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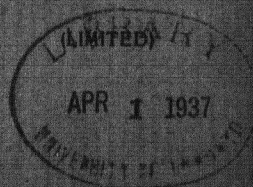
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F. H. TORRINGTON,

Musical Director.

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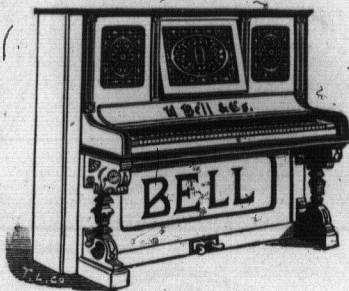
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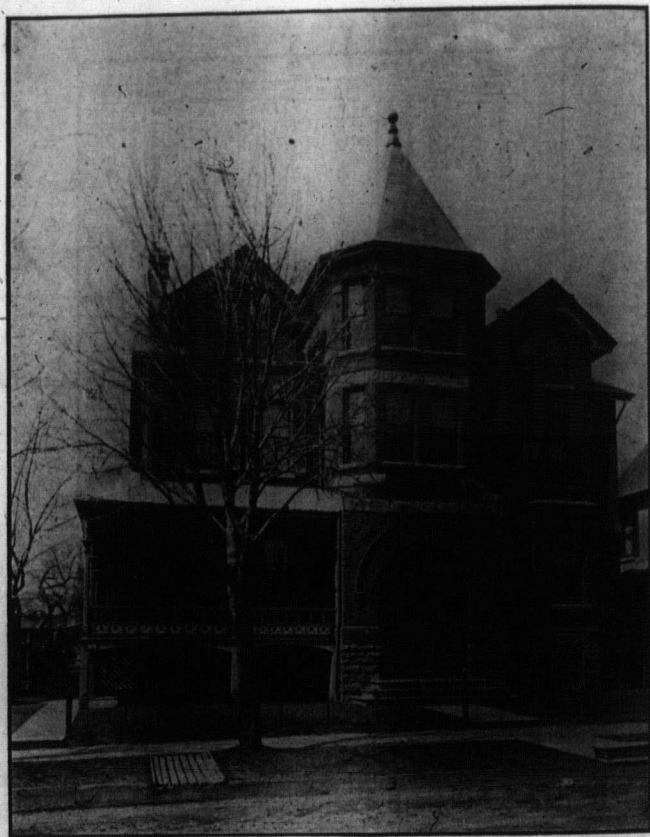
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AND

ORGAN AND ORCHESTRAL
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F. H. TORRINGTON,

Musical Director.



THE season opening in September, 1894, will be the seventh year of the work of the TORONTO COLLEGE OF MUSIC. In placing their Annual Announcement before the public, the Musical Director, Mr. F. H. Torrington, and the Board of Management, take the opportunity of recording the unqualified and increasing success which has attended the work of the College during the past six seasons. The year 1893-94 has proved the

most successful in the history of the College—over 650 students having been in attendance. Its growth within the time mentioned has been such as to establish it as one of the largest and most efficient Schools of Music in America. Its *clientele* was extensive from the very beginning, and with each year has been largely increased, students having been enrolled from near and remote parts of the United States, England, and from every Province of the Dominion. Among the principal reasons to be assigned for this satisfactory progress and success are:—The public confidence in the College management, the stability of the institution, its affiliation with the University of Toronto, the capability of its Faculty, and its high artistic aims.

Previous to the establishment of the TORONTO COLLEGE OF MUSIC no institution, having such complete facilities for systematic and practical training in the important departments of Music, had ever before existed in Canada, and with the additional experience gained since its organization in 1888, the College has now become

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more extended and comprehensive in all its details, and every legitimate aid is afforded students which they may require in obtaining a complete musical education.

The staff of the College has from time to time been greatly strengthened, and musicians of the first eminence are associated with it. None but thoroughly qualified teachers are employed, and its graduates take the highest rank as thoroughly equipped, practical, theoretical, and in fact all-round musicians.

The Object.

