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Toronto, University of Toronto College of
Music

[Calendar] and syllabus

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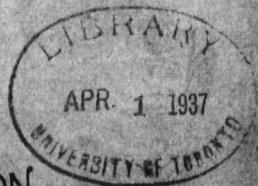
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& ORCHESTRAL &
ORGAN SCHOOL

F. H. TORRINGTON,
DIRECTOR



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COLLEGE OF MUSIC

AND

Orchestral and Organ
School,

12 AND 14 PEMBROKE STREET, TORONTO, ONT.

F. H. TORRINGTON,
DIRECTOR.

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1888 - 1889

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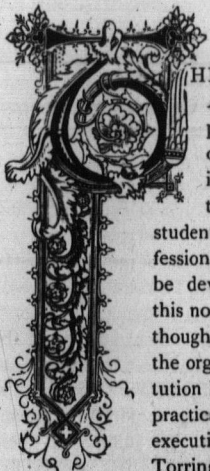
Toronto College of Music

• and •

Orchestral and Organ School

12 and 14 PEMBROKE STREET,
TORONTO.

J. H. Torrington,
DIRECTOR.



THE DIRECTOR, in placing the First Annual Announcement of this institution before the public, wishes to say that the TORONTO COLLEGE OF MUSIC AND ORCHESTRAL AND ORGAN SCHOOL is the result of numerous and repeated applications to him—made by parents, music lovers and music students,—for the erection of a school where the professional musician, whether theoretician or executant, may be developed and perfected in his chosen career, and this not so much for the vocal or piano student alone—though the needs of such are fully considered—as for the organist and orchestral musician as well. No institution having the necessary facilities for systematic and practical training in these important departments of executive music, has ever existed in Canada, and Mr. Torrington has much pleasure in announcing that the

Toronto College of Music and Orchestral and Organ School has been carefully designed on a basis that is essentially practical.

This desirable co-operation of practical training is secured by the presence of a large three-manual pipe organ in the College Building, and by the opportunities offered by Mr. Torrington's Orchestra, a body of over sixty musicians, now in its third season. Its importance as a musical factor in the art world of Toronto may be inferred from the fact that it has provided the nucleus for the orchestral accompaniments of the Toronto Philharmonic Society, as well as for other similar institutions.

In this respect alone, the Toronto College of Music occupies a unique position, to which the following extract of a letter from the veteran Thomas Ryan, Director of the well-known Mendelssohn Quintette Club, written while in Berlin, Germany, bears effective testimony :

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

In the other departments of music, similar care has been exercised to make the courses practical and thorough, while not neglecting the intellectual and æsthetic features of the divine art.

For those who seek the study of music as an accomplishment the College will supply a conscientious and effective course of training.

The teachers who comprise the faculty of the College, it will be seen, are all well known in musical circles and hold responsible positions in Toronto.

As the artistic aim and practical excellence of an educational institution depend to a very great extent upon the practical experience and executive ability of its head, the following facts are introduced :

Mr. Torrington has been for fifteen years organist of the Metropolitan Methodist Church, and conductor of the Toronto Philharmonic Society, and has during that term of residence in Toronto conducted the great Toronto Musical Festival of 1886, which he also originated, one of the most successful events of the kind ever held in America ; the Semi-Centennial Festival in 1884 ; the Apollo Club, the Symphony Orchestra, the University College Glee Club, and the body known as Mr. Torrington's Orchestra, which is now a flourishing institution. In addition to these labors, he has conducted the Hamilton Philharmonic Society, and for five years was Director of Music at the Whitby Ladies' College. For nine years he was teacher of vocal music at Loretto Abbey, from which institution he has had to withdraw on account of the demands upon his time at the College of Music. Amongst his Abbey pupils who have already become successful public singers are Misses Susie and Katie Ryan, Miss Juliette D'Erviex, Miss Adele Leclair (Boston Ideals), and others.

He has taught the piano at Mrs. Neville's School for Young Ladies, Rolleston House, for ten years, and is musical director at Moulton Ladies' College, McMaster University ; supplying the teachers for the various

branches of music taught from the College of Music, and giving the pupils its advantages.

During Mr. Torrington's residence in Toronto he has given many organ recitals, free and otherwise, and has secured for these the co-operation of distinguished visiting organists—such as Mr. Frederic Archer, etc.—as well as the assistance of local organists of merit. Frequent opportunities have been given to his pupils for the performance of chamber and organ music with prominent artists, such as the Mendelssohn and Beethoven Quintette Clubs of Boston, and Messrs. Jacobsen, Corell and Bayley. Mr. Torrington's efforts in the cause of practical music led to his being made a Fellow of the Society of Science, Letters and Art, of London, England. In all his labours as a teacher, the most marked feature has always been the success which has attended his pupils on endeavoring to apply to a practical use the training supplied by him.

