronto  
 Miss Valerie N. Dinsley.....Wingham  
 Miss Gertrude Graham.....Sharon  
 Miss Dora Hills.....Toronto  
 Miss Alice G. Irish.....Toronto  
 Miss May Livingston.....Toronto  
 Miss Gertrude Marling.....Toronto  
 Miss May A. Morris.....Toronto  
 Miss Margaret Murdoch.....Toronto  
 Miss Etta Norris.....Bolton  
 Miss Gertrude M. Pink.....Toronto  
 Miss Lillian C. Rankin.....Calgary  
 Miss Kate Reesor.....Markham  
 Miss Katie D. Ryan.....Georgetown  
 Miss Annie B. Scarlett.....Cobourg  
 Miss Lulu W. Sharp.....Toronto  
 Miss Lillian A. Sutherland.....Toronto  
 Miss Maggie E. Thompson.....Ballinafad  
 Miss Gussie Vercoe.....Toronto  
 Miss Henrietta Wallace.....Alma  
 Miss Ella Wallace.....Iroquois  
 Miss Allie B. C. Watson.....Beaverton  
 Miss Edna A. Webster.....Toronto  
 Miss Nora Weeks.....Uxbridge  
 Mr. Harry C. G. West.....Toronto  
 Miss Edith J. White.....Toronto  
 Miss Clara Womeldorf.....Toronto  
 Miss Mabel H. Worsfold.....Toronto

## PIANO—INTERMEDIATE.

Miss Mabel C. Bertram.....Toronto  
 Miss Florence Brown.....Toronto  
 Miss Alice E. B. Bull.....Niagara Falls South  
 Miss Edith A. Burson.....St. Catharines  
 Miss Jessie Bustin.....Uxbridge  
 Mr. Dorsey A. Chapman.....Toronto  
 Miss Helena Codd.....Frankford  
 Miss Dora Connor.....Berlin  
 Miss Minnie Cornell.....Toronto  
 Miss Jennie A. Creighton.....Toronto  
 Miss Agnes J. Cross.....Fenella  
 Miss Alberta Doble.....Seaforth  
 Mr. Napier Durand.....Toronto  
 Miss Ida M. Fletcher.....Blenheim  
 Miss Ella E. Garland.....Portage la Prairie  
 Miss Margaret R. Gillette.....Toronto  
 Miss Elizabeth M. Glanville.....Toronto  
 Miss Mary Harris.....Brantford  
 Mr. W. H. Hewlett.....Toronto

1893-1894.

PIANO—INTERMEDIATE—*Continued.*

Miss Ella How	Toronto
Miss Ida C. Hughes	Toronto
Mr. Peter C. Kennedy	Toronto
Miss Lillian M. Kirkpatrick	Toronto
Miss Anna C. Laidlaw	Hamilton
Miss Etta Lee	Walkerton
Miss Margaret Lovell	Woodstock
Miss Emma Mackenzie	Toronto
Miss Maggie R. Mills	Guelph
Miss Maggie V. S. Milne	Toronto
Miss Mary Russell	Toronto
Miss Dinah Shier	Cannington
Miss Ida I. Smyth	Toronto
Miss Katharine M. Williams	Ottawa

## THEORY—JUNIOR.

Miss Lottie E. Ballah	Aylmer
Miss Annie R. Bean	Waterloo
Miss Margaret J. Birrell	Greenwood
Miss Mabel Blaine	Toronto
Miss Alice E. B. Bull	Niagara Falls South
Miss Annie E. Bull	Niagara Falls South
Miss Edith A. Burson	St. Catharines
Miss Anna C. Butland	Toronto
Miss Jessie F. Caswall	Toronto
Mr. Dorsey A. Chapman	Toronto
Miss Helena Codd	Frankford
Miss Minnie Cornell	Toronto
Miss Agnes J. Cross	Fenella
Miss Laura A. Devlin	Toronto Junction
Miss Alberta Doble	Seaforth
Miss Anna E. Downey	Toronto
Mr. Napier Durand	Toronto
Miss Florence Easton	Lindsay
Miss Ida M. Fletcher	Blenheim
Miss Annie Forbes	Toronto
Miss Frances E. Forbes	Toronto
Miss Bertha Gamble	Toronto
Miss Emma C. Geddes	Toronto
Miss Cassie Grandridge	Toronto
Miss May Hamilton	Toronto
Miss Ella How	Toronto
Miss Ida C. Hughes	Toronto
Miss Emily E. Hunter	Victoria, B.C.
Miss Ida L. Jane	Toronto
Mrs. Alfred B. Jury	Toronto
Mr. Alfred B. Jury	Toronto
Miss Lillian M. Kirkpatrick	Toronto
Miss Mary H. McCracken	Toronto
Miss Dora S. L. McGill	Port Perry
Mrs. W. E. Martin	Waterdown

Miss Maggie C. Merritt	} Norwood
(Mrs. Frank E. Perney)	
Miss Lillian Norman	Toronto
Mrs. H. W. Parker	Toronto
Miss Dina Shier	Cannington
Miss Clara Strong	Bradford
Miss Mary Trench	Richmond Hill
Miss Ella Wallace	Iroquois
Miss Allie B. C. Watson	Beaverton
Miss Margaret M. Whiteside	Lindsay
Miss Ola Wilkinson	Grimsbey
Miss Katharine M. Williams	Ottawa

## THEORY—INTERMEDIATE.

Mr. Edmond Hardy	Toronto
Miss Maggie R. Mills	Guelph
Miss Lena Moore	Brooklin

## MUSICAL FORM.

Miss Edith A. Burson	St. Catharines
Miss Anna C. Butland	Toronto
Miss Anna B. Climie	Listowel
Miss Emma C. Geddes	Toronto
Miss Margaret R. Gillette	Toronto
Miss Ida L. Jane	Toronto
Miss Maggie R. Mills	Guelph

## INTRODUCTORY THEORY.

Miss Eugenie Atkinson	Toronto
Miss Blanche Badgley	Toronto
Miss Margaret J. Birrell	Greenwood
Miss Annie L. Bletsoe	Toronto
Miss Hannah Breckenridge	Toronto
Miss Geneva Bricker	Berlin
Miss Edith A. Burson	St. Catharines
Miss Alberta M. Carey	Toronto
Miss Annie N. Cascaden	Dutton
Miss Netta Cassady	Toronto
Miss Anna B. Climie	Listowel
Miss Eva Clute	Belleville
Miss Lillian Cruickshank	Weston
Miss Marion H. Cumines	Welland
Miss Bertha Dewart	Toronto
Miss Norma V. Dinsley	Wingham
Miss Hattie Dudley	East Toronto
Miss Florence Easton	Lindsay
Miss Bessie Findlay	Toronto
Miss Elizabeth Freeman	Box Grove
Miss Jessie Houston	Toronto
Miss Carrie R. Howard	Toronto
Miss Allison Hyslop	Perth
Miss Ida L. Jane	Toronto

1893-1894.

INTRODUCTORY THEORY—*Cont.*

Mrs. Alfred B. Jury	Toronto
Mr. Alfred B. Jury	Toronto
Miss Martha Kirkpatrick	Toronto
Miss Louise Lawry	Hamilton
Miss Margaret Lovell	Woodstock
Miss Allie Macdonald	Toronto
Miss Eldred Macdonald	Toronto
Miss Dora S. L. McGill	Port Perry
Miss Charlotte M. McKenzie	Wingham
Miss Mary A. McLaurin	Fort William
Miss Sadie L. Milne	Markham
Miss Lena Moore	Brooklin
Miss Margaret Murdoch	Toronto
Miss May Nairn	Aylmer
Miss Lillian Norman	Toronto
Miss Etta Norris	Bolton
Mrs. H. W. Parker	Toronto
Miss Jessie Perry	Toronto
Miss Gertrude M. Pink	Toronto
Miss Gertrude Pomeroy	Preston
Miss Lillian C. Rankin	Calgary
Miss Marjorie Ratcliffe	Newmarket
Miss Kate Reesor	Markham
Miss Ella E. Riley	Emery
Miss Janie Ritchie	Beaverton
Miss Beatrice J. Roxburgh	Norwood
Mrs. Frank Sanderson	Toronto
Miss Annie B. Scarlet	Cobourg
Miss Lulu W. Sharpe	Toronto
Maude Sharpe	Toronto
Miss Annie Shepherd	Toronto
Miss Adelaide Skelly	Keenansville
Miss May A. Sneath	Dovercourt
Miss Clara Strong	Bradford
Miss Mabel Thompson	Toronto
Miss Maggie E. Thompson	Ballinafad
Miss Mary Trench	Richmond Hill
Miss Bertha Tucker	Allanburg
Miss Gussie Vercoe	Toronto
Miss Laura A. A. Wallace	Woodbridge
Miss Etta Wallace	Alma
Miss Katherine Ward	Belleville
Miss Amelia B. Warnock	Galt
Miss Claribel Webb	Waterloo
Miss Edna A. Webster	Toronto
Miss Nora Weeks	Uxbridge
Mr. Harry C. G. West	Toronto
Miss Edith J. White	Toronto
Miss Katharine M. Williams	Ottawa
Miss Clara Wilson	Dundas
Miss Clara Womeldorf	Toronto
Miss Mabel H. Worsfold	Toronto

## VOICE—JUNIOR.

Miss Marion H. Cumines	Welland
Miss Norma V. Dinsley	Wingham
Miss Anna C. Laidlaw	Hamilton
Miss Eldred M. Macdonald	Toronto
Mrs. W. E. Martin	Waterdown
Miss Ada E. Mulligan	Port Hope
Miss Lillian C. Rankin	Calgary
Miss Ella E. Riley	Emery
Miss Beatrice J. Roxburgh	Norwood
Miss Maggie E. Thompson	Ballinafad
Miss Bertha Tucker	Allanburg
Miss Laura A. A. Wallace	Woodbridge
Miss Katherine Ward	Belleville
Miss Amelia B. Warnock	Galt
Miss Clara Wilson	Dundas

## VOICE—INTERMEDIATE.

Miss Annie E. Bull	Niagara Falls South
Miss Marion H. Cumines	Welland
Miss Anna C. Laidlaw	Hamilton
Miss Eldred M. Macdonald	Toronto
Miss Sadie L. Milne	Markham
Miss Janie Ritchie	Beaverton
Miss Beatrice J. Roxburgh	Norwood
Miss Mary Trench	Richmond Hill
Miss Ada F. Wagstaff	Toronto
Miss Amelia B. Warnock	Galt

## ORGAN—JUNIOR.

Miss Carrie R. Howard	Toronto
Miss Martha Kirkpatrick	Toronto
Miss Edith C. Miller	Toronto
Miss Jessie Perry	Toronto

## ORGAN—INTERMEDIATE.

Miss Florence Easton	Lindsay
Miss Mary Hamilton	Toronto
Miss Jessie Perry	Toronto

## VIOLIN—JUNIOR.

Miss Charlotte L. Mackenzie	Wingham
-----------------------------	---------

1894-1895.

## PIANO—JUNIOR.

Miss Jeanie B. Allan	Toronto
Miss Maggie Atchison	Cornwall
Master Douglas Hope Bertram	Toronto

1894-1895.