Experience has taught that without a thorough foundation no extensive superstructure can be raised, and that this is true in the study of Music as in other arts is evidenced by the very large number who spend much time and money, and in the end have very little to show for it. This is the result of a wrong system pursued in the beginning, and which may be described as forcing the young student with trashy music, with a view to immediate display, at the expense of a slower progress but more lasting results. An eminent authority has said: "The principal objects of true musical instruction and training are to afford pupils the means whereby they shall be enabled to develop their own individual gifts and capacities to the best advantage, and to give them a sure and permanent basis in musical and technical knowledge, by the assistance of which they will later be able, even without guidance, aided by their own intelligence and with their own powers, to comprehend and to achieve the highest musical results." The efforts of the TORONTO COLLEGE OF MUSIC are directed to these ends. Education so pursued under a rational system and upon a high scientific musical basis secures musical freedom and independence, through the fullest expression of individual feeling and thoughts. Students become MUSICIANS in the true sense of the term.

As evidencing the high esteem with which the College of Music and its aims are held in England and elsewhere, the following letter from Dr. A. C. Mackenzie, the famous composer and president and director of the Royal Academy of Music, London, is submitted:

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ROYAL ACADEMY OF MUSIC.

TENTERDEN ST., HANOVER SQ.,

LONDON, ENG.

DEAR MR. TORRINGTON,

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

Wishing you every success,

Believe me, very faithfully yours,

(Sgd) A. C. MACKENZIE,

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

Mr. Torrington, having written Madame Albani, expressing his opinion of her singing, received the following letter:—

QUEEN'S HOTEL, TORONTO.

DEAR SIR,

I am extremely obliged to you for your very kind and flattering letter, and I am very glad that I have succeeded in pleasing one who is doing so much in the cause of Music in Toronto. I have been much interested in reading the programme of your last festival; it is a very well chosen one, and I am told that it was very well carried out, and that the festival was very successful.

I hope you will accept the two enclosed tickets for to-morrow night's concert, and, if you will kindly come into the artist's room during the interval, I shall be delighted to make your acquaintance.

Yours very truly,

(Sgd.) E. ALBANI-GYE.

Mr. Torrington availed himself of the invitation to visit the great songstress, being received by her in the most kindly manner. Madame Albani expressed her wish to visit the College of Music, and hoped that success would in every way attend its work.

Mr. Edward Lloyd, the great English tenor, who was in Toronto professionally, visited the College, and was so much interested in its work that, in the most generous and artistic spirit, he offered to sing for the students at their regular weekly

Saturday afternoon concert, which he did to the delight and instruction of all present, his songs "Adelaide" (Beethoven), "The Message" (Blumenthal), and "I'll Sing Thee Songs of Araby" (Clay), being received with great enthusiasm. His ideal renditions and his genial manner will always be remembered at the College with gratitude and pleasure.

The *Musical Journal*, of Toronto, in chronicling the event, contained the following:—

On the afternoon of May 3rd, Mr. Edward Lloyd sang for the students of the TORONTO COLLEGE OF MUSIC, out of compliment to Mr. Torrington and his staff, prompted only by a love for his art, a desire to encourage faithful work on the part of the students, and a spirit of good will towards the institution. Mr. Lloyd was at his best, and sang with an inspiration that transformed itself into a lode-star in the life of every musical listener. It was an afternoon never to be forgotten by all who were present, and Mr. Lloyd will always be remembered by the College students, not only as the great tenor and the exceptional artist, but also as the magnanimous man.

The following letter, which was received from Mr. Lloyd, will be read with interest:—

NEW YORK.

DEAR MR. TORRINGTON,

In the hurry of my departure from Toronto, on Tuesday last, I had not the opportunity of asking you to convey to the ladies of your Academy my best thanks for their pretty souvenir and for the very kind remarks in the note accompanying it. Will you please do this? At the same time assure them of the pleasure it gave me to meet them and sing before them. I have also to thank you personally for your kind attentions while in Toronto. Looking forward to the time we may meet again, with kind regards,

Believe me,

Yours very truly,

(Sgd.) EDWARD LLOYD.

Among other eminent musicians and artists who have visited the College may be mentioned: Mr. Chas. Santley, the famous English baritone; Mr. Caldicott, a well-known English composer; Mr. and Mrs. Georg Henschel, of London, Eng., and formerly of Boston; Mr. P. S. Gilmore, of New York; Mr. Carl Zerrahn, of Boston; Mons. Guilmant, Messrs. Frederic Archer and S. P. Warren, the famous organists, and many other artists of the highest standing.