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

Messiah, (6).....	Handel	Redemption; (2).....	Gounod
Elijah, (5).....	Mendelssohn	Rose Maiden.....	Cowen
Creation, (3).....	Haydn	March and Chorus, <i>Tannhauser</i>	
Lay of the Bell, (2).....	Romberg	—Wagner	
Fridolin, (2).....	Randegger	March <i>Cortège, Reine de Saba</i>	
St. Paul, (2).....	Mendelssohn	—Gounod	
Stabat Mater, (2).....	Rossini	March and Chorus, <i>Life of the Czar</i>	
May Queen, (3).....	Bennett	—Glinka	
Hymn of Praise, (2).....	Mendelssohn	Crusaders.....	Gade
Walpurgis Night.....	Mendelssohn	Fair Ellen.....	Bruch
Naaman, (2).....	Costa	Rose of Sharon.....	Mackenzie
Spring's Message.....	Gade	Mors et Vita.....	Gounod
Bride of Dunkerron.....	Smart	Spectre's Bride.....	Dvorak
Judas Maccabæus, (2).....	Handel	Golden Legend.....	Sullivan
Gypsy Life.....	Schumann	Jubilee Ode.....	Mackenzie
The Last Judgment.....	Spohr	Prayer and Finale, <i>Lohengrin</i>	
Acis and Galatea.....	Handel	—Wagner	
Preciosa.....	Weber	Pilgrim's Chorus, <i>Lombardi</i> ..	Verdi

PART SONGS.

Farewell to the Forest.....	Mendelssohn	Selections, <i>Rosamunde</i>	Schubert
The Sea hath its Pearls.....	Pinsuti	Miserere Scene, <i>Trovatore</i>	Verdi
Good night, beloved.....	Pinsuti	Chi mi Frena, <i>Lucia</i>	Donizetti
Soldier's Farewell.....	Kucken		

INSTRUMENTAL.

Larghetto—2nd Symphony. <i>Beethoven</i>	Andante—1st Symphony . . <i>Beethoven</i>
Symphony—Jupiter <i>Mozart</i>	Concerto—(Piano) G. Minor
Symphony—Surprise <i>Haydn</i>	— <i>Beethoven</i>
Symphony—Hymn of Praise	Concerto—(Piano) <i>Beethoven</i>
— <i>Mendelssohn</i>	Concerto—(Emperor) . . . <i>Beethoven</i>
Overture— <i>Maritana</i> <i>Wallace</i>	Gavotte—L'Ingenu <i>Arditi</i>
Overture— <i>Martha</i> <i>Flotow</i>	Valse lente e Pizzicati (from Suite)
Overture— <i>Oberon</i> <i>Weber</i>	— <i>Delibes</i>
Overture— <i>Preciosa</i> <i>Weber</i>	March— <i>Tannhauser</i> <i>Wagner</i>
Overture— <i>Ruy Blas</i> <i>Mendelssohn</i>	March— <i>Prophete</i> <i>Meyerbeer</i>
Overture— <i>Fest</i> <i>Lentner</i>	Hungarian Dances <i>Brahms</i>

At the great festival of 1886 Mr. Torrington conducted the performances of *Mors et Vita*, *Israel in Egypt*, the overtures to *William Tell*, *Oberon*, *Tannhauser* and *Ruy Blas*.

In this work he has been aided by his extended experience gained while in Boston as solo organist, Boston Music Hall; first violin, Harvard Symphony Orchestra; organist and musical director, King's Chapel; and as preparatory conductor of the massed choruses for the Boston Jubilee; in addition to which he taught the piano at the New England Conservatory of Music.



Toronto College of Music

ORCHESTRAL AND ORGAN SCHOOL.

Teaching Staff:

F. H. TORRINGTON, Organist Metropolitan Church, Conductor Toronto Philharmonic Society, and Toronto Musical Festival, 1886; Fellow Society of Science, Letters and Art; London, Eng.; Director.

ASSISTED BY

J. CHURCHILL ARLIDGE, Solo Flautist, Toronto Musical Festival; Organist Carlton Street Methodist Church.

JOHN BAYLEY, Leader Philharmonic, Festival, and Mr. Torrington's Orchestra; Bandmaster Citizens' and Queen's Own Bands.

MRS. H. M. BLIGHT, Organist Elm Street Methodist Church.

H. L. CLARKE, Solo Cornet, Citizens' Band.

A. THOM CRINGAN, Licentiate Tonic Sol-fa College, London, Eng.; Musical Instructor, Toronto Public Schools; Choirmaster Central Presbyterian Church.

A. DOREY, Associate of Music; Fellow of the Society of Science, Letters and Arts; Associate of the Guild of Organists, and Hon. member of the Church Choir Guild, London, England; Organist, St. Peter's Church, Toronto.

EDGAR R. DOWARD, Organist Church of the Ascension.

H. M. FIELD, Piano Virtuoso, studied in Frankfort with Dr. Hans Von Bulow, and in Leipzig with Dr. Carl Reinecke, Jadassohn, Hoffman, and Martin Krause, the celebrated German critic, and friend and pupil of Dr. Franz Liszt.

W. O. FORSYTH, private pupil of Martin Krause, Jadassohn, Adolph Ruthardt, Gustav Schreck and Dr. Papperitz.

PERCY V. GREENWOOD, Organist All Saints' Church.

LIZZIE HIGGINS, pupil of Zwintscher, Zeichmüller, Drs. Paul and Quasdorf, at the Royal Conservatory of Music, Leipzig, Germany.

W. ELLIOTT HASLAM, R.A.M., London, Eng.; Académie de Musique, Boulogne, France; Associate and Gold Medallist of the Society of Merit, Palermo, Italy; Musical Director Toronto Vocal Society, and St. James Cathedral.

T. C. JEFFERS, Organist Central Methodist Church; pianist Toronto Philharmonic Society.

CLARENCE LUCAS, of the Conservatoire de Musique, Paris.

CARL MARTENS, of Leipzig Conservatory of Music; pupil of Carl Reinecke.