PIANO—JUNIOR—*Continued.*

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

## PIANO—INTERMEDIATE.

Miss Lottie E. Ballah.....Aylmer  
 Miss Mabel Blaine.....Toronto  
 Miss Flora M. Boyd.....Cross Hill  
 Miss Mabel Crabtree.....Toronto  
 Miss Lottie Crozier.....Merrickville  
 Miss Laura Eschelmann....Calgary, N.W.T.  
 Miss Bertha G. Gamble.....Toronto

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

## HARMONY—PRIMARY.

Miss Vera E. Board.....Glen Williams  
 Miss Bertha L. Bradford.....London  
 Miss E. Lynne Cavers....Worthington, Ohio  
 Miss Helen Cooper.....Collingwood  
 Miss Bessie Cowan.....Toronto  
 Miss Lottie Crozier.....Merrickville  
 Miss Eva Denesha.....Morrisburg  
 Miss Kate A. Dougherty.....Mitchell  
 Miss Nellie M. Dundas.....Ingersoll  
 Miss Lillian Ewen.....Belleville  
 Miss Frances M. Farmer.....Ancaster  
 Miss May E. Forrest..Bedford Park, Toronto  
 Miss Josephine Freyseng.....Toronto  
 Miss Frances Gibson.....Beamsville  
 Miss Lizzie J. Henderson.....Collingwood  
 Miss Ruby L. Hunter.....Toronto  
 Miss Ethel Mae Hunter.....Plattsville  
 Miss Annie W. Kilgour.....Guelph  
 Miss Annie E. Laidlaw.....Georgetown  
 Miss Lizzie Gordon Langlois.....Toronto  
 Mr. Walter W. Mills.....Belleville  
 Miss Edith Mitchell.....Toronto  
 Miss Sydney Macintyre.....Rat Portage  
 Miss Ruth McGill.....Toronto  
 Miss Annie McMahon.....Toronto  
 Miss Etta Norris.....Bolton

1894-1895.

HARMONY—PRIMARY—*Continued.*

Miss Katie O'Donoghue.....	Toronto
Mr. Percy E. Pascoe.....	Woodstock
Miss Ada Pearce.....	Toronto
Miss Blanche E. Pearce.....	Norwood
Miss Kate Peters.....	Thistletown
Miss Fanny Philp.....	Cannington
Miss Lilian C. Rankin.....	Calgary, N.W.T.
Miss Edith Maude Richards.....	Jasper
Miss Emily Robinson.....	Toronto
Miss Rebecca Rouse.....	Plattville
Miss Maud Sharpe.....	Toronto
Miss Annie Sheppard.....	Toronto
Miss Lavinia Shore.....	Toronto
Miss Ella M. Thompson.....	Norval
Miss Sarah Thomson.....	Port Elgin
Miss Gertrude Van Horn.....	Bay Mills, Mich.
Miss Bertie Walden.....	Berlin
Miss Laura A. A. Wallace.....	Woodbridge
Miss Therese Wegener.....	Toronto
Miss Alice M. Wilson.....	Toronto
Miss Ethel Wood.....	Moulinette
Miss Minnie Wright.....	Toronto
Miss C. May Young.....	Toronto
Miss Georgina Young.....	Toronto

## THEORY—JUNIOR.

Miss Eugenie Atkinson.....	Toronto
Miss Bertha L. Bradford.....	London
Miss Minnie Bradley.....	Toronto
Miss Eva May Brown.....	Trafalgar
Miss Bessie B. Burgar.....	Welland
Miss Marie Cavers.....	Worthington, Ohio
Miss Florence I. Chapman.....	Toronto
Miss Mabel E. Charlton.....	Toronto
Miss Bessie Cowan.....	Toronto
Miss Lottie Crozier.....	Merrickville
Miss Marion Cumines.....	Welland
Miss Caroline Danard.....	Allenford
Miss Laura Eschelmann.....	Calgary, N.W.T.
Miss May A. Hannon.....	St. Thomas
Miss Lizzie J. Henderson.....	Collingwood
Miss Ethel Mae Hunter.....	Plattsville
Miss Alice G. Irish.....	Toronto
Miss Annie W. Kilgour.....	Guelph
Miss Lizzie Gordon Langlois.....	Toronto
Miss Margaret Lovell.....	Woodstock
Miss Libbie B. Millard.....	Newmarket
Miss Edith C. Miller.....	Toronto
Miss Edith Mitchell.....	Toronto
Mr. Orwin A. Morse.....	Toronto
Miss Eldred Macdonald.....	Toronto

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

## THEORY—INTERMEDIATE.

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

## MUSICAL FORM.

Miss Eugenie Atkinson.....	Toronto
Miss Lottie Ballah.....	Aylmer
Mrs. Thirza Black.....	Toronto
Miss Alice E. B. Bull.....	Niagara Falls South
Mr. Dorsey Chapman.....	Toronto
Miss Amelia Coleman.....	Toronto
Miss Minnie Cornell.....	Toronto
Miss Lexie Davis.....	Mitchell
Miss Annie A. Forbes.....	Toronto

1894-1895.

MUSICAL FORM—*Continued.*

Miss Cassie Grandidge.....	Toronto
Mr. Edmund Hardy.....	Toronto
Miss Ida C. Hughes.....	Toronto
Miss Margaret Lovell.....	Woodstock
Miss Emma Mackenzie.....	Toronto
Miss Gertrude Marling.....	Toronto
Miss Lena Moore.....	Brooklin
Mr. J. Parnell Morris.....	Lindsay
Miss Edith Myers.....	Toronto
Miss Lillian Norman.....	Toronto
Miss Katharine Williams.....	Montreal

## INTRODUCTORY THEORY.

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

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

Miss E  
Miss L  
Miss A  
Miss A  
Miss E  
Miss J  
Miss A  
Miss J  
Miss L  
Miss A  
Miss M  
Miss B  
Miss R  
Miss A  
Miss B  
Miss E  
Miss M  
Miss M  
Miss G  
Miss T  
Miss G

Th  
Honor  
Th  
Honor  
Th  
Honor  
Th  
standin  
C. Laic  
Th  
by Mis  
Th  
won by  
A  
in 2nd  
A  
in 1st y  
A  
in 2nd  
A  
in 1st y  
A  
in 2nd  
A  
in 2nd  
A  
in 1st y



1894-1895.

VOICE—JUNIOR.

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

VOICE—INTERMEDIATE.

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

ORGAN—JUNIOR.

Mr. Wm. J. Taylor ..... Jackson  
 Mr. Percy E. Pascoe ..... Woodstock  
 Miss Mary J. Wilson ..... Merritton

ORGAN—INTERMEDIATE.

Miss Dora Connor ..... Berlin  
 Miss Edith C. Miller ..... Toronto  
 Miss Emma A. Wells ..... Toronto

MEDALS AND SCHOLARSHIPS AWARDED IN JUNE, 1895:

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

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

The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) with Honors in the Theory Department, was won by Mr. Edmund Hardy.

The Silver Medal presented by His Excellency the Governor-General for highest average standing in Singing combined with one other branch of Instrumental Music, was won by Miss Anna C. Laidlaw.

The Silver Medal presented by Mr. Edward Fisher for "Sight Playing" Pianoforte, was won by Miss Mabel Crabtree.

The Silver Medal presented by Mr. Edward Fisher for "Memory Playing" Pianoforte, was won by Miss Alice G. Irish.

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 2nd year Piano Department, was won by Miss Ida I. Smyth.

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 1st year Piano, was won by Miss Gertrude Van Horn.

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 2nd year Singing, was won by Miss Florence N. McLean.

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 1st year Singing was won by Miss Alicia E. Hobson.

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 2nd year Organ, was won by Miss Emma A. Wells.

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 2nd year Theory Work, was won by Miss Annie Downey.

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 1st year Theory Work, was won by Mr. Orwin A. Morse.

## Sample Programmes.

SEASON 1894-95.

Monday, December 10th, 1894—First Quarterly Concert.

PART I.

1. Organ—Sonata in D, Op. 42, First Movement, *Guilmant*—Miss Jessie Perry.
  2. Vocal—Robert My Beloved, *Meyerbeer*—Miss Marie Wheler.
  3. Piano—Moment Musicale, Op. 7, No. 2, *Moszkowski*—Miss Abbie M. Helmer.
  4. Vocal—Noble Knights, *Meyerbeer*—Miss Emily Robinson.
  5. Piano—Trio No. 4, First Movement, Miss Laura Eschelmann, Piano; Miss Lena M. Hayes, A.T.C.M., Violin; Signor Giuseppe Dinelli, 'Cello.
  6. Vocal—Bel Raggio, (Semiramide), *Rossini*—Miss Dora L. McMurtry.
  7. Piano—Sonata in C Major, Op. 53, (Allegro con brio.), *Beethoven*—Mr. Dorsey A. Chapman.
  8. Vocal—I Likely Fly, *Arditi*—Master Percy Hambly.
  9. Organ—Sonata F Minor, (Adagio, Andante, Allegro assai vivace), *Mendelssohn*—Miss May Hamilton.
- Presentation of Diplomas to Graduates by the President, Hon. G. W. Allan.

PART II.

1. Violin—Souvenir de Haydn, *Leonard*—Master Willie Anderson.
2. Vocal—Because I Love Thee So, *Thome*—Miss Amy Barrett.
3. Reading—The Rhyme of the Duchess May, *Mrs. Browning*—Miss Mary M. Gunn, A.T.C.M.
4. Piano—Trio, E Major, Op. 85, (Rondo), *Reissiger*—Miss Edith Myers, Piano; Mr. John Bayley, Violin; Signor Giuseppe Dinelli, 'Cello.
5. Vocal—Unto Thy Heart, *Allisten*—Miss Alice Forhan. 'Cello Obligato by Signor Giuseppe Dinelli.
6. Piano—Ballade A Flat, Op. 47, *Chopin*—Miss Ida C. Hughes.
7. Vocal—My Heart at Thy Sweet Voice (From Sampson and Delilah), *Saint-Saens*—Miss Eldred Macdonald.
8. Organ—March for a Church Festival, *Best*—Miss Edith C. Miller.

Monday, Jan 21st, 1895—Song Recital. Pupils of Mr. H. N. Shaw, B.A.

1. Piano—Guitarre Op. 45, No. 2, *Moszkowski*—Miss Ella How.
  2. Vocal—Pilgrims of the Night, *Barri*—Miss Jean Mortimer.
  3. Vocal—Beauty Sleep, *Arditi*—Miss Allie B. C. Watson.
  4. Recitation—To-morrow at Ten, *Nora Perry*—Miss M. E. Matthews, A.T.C.M.
  5. Vocal—Spring Song, *Oscar Weil*—Miss Ella Patterson; Violin Obligato by Miss Lena M. Hayes, A.T.C.M.
  6. Reading—Sir Peter and Lady Teazel, *Sheridan*—Miss M. E. Matthews, A.T.C.M.
  7. Vocal—The Heart's Spring Time, *Von Wickede*—Miss Tena M. Gunn.
  8. Vocal—Nymphs and Fauns, *Bemberg*—Miss Ethel Lazier.
  9. Reading—The Bandit's Bride, *Tennyson*—Miss M. E. Matthews, A.T.C.M.
  10. Vocal—Queen of the Earth, *Pinsuti*—Mr. J. Connolley.
  11. Piano—Souvenir de Ischl, *Leschetizky*—Miss Mabel Bertram.
  12. Vocal—Scottish Blue Bells, *Barker*—Miss Jean Mortimer.
  13. Vocal—Good-bye, *Tosti*—Miss Tena M. Gunn.
  14. Vocal—Spring, *Henschel*—Miss Allie B. C. Watson.
  15. Vocal—Waltz Song, *Gounod*—Miss Ella Paterson.
- Delsarte Drill, Miss M. E. Matthews' Class.

Thursday, January 24th, 1895—Piano Recital by Miss Maud Gordon, A.T.C.M., pupil of Mr. Edward Fisher.