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Of the large and complete pipe organ in the College Hall, built specially for the students, Mr. Frederic Archer pronounced it to be one of the best he ever played upon, containing, as it does, ample resources for every style of organ music. Mr. S. P. Warren also expressed his greatest satisfaction with the instrument, and took a copy of the specifications for future use in New York.

Extract of letter to Mr. Torrington from S. P. Warren, New York :—

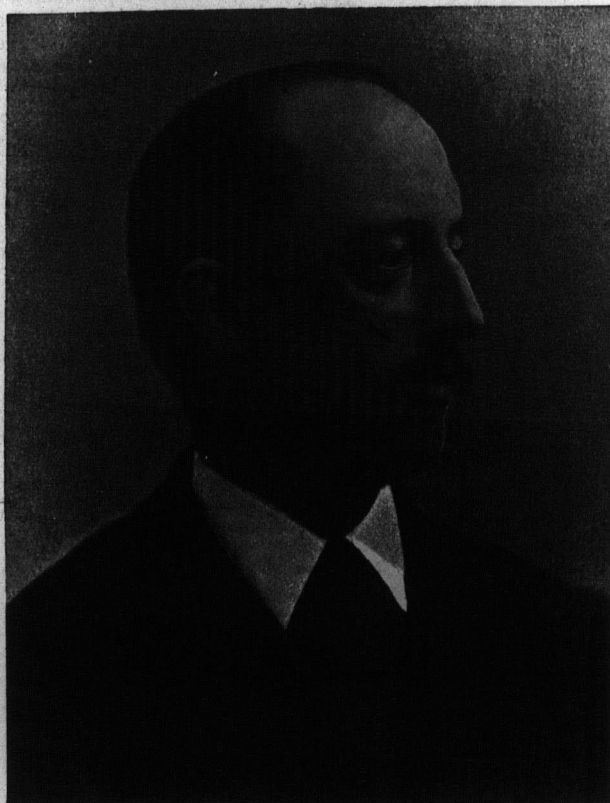
"The American College of Musicians met here this week after my return from Toronto.

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

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

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

Mons. Guilmant, the most eminent French organist, visited the College of Music and tried the College organ, which he pronounced a most excellent instrument. He also inspected the College buildings, and some time afterwards wrote Mr. Torrington as follows :



MR. F. H. TORRINGTON.

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Spring

Bride

Judas

BOSTON, Sept. 16th, 1893.

VENDOME HOTEL.

DEAR MR. TORRINGTON.

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

(Sgd.) ALEXANDER GUILMANT.

To Mr. F. H. Torrington.

The College Hall, since its opening by the Mendelssohn Quintette Club of Boston, has been the scene of many events of musical importance. Amongst these have been concerts by Mr. and Mrs. Georg Henschel, The Mendelssohn Quintette Club; organ recitals by Mr. Frederic Archer, the professors and pupils; song recital by Mr. Edward Lloyd; piano and song recitals by pupils, and lectures on a greatly varied range of musical subjects, etc., by the professors. It is in this hall that the weekly rehearsals of the Toronto Orchestral School, founded by Mr. Torrington, have been and are held.

Pianists, organists and vocalists, trained in the College of Music, are introduced to the public through the Philharmonic Society Ensemble and Orchestral concerts, the most favorable and influential auspices in Canada. The advantage of the full orchestral accompaniments, where necessary, is self-evident.