A. S. VOGT, Organist and Choirmaster, Jarvis Street Baptist Church; pupil of S. Jadassohn, Paul Quasdorf, Dr. Robt. Papperitz, Adolf Ruthardt, and Dr. Paul Klengel, at the Royal Conservatory of Music, Leipzig, Germany.

FRED. WARRINGTON, Baritone, Director of Sherbourne Street Methodist Church Choir.

AND THE STAFF OF ORCHESTRAL TEACHERS.

Departments

PIANO

A. DOREY. H. M. FIELD. W. O. FORSYTH. MISS HAMILTON.
MISS L. HIGGINS. T. C. JEFFERS. MISS KEKR. CLARENCE LUCAS.
MISS REESOR. F. STORK. F. H. TORRINGTON.
A. S. VOGT. MISS WILLIAMS.

ORGAN

MRS. H. M. BLIGHT. A. DOREY. E. R. DOWARD.
W. O. FORSYTH. PERCY V. GREENWOOD. T. C. JEFFERS.
F. H. TORRINGTON. A. S. VOGT.

SINGING

P. V. GREENWOOD. A. DOREY. W. ELLIOTT HASLAM.
F. H. TORRINGTON. FRED. WARRINGTON.

VIOLIN

JOHN BAYLEY. MISS GEIKIE. F. NAPOLITANO.
F. H. TORRINGTON.

VIOLA

H. L. CLARKE. W. J. OBERNIER. J. TRAINER.

VIOLONCELLO

LUDWIG CORELL. FRANZ WAGNER.

CONTRA-BASSO

GEO. R. BARBER.

PICCOLO

H. T. O. CULLY.

FLUTE

J. CHURCHILL ARLIDGE.
H. T. O. CULLY.

OBOE

A. G. RUSSELL.

CLARINET

JOHN BAYLEY.

BASS CLARINET

J. KELLY.

BASSOON

T. H. BARNARD.

HORN

E. SPACEY.

CORNET AND TRUMPET

H. L. CLARKE.

SLIDE TROMBONE

F. TAYLOR.

ORCHESTRAL AND ORGAN SCHOOL.

EUPHONIUM AND TUBA
F. R. SMITH.

TYMPANI AND PERCUSSION INSTRUMENTS
C. RIDDY.

QUARTETTE AND ENSEMBLE PLAYING
JOHN BAYLEY. F. H. TORRINGTON.

ORCHESTRAL AND BAND PLAYING, AND THE ART OF CONDUCTING
JOHN BAYLEY. H. L. CLARKE. F. H. TORRINGTON.

HARMONY, COUNTERPOINT, FUGUE, CANTATA, COMPOSITION AND ORCHESTRATION
JOHN BAYLEY. H. L. CLARKE. H. M. FIELD.
W. O. FORSYTH. CLARENCE LUCAS.
(Of the Paris Conservatoire de Musique.)

CHURCH MUSIC, ORATORIO, CHOIR AND CHORUS PRACTICE
E. R. DOWARD. T. C. JEFFERS.
P. V. GREENWOOD. F. H. TORRINGTON.

SIGHT SINGING AND PUBLIC SCHOOL MUSIC
(Tonic Sol-Fa and Staff Notation).
A. THOM CRINGAN. T. C. JEFFERS.

THE ART OF ACCOMPANYING
F. H. TORRINGTON.

LECTURES

On ELEMENTARY SUBJECTS, MUSICAL HISTORY, ACOUSTICS, VOCAL PHYSIOLOGY,
VOCAL HYGIENE, ETC., will be delivered during the session by the best authorities.



Pianoforte.

Efficient teachers only, being connected with the Toronto College of Music, competent instruction is thus guaranteed. Students will enjoy all the strong features, privileges and advantages of the foreign Conservatory system.

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

Ensemble playing will constitute a special branch, and the necessary solo artists required in addition to the piano will be furnished by the College. Particular attention will be given to this department of artistic work.

Graduates must be competent to give piano recitals from the great composers.

In addition to the recitals by pupils of the College, there will be from time to time performances by distinguished pianists. Among the teachers in this department are Messrs. H. W. Field, W. O. Forsyth, T. C. Jeffers, Clarence Lucas, Carl Martens, F. Stork, A. S. Vogt and Mr. Torrington, Misses Higgins, Hamilton, Kerr, Reesor and Williams.

THE PIANO COURSE.

The standard for instruction has been a subject for earnest and critical consideration by the Director and College Professors, and a graded course of study has been decided upon, which will provide for the pupil a comprehensive system of training, both for thorough technique and artistic performance of the works of the best schools of Pianoforte music. In forming the course of study, the systems of the most advanced schools of music in the world have been examined, and their most practical points incorporated in the scheme of the Toronto College of Music.

"Course" students, upon graduating, will pass examinations, and receive the College certificate, signed by the Professors and Director. The studies in this department are chosen from the works of the most eminent masters—embracing the names of Clementi, Kohler, Bertini, Krause, Plaidy, Czerny, Schmidt, Emery, Wibach, Germer, Lebert and Stark, Ehmant, Doering, Duvernoy, Kullak, Loeschorn, Heller, Cramer, Esch,

mann, Haydn, Mozart, Moscheles, Faelten, Reinecke, Kalkbrenner, Bach, Raff, Brahms, Mendelssohn, Beethoven, Jensen, Haberbier, Berger, Scharwenka, Baerman, Nicode, Moszkowski, Kessler, Chopin, and others.