1. Duo Andante and Variations, *Schumann*—2nd Piano, Miss Louie Reeve, A.T.C.M.
2. Vocal—Toreador Song, (Carmen), *Bizet*—Mr. Oscar Wenbourne.
3. Sonata, E Major, Op. 14, (Allegro, Allegretto, Rondo), *Beethoven*.
4. { a. Reading—Leap of Roushan Beg, *Longfellow*. } Miss Mary M. Gunn, A.T.C.M.  
 { b. Idyl of the Nineteenth Century, *Anon*. }
5. { a. Serenata, *Mason*. }  
 { b. Five Short Pieces, Op. 8, *Nicode*. The Maiden's Lament; March; Impromptu; The Child's Request: Mazurka.
6. Vocal—Lullaby, (Jocelyn), *Godard*—Miss Anna C. Laidlaw.  
 { a. Etincelles, *Moszkowski*. }  
 { b. Mazurka, Op. 5, No. 2, *Paderewski*. }
7. { c. Souvenir de St. Petersburg, *Leschetizky*. }
8. Vocal { a. Dreams, *Chaminade*. } Miss H. Ethel Shepherd, A.T.C.M.  
 { b. I do not understand, *Ronald*. }
9. Concerto E Minor, (Romanze and Rondo), *Chopin*—Orchestral Accompaniment; 2nd Piano, Mr. Donald Herald, A.T.C.M.; Conservatory String Quartette, Mr. John Bayley, 1st Violin; Miss Lena M. Hayes, A.T.C.M., 2nd Violin; Mr. August Andersen, Viola; Signor Giuseppe Dinelli, Cello.

Thursday, Feb. 7th, 1895—Piano Recital by Miss Franziska Heinrich, pupil of Mr. Edward Fisher.

1. Piano—Sonata Pathetique, (Grave, Molto Allegro e con brio, Adagio Cantabile, Rondo), *Beethoven*.
2. Vocal—For all Eternity, *Mascheroni*—Miss Annie E. Bull.
3. Piano { a. Kinderscenen, About \*Strange Countries and Peoples, Catch Me If You Can, Pleading Child, Happy Enough, Knight of the Hobby Horse, Reverie, *Schumann*. }  
 { b. Polonaise A Major. Op. 40., *Chopin*. }
4. Vocal—Ernani Involami, *Verdi*—Miss Marie Wheler.
5. Piano { a. La Fileuse, *Raff*. }  
 { b. Tarantelle, F Minor, *Heller*. }
6. Vocal—Rejoice Greatly, *Handel*—Miss Allie B. C. Watson.
7. Piano—Scherzo Valse, Op. 40, *Moszkowski*.
8. Vocal—Recitative. Get Thee Up. Aria—And Would'st Thou have Envied, (from Un Ballo), *Verdi*—Mr. D. F. Maguire.
9. Piano—Rhapsodie Hongroise, No. 12, *Liszt*.

Monday, Feb. 11th, 1895—Second Quarterly Concert.

1. Piano—Valse de Salon, *Tschaikowsky*—Mr. Napier Durand.
2. Vocal—When Love is Told, *Vannah*—Miss Ada Wagstaff.
3. Piano—Concerto D Minor, Allegro, Appassionata, Adagio, *Mendelssohn*—Miss Jennie Creighton.
4. Vocal—Bel Raggio (Semiramide), *Rossini*—Miss Florence N. McLean.
5. Reading—His unbiased opinion, *Grace Furniss*—Miss Ethel Tyner.
6. Piano—Trio, (Andante Cantabile con Variazione, Finale), *Beethoven*—Miss Margaret Lovell, Piano; Mr. John Bayley, Violin; Signor Giuseppe Dinelli, Cello.
7. Vocal—Una voce poco fa, *Rossini*—Miss Mary Trench.
8. Vocal—Ah, se Estinto (from Donna Caritea), *Mercadante*—Miss Annie E. Bull.
9. Piano—Scherzo, B flat Minor, *Chopin*—Miss Ida C. Hughes.
10. Vocal—Softly Sighs (Der Freyschutz), *Weber*—Miss Bessie Findlay.
11. Reading—Friar Philip, *Anon*—Miss Kate Root.
12. Piano—Scherzo Valse, Op. 40, *Moszkowski*—Miss Franziska Heinrich.

Monday, Feb. 11th, 1895—Second Quarterly Concert.—*Continued.*

13. Vocal—Spring Song, *Henschel*—Miss Allie B. C. Watson.
14. Vocal—My Heart at Thy Sweet Voice, (from Sampson and Delilah), *Saint-Saens*—Miss Anna C. Laidlaw.
15. Piano—Valse, E Major, *Moszkowski*—Miss Cassie Grandige.
16. Vocal—Recitative, Duet and Trio, (Martha), *Flotow*—Miss H. Ethel Shepherd, A.T.C.M., Mrs. H. W. Parker, A.T.C.M., Mr. Oscar Wenbourne.
17. Piano—March in D Flat, *Hollaender*—Mr. Charles D. Wark.

## Saturday, March 2nd, 1895—Organ Recital by Miss Jessie Perry, pupil of Mr. A. S. Vogt.

1. Sonata, D Minor, Op. 42, *Guilmant*.
2. Vocal—Springtide, *Becker*—Miss Dora L. McMurtry.  
    *a.* Nocturne in E Flat, *Spinney*. (Vesper Bell Series.)
3. *b.* Andante Grazioso, G Major.
4. Violin—Souvenir de Bade, *Leonard*—Master Willie Anderson.
5. Fantasia and Fugue, G Minor, *Bach*.
6. O Sanctissima, *Lux*.
7. Vocal—Elizabeth's Prayer, (Tannhauser), *Wagner*—Miss Eldred Macdonald.
8. Pilgrim's Chorus (from Tannhauser), *Wagner-Eddy*.

## Thursday, March 7th, 1895—Piano Recital by Mr. Donald Herald, A.T.C.M., pupil Mr. Edward Fisher.

1. Piano—Sonata, Op. 7, (Allegro Moderato, Andante Molto, Alla Menuetto, Molto Allegro), *Greig*.
2. Vocal—My Heart at Thy Sweet Voice, (Sampson and Delilah), *Saint-Saens*—Miss Tena G. Gunn.
3. Piano—Concerto, F Minor (First Movement), *Chopin*—2nd Piano, Miss Maud Gordon, A.T.C.M.
4. Vocal—Ave Maria, *Gounod*—Miss Bertha Dewart, Violin obligato by Miss Lena M. Hayes, A.T.C.M.
5. Reading—The Blind Girl of Castel-Cuille, *Longfellow*—Miss Annie Hart.
6. Piano—*a.* Au Matin, *Mason*.  
    *b.* Sonetto de Petrarca, *Liszt*.  
    *c.* Momento Capriccioso, *Weber*.
7. Vocal—A Russian Love Song, *Von Stulzmann*—Miss Ella Paterson.
8. Piano—Tarantelle, *Liszt*.

## Thursday, April 4th, 1895—Piano Recital by Miss Sara E. Dallas, F.T.C..M, pupil of Mr. Edward Fisher.

1. Piano—*a.* Nocturne, O. 32, No. 2.  
    *b.* Scherzo, C. Sharp Minor, Op. 39. } *Chopin*.
2. Vocal—Hungarian Serenade, *Helmund*—Miss Eldred Macdonald.
3. Piano—*a.* Prelude, Op. 28, No. 3, *Chopin*.  
    *b.* Ich Liebe Dich, Op. 41, *Greig*.  
    *c.* Polonaise, Op. 9, No. 6, *Paderewski*.
4. Vocal—Il Balen (Trovatore), *Verdi*—Mr. Oscar Wenbourne.
5. Piano—*a.* Dryade, Op. 43, *Jansen*.  
    *b.* Mazurka, Op. 21, *Saint-Saens*.
6. Violoncello—*a.* Largo, *Popper*  
    *b.* Serenade Badine, *Marie* } Signor Giuseppe Dinelli.
7. Piano—*a.* Barcarolle, F Minor, Op. 30, *Rubinstein*.  
    *b.* Gnomenreigen, *Liszt*.
8. Vocal—Bolero, (Sicilian Vespers)—Madame d'Auria.
9. Piano—Trio, Op. 52 (Andante, Scherzo and Trio, Allegro Appassionata) *Rubinstein*—Miss Dallas, Piano. Miss Lena M. Hayes, A.T.C.M., Violin. Signor Giuseppe Dinelli, 'Cello.

Thursday, April 11th, 1895. Piano Recital (with orchestra), by pupils of Mr. Edward Fisher.

1. Organ—Overture, (Oberon), *Weber*—Miss May Hamilton.
2. Piano—Concerto, A Minor, (Allegro Moderato), *Hummel*—Mr. Donald Herald, A.T.C.M.\*
3. Vocal—O Valley so Fair, *Fittig*—Toronto Ladies' Quartette: Madame d'Auria, Mrs. J. Willson-Lawrence, Mrs. Dorsett Birchall, Miss Ella Bridgeland.
4. Piano—Polonaise, Op. 22, (Andante, Allegro Molto), *Chopin*—Miss Maud Gordon, A.T.C.M.\*
5. Vocal—Pilgrim's Evening Song, *Kucken*—Toronto Ladies' Quartette.
6. Reading—Pheidippides, *Browning*—Mr. H. N. Shaw, B.A.
7. Piano—Concerto, G Minor, (Molto Allegro con fuoco, Andante, Presto, Molto Allegro e Vivace), *Mendelssohn*—Miss Franziska Heinrich.\*
8. Vocal—I Would That My Love, *Mendelssohn*—Toronto Ladies' Quartette.
9. Piano—Concerto, A Minor, Op. 17, (Romanze, Allegro Molto Vivace, Presto), *Paderewski*—Miss Bella Geddes, F.T.C.M.\*

\* Accompanied by the Conservatory Orchestra.

Thursday, April 18th, 1895. Song Recital, by pupils of Mrs. J. W. Bradley.

1. Piano—Krakowiack, Op. 9, No. 5, *Paderewski*—Miss Ida I. Smyth.
2. Vocal (Trio)—The Mariners, *Randegger*—Miss B. Findlay, Mr. B. Bradley, Mr. F. H. Karn.
3. Vocal—Mignon, *Hardelot*—Miss Acheson.
4. Vocal—A Heart's Whisper, *Rodney*—Miss Edna Moore.
5. Vocal— $\left\{ \begin{array}{l} a. \text{ Let the bright Seraphim (Samson), } \textit{Handel}. \\ b. \text{ O had I Wings, } \textit{D. M.} \end{array} \right\}$  Miss Dora L. McMurtry.
6. Vocal (Duett)—"Venetian Boat Song," *Blumenthal*—Miss B. Dewart and Miss Ella Robbins.
7. Vocal—Sleep, Beauty, Sleep, *Arditi*—Miss A. Wagstaff.
8. Piano—Soirees de Vienne, No. 6; *Liszt*—Miss Lottie E. Ballah.
9. Vocal—The Bells of Seville, *Jude*—Mr. F. H. Karn.
10. Vocal—The Holy City, *Stephen Adams*—Miss Lizzie Brown.
11. Vocal—The Meeting, *Arditi*—Miss B. Findlay.
12. Vocal—Across the Far Blue Sea, *Blumenthal*—Miss Ella Robbins.
13. Piano— $\left\{ \begin{array}{l} a. \text{ Mazurka, Op. 9, No. 4, } \textit{Paderewski}. \\ b. \text{ Barcarolle in G, } \textit{Whitney}. \end{array} \right\}$  Miss Alice E. B. Bull.
14. Vocal (Duet)—Oh! love, open for us thy pinions, *Palicot*—Miss Dora L. McMurtry and Mr. F. H. Karn.
15. Vocal—Robin Adair—Miss Mabel Rook.
16. Vocal—For all Eternity, *Mascheroni*—Miss Sadie Milne
17. Vocal—Ernani Involami (Ernani), *Verdi*—Miss B. Dewart.
18. Vocal (Trio)—Protect us thro' the coming night, *Nicolai*—Miss B. Findlay, Miss A. Wagstaff, and Mr. B. Bradley.