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 (7).....	Handel	Gypsy Life.....	Schumann
Elijah (6).....	Mendelssohn	The Last Judgment.....	Spohr
Creation (3).....	Haydn	Acis and Galatea.....	Handel
Lay of the Bell (2).....	Romberg	Preciosa.....	Weber
Fridolin (2).....	Randegger	Redemption (3).....	Gounod
St. Paul (2).....	Mendelssohn	Rose Maiden.....	Coven
Stabat Mater (2).....	Rossini	March and Chorus, Tannhauser (5)	
May Queen (3).....	Bennett	— Wagner	
Hymn of Praise (2).....	Mendelssohn	March Cortège, Reine de Saba.....	
Walpurgis Night.....	Mendelssohn	— Gounod	
Naaman (2).....	Costa	March and Chorus, Life of the Czar	
Spring's Message.....	Gade	— Glinka	
Bride of Dunkerron.....	Smart	Crusaders.....	Gade
Judas Maccabæus (2).....	Handel	Fair Ellen.....	Bruch

Rose of Sharon	Mackenzie	Fritjof Saga	Max Bruch
Mors et Vita	Gounod	Pilgrim's Chorus, <i>Lombardi</i>	— Verdi
Spectre's Bride	Dvorak	Messengers of Peace, <i>Rienzi</i>	— Wagner
Golden Legend	Sullivan	All Hail to Thee, <i>Tannhauser</i>	— Wagner
Jubilee Ode	Mackenzie	Bridal Chorus, <i>Lohengrin</i> ...	Wagner
Arminius	Bruch	Choral and Finale, <i>Meistersinger</i>	— Wagner
Eve	Massehet	Praise ye the Father	Gounod
Callirhoe	Dr. J. F. Bridge		
Prayer and Finale (4), <i>Lohengrin</i>	— Wagner		
Antigone	Mendelssohn		

PART SONGS, ETC.

Farewell to the Forest	Mendelssohn	Selections, <i>Rosamunde</i>	Schubert
The Sea hath its Pearls	Pinsuti	Miserere Scene, <i>Travatore</i>	Verdi
Good Night, Beloved	Pinsuti	Chi mi frens, <i>Lucia</i>	Donizetti
Soldier's Farewell	Kuchen		

INSTRUMENTAL.

Larghetto—2nd Symphony	—Beethoven	Overture— <i>Rienzi</i>	Wagner
Symphony—Jupiter	Mozart	Introduction, Act III. — <i>Lohengrin</i>	— Wagner
“ — Surprise	Haydn	Intermezzo— <i>Cavalleria Rusticana</i>	— Mascagni
“ — Hymn of Praise	— Mendelssohn	Andante—1st Symphony. <i>Beethoven</i>	
Symphony	Saint Saens	Concerto—(Piano) G. Minor	— Beethoven
Overture— <i>Maritana</i>	Wallace	“ — (C. Minor)	Beethoven
“ — <i>Martha</i>	Flotow	“ — (Emperor)	Beethoven
“ — <i>Oberon</i>	Weber	Gavotte— <i>L'Ingenu</i>	Arditi
“ — <i>Preciosa</i>	Weber	Valse lente e Pizzicati (from Suite)	— Delibes
“ — <i>Ruy Blas</i>	Mendelssohn	March— <i>Tannhauser</i>	Wagner
“ — <i>Fest</i>	Leutner	“ — <i>Prophete</i>	Meyerbeer
“ — <i>Phedre</i>	Massenet	Hungarian Dances	Brahms
“ — <i>Egmont</i>	Beethoven		
“ — <i>Poet and Peasant</i>	— Suppe		

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*, and also conducted the Festival given at the inauguration of the new Massey Music Hall, June, 1894.

During the summer vacation of 1891, Mr. Torrington made an extended tour through Europe in the interests of the Toronto College of Music, visiting the Leipzig Conservatorium and Gewand-

haus; the Festival a Royal Co London; Music, O Briggs, W Turpin, C and Herr factory to of music a work of th In the one thousa certos, trio full orches vocal num for all whc advantages talent.

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haus; the Hoch (Joachim) School of Music, Berlin; and the Wagner Festival at Bayreuth; the Royal Academy of Music, London; the Royal College of Music, London, and the College of Organists, London; being most cordially received by Dr. Stainer, Prof. of Music, Oxford University; Dr. Mackenzie, Royal Academy; Dr. Briggs, Westminster Abbey and Professor Gresham College; Dr. Turpin, College of Organists, and in Leipzig by Herr Jadassohn and Herr Krause, and other eminent musicians. It was very satisfactory to find that the strongest features of these various schools of music are incorporated in the scheme adopted as the basis of the work of the Toronto College of Music.