While the graduation course is designed to occupy three years, it is not intended that those who have been pupils of competent teachers and are advanced students—shall be vigorously compelled to go through the complete course—but in such cases they will be credited with work already done, and be graded accordingly.

Organ.

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

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

In order that every facility should be available for the College pupils a large three-manual pipe organ, with full scope of pedals and an ample variety of registers in each manual, will be in the College for both lessons and practice.

Frequent recitals by eminent organists, such as Frederic Archer, S. P. Warren, and others of equal prominence, and by the pupils themselves, will be given upon the College organ, as well as on other large organs in Toronto, with programmes formed of the best music of all schools and of all styles, from Bach to Wagner.

This department is taught by Mrs. H. M. Blight, and Messrs. Dorey, E. R. Doward, W. O. Forsyth, P. V. Greenwood, T. C. Jeffers, F. H. Torrington and A. S. Vogt.

Singing.

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

The study of oratorio music and the formation of a correct classical style will receive special attention.

The amateur will find his studies carefully guided—with particular regard to the preservation of the original characteristics of the voice—to a pleasing and sympathetic rendering of well chosen music.

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

This department will receive the personal attention of Mr. Torrington and of Mr. A. Dorey, Mr. P. V. Greenwood, Mr. F. Warrington, and Mr. W. Elliott Haslam, Conductor of the Toronto Vocal Society.

Violin.

The Violin Department will be under the direction of Mr. John Bayley, Leader of the Philharmonic and Festival Orchestra and Bandmaster of the Citizens' and Queen's Own Bands.

Pupils in this branch of study, in both solo and orchestral work, will secure a regular progressive course of graded instruction. Advanced pupils will have the opportunity, by special arrangement, of gaining practical experience as orchestral performers in Mr. Torrington's Orchestra of sixty instrumentalists.

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

The other teachers in this department will be Miss Geikie, and Messrs Napolitano, Torrington, and Corell.

Orchestral and Band Instruments.

Since Mr. Torrington arrived in Toronto, his constant aim has been to establish a local orchestra on a permanent basis. This object has been attained, after many difficulties and obstacles have been surmounted, and the organization of sixty musicians known as Mr. Torrington's Orchestra, now in its third season, presents an opportunity, unequalled by any other city in America, for the systematic instruction and practical training of

students in all branches of instrumental music, whether for reed, orchestral or military bands. The best teachers have been secured for this department of instruction,—men who have each special excellence on the instrument taught.

Special arrangements are made, by which students of these subjects may participate in the rehearsals and concerts of this orchestra.

The advantage of giving a student the *actual work* of an orchestral musician, as a means of fitting him for future usefulness, cannot be over estimated, and in this respect the Toronto College of Music offers rare opportunities, as shown by the fact that many of the best orchestral players in Toronto have gained their practical experience under Mr. Torrington's guidance, in the various orchestral and choral performances he has given.

The principles of orchestration and arrangement of music for reed, brass, or military bands, will receive special attention at the hands of competent masters engaged for this department.

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

Analysis.

Practical illustrations and analyses of works to be studied, will be given regularly at the College. In these the performance of the work under consideration is accompanied by a critical examination of its construction and form, giving a clear and comprehensive exposition of its distinctive features and peculiar form.

Theory.

The importance of an acquaintance with the higher branches of the Theory of music is daily obtaining greater recognition, and these subjects will receive special attention at the College. Harmony, counterpoint, fugue, musical form, instrumentation and composition will be taught by well-qualified musicians.

Students wishing to graduate in Pianoforte, Organ, Voice, and Orchestral instruments are required to pass through the necessary grades adopted by the College.

Those wishing it, will be prepared for the examination for musical degrees at Trinity College, Toronto, or similar institutions.

Particular attention will be given to the study of instrumentation, thus affording a practical knowledge of the arrangement of music for the orchestra (large or small) and for military (reed or brass) band.

THE COMPLETE THEORETICAL COURSE.

(THREE YEARS.)

First Year—Harmony.

Second Year—Continuation of Harmony, and Counterpoint.

Third Year—Canon and Fugue, Musical Form Composition and Instrumentation.

Concerts and Recitals

Will, at stated intervals, form an instructive relief to the work of the session, and will be a regular feature of the College work, designed to furnish experience *before the public* for students.

Foreign Languages.

German, French and Italian will be taught at the College on the most modern and improved systems.

Gratuitous Privileges

To the students of the Toronto College of Music will be Recitals by visiting artists and the teachers, as well as competent pupils of the College, in the departments of piano, organ, singing, and *ensemble* playing. To these are to be added lectures on harmony, musical form, taste and expression, musical history, vocal physiology and hygiene, acoustics and cognate subjects.

Miscellaneous.

The College of Music is situated on Pembroke street, three doors above Shuter street. The Sherbourne street cars from Union Station will stop if desired at Shuter street, a hundred yards from the College.

Arrangements as to board, etc., in trustworthy families, may be made on application to the College.

A well designed system of examinations for certificates and diplomas will be in use.

Special arrangements will be made for reduced rates of admission to all operas, concerts and recitals that take place in Toronto, thus affording the student a familiarity with the best works of the old as well as of contemporaneous masters.

Both the class and the private system will be in use at the College, at the option of the student. Generally speaking the classes in practical instrumental and vocal work will be composed of four, while arrangements for smaller classes can be made if desired.