Monday, April 29th, 1895. Long Recital, by pupils of Miss Denzil.

1. Vocal—Rest Thee on This Mossy Pillow, *Smart*—Miss J. Lawson, Miss Denzil, and Miss Ferguson.
2. Vocal—Open Thy Lattice, *Gregh*—Miss J. Cram.
3. Vocal— $\left\{ \begin{array}{l} a \text{ The Arrow and the Song, } \textit{Balfé}. \\ b \text{ There was a Lover and His Lass, } \textit{Morley}. \end{array} \right\}$  Miss J. Lawson.
4. Vocal—Thou Art Like a Flower, *Rubinstein*—Miss M. Jennings.
5. Vocal—When I'm Big I'll be a Soldier, *Molloy*—Miss N. King.
6. Vocal—Bid Me Discourse, *Bishop*—Miss B. Gamble.
7. Vocal—May Dew, *Bennett*—Miss M. Macdonald.
8. Vocal—Fifinella, *Tschaikowsky*—Miss K. Ward.
9. Vocal—Home, Sweet Home, *Bishop*—Miss E. Clute.
10. Vocal—Springtide, *Reinecke*—Miss V. Seath. Violin Obligato, Miss L. M. Hayes, A.T.C.M.

Monday, April 29th, 1895.—Long Recital by pupils of Miss Denzil.—*Continued.*

11. Vocal—Can I Forget, *Mallard*—Miss B. Lockhart.
12. Violin—Mignon (Gavotte), *Thomas-Sarasate*—Miss L. M. Hayes, A.C.T.M.
13. Cantata—Proserpina, *Oliver King*—Choral Class. Soloists, Miss E. Clute, Miss M. Macdonald, Miss M. Jennings, Miss M. Ferguson, Miss L. Gould, Miss K. Ward, Miss F. Ridout, Miss M. McCracken, Miss N. King. Accompanists, Mr. D. Herald, A.T.C.M., Miss F. Heinrich.

Monday, May 6th, 1895—Third Quarterly Concert.

1. Vocal—She Wandered Down the Mountain Side, *Clay*—Miss Ella Robbins.
2. Vocal—Lament of the Egyptian Girl, *Alcock*—Miss Jean Mortimer.
3. Vocal—Flower Song, *Gounod*—Miss Lilian C. Rankin.
4. Piano—Sonata Appassionata, (Andante con moto, Allegro and Presto), *Beethoven*—Miss H. Ethel Shepherd.
5. Vocal—Ave Maria, *Gounod*—Miss Bertha Dewart. Violin Obligato, Miss Lena M. Hayes, A.T.C.M.
6. Reading—Jack Hall's Boat Race, *Grant*—Miss Kate Beatty.
7. Vocal—More Regal in His Low Estate, (Reine de Saba) *Gounod*—Miss Anna C. Laidlaw.
8. Vocal—Waltz Song, *Gounod*—Miss Ella Paterson.
9. Piano—Piece Rustique, *Moszkowski*—Miss Margaret R. Lovell.
10. Vocal—Polonaise, Son vergin vezzosa, *Bellini*—Miss Jessie F. Caswall.
11. Vocal—Robert, Thou whom I love, *Meyerbeer*—Miss Dora L. McMurtry.
12. Vocal—L'Incantatrice (Walse), *Arditi*—Mrs. H. W. Parker, A.T.C.M.
13. Violin—Rhapsodie Hongroise, *Hauser*—Miss Lena M. Hayes, A.T.C.M.
14. Vocal—Ah, forse e' lui (Traviata), *Verdi*—Miss Allie B. C. Watson.
15. Piano—Concert Stück (1st Movement), *Weber*—Mr. Edmund Hardy. Orchestral Accompaniment on 2nd Piano, Miss Franziska Heinrich.
16. Vocal—How He Loves Me (Duet from Elixir of Love), *Donizetti*—Miss Eldred Macdonald and Mr. Oscar Wenbourne.

Thursday, May 16th, 1895. Piano and Vocal Recital by pupils of Mr. V. P. Hunt and of Signor F. d'Auria.

1. Piano (Duet)—Two Hungarian Dances, *Brahms*—Miss Edith White and Miss Eleanor Shepherd.
2. Vocal—For all Eternity, *Mascheroni*—Miss Marion Cumines.
3. Piano—Air de Ballet, *Moszkowski*—Miss Maggie Atchison.
4. Vocal—I Promise Thee—*De Koven*—Miss Mary H. McCracken.
5. Piano— $\left. \begin{array}{l} a \text{ Prelude and Fugue, D Major, } \textit{Bach} \\ b \text{ Rigaudon, Op. 204, } \textit{Raff} \end{array} \right\}$  Mr. Reuben L. Stiver.
6. Vocal—Because of Thee, *Tours*—Miss Fannie Moses.
7. Piano—Auf Flügeln des Gesanges, *Mendelsshon-Heller*—Miss Edith White.
8. Vocal—A Summer Night, *Thomas*—Miss Allie Hobson.
9. Violin—L'Elsire d'Amore, *Singelee*—Miss Ella Wallace.
10. Vocal—I'll Sing Thee Songs of Araby, *Clay*—Miss Therese Wegener.
11. Piano—Papillons, Op. 2 (Complete), *Schumann*—Mr. Dorsey A. Chapman.
12. Vocal—Calm as the Night, *Bohm*—Miss Annie E. Bull.
13. Piano (Duo)—Southern Pictures, Gondoliera, Bolero, Neapolitan Mandolin Player, *Reinecke*—Messrs. Dorsey A. Chapman and Reuben L. Stiver.

May 21st, 1895. Piano Recital by pupils of Mr. J. W. F. Harrison.

1. Piano (Duet)—Country Dance, *Nevin*—Miss Ella Wallace and Miss Lavinia Shore.
2. Piano—Moment Musical Op. 35, *Moszkowski*—Miss Mabel Rathbone.
3. Vocal—Lullaby from Jocelyn, *Godard*—Miss Jessie F. Caswall.
4. Piano—Rondo, E. Flat, *Weber*—Miss Clara Strong.
5. Piano—Waldestrauschen, *Liszt*—Miss Margaret R. Lovell.

May 2

6. V
7. P
8. P
9. V
10. P
11. P

June

1. P
2. P
3. V
4. P
5. P
6. V
7. P
8. P
9. V
10. P

June

1. P
2. V
3. P
4. V
5. P
6. V
7. P
8. V
9. P
10. V
11. P

June

1. V
2. V
3. P
4. V
5. S
6. V
7. V
8. V
9. V
10. V

May 21st, 1895. Piano Recital by pupils of J. W. F. Harrison.—*Continued.*

6. Vocal—Serenata, *Moszkowski*—Miss Dora L. McMurtry.
7. Piano—Danse Ancienne, *Chaminade*—Miss Ella Wallace.
8. Prelude and Fugue, E. Major, *Mendelssohn*—Miss Cassie Grandidge.
9. Vocal—Vulcan's Song, *Gounod*—Mr. Oscar Wenbourne.
10. Piano—Rondo from Sonata, Op. 49, *Weber*—Miss Margaret R. Lovell.
11. Piano—Polonaise, E. Flat, Op. 22, *Chopin*—Miss Cassie Grandidge.

## June 11th, 1895. Piano Recital by pupils of Mr. J. D. A. Tripp, A.T.C.M.

1. Piano—Barcarolle, A minor, *Rubinstein*—Mr. Orwin A. Morse.
2. Piano—La Mandolinata, *Leybach*—Miss Allie B. C. Watson.
3. Vocal—Lieti Signori, *Meyerbeer*—Miss Ethel Lazier.
4. Piano { *a* Mazurka, E. Flat, *Leschetizky*.  
          *b* Berceuse, Op. 13, *Iljinsky*.  
          *c* Gigue in G, *Chaminade*. } Miss Alice E. B. Bull.
5. Piano—Minuet in G, Op. 17, No. 2, *Moszkowski*—Mr. J. Parnell Morris.
6. Vocal—My Little Darling (From *Salvator Rosa*), *Gomez*—Miss Sadie Milne.
7. Piano—Rhapsodie, No. 5, *Liszt*—Miss Annie W. Kilgour.
8. Piano—Papillons, Nos. 3, 5, 7, 9, 10, *Schumann*—Miss Ella How.
9. Vocal—As the Dawn, *Cantor*—Miss Anna E. Bull.
10. Piano—Ballade, A Flat, *Chopin*—Miss Ida C. Hughes.

## June 13th, 1895. Piano and Vocal Recital by pupils of Mr. A. S. Vogt and Mrs. Bradley.

1. Piano—Trio. Piano, Violin and Cello, *Bargiel*—Allegro Moderato, Andante, Scherzo, Finale, Miss Florence Benson, Piano, Miss Lena M. Hayes, A.T.C.M., Violin, Signor Giuseppe Dinelli, Cello.
2. Vocal—Mount of Olives, *Parker*—Miss Ruth McGill.
3. Piano { *a* Mazurka, Op. 24, *Leschetizky* } Miss Carrie Fisher.  
          *b* Valse Chromatique, *Godard* }
4. Vocal—Spring Legend, *Dick*—Miss Annie McNichol.
5. Piano { *a* Prelude, Menuet, From Suite in E Minor, Op. 72, *Raff* } Miss Florence Benson.  
          *b* Allegro from Suite de l'Arlesienne, *Bizet* }
6. Vocal—Good-Bye Sweet Day, *Vannah*—Mr. Will Richardson.
7. Piano { *a* Gavotte, Op. 32, *Grunfeld* } Miss Mabel Bertram.  
          *b* Souvenir d'Ischl, Op. 35, *Leschetizky* }
8. Vocal—The Meeting, *Arditi*—Miss Bertha Dewart.
9. Piano—Nocturne, B. Major, Op. 32, No. 1, *Chopin*—Master Douglas H. Bertram.
10. Vocal—She Wandered Down the Mountain Side, *Clay*—Miss Dora L. McMurtry.
11. Piano (Duet) Andante and Variations, Op. 46, *Schumann*—Miss Emma Andrich and Miss Florence Benson.

## June 14th, 1895. Song Recital by pupils of Madame d'Auria.

1. Vocal—Madrigal, *Victor Harris*—Miss Ella Riley.
2. Vocal—Open Thy Blue Eyes, *Massenet*—Miss Maggie Murdoch.
3. Piano—La Campanella, *Taubert*—Miss Lilly Sutherland.
4. Vocal—Flower Girl, *Bevignani*—Miss Gertrude Williams.
5. Scene—From *Becket*, *Tennyson*—Act III., Scene III. Queen Eleanor, Miss Ethel Tyner; Rosamund, Miss Annie Hart; Becket Mr. William Thorold, B.A.; Fitz Urse, Mr. C. L. Kenney; Geoffrey, Miss Jennie Fidler.
6. Vocal—When the Heart is Young, *Buck*—Miss Jessie Fisher.
7. Vocal—He was a Prince, *Lynes*—Miss Katie O'Donoghue.
8. Piano—Tarantelle, *Heller*—Miss Alice G. Irish.
9. Vocal—Noble Knights, *Meyerbeer*—Miss Florence N. McLean.
10. Vocal—On Rosy Wings (Il Trovatore), *Verdi*—Miss Marie Wheler.