In the College Concerts last year there were performed nearly one thousand works or movements, consisting of solo pieces, concertos, trios, quartettes and quintettes for piano with strings and full orchestra, arias, songs (secular and sacred), duets and concerted vocal numbers. Thus, while the College has all the advantages for all who wish to study Music from the earliest grades, it has advantages peculiarly its own for those possessing unusual musical talent.

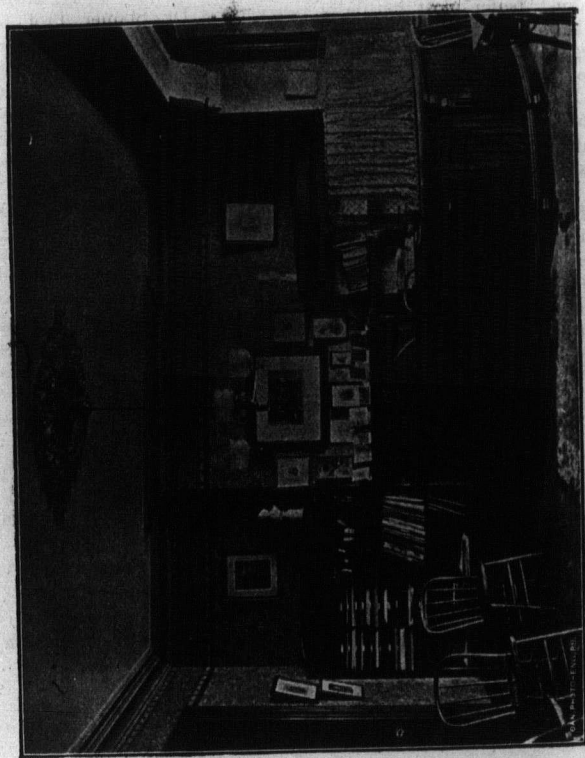
Course of Study.

The course is divided into elementary, intermediate and advanced grades. *Students graduate according to ability and not according to number of Terms taken.*

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

The Governor-General (Lord Aberdeen) gives a Medal, which is awarded for the most meritorious original Composition.





OFFICE, TORONTO COLLEGE OF MUSIC.

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Departments.

Pianoforte.

Efficient teachers only being connected with the TORONTO COLLEGE OF MUSIC, competent instruction is thus guaranteed. Students enjoy all the strong features, privileges and advantages of foreign Conservatory system.

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

Ensemble playing, which is under the personal direction of Mr. Torrington (Piano in combination with other instruments), constitutes a special branch, and the necessary solo artists required in addition to the piano are furnished by the College. Particular attention is given to this department of artistic work, and proves of great advantage to pupils.

Graduates must be competent to give piano recitals from the great composers, to perform *ensemble* music concertos with orchestra, and must have passed all the required College Examinations.

The Piano Course.

The standard for instruction has always been a subject for earnest and critical consideration by the Director and College Professors, and a graded course of study decided upon provides for the pupil a comprehensive system of training, both for thorough technique and artistic performance of the works of the best schools of Pianoforte music. In forming the course of study, the systems of the most advanced schools of music in the world, including those of St. Petersburg, Paris, London, but particularly those of Leipzig and Berlin, have been examined, and their most practical points adopted by the TORONTO COLLEGE OF MUSIC.

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

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

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

Piano Department.

FIRST GRADE.

PLAIDY, Technical Studies.
 KOEHLER, Op. 151, Easy Studies.
 CZERNY, Op. 599, First Instructor.
 DOERING, Op. 33, Parts I., II.
 S. EMORY, Foundation Studies.
 LEBERT & STARK'S Piano Method.
 DUVERNOY, Opus 176, *École Primaire*.

PIECES BY:—Schumann, Gurliitt, Hunten, Burgmuller, Reinecke, Latour, Kullak, Dussek, Heller, Kuhlau, Clementi, Gade, Bennett, Kohler, Volkmann, Bach, Beethoven, Ravina, Haydn, etc.

SECOND GRADE.

FIRST EXAMINATION.