All information as to the hire of musical instruments furnished at the College.

The Director strongly advises all piano, organ and vocal students to learn an orchestral instrument, as it is of immense advantage as an auxiliary to the study of the broader forms of music.



Scale of fees.

FOR CLASS INSTRUCTION.

TERM OF TEN WEEKS—TWO LESSONS OF ONE HOUR EACH PER WEEK—PAYABLE
IN ADVANCE.

Pianoforte, First Grade,	\$ 5 00
Second Grade,	7 50
Third Grade,	10 00
Fourth Grade,	15 00
Organ, First Grade,	10 00
Second Grade,	13 50
Third Grade,	17 50
(For classes of four. Smaller classes at proportionate rates).	
Singing, First Grade,	10 00
Second Grade,	15 00
Violin, Flute and all orchestral instruments,—	
First Grade,	7 50
Second Grade,	12 50
(For classes of four. Smaller classes at proportionate rates).	
Orchestral and ensemble playing	\$5 00 to \$15 00
Harmony,	\$5.00 and upwards, according to number in class.
Counterpoint,	5 00
Composition,	5 00
Orchestration,	5 00
The Art of Conducting, per lesson,	2 00
Sight-singing (\$3.00 when taken with another branch),	5 00
Church Music,	5 00
Examination Fees, 1st year	2 00
2nd year,	3 00
3rd year,	3 00
Certificate,	1 00
Diploma	2 00

Private Sessions.

Arrangements may be made for private lessons, Piano, Organ, Singing, Orchestral and Band Instruments, the terms varying from \$10 to \$40 per term of twenty half-hour lessons.

The College Organ.

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

GREAT ORGAN.

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

SWELL ORGAN.

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

CHOIR ORGAN.

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

PEDAL ORGAN.

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

MECHANICAL REGISTERS.

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

Two Compositions Great Organ. Two Compositions Swell.
Tremulant.

Specimens of Programmes

IN WHICH MR. F. H. TORRINGTON'S PUPILS TOOK PART.

May 6, 1876—Classical Chamber Concert at Nordheimers' Music Rooms, by Mr. Torrington's pupils and the Mendelssohn Quintette Club.

1. Quintette, Op. 114, *Schubert*—Miss Kerr, and Messrs. Schultze, Ryan, Hennig and Heindl.
2. Quintette, Op. 87, *Hummel*—Miss Symons, and Messrs. Schultze, Ryan, Hennig and Heindl.
3. Trio, Op. 66, *Mendelssohn*—Messrs. W. Waugh Lauder, Allen and Hennig.

June 2, 1877—Classical Chamber Concert at Mason & Risch's Music Rooms, by Mr. Torrington's pupils and the Mendelssohn Quintette Club.

1. Trio, Op. 85, *Reissiger*—Miss Arnold, and Messrs. Schultze and Hennig.
2. Sonata, Op. 24, *Beethoven*—Miss K. Kerr and Mr. C. N. Allen.
3. Trio, Op. 12, *Hummel*—Miss Kerr, and Messrs. Allen and Hennig.
4. Quintette, Op. 87, *Hummel*—Miss Symons, and Messrs. Schultze, Ryan, Hennig and Heindl.
5. Quintette in B flat, *Mendelssohn*—Mendelssohn Quintette Club.

June 26, 1883—Concert, at Pavilion Music Hall, of Toronto Symphony Orchestra, and Apollo Club, Mr. Torrington, conductor.

1. Symphony No. 6, (Surprise), *Haydn*—Symphony Orchestra.
2. Song, "The Gay Hussar," *Diehl*—Mr. Sims Richards.
3. Violin Solo, "Fantaisie Caprice," *Vieuxtemps*—Mrs. Adamson.
4. Vocal Valse, "Teresa," *Faust*—Appolo Club.
5. Overture, "Oberon," *Weber*—Symphony Orchestra.
6. Scotch Symphony, *Mendelssohn*—Symphony Orchestra.
7. Aria e finale, "Ah! se un Urna," (Beatrice di Tenda), *Donizetti*—Mrs. Redfern.
8. Part Songs, {*a.* "Forsaken," *Koschat*
 b. "A Franklyn's Dogge," *Mackenzie*}—Apollo Club.
9. Valse, "Mia Cara," *Bucalossi*—Symphony Orchestra.
10. Overture, "Barber of Seville," *Rossini*—Symphony Orchestra.

March 26, 1886—Organ Recital by Mr. Frederic Archer at the Metropolitan Church.

1. Chorus, "Unfold, Ye Portals." (Redemption), *Gounod*—The Choir.
2. Organ Solo, Sonata in F. minor, *Rheinberger*.—Mr. Frederic Archer.

3. Song, "The Lost Chord," *Sullivan*—Mr. E. W. Schuch.
4. Organ Solo, Clock Movement, *Haydn*—Mr. Frederic Archer.
5. Song, "Judith," *Concone*—Miss Mackintosh.
6. Organ Solo, "Nymphs and Reapers," *Sullivan*—Mr. Frederic Archer.
7. Aria, "Happy Nation," (Jubilee Cantata), *Weber*—Mr. George Taylor.
8. {a. Gavotte, *F. Archer*
b. Scherzo, *Guilmant*} Mr. Frederic Archer.
9. Chorus, "Hallelujah," (Mount of Olives), *Beethoven*—The Choir.
10. Organ Solo, Overture, (Tannhauser), *Wagner*—Mr. Frederic Archer.
11. Recit. and Air, "On, Mighty Pens," (Creation), *Haydn*—Mrs. Parker.
12. Organ Solo, Larghetto, (Power of Sound), *Spohr*—Mr. Frederic Archer.
13. Song, "The Children's Home," *Cowen*—Mr. Fred. Warrington.
14. Song, "Christ is Risen," *Lloyd*—Miss Williams.
15. Organ Solo, "Witches' Carnival," *Tours*—Mr. Frederic Archer.
16. Duett, "It is of the Lord's Great Mercy," (Abraham), *Motique*—Messrs. Taylor and Warrington.
17. Organ Solo, "Marche Triomphale," *Hiller*—Mr. Frederic Archer.