## June 20th, 1895. Piano Recital, by Mr. W. H. Sherwood.

1. Concerto, A Minor, Op. 16, Allegro moderato Adagio, Allegro marcato, Quasi Presto, Andante Maestoso, *Greig*—Orchestral Accompaniment on 2nd Piano by Mr. J. D. A. Tripp, A.T.C.M.
2. Vocal— $\left. \begin{array}{l} a \text{ Ah non credea,} \\ b \text{ Ah non guinge,} \end{array} \right\} \textit{Bellini}$ —from *Sonnambula*, Miss Florence N. McLean.
3. Sonata, Op. 36, Piano and Violoncello, Allegro agitato, Andante molto tranquillo, Allegro molto e marcato, *Greig*—Signor Giuseppe Dinelli, 'Cello.
4. Vocal—Nymphs and Fauns, *Bemberg*—Mrs. H. W. Parker, A.T.C.M.
5.  $\left. \begin{array}{l} a. \text{ Nocturne, (Liebestraume) No. 3, } \textit{Liszt.} \\ b. \text{ Military March, } \textit{Schubert-Tausig.} \\ c. \text{ Hark, Hark the Lark! } \textit{Schubert-Liszt.} \\ d. \text{ Faust Waltz, } \textit{Gounod-Liszt.} \end{array} \right\}$

## June 25th, 1895. Soiree Musicale.

1. Organ—Toccatto and Fugue, D Minor, *Bach*—Miss Edith C. Miller.
2. Vocal—"Lend Me Your Aid," (Queen of Sheba), *Gounod*—Miss Katharine Ward.
3. Impromptu, C Sharp Minor, *Chopin*—Miss Ella How.
4. Vocal—As the Dawn, *Cantor*—Miss Katie O'Donoghue.
5. Piano—Sonata, Op. 143, (last movement), *Schubert*—Miss Lily Dundas.
6. Vocal—Thy Sentinel am I, *Watson*—Mr. Fred. W. Stevenson.
7. Piano—Concerto, G Minor, Op. 25, Andante, Finale, *Mendelssohn*—Miss Laura Eschelmann.
8. Vocal—My Heart at Thy Sweet Voice, *Saint-Saens*—Miss Jean Mortimer.
9. Vocal—Ernani Involami, *Verdi*—Miss Bertha Dewart.
10. Organ—Marche Funebre, *Guilmant*—Miss May Hamilton.
11. Vocal—More Regal in His Low Estate, (Queen of Sheba), *Gounod*—Miss Marie Wheler.
12. Piano—Polonaise, A Flat, *Chopin*—Mr. Napier Durand.
13. Vocal—I'd Wish to Die, *Tosti*—Miss Therese Wegener.
14. Piano—Polonaise, E Flat, *Chopin*—Miss Cassie Grandidge.
15. Vocal—And Would'st Thou have Enlied, (Un Ballo in Maschera), *Verdi*—Mr. Oscar Wenbourne.
16. Organ—Fantasie and Fugue, G. Minor, *Bach*—Miss Jessie Perry.

## June 28th, 1895. Fourth Quarterly Concert and "Closing Exercises."

1. Organ—Choral March, (in Canon Form), Founded on motives from Luther's Ein feste Burg, *Dudley Buck*—Miss Ida L. Jane, A.T.C.M., (Post Graduate).
  2. Vocal—Robert, My Beloved, *Meyerbeer*—Miss Mary Trench.\*
  3. Piano—Concerto B Flat Major, 1st Movement, and Reinecke Cadenza, *Beethoven*—Miss Jennie A. Creighton,\* Accompanied by the Conservatory String Quintette.
  4. Reading—Swan Song, Miss Annie Hart.\*
  5. Piano—Scherzo a Capriccio, *Weber*—Miss Margaret Lovell.\*
  6. Vocal—Jewel Song, (Faust), *Gounod*—Miss Dora L. McMurtry.\*
  7. Reading—Elizabeth's Anger at Leicesters' Marriage, *Scott*—Miss Kate A. Beatty.\*
  8. Vocal—Caro Nome, *Verdi*—Miss Jessie F. Caswall.\*
  9. Trio—First Movement, Op. 77, *Reissiger*—Miss Emma Andrich,\* Piano, Mr. John Bayley, Violin, Signor Giuseppe Dinelli, 'Cello.
  10. Vocal—Ernani Involami, *Verdi*—Miss Allie B. C. Watson.\*
  11. Scene—From Little Emily, arranged from David Copperfield, *Dickens*—*Rosa Dartle*, Miss Ethel Tyner;\* *Little Emily*, Miss Kate L. Root.\*
  12. Vocal—Cantique, *Adam*—Miss Annie E. Bull.\*
  13. Piano—Ballade, A Flat, *Chopin*—Miss Ida C. Hughes.\*
- Presentation of Diplomas and Medals to Graduates and Successful Students in Piano, Vocal and Theory Departments and Elocution School, by the President, Hon. G. W. Allan.
14. Vocal—Eccomi alfine in Babilonia, (Semiramis), *Rossini*—Miss Anna C. Laidlaw.\*
  15. Vocal—O Native Land, (Aida), *Verdi*—Miss Eldred M. Macdonald.\*
  16. Piano—Concerto in C Major, (last movement), *Beethoven*—Miss Edith Myers,\* accompanied by Miss Bella Geddes, F.T.C.M., 2nd Piano, and the Conservatory String Quintette.

\* Graduate Class 1894-'95.



## Press Notices.

The Toronto Conservatory of Music is the best institution of its kind in the Dominion, and one of the best on the continent of America.—*Montreal Gazette*.

The Toronto Conservatory of Music (Mr. Edward Fisher, Musical Director), the pioneer institution of its kind in Canada, closed in June last with great eclat the most successful year in its history. Owing to its management and the influence of its Board of Directors, the Conservatory has obtained a hold upon the country at large which surely strengthens with each year.—*Musical Courier, New York*.

Amongst the Universities, Colleges, and other institutions in Toronto, there stands foremost in its particular branch of education the Toronto Conservatory of Music, which justly claims to be the pioneer institution of its kind in Canada.—*Toronto Saturday Night*.

In all branches taught at the Conservatory of Music, every facility is offered the student for the acquisition of a thoroughly sound and practical training, based on the most approved and advanced principles.—*Daily Mail, Toronto*.

The reputation of the Toronto Conservatory of Music for thorough and successful work is continually extending. \* \* \* \* Mr. Fisher and his staff are striving for that which is highest and broadest in this divine art. — *Christian Guardian, Toronto*.

It is not only the pioneer institution of the kind in Canada, but it is first also in capacity, in equipment, and appointments. \* \* \* \* It gives opportunity for a broad and sound musical education, after the most approved and foremost modern methods. \* \* \* \* The excellent work of the performers has served to show the marked advance being made by this institution under Mr. Fisher's direction, in the art of pianoforte instruction. The programmes have been of such variety and high classical character as to fully test the capabilities of the performers and show their grasp of the exacting compositions performed, the one of last evening being seldom excelled at any concert given in the city, either as regards its classical merit or the musicianly manner of its interpretation.—*Daily Globe, Toronto*.

The Toronto Conservatory of Music is the largest and most completely equipped institution of the kind in Canada.—*Ladies Journal, Toronto*.

As everyone interested in music knows, the Toronto Conservatory of Music is immeasurably ahead of all similar institutions in Canada.—*Trinity University Review, Toronto*.

The famous composer and pianist, Herr Scharwenka, expressed much surprise at "finding an institution of the kind in Toronto, so thoroughly equipped and so admirable in all its appointments."

The history of the Conservatory of Music has from the first been a record of steady progress and gratifying success.—*Canada Presbyterian, Toronto*.

No less than 650 pupils received instruction last season, a very gratifying evidence of the growing prosperity and popularity of this institution. \* \* \* \* Lord Aberdeen expressed the delight of Lady Aberdeen and himself at being able to visit such a well-equipped institution devoted entirely to the cultivation of music in all its branches, and complimented the students and Torontonians generally on having such an important institution in which they could procure so thorough a musical education.—*Week, Toronto*.

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



### TEACHERS.

H. N. SHAW, B.A., Principal,  
(Lecturer in Elocution at Trinity and Mc-  
Master Universities and Wycliffe  
College).

Philosophy of Expression, Vocal  
and Pantomimic Expression, Voice  
Culture, Shakespeare, Classic Art  
and Acting.

WM. J. THOROLD, B.A., Asst. Princi'l,  
Vocal Expression, Recitation and  
Criticism, Physiology, Phonetics,  
Rhetoric and English Literature.

MISS NELLY BERRYMAN,  
Physical Culture, Delsarte, Panto-  
mime, Vocal Expression, Recitation.

MISS KATE L. ROOT, A.T.C.M.,  
Elocution and Delsarte.

MISS JEAN MORTIMER,  
Vocal Technique and Singing.

### TERM CALENDAR FOR 1895-96.

FIRST TERM begins Tuesday, 24th of September, and ends Saturday, 14th  
December—12 weeks.

SECOND TERM begins Tuesday, 7th January, and ends Saturday 21st March—  
11 weeks.

THIRD TERM begins Tuesday, 24th March, and ends Saturday 13th June—10  
weeks. (One week omitted at Easter).

The  
the devel  
be a scho  
sion is no  
it can nev  
emotive p  
The aim  
into perf  
the whol

It w  
fully the  
assure th  
Arti  
Tru  
A c  
stimulat  
careful t  
Suc  
who hav  
results.

We  
those m  
Th  
to plac  
them th  
schools  
It  
and w  
prospec  
school o

TORONTO CONSERVATORY SCHOOL OF  
**Elocution and Oratory.**

AIM.

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

METHODS.

It would be impossible in such small compass as the Calendar affords to explain fully the means of accomplishing the desired results, but sufficient may be said to assure their efficiency.

Artificial systems are not taught, but students are led to study nature's processes. True growth is from within outward.

A correct conception of the author's meaning is the first essential, then the stimulation of the assimilative instinct and artistic insight followed by the most careful training of voice and body and the highest development of each agency.

Such methods carefully carried out under conscientious, painstaking teachers, who have been *thoroughly prepared* for the work, cannot fail to accomplish the best results.

We aim to make the course eclectic. We are bound to no *one system* but employ those methods which careful research and experience have proven to be most beneficial.

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

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

## Course of Study.

The College Course of study extends over a period of two years, and includes Physical Culture, Respiration, Articulation, Vocal Culture, Singing, Æsthetic Physical Culture, Pantomime, Reading, Recitation and Public Speaking.

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

Those taking the Graduating Course will receive at its termination, and after passing the required examinations, the Diploma of the department.

### THE ONE YEAR COURSE

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

## Synopsis of Course of Study.

### FIRST YEAR.

Voice.  
Vocal Process in Theory.  
Vocal Process in Exercises.  
Programme for Ease and Correctness in Respiration.  
Control of Breath, Voice Placing.  
Care of the Voice.  
Phonetics, Orthoëpy, Speech Defects.  
Ease and Precision in Articulation.  
Development of the Psychic.

Principles Underlying Vocal Expression.  
English Literature.  
Physical Culture.  
Exercises for Normal Adjustment.  
Freedom, Ease and Harmony.  
Plastic Action.  
Pantomime.  
Studies in Art.  
Recitation.  
Sight Reading.

### SECOND YEAR.

Advanced Vocal Culture.  
Vocal Physiology.  
Anatomy.  
Advanced Vocal Expression.  
Quantity, Rhythm and Melody.  
Study of Shakespeare and Old Comedies.  
Advanced Course in Delsarte.

Pedagogics.  
Greek Art and Mythology.  
Laws of Æsthetics.  
English Poets.  
Interpretation.  
Recitation and Criticism.

### POST GRADUATE COURSE.

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

History of Elocution.  
Shakespeare.  
Old English Comedy.  
Psychology.

Advanced Vocal Culture.  
Pedagogics.  
Review of Collegiate Course.  
Extempore Speaking.