PLAIDY, Technical.
 CZERNY, Opus 500, Finger Exercises; selected by Clara Schumann (Ed. Peters).
 DUVERNOY STUDIES, Opus 176, 2 Books.
 DOERING STUDIES, 3 Books.
 BERTINI, Opus 100.
 KOEHLER, Opus 50.
 CZERNY, Opus 365.
 BACH, Small Prelude (Peters).
 SCHMIDT, Opus 16.
 BIEHL, Opus 31, 2 Books.
 LOESCHORN, Opus 65.

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

FOUR HANDS.—KIRCHNER (Augener Ed.), 6940.

MARSCHNER, Opus 81 (Litolf Ed.), 1993.
 DIABELLI.

THIRD GRADE.

SECOND EXAMINATION.

PLAIDY.
 BACH, Two-Part Inventions.
 BACH, Preludes, Fugas (Peters Ed.) First Book.
 BIEHL, Opus 44, 2 Books.
 CZERNY, 6 Octave Studies.
 LAESCHORN, Opus 66.
 CZERNY, Etude Velocity.
 DOERING, Opus 24 (Octaves).
 KRAUSE, Trill Studies.
 BERENS, Velocity.

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HELLER, Opus 45 and Opus 47.
KULLAK (School of Octave Playing).
CRAMER BULOW STUDIES, as far as Grade goes.

PIECES BY:—Mendelssohn; Mozart, Reinecke, Opus 183, 2 Vols. (Ed. Peters, 2198, a, b); Schumann, Gade, Raff, Haydn, Jensen, Scharwenka, Heller, Moskowski, Hummel, Grutzmacher, Jadassohn, Halle's School.

FOUR HANDS.—CZERNY, Opus 824, Litolf.
WEBER, Opus 3-12 (Peters Ed., 188, a).
OVERTURES.
STRING TRIOS. (Within grade difficulty.)

FOURTH GRADE.

THIRD EXAMINATION.

PLAIDY.
CZERNY, Tagliche Studien (Peters).
" Etude Velocity, Vols. II. to IV. (Ed. Peters, 2604, b, d).
CRAMER, Bulow, Selected Studies.
ALOYS SCHMIDT, Opus 16, Second and Third Books.
KULLAK, Octave Studies, Book II.
CLEMENTI, Gradus.
CZERNY, Opus 740, Vol. 1 (Ed. Peters, No. 2408, a).
CLEMENTI, Preludes and Exercises (Ed. Peters, No. 1101).
HELLER, Art of Phrasing.
HABERBIER, Opus 53, Etudes Poesies.

PIECES BY:—Mendelssohn, Mozart, Hummel, Tschaikowsky, Beethoven, Schubert, Schumann, Clementi, Haydn, Niemann, Silas, Moskowski, Rheinberger, Saint Saens, Scharwenka, Dvorak, Mozart, Beethoven, Heller, Rubinstein, Handel, Gade, Brassin, Henselt, Scarlatti, Halle's School.

FOUR HANDS.—VOLKMAN, Hungarian Sketches, 2 Books.
MOZART, Sonatas, B-flat major.
SCHARWENKA, Opus 58, Six Pieces.
BERTINI, Etudes, Opus 97.
MOZART SONATA, D major (Krause), Two Pianos.

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

FIFTH GRADE.

CZERNY, School of Velocity.
TAUSIG, Daily Exercises.
HENSELT, Etudes, Preparatory.
MOSCHELES, Opus 70, 2 Books.
KULLAK, Octave Studies, 1, 4, 5.
SCHARWENKA, Six Preludes, First Book.
NICODE, Opus 12, Two Studies.
BACH, Preludes and Fugues (Peters' Kroll Ed.)
MENDELSSOHN, Preludes and Studies (Ed. Steingraber).
CHOPIN, Preludes and Studies.
CZERNY, School of Virtuosity, Opus 365 (Bischoff).

r, Reinecke, Latour,
Kohler, Volkmann,

by Clara Schumann

Beethoven, Couperin,
avina, Schubert; Schu-
rs, Nos. 764, e, 764, m);
b, b).

d.), 1993.

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PIECES BY:—Mozart, Weber, Beethoven, Raff, Jensen, Moszkowski, Schumann, Chopin, Bach, Hummel, Heller, Liszt, Chopin-Liszt, Sgambati, Moscheles, Reinecke, Weber, Bach, Greig, Wagner-Bendel, Hauptmann, Heller-Ernst, Halle's School.