April 5, 1888—Concert at Pavilion Music Hall of Mr. Torrington's Orchestra.

1. Overture, "Le Roi des Diamants," *Lavallee*—Mr. Torrington's Orchestra.
2. Trombone Solo, "O Ruddier than the Cherry," (Acis and Galatea), *Handel*—Mr. F. Taylor.
3. Aria e Cabaletta, "Infelice," (Ernani), *Verdi*—Mr. E. W. Schuch.
4. Larghetto, 2nd Symphony, *Beethoven*—Mr. Torrington's Orchestra.
5. Violin Solo, "Reverie," *Dancsa*—Miss Geikie.
6. Aria, "Robert! Toi que j'aime," (Robert le Diable), *Meyerbeer*—Mrs. Agnes Thomson.
7. Flute Solo, "Fantasia on Irish Airs," *Laz*—Mr. J. Churchill Arlidge.
8. Fest Marsch, (Tannhauser), *Wagner*—Mr. Torrington's Orchestra.
9. Euphonium Solo, "Fantasia," *Nehr*—Mr. F. R. Smith.
10. Cavatina e Cabaletta, "Oh! Love this Heart Beguiling," (Sonnambula), *Bellini*—Mrs. Agnes Thomson.
11. {a. Legende for Strings, "Le Dernier Sommeil de la Vierge," *Massenet*.
b. Romanza, "Frühlings Erwachen," *Bach*.
—Mr. Torrington's Orchestra.
12. Cornet Solo, "Whirlwind Polka," *Levy*—Mr. H. L. Clarke.
13. Song, "The Winds that Waft my Sighs," *Wallace*—Mr. E. W. Schuch.
14. Valse, "Auf Wiedersehn," *Bailey*—Mr. Torrington's Orchestra.

May 9, 1888—Concert of Mr. Torrington's pupils at Association Hall, assisted by Mr. Whitney Mockridge and Herr Ludwig Corell.

1. Piano Solo, "Caprice Aerien," *Wollenhaupt*—Miss Burnside.
2. Song, "Fleeting Days," *Bailey*—Miss Lena Fowler.
3. Trio, Op. 42, *Gade*—Miss Pearce, Mr. Torrington and Herr Ludwig Corell.
4. Song, "'Tis I," *Pinsuti*—Mr. A. E. Curren.
5. Valse Song, *Pattison*—Miss Lena Fowler.
6. Piano Solo, "Valse Impromptu," *Scharwenka*—Miss Taylor.
7. Cavatina, "Robert! Toi que j'aime," (Robert le Diable), *Meyerbeer*—Miss Katie Ryan.

8. Trio, Op. 66, *Mendelssohn*—Miss Taylor, Mr. Torrington and Herr Ludwig Corell.
 {a. "Tell her I love her so," *De Faye*} —Mr. Whitney Mockridge, pupil
 {b. "Love's Sorrow," *Shelley*} of Mr. Torrington.

May 19, 1888—Organ Recital of Mr. Torrington's pupils at the Metropolitan Church.

1. {a. Andante in F, *Calkin*} Miss Williams.
 {b. Allegro, *Rink*}
 2. Vocal, "Happy Nation," (Jubilee Cantata), *Weber*—Mr. Geo. Taylor.
 {a. Sonata No. 2, *Mendelssohn*} Mr. Blakeley.
 {b. Fugue in G minor, *Bach*}
 3. {a. Fugue in D major, *Bach*} Mrs. H. M. Blight.
 {b. Allegro Assai, *Guilmant*}
 4. Duett "It is of the Lord's Great Mercy," (Abraham), *Molique*—Messrs. Taylor and Warrington.
 5. "Processional March," *Meyerbeer*—Mr. Torrington.

OPENING OF COLLEGE HALL.

Nov. 10th, 1888.—The College Music Hall was formally opened by the Mendelssohn Quintette Club, of Boston, and Miss Alice Ryan.

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

Dec. 1st, 1888.—Piano Recital by Mme. Asher-Lucas, assisted by Miss Kate Ryan, at the College Hall.

- {Fugue in C# minor in 5 parts, on 3 subjects, *J. S. Bach*}
 1. {Scherzo in C, *C. Saint-Saens*} Mme. Asher-Lucas.
 {Etude in F, and Polonaise in A, *F. Chopin*.}
 2. Solo, "Ave Maria," *Schubert*—Miss K. Ryan.
 {Romance in F#
 3. {1st Movement, "Carnaval de Vienne," *R. Schumann*} Mme. Asher-Lucas.
 {Transcription, "Parsifal" Prelude, *Wagner*.}
 4. Songs, {a. "Thy Daily Question," *Meyer Helmand*} Miss K. Ryan.
 {b. "Beauty's Eyes," *Tosti*.}
 5. {"La Fileuse," *J. Raff*.}
 {"Bridal March," *Edvard Grieg*.}
 {"La Clochette," (Paganini), *F. Liszt*.} Mme. Asher-Lucas.