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

The i  
being mo  
exception  
an advert  
principles  
develop t  
The most  
Sympathy  
As the pr  
will find  
detriment

In a  
To k  
without c  
productio

The  
to free th  
free to ac

Nex  
the forw  
obtained  
to articu  
taught b

Tea  
valuable  
Cler  
use find

## Voice Culture.

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

In a few words we present our methods :

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

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

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

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

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

## Physical Culture.

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

### FIRST—SWEDISH GYMNASTICS.

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

### SECOND—DELSARTE ÆSTHETIC GYMNASTICS.

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

It is there  
misnomer  
cultivation  
of æsthetic  
who pract

To th  
advantage  
branch al  
for speci  
suppleme  
drills, etc  
on accou

Phy

Ext  
training  
bring th  
general  
quality  
depend  
memb  
muscles  
A  
strengt  
PH  
music  
posses

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

### THIRD—ECLECTIC.

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

---

## Physical Culture for Singers and Pianists.

---

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

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

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

## Literature.

---

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

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

---

## Pedagogics.

---

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

### EXTEMPORANEOUS SPEAKING.

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

---

The de  
given, ther  
difficulty in  
frequently  
assistance

Gradu  
Canada an  
instruction

Institu  
to the Prin  
the interes  
those will

Class  
from 9.30

The  
mentals c  
is thus pr  
means p  
instructio  
stood, is

In a  
tuition,



---

## Positions as Teachers.

---

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

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

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

---

## Method of Conducting the School.

---

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

### CLASS WORK.

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

### PRIVATE WORK.

In addition to the class work, every pupil receives a certain amount of private tuition, which is directed to his or her special needs. In this way no point in the

student's training is overlooked, and by the combination of the two systems, class and private work, the pupil is afforded a guarantee of thoroughness in connection with his studies which could not be otherwise obtained.

*N.B.—The private instruction is given either by the Principal of the School or under his personal direction.*

#### WEEKLY PUPILS' RECITALS.

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

#### A NEW FEATURE

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

---

### Miscellaneous.

---

An important item to be considered by those who contemplate attending a School of Elocution is that of expense. Board in all the large American cities ranges from \$5 to \$8 per week, while board equally good can be obtained in Toronto at from \$3.50 to \$5. Here already is a saving of \$50 to \$60 for the school year, while to those residing in Canada the saving in railroad fares and expenses will amount to probably another \$30. So that students by attending the Conservatory School save on the season very nearly *One Hundred Dollars*, as compared with the expenses incurred where the tuition is taken in some of the schools of the United States.

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

IMPORT

Stude  
they enter  
of the cou  
in fact a  
gained in

Priva  
to take th

The  
extended  
have be  
instituti  
for recit  
incalcula  
the city  
street ca

---

### IMPORTANCE OF BEGINNING AT THE OPENING OF THE SESSION.

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

---

### Private Instruction.

---

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

---

### Situation of the School.

---

The Conservatory building, owing to the increased attendance, has been extended, until its dimensions are double what they were. The entire premises have been remodelled, making this the most commodious and best equipped institution of the kind in Canada. Among the additions is a spacious lecture-room for recitals, wherein pupils receive such training for platform work as will be of incalculable benefit in their future career. The building is situated in the heart of the city, corner of Yonge Street and Wilton Avenue, and within easy access of street car lines.

## Special Advantages.

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

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

### DIPLOMAS.

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

### IN CONCLUSION

We would ask those who are intending to take a course in Elocution to weigh carefully the following facts :

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

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

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

Full course  
Payable as  
1st T  
2nd  
3rd

Full course  
Payable as  
1st T  
2nd  
3rd  
Payable as  
Pupils  
classes with  
Cos

No ch

PRIVATE I  
P  
Wi

DELSART

Pupi  
the Cons  
entitling  
term are  
except in

## List of Fees.

### COLLEGIATE COURSE.

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

Payable as follows :

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

### POST-GRADUATE COURSE.

Full course - - - - - \$100 00

Payable as follows :

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

Payable as above.

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

Cost of Books	- - - - -	\$5 00
" Diplomas	- - - - -	5 00
" Certificates	- - - - -	1 00

No charge for Examinations.

### SPECIAL COURSES.

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

With Mr. Shaw	- - - - -	\$30 00
" Mr. Thorold	- - - - -	20 00
" Miss Berryman	- - - - -	17 50
" " " Ten half hours	- - - - -	10 00
" Junior Assistants	- - - - -	{ 12 00
		{ 10 00

### CLASS LESSONS.

DELSARTE, GYMNASTICS OR ELOCUTION.

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

### REGISTRATION.

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

## Graduates—Elocution.

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

1890-1891.

Miss Hermenia Walker. .... Toronto

1891-1892.

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

1892-1893.

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

1893-1894.

Miss Lillian Mary Adamson. .... Toronto  
 Miss Ione H. Dwyer .. Washington, D.C., U.S.

Miss Agnes Goodfellow. .... Bradford  
 Miss Mary Gunn. .... Toronto  
 Miss Wilhelmine Mackenzie. .... Toronto  
 Miss Charlotte Mackenzie. .... Wingham  
 Miss Katharine J. Wallace. .... Willowdale  
 Miss Margaret Maude Whiteside. .... Lindsay

1894-1895.

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

### JUNIORS (WITH CERTIFICATES.)

1894-1895.

Miss Louie Clark. .... Hamilton  
 Miss Jessie Everetts. .... Iroquois  
 Mr. C. Leroy Kenny ... .. Toronto  
 Miss Thirza Wolffe. .... Northville, Mich.

The s  
 the pupils  
 dramatic  
 specially o  
 Mr. S  
 experienc  
 fits him to  
 exception  
 formance  
 addition t  
 being " J  
 " Better  
 It is  
 literary a  
 endeavor  
 The  
 develop  
 The  
 the stage  
 the finer  
 At in  
 costumes  
 paratory

## Dramatic Art.

---

The success attending the production of "Electra," and the presentation by the pupils of scenes from old comedies, and the growing demand for instruction in dramatic art, especially the monologue, have caused the addition of a course specially designed to meet the requirements of the stage.

Mr. Shaw's thorough training in histrionic theory, coupled with his practical experience in the companies of several of the most distinguished actors, peculiarly fits him to undertake the direction of a department of Dramatic Art. Mr. Shaw's exceptional ability as a stage manager was amply proven in the brilliant performance of "Antigone" a year ago by the students of Toronto University, in addition to his coaching of a number of plays in this and other cities, some of these being "Julius Cæsar," "King Louis," "More Sinned Against than Sinning," "Better than Gold," "Merchant of Venice."

It is becoming more and more evident as the modern stage progresses that a literary and technical training places actors at an immense advantage in their endeavors to gain substantial recognition as artists.

The uneducated are unable to compete with those of broad culture and more developed talents.

The course will cover the essentials in the practical preparation requisite for the stage and offer opportunities for advanced study and practice. The aim will be the finer and higher development of natural powers.

At intervals during the season scenes and plays will be presented with correct costumes and appropriate scenery. In this manner students will receive full preparatory training for the stage amidst the most desirable and refined surroundings.

## Press Notices.

### THE ELECTRA OF SOPHOCLES.

ANOTHER PERFORMANCE OF GREEK TRAGEDY MEETS WITH SUCCESS—THE PICTURESQUE DANCES AND PRETTY MUSIC.

The interest in Greek drama, which the performance of the "Antigone" of Sophocles in the original aroused, proved sufficient to induce Mr. H. N. Shaw, B.A., to this year try a similar experiment, and last night the "Electra" of the noblest of Greek dramatist was produced. This latter performance was in English, and drew a good and fashionable audience at the Grand.

"Electra" is perhaps without the dramatic movement of "Antigone," but there were special reasons why it should have been chosen. The latter work, requiring the efforts of men throughout, was well adapted for performance by University students, but, as this year's performance was under the auspices of the Conservatory School of Elocution, most of the pupils of which are ladies, a work which would give them opportunities was necessary. "Electra," with its choruses of Argive maidens and priestesses of Artemis, filled the bill. Then, as it is the most lyrical of Greek tragedies, it also afforded special opportunities to the institution.

The story of "Electra" has been made known in these columns. Last night's production was notable. All the modern resources of the stage director had been used to develop it. Costuming and scenery were rich; the incidental music composed by Signor d'Auria proved to be pretty and suggestive, and treated according to the ancient oriental modes of composition. The dances designed to suggest the action of the play, were properly symbolic and picturesque. The modern system of Delsartean expression was used to the utmost degree. At every important juncture there were the sinuous movements of sixteen Argive maidens to express physically the train of action. Miss Kate Langdon Root was an exceedingly graceful leader of the dances. Mr. Shaw as Orestes was passionate and expressive. Mr. William Thorold, B.A., as Talthybius, was strong and sinceret and distinguished himself in his account of the chariot race. The other roles were in competent hands. Miss Ethel Tyner, Miss Bertha Sargent, Mdme. d'Auria and Miss H. Ethel Shepherd were among those who added to the strength of the ensemble. The performance was preceded by a pretty rendering of the last act of "The Merchant of Venice."—*The Toronto World.*

No word less strong than "triumph" will describe the success of the "Electra" performance at the Grand last night. Down to the minutest detail the production was artistic and beautiful. Mr. Shaw, as Orestes, displayed rare histrionic talent, playing this difficult role with power and a full appreciation of its many points of strength. His remarkable nervous energy and grace make even his slightest actions expressive. Miss Matthews, a noble looking girl, made a splendid Electra. Miss Kate A. Beatty took the unpleasant part of Clytemnestra admirably, Miss Annie Hart made a pleasant Chrysothemis, and Mr. William Thorold, B.A., a perfectly satisfactory Talthybius. To Miss Kate Langdon Root special praise is due for her graceful dancing and posing as chorus leader. To the dancing and posing of the chorus too much praise cannot be given. The beauty of their costumes, in fact of all the costumes, was remarkable. Their work was probably the most graceful ever seen here.—*The Toronto Globe.*

The pro  
the direction  
ful amateur  
unfortunatel  
capital Ores  
and intense.  
were deligh  
stage settin  
mode, with  
embroidere  
silver, and  
and pretty.  
Miss Ethel  
and silver t  
costume of  
Jessica wa  
were delug  
of a minia

Notwi  
the Grand  
was more  
little hitch  
if anything  
results tha  
first effort  
discloses  
Power, an  
must all b

Elect  
and the p  
along the  
work as  
Orestes  
and on h  
modern t  
talent.  
Hart, as  
and ass  
extreme  
Ægisth  
followin  
The star  
actors



The production of the Greek play "Electra" by the Conservatory School of Elocution, under the direction of Mr. H. N. Shaw, at the Grand on Thursday evening, was one of the most successful amateur performances I have ever attended. Everything passed off with a *vivre* and *verve* unfortunately only too infrequently the case in entertainments of this kind. Mr. Shaw made a capital Orestes. His stage presence is pleasing, and in speech and action he was splendidly earnest and intense. Mr. Shaw undoubtedly possesses good histrionic ability. The dances and marches were delightful and were much added to by calcium effects. The tableaux were picturesque, the stage settings being extremely good. Electra's gown was a heavy black cloth, made in Grecian mode, with yellow and black insertion; Chrysothemis was delicately gowned in pale blue, embroidered in white silk. The costume worn by the Queen was of white satin, spangled with silver, and crimson cloak embroidered in white. The costumes of the chorus were all effective and pretty. In the garden scene of "The Merchant of Venice," which preceded "Electra," Miss Ethel Tyner as Portia was gowned in royal purple velours, with panels of old gold satin brocade and silver trimmings. Miss Bertha Sargent made a very bright Nerissa, and wore a very pretty costume of old rose satin, with bodice and trimmings of velours. Miss Kate Langdon Root as Jessica was appropriately gowned. At the conclusion of the performance the ladies in the cast were deluged with bouquets and the delicate blossoms falling on the stage gave it the appearance of a miniature flower garden.—*The Toronto Sunday World*.