FOUR HANDS (Two Pianos).—

DVORAK, Slavonic Dances, Opus 46.
 MOSCHELES, Homage a Handel.
 BRULL, Sonata, D minor.

SIXTH GRADE.

CZERNY, School of Virtuosity.
 TAUSIG, Exercises, Third Book.
 HENSELT, Studies.
 RUBINSTEIN, Opus 23 (Peters).
 BACH-LISZT, Preludes and Fugues (Peters).
 BRAHMS, Studies, Bach, Chopin, Weber.
 SAINT SAENS, Six Studies, Opus 52.
 SCHUMANN, Symphonic Studies.

PIECES BY:—BEETHOVEN, Sonatas, Opus 101, 110, 109, 111, 106.

CONCERTO, E-flat, Opus 73, with Orchestra.
 CHOPIN, Concerto, E minor.

Sonatas.

Ballades, G and F minor.

SCHUMANN, Concerto, A minor, Opus 54.

LISZT, Hungarian Rhapsodies, 2, 9, 12.

RUBINSTEIN, Concerto, G major, D minor.

RAFF, Suite, D minor, Opus 91.

Concerto, C minor.

Suite, E-flat major (Orch.)

BRAHMS, Rhapsodies, Opus 79.

Concertos, D minor, B-flat major.

SAINT SAENS, Concerto, E-flat major (Orch.)

STERNDAL BENNETT, Concerto, F minor.

TAUSIG, Valse Caprices.

GRIEG, Ballade.

HALLE'S PIANOFORTE SCHOOL.

ENSEMBLE MUSIC.

BEETHOVEN, Trios, Opus 70 and Opus 97.

SCHUMANN, Trio, D Minor.

Quartette, Piano and Strings, E-flat.

Quintette, " " E-flat.

SCHUBERT, Trios, Opus 99, 8, 100.

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

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

Quartette in C with Strings.

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

MENDELSSOHN, Trios, D and C minor.

Quartette, B minor.

RAFF, Quartette, C minor, G major.

Quintette, A minor.

JADASSOHN, Trios, Quartettes and Quintettes.

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A. TECHNICAL

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B. STUDIES.

C. PIECES.
 D. A simple
 E. DUET, pe

A. TECHNICAL

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 C. PIECES.
 D. DUET, pe
 E. A simple

A. TECHNICAL

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B. STUDIES.
 C. PIECES.
 D. DUET, pe
 E. A piece to

Moszkowski, Schu-
gambati, Moscheles,
Heller-Ernst, Halle's

FOUR HANDS (Two Pianos).—
BRAHMS, Sonata, F minor.
RAFF, Chaconne.
LISZT, Concerto Duo, E minor.

N.B.—The Artist's (Piano) Diploma is granted upon the completion of the Practical course and one year's Theory.

After passing the previous grade examination a comprehensive selection from the fifth and sixth Grades, *Ensemble* with Strings, and Concerto with full Orchestra, together with the complete Theoretical Course, entitles to Graduation (College Diploma).

FOR FIRST EXAMINATION IN PIANO PLAYING.

A. TECHNICAL EXERCISES.

1. Plaidy. Sections 1, 2, 3.

2. The major and minor scales, with each hand, separately. Compass three octaves.

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

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

D. A simple piece to be read at sight.

E. DUET, per Curriculum.

FOR SECOND EXAMINATION IN PIANO PLAYING.

A. TECHNICAL EXERCISES.

1. Plaidy. Sections 1, 2, 3, 4.

2. The major and minor scales in octaves, 6ths and 10ths, with both hands in similar motion. Compass four octaves.

3. The Chromatic Scales—(a) With each hand separately; (b) With both hands in similar motion. Compass four octaves, beginning on any note required by the examiners.

4. Broken Chords—First two groups as in Plaidy. Arpeggios of all common chords. Three octaves.

B. STUDIES of different kinds from Curriculum.

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

D. DUET, per Curriculum.

E. A simple piece to be read at sight.

THIRD EXAMINATION IN PIANO PLAYING.

A. TECHNICAL EXERCISES.

1. Plaidy. The whole.

2. The major and minor scales.

(a) 8ths, 6ths, 10ths, in similar motion. Four octaves.