Dec. 13th, 1888.—Concert at Pavilion Music Hall, of Mr. Torrington's Orchestra, assisted by Mdle. Adele Strauss and Mr. H. M. Blight.

1. March, "Le Prophete," *Meyerbeer*—Orchestra.
2. Euphonium Solo, "Sehnsucht," *Hartmann*—Mr. Smith.
3. Song, "Anchored," *Watson*—Mr. Blight.
4. First Movement, "Jupiter Symphony," (Allegro Vivace) *Mozart*—Orchestra.
5. Recit and Aria, "Cosi fan Tutti," *Mozart*—Mdle. Adele Strauss.
6. 'Cello Solo, "Romanze," *J. N. Hummel*—Master Paul Hahn.
7. Walt, "Glacier Garden," *Keler Bela*—Orchestra.
8. Overture, "Fest," *Leutner*—Orchestra.
9. Flute Solo, "Du, du, Liegst mir am Herzen," *Boehm*—Mr. Arlidge.
10. Fantaisie, "Traumbilder," *Lumbye*—Orchestra.
11. Cavatina, "Romeo and Juliette," *Bellini*—Mdle. Adele Strauss.
12. Selection, "Two Hungarian Dances," *Brahms*—Orchestra.
13. Cornet Solo, "Culver Polka," *Steinhauser*—Mr. Clarke.
14. Song, "The Skippers of St. Ives," *Roeckel*—Mr. Blight.
15. Galop, "Winter Frolics," *Bernstein*—Orchestra.

MEMBERS OF THE ORCHESTRA, 1888-9.—*1st Violins*: Mr. Bayley, leader; Messrs. Boucher, Napolitano, Donville, Birch, Armstrong, Ryan, Flynn, Cork, Ward, Bryant, Hahn, Richards, Drabek, and Bailey; *Misses* Geikie, Dallas and Bucham, *2nd Violins*; Messrs. Glionna, Barton, Heward, Tillson, Kirkpatrick, Bond, Logan, Elliott, Dudley, Roseburgh, and Eback; *Misses* Archer, Bucham, Hoskins and Breen. *Violas*: Messrs. Martens, Corlett, Spacey, Timms, and Miss Bucham. *Violoncellos*: Messrs. Wagner, Timms, Kelly, Hahn, and Sparrow. *Basses*: Messrs. Claxton, Pember, Dillon, Vogeley and Chittenden. *Flutes*: Messrs. J. C. Arlidge, Glionna, Morrison, and Taylor. *Oboe*: Mr. Vann. *Clarinets*: Messrs. Corlett, Coates and Seymour. *Bassoons*: Messrs. Barnard and Cowley. *Horns*: Messrs. Spacey and Nind. *Cornets*: Messrs. Clarke, Lawson and Robertson. *Trombone*: Mr. Lucas. *Euphonium*: Mr. Smith. *Tympani*: Mr. Riddy.

Dec. 15th, 1888.—Opening of the Organ at the Toronto College of Music, Lecture on the Organ and Organ Recital by Frederic Archer, of Boston.

In the afternoon at 3 o'clock the following Programme of Illustrative Examples was performed by Mr. Archer after the Lecture, and embodied the double touch in one manual, and the simultaneous use of two manuals with the same hand:—

Syllabus of Lecture—Earliest examples of Organ building. Leading characteristics of modern German, French, Italian and English instruments. Organ composers and players of various nationalities and their respective styles. Practical hints in respect to artistic performances. Registration. Phrasing. Fugue playing. Method of transcribing orchestral work.

German School—St. Ann's Fugue, *J. S. Bach*. Adagio and Scherzo, *Rheinberger*.

Italian School—Marcia Villa reccia, *Fumigalli*.

English School—Andante in B flat, *Henry Smart*. Toccata in F sharp minor, *J. L. Hatton*.

French School—a. Invocation, b. Caprice, *A. Guilmant*.

Transcriptions—Priere and Barcarolle, "L'Etoile du Nord," *Meyerbeer*. Overture, "Der Freyschutz," *Weber*.

In the Evening at 8 o'clock the following Programme of Organ Recital was given by Mr. Frederic Archer:

1. Fantasia and Fugue, *E. Bernard*.
2. Larghetto (2nd Symphony), *A. Hesse*.
3. March aux Flambeaux, *A. Guilmant*.
4. { *a. Gavotte in E.*
 b. Fugue in A minor, } *J. S. Bach,*
5. Overture, "Mathilde de Guise," *J. N. Hummel*.
6. Reading, "The Organ Builder," *Julia Dore*—Mr. S. H. Clark, Professor of Elocution.
7. Fête Bohème, *Ch. Gounod*.
8. Tema au Varazioni, *Mozart*.
9. { *a. Canon in A flat,* *R. Schumann*.
 b. Fugue (Otteto), Mendelssohn.
10. Larghetto (Power of Sound), *L. Spohr*.
11. Overture, "Merry Wives of Windsor," *O Nicolai*.

Dec. 17th, 1888.—Concert designed to give experience before the public to young pupils, given at the Toronto College of Music. Pianistes are Pupils of Mr. Torrington at Rolleston House (Mrs. Neville's School).