Notwithstanding the intense heat, there was a second good house at "Electra" performance at the Grand last night. As on the previous night, everything passed off smoothly, and the audience was more than pleased. The cues were better taken up than at the first performance, and the few little hitches that are inevitable to a first performance were entirely absent. The principal actors did, if anything, better work than on the first night. Mr. Shaw, evidently confident from the first night's results that everything was running smoothly, put his whole soul into his work, and excelled his first effort. In the closing scene where, having slain the mother, he shows the corpse to the king, discloses his identity and forces him to go within the palace to meet his death, he developed great Power, and in other parts of the play his work was artistic and thorough. Mr. Shaw and his pupils must all be again congratulated on the success of the production.—*The Toronto Globe*.

Electra, Sophocles' Greek play produced in English at the Grand last week by Mr. H. N. Shaw and the pupils of the Conservatory School of Elocution, is not a performance that may be criticised along the ordinary lines. There cannot be any divergence of opinion as to the merit of Mr. Shaw's work as Orestes. He was full of passion and life, and his art was delicate and perfect. When Orestes appeared for the first time on the stage his warmth and grace produced an instant effect, and on his second appearance, although his *role* was particularly not one calculated to please the modern taste, yet I cannot call to mind any actor who could have carried off the part with a neater talent. Miss Matthews as Electra was devoted, charged with grief and an underlying purpose; Miss Hart, as her sister, Chrysothemis, was gentle and clinging; Miss Beatty as the Queen was resolute and assertive; however, a little more stage experience would put her more at her ease in this extremely difficult part. The Talthybius of Mr. Thorold, the Pylades of Mr. Kenney and the Ægisthos of Mr. Ziller were comparatively light parts, requiring in the main only a sympathetic following of events as they transpired. The play as presented was a splendid study of the Greek drama. The standards were carefully maintained, with this exception, that the masques and peculiar dress of actors were not employed, the ordinary Greek dress being preferred. Electra was in black,

emblematic of tragedy; the Queen when offering sacrifice, was dressed in white, her attendants removing a red himation, emblem of royalty, as she approaches the altar; the king wore the royal color, and Orestes, as the agent of the gods in dealing vengeance, wore white. All the costumes were designed and made specially for the occasion, with the most exact faithfulness, Mr. Shaw having visited the Museums of London, the Louvre at Paris and the Glyptothec of Munich in search of information for this reproduction of the Greek drama. The result is very gratifying to all students of the classics.—*The Toronto Saturday*.

The production of Sophocles' *Electra* by the pupils of the Conservatory School of Elocution at the Grand Opera House, on May 30th and 31st, was a signal triumph, and demonstrated the right of this institution to be called the foremost school of elocution and dramatic art in Canada. The difficulties of such a performance are only appreciated by those who have had experience in this particular line of work, and the result reflected the greatest credit upon all concerned, especially upon the scholarly Principal, Mr. Shaw. The production afforded an excellent opportunity to students of the classics to realize in an unusual way the dramatic genius and customs of the Greeks, and Mr. Shaw is to be congratulated upon the excellent work he is accomplishing in furnishing dramatic entertainments of such an educational nature. The principals did commendable work. Particularly pleasing was Mr. Shaw's finished portrayal of Orestes. Possessing an excellent stage presence, unusual grace of pose and gesture, he seemed the realization of a Greek youth. His fire and sincerity won instant recognition and he developed the character in a thoroughly artistic way. Mr. Shaw's voice is rich, clear and powerful, and his use of it denotes the thorough training he not only possesses himself but imparts to his pupils. His success in the character of Orestes would indicate an eminent fitness for the professional stage. Miss Matthews was a sympathetic and graceful *Electra*, her work throughout being marked by conscientiousness and dignity. Miss Beatty, as the Queen, was strong and earnest. This young lady possesses a voice of unusual power and richness. Miss Hart was gentle and timid as *Chrysothemis*, and looked very beautiful in her blue Greek gown. A special word of praise is due Mr. Thorold for his excellent description of the exciting chariot race, a most difficult bit of description to deliver, but which he accomplished in a manner which was highly satisfactory. Mr. Ziller was an excellent *Ægisthos*, while Mr. Kenney was pleasing in the small part of *Pylades*. The posings and groupings of the chorus were very beautiful and effective under the calcium lights. Miss Kate Langdon Root, as the leader of the chorus, was especially fine, her dancing being marked with grace of movement and great flexibility of body. The costumes were beautiful in color and design; being made from Greek models, they were exceedingly appropriate. The *Electra* was preceded by the Fifth Act of the *Merchant of Venice*, which presented a pleasing contrast to the tragedy. In this scene some excellent acting was presented by Miss Tyner as *Portia*, Miss Sargent as *Nerissa*, and Mr. Shaw as *Bassanio*.—*The Week*.

Upon  
Directors  
who for s  
University  
three year  
announce

Mr. S  
the comp  
science a  
Elocution  
frequently  
given mu  
speaking  
Vannini,

Sinc  
McMaste  
cessful t  
The  
have ha

From Re  
"H

From St  
"Y  
able ins

From J.  
"P

From K  
"A  
of a fir

## The Principal.

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

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

Since coming to Toronto he has been appointed lecturer at Trinity and McMaster Universities and Wycliffe College, where his teaching has been successful to a marked degree.

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

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

"He has rendered very efficient and valuable service."

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

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

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

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

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

"A man of excellent moral character \* \* \* a diligent student, possessed of a fine mind. His scholarship is exact, his taste cultivated, and his appreciation

of literary qualities in general, of the first order. As a teacher Mr. Shaw has been very successful \* \* \* worthy of the fullest confidence and the patronage of all who desire thorough instruction."

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

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

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

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

**M**  
OF EV

EDITIONS  
PETER

The LARG  
MUSICAL  
**Special**  
SEND FO



Its super  
**Special**  
LIB  
FU  
AS

OFF  
**WH**

**MUSIC** AND . . . **MUSICAL**  
 OF EVERY DESCRIPTION. . . **INSTRUMENTS**

Music Publishers and Importers.  
 Music Engravers and Printers.  
 Foreign Publications a Specialty.

EDITIONS :

**PETERS, BREITHOPF & HARTEL, LITOLFF, AUGNER, AND WHALEY-ROYCE.**

**Educational Works on Music of all Publishers.**

The LARGEST STOCK and most complete MUSIC and  
 MUSICAL INSTRUMENT Supply House in Canada.

**Special Terms to the Profession and Schools.**

SEND FOR CATALOGUES, MENTIONING GOODS  
 REQUIRED.

**WHALEY-ROYCE & CO.,**

158 Yonge Street,

. . . **TORONTO.**



IF YOU ARE INTERESTED IN A

**PIANO**

DON'T PURCHASE UNTIL YOU HAVE EXAMINED THE

*New Scale "Whaley-Royce."*

It contains more valuable Improvements than any other  
 Piano in the Market.

UNEXCELLED IN TONE.  
 FAULTLESS in its MECHANICAL CONSTRUCTION.  
 ORIGINAL AND ELEGANT IN DESIGN.  
 SUPERB IN FINISH.

Every Piano fully warranted for seven years.

EXPERIENCE and ENTERPRISE.

This Piano is the EMBODIMENT of SKILL, EXPERIENCE and ENTERPRISE.  
 Its superior qualities our strongest argument, mere words cannot add thereto.

**Specialties**—SEPARABLE CASE, ROLLING FALL, PAT. SWING DESK, extending full length, TONE  
 LIBERATOR, METALLIC KEY BOTTOM SUPPORT, SOFT PEDAL, (Pat. Sustaining Pedal),  
 FULL IRON PLATE, REPEATING ACTION, HAND CARVED PANELS, TRUSSES and PIL-  
 ASTERS, and made in all kinds of Fancy Woods.

Catalogues Free on Application.

OFFICE AND WAREROOMS,  
**WHALEY-ROYCE & CO.,** 158 YONGE ST., **TORONTO.**

# ..... NEW MUSIC .....

## VOGAL

Falling Leaves.....	F. P. Tosti—60
Galilee—Sacred.....	J. R. Adams—60
Asthore.....	H. Trotere—60
Deceivers Ever—Duet.....	A. Mascheroni—50
Trooper's Vision.....	St. Quentin—50
Whatever Wind may Blow.....	L. Kellie—50
Haulee Ho!—Humorous, Baritone.....	P. Atwater—50
The Roman Sentinel.....	F. Leoni—50
The Morning Star.....	F. L. Moir—50
Fleurette.....	A. Mascheroni—50
Ding, Dong.....	F. L. Moir—50
End of the Story.....	F. Bevan—50
The Land of Yesterday.....	A. Mascheroni—60
Marching.....	H. Trotere—50
A Tar of the Queen's.....	M. Watson—50
The Merry Monk.....	F. Bevan—50
I Do Not Understand—Humorous.....	L. Ronald—50
For All Eternity.....	A. Mascheroni—60

IN KEYS TO SUIT ALL VOICES.

## INSTRUMENTAL

Intermezzo—L'Amico Fritz.....	Mascagni—65
Gigue.....	B. Godard—60
Pas de Cinq.....	E. Solomon—50
Gitana.....	F. Behr—60
Love Song.....	E. Nevin—40
Mazurka, op. 103.....	B. Godard—60
Valse Caprice, op. 33.....	C. Chaminade—75
Tarantella in G.....	F. G. Hatton—50
Pas des Echarpes.....	C. Chaminade—75
Barcarolle Napolitaine.....	B. Godard—50
Village Holiday.....	O. Beringer—40
Pierrette—Air de Ballet.....	C. Chaminade—70
Zamora.....	Michael Watson—60
Redowa.....	B. Godard—55
Polish Dance.....	F. Mullen—50
Morris Dance.....	M. Watson—60
La Circassienne.....	Franz Behr—75
Olivia—Mazurka.....	H. Roubier—50

## Anglo-Canadian Music Publishers' Association, Ltd.,

122 and 124 YONGE STREET, TORONTO.



## Armand's Hair and Perfumery Store.

441 YONGE STREET, cor. Carlton.

....Telephone 2498

Largest and Best Appointed Ladies and Children's Hair Dressing and Hair Goods Establishment in Canada.

LADIES FASHIONABLE HAIR DRESSING.....

For Balls, Soirees, Concerts, Theatres, Photos, Weddings, etc.

LADIES HAIR TRIMMED, SINGED and SHAMPOOING,

Best of care taken with our customers' hair.

### Hair Ornaments

In Real Tortoise shell, Real Jet, Real Amber, Real Steel, etc.

### Hair Goods.

Ladies Fashionable Bangs and Fringes, Waves, Headcoverings, Wigs, etc. Fine Long Hair Switches, Puffs and Curls.



### Face Massage and Manicure.

Our Facial Treatment with Medicated Steam is the best and most natural preserver and improver of the Complexion.

We give the best manicure for 50 cents.