- "Hussarenritt," (Piano, 4 hands,) *Spindler*—Misses Marion and Annie Gillard.
Nocturne, "L'Eeperance," *Lichner*—Miss Nellie Murton.
Recitation, "The Revenge" (A ballad of the Fleet), *Tennyson*—Mr. S. H. Clark.
Impromptu, *Schubert*—Miss Kathleen Robertson.
Song, "Camelia and the Rose," *Ganz*—Miss Ella Patterson.
{ *a. Sonata, (Op. 20, No. 1.) Kuhlau,*
 b. Bourre, Cotsford Dick, } Miss Kane.
Frühlingslied, *Lange*—Miss Genevieve Canniff.
"Erste Begegnung," *Nicole*—Miss Marion Gillard.
"Novelette," *Schumann*—Miss Mabel Stewart.
Song, "I seek for Thee in every Flower," *Ganz*—Miss Emma Torrington.
"Memento Giojoso, (Op. 42), *Moszkowski*—Miss Maggie Hunter.
"Spring Dawn" (Valse), *Mason*—Miss Florence Burnside.
Sonata, (Moonlight), *Beethoven*—Miss Taylor.
Reading, "Lasca," *Deprez*—Mr. S. H. Clark.
"Midsummer Night's Dream"—Overture—(Piano, 16 hands), *Mendelssohn*—Misses Calvert, Robertson, Vallance, Murton, M. & J. Gillard, Taylor and Stewart.

PRESS NOTICES.

The first regular chamber concert of this institution was given on Saturday afternoon by the Mendelssohn Quintette Club, of Boston, assisted by Miss Alice Ryan. This occasion was the opening of the new music hall of the college, and was a most instructive and artistic success. Musical students can hardly fail to realize the great advantage it is to them to hear the classical works of the great masters, and it is apparent that Mr. Torrington intends to place before the supporters of his College every available means to this end. He is much encouraged by the active sympathy thus far extended to him, and will make strenuous efforts to build up the college on the foundations of a thoroughly practical and complete musical basis.—*The Mail*, Monday, Nov. 12th, 1888.

The formal noon last. Mr throughout Can developing ho substantial real architecture, er hall, arranged t organ. The o college. The p reputation adm fantasie for vic That the Toron —*The Empire*, 2

The formal Music took plac somely furnishe platform. Its c large suite of n dated. All of th was rendered b whose services for so fine a roc much praise is d with such an in *Globe*, Nov. 12th,

Mr. Torring got his house in forms so desirab perfect acoustic platform is occu Club, it is just t choice programr selections sung b

Musical
Harmony tau

The formal opening of the new College of Music took place on Saturday afternoon last. Mr. F. H. Torrington, whose reputation as a musician is so well known throughout Canada, has long nursed the pet scheme of establishing a centre for developing home talent, and to-day in the new college building is to be seen its substantial realization. The building is a handsome edifice, in the modern style of architecture, erected on Pembroke St. It contains with class rooms a large music hall, arranged to secure perfect acoustics and supplied with a large three-manual pipe organ. The opening entertainment was characteristic of the promoter of the college. The programme was furnished by the Mendelssohn Quintette Club, whose reputation admits of no criticism, the violin solo by Herr Wilhelm Ohliger and the fantasie for violoncello by Herr Anton Hekking being most exceptionally good. That the Toronto College of Music will be a success is a foregone conclusion. —*The Empire, Nov. 12th, 1888.*

The formal opening of the handsome music hall at the Toronto College of Music took place on Saturday afternoon. It is a large commodious room, handsomely furnished, with a large three-manual organ at one end, in front of which is a platform. Its capacity can be further enlarged by opening folding-doors with a large suite of rooms, whereby an audience of about four hundred can be accommodated. All of the available space was occupied on Saturday when a fine programme was rendered by the Mendelssohn Quintette Club, assisted by Miss Alice Ryan, whose services Mr. Torrington had secured in order to provide a fitting inaugural for so fine a room. Applause and loud expressions of delight were frequent, and much praise is due to Mr. Torrington for giving his friends so pleasant an afternoon with such an incomparable organization as the Mendelssohn Quintette Club.—*The Globe, Nov. 12th, 1888.*

Mr. Torrington, with the energy that characterises all his efforts, has at last got his house in order, and on Saturday formally opened the pretty music hall which forms so desirable an adjunct to the College. It is handsomely proportioned and of perfect acoustic qualities, and is a very comfortable, bright room, and when its platform is occupied by such a desirable attraction as the Mendelssohn Quintette Club, it is just the ideal of a dainty music room. The Quintette Club played a choice programme of chamber music and was warmly applauded as were also the selections sung by Miss Ryan.—*The Week, Nov. 14th, 1888.*

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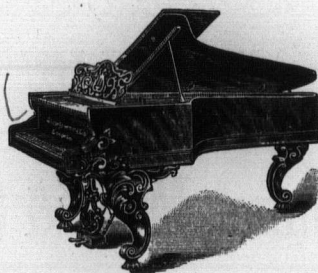
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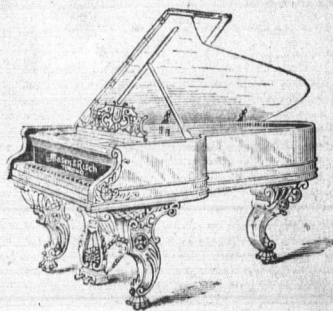
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