## J. TRANCLÉ-ARMAND & CO.,

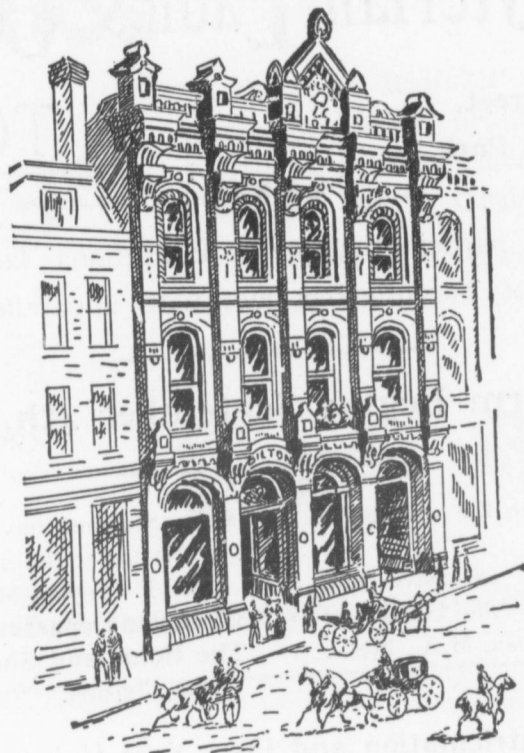
441 YONGE ST. cor. CARLTON,

TORONTO, ONT.

Telephone 2498.

TAI

69 KIN



*Bilton Bros*

TAILORS, DRAPERS AND GENTLEMEN'S FURNISHERS.

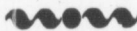
69 KING STREET WEST.

TORONTO.

# Presbyterian Ladies' College,

Location on Bloor Street,  
Opposite the Queen's Park.

TORONTO.



This Institution, participating in the Educational facilities afforded  
.. by the City of Toronto, has met with unparalleled success..

**New Term Begins September 4th, 1895.**

**Literary** department under the charge of  
specialists.

**Science**, embracing an extensive and  
thorough course, under the charge of  
the REV. JOHN STENHOUSE, M.A., B.Sc.,  
Edinburgh, M.B. (Tor.).

**Art.** Students have special advantages in  
Art under the able and efficient teaching  
of T. MOWER-MARTIN, R.C.A., Director.  
**Elocution Department** thoroughly equipped.  
**The Home and Social Life** receives careful  
supervision.

**Classes for Matriculation and First Year University Work.**

## THE MUSIC DEPARTMENT.

THIS DEPARTMENT IS IN CONNECTION WITH THE

TORONTO CONSERVATORY OF MUSIC.

MR. EDWARD FISHER, Musical Director.

Young Ladies who come to the City especially for Music are  
here provided with the comforts and safeguards of home, have  
all the privileges of the Conservatory, and may take up some  
literary subjects at a very nominal expense.

The advantages arising  
from these associations  
are of immense import-  
ance.

Early application necessary. Numbers limited. New Calendar.

**T. M. MACINTYRE, M.A., LL.B., Ph.D.**  
Principal.

Approbati  
respons  
anywher

CAP

LIN

DR



.. Ladies'  
.. Rings

Of the most desirable styles now in vogue, comprising very beautiful combinations of Diamonds, Rubies, Emeralds, Sapphires, . . . Turquoise, Pearls, Opals, etc.

. . . Our value is exceptional, because we select our stones personally from the cutters in Amsterdam.

Approbation Parcels sent to responsible persons anywhere in Canada.

**Ryrie Bros.,**  
**Toronto.**

Cor. Yonge and Adelaide Streets.

---

**John Kay, Son & Co.,**

CARPETS, OILCLOTHS,

LINOLEUMS, CURTAINS,

DRAPERIES, ETC.

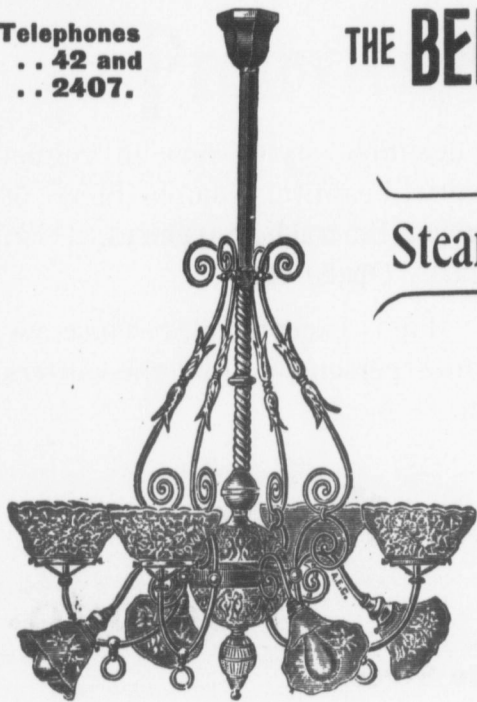
**Wholesale and Retail.**

---

**34 King Street West,**

**TORONTO.**

Telephones  
.. 42 and  
.. 2407.



# THE BENNETT & WRIGHT CO'Y LIMITED,

....Contractors for

## Steam and Hot Water Heating,

SANITARY PLUMBING,  
GAS AND ELECTRIC FIXTURES,  
ELECTRIC MOTORS AND  
WIRING.

.....

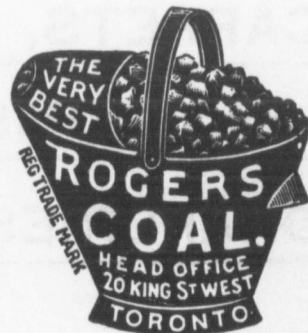
72 QUEEN ST. EAST,  
TORONTO.

BEST QUALITY



# COAL AND WOOD

LOWEST  
PRICES.



## ELIAS ROGERS & Co.

# M

Canada's  
Excelled  
Have Tak  
Wherever

ILLUSTRATION  
MAILED FOR  
ON APPLI

N.B.—

EXCELSIOR.



# MENDELSSOHN PIANO Co

Canada's Standard Pianos.  
Excelled by None, Equalled by Few.  
Have Taken First Place  
Wherever Exhibited.

No Piano yet manufactured in Canada has been received so favorably and appreciated so highly by the music-loving people. Our Pianos are now in use in the Principal Conservatories, Colleges and Schools throughout the Dominion, and their **Sterling Qualities** are universally acknowledged . . . . .

**Mendelssohn Piano Company,**

110 Adelaide St. West, Toronto, Can.

ILLUSTRATED CATALOGUE  
MAILED FREE  
ON APPLICATION.

N.B.—Read the Criticisms of the Daily Press on our Exhibit at the Toronto Industrial Exhibition, 1893, 1894 and 1895, mailed free.

HIGH-CLASS  
TAILORING . . . .

# Stevenson Bros.

AND MEN'S  
FURNISHINGS.

DIRECT IMPORTERS.  
SELLING FOR CASH.

FIT AND  
WORKMANSHIP  
GUARANTEED  
THE BEST.

283 Yonge Street,  
COR. WILTON AVENUE,

\* \* \* \*

TORONTO.

ESTABLISHED 1879.

TELEPHONE 637

## R. G. MCLEAN,

JOB AND BOOK **P**rinter.

Only First-Class Work,  
Orders Promptly and Properly  
Executed at Fair Prices.

32 AND 34  
LOMBARD STREET,

THIS BOOK IS A FAIR SAMPLE  
OF OUR EVERYDAY WORK.

....TORONTO.

# Brie

YOUNG  
YOU  
CHR

BECAUSE

**Physically**  
by its Gy  
Baths, B

**Intellectua**  
by Night  
Reading

**Socially**  
by its Pa  
ments.

**Religious**  
by its Y  
Classes

Because it  
boarding h  
members t

ALL KIN

INVITA  
CARDS

Send f

Tel

# Briefly this :

YOUNG MEN NEED THE

## YOUNG MEN'S CHRISTIAN ASSOCIATION

BECAUSE IT CARES FOR THE MAN

### Physically

by its Gymnasium, Plunge, Shower and Sponge Baths, Bowling Alleys, &c.

### Intellectually

by Night Classes, Medical and Practical Talks, Reading Room and Library.

### Socially

by its Parlor Games, Receptions and Entertainments.

### Religiously

by its Young Men's Meetings, Bible Training Classes and Christian Fellowship.

Because it introduces the strange young man to **boarding houses**, visits the sick, and **transfers** its members to **5000 similar** associations.

## U WANT FRUIT TREES

## I WANT AGENTS.

An active, energetic agent can earn from \$15 to \$25 weekly selling our

Hardy,  
Canadian  
Grown

## Nursery Stock

Especially at this season.

To anyone recommending a good man to us who will take up this work and push it we will send \$2 worth of our

**Stock Free as a Sample.**

Orders sent direct to the Office receive our personal attention. Write us.

**E. O. GRAHAM, Nurseryman,**

Mention this Calendar.

TORONTO.

ALL KINDS OF

# PRINTING AND BOOKBINDING

INVITATIONS, PROGRAMMES,  
CARDS, TICKETS, ETC.

MAGAZINES AND BOOKS

... In any Binding at  
... Reasonable Rates.

THE HUNTER, ROSE Co.,  
LIMITED,

Send for Prices.

Telephone 545.

... 25 WELLINGTON STREET WEST,

TORONTO.

**FINE \* \***

*McPherson*

**\* \* SHOES**

● ● ● GEORGE McPHERSON ● ● ●

●  
M  
C  
P  
H  
E  
R  
S  
O  
N  
●



**FANCY \* \***

*McPherson*

**SLIPPERS**

● ● ● 186 YONGE ST. ● ● ●

The Only House in Toronto carrying Shoes in the widths. A perfect fit guaranteed.

**GEORGE McPHERSON, 186 YONGE STREET.**

**Bookbinding=** Music, Magazines, Novels, etc., bound in latest styles and at lowest prices.

**Leather Goods=** Music Rolls, Purses, Music Folios, Valises, Wallets, Card and Letter Cases, Writing Portfolios.

**Fine Stationery=** Note Paper and Envelopes, Writing Tablets, Papeteries, etc.



Agents for Paul E. Wirt Fountain Pen, Caligraph Typewriter, Edison Mimeograph.

**THE BROWN BROS. LTD.,**

64-68 King Street East, TORONTO.



WE MAKE  
REED PE  
Send fo

S

Estab



BELL

Established  
1864.

PIANOS <sup>AND</sup>  
ORGANS

STRICTLY  
HIGH  
GRADE  
INSTRUMENTS  
IN CONSTRUCTION AND FINISH.

FULLY WARRANTED.

THE BELL ORGAN & PIANO CO., LIMITED.

WE MAKE A SPECIALTY OF  
REED PEDAL ORGANS.  
Send for Descriptive Catalogue.

GUELPH, ONT.

TORONTO WAREROOMS:  
70 King St. West.

S. R. WARREN & SON,

Church Organ

BUILDERS.

Established 1836.



39, 41, 43, 45, 47 McMurrich Street,

TORONTO.

Electric Action a Specialty.

PRICES MODERATE.

THEY

IF YOU WANT TO  
RENT OR BUY  
PIANO  
OR  
ORGAN

GOURLAY,  
WINTER &  
LEEMING.

188.  
YONGE ST  
TORONTO  
ONT

ALL POINT

AT US

TERMS REASONABLE.



# The GERHARD HEINTZMAN ...PIANOS...

FACTORY AND WAREHOUSES, 69 TO 75 SHERBOURNE ST., TORONTO.



## ENDORSED BY

Toronto Conservatory of Music.  
Harry M. Field, Toronto.  
J. D. A. Tripp, Pianist, Toronto.  
A. S. Vogt, Organist, Toronto.  
Signor Delasco, Toronto.  
W. C. Barron, London.  
B. L. Faeder,  
Grand Opera House, Toronto.  
"Remenyi," the Great.  
J. M. Boyes, Hamilton.  
Prof. Bluthner,  
Helmuth College, London.  
Harry Fletcher, Organist,  
Ottawa.  
Loretto Convent, Guelph.  
Prof. Henneberg, Winnipeg.  
And many others.



IN EVERY WAY CANADA'S PREMIER PIANO.



SEND FOR ILLUSTRATED CATALOGUE.

City Warerooms, 188 Yonge Street, Toronto.