(b) In double, 3rds and 6ths, similar motion. Two octaves.

(c) In octaves (double). Similar motion. Two octaves.

3 The chromatic scales in 3rds, 4ths, 5ths, 6ths and 8ths (as in Plaidy, section viii. B).

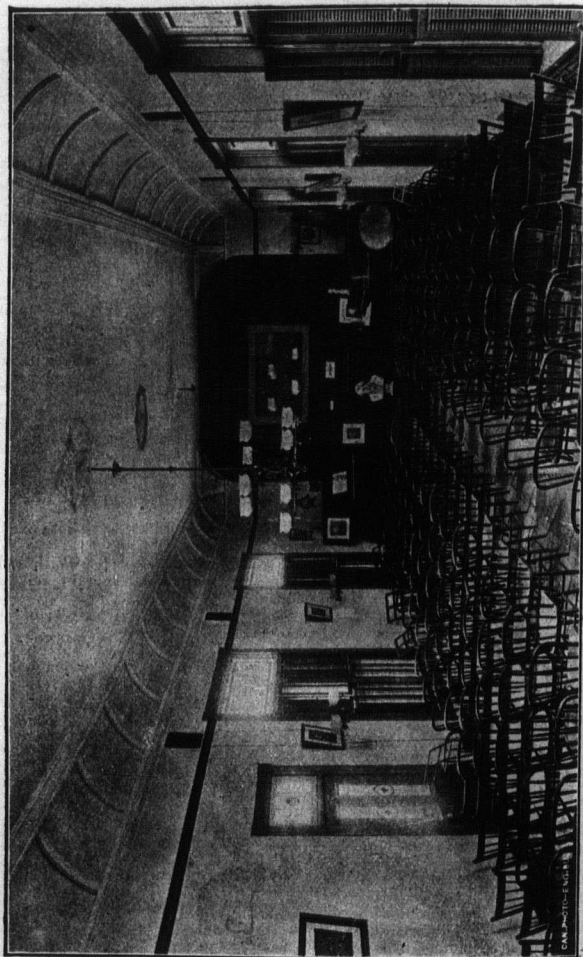
4. Broken chords and arpeggios. The whole (Plaidy).

B. STUDIES. Three of different kinds, per Curriculum.

C. PIECES. Three in different styles and different composers.

D. DUET, per Curriculum.

E. A piece to be read at sight.



CONCERT HALL, TORONTO COLLEGE OF MUSIC.

Compass of

1. C
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4. I
5. S
6. C
7. T
8. F
9. T

10. B
11. O
12. V
13. S
14. T
15. C
16. O

17. D
18. M
19. H
20. H
21. C

22. B
23. S

Two Compos

The College Organ.

(Built by S. R. Warren & Son.)

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

GREAT ORGAN.

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

SWELL ORGAN.

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

CHOIR ORGAN.

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

PEDAL ORGAN.

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

MECHANICAL REGISTERS.

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

Two Compositions Great Organ. Two Compositions Swell. Tremulant.

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 are secured for qualified graduates.

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

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

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

Students in this department are prepared for the examinations held by the College of Organists (Canada).

In this connection it may be mentioned that Mr. Torrington originated the College of Organists (Canada). It is founded upon similar lines to the English College of Organists, with which it is to be affiliated. The consequence of this affiliation will be that graduates of the Canadian institution will secure equal recognition by the English College. The first examinations were held in June, 1890, in the Metropolitan Church, on papers prepared by and under the personal supervision of Mr. S. P. Warren, the eminent organist of Grace Church, New York. Of the nine candidates who were examined, six were pupils of the TORONTO COLLEGE OF MUSIC, seven passed, and two of them with honor. Mr. Warren's report is as follows:

NEW YORK.

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

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

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

SAMUEL P. WARREN, *Examiner.*

Subsequent examinations in following years were equally successful.

NOTE.—Miss Clarke and Mr. Blakely, students at the College of Music.

Organ Course.

Pupils required to have studied piano previously.

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

N. B.—Students prepared to pass the A. C. O. and F. C. O. Theoretical and Practical Examinations of the College of Organists, Canada and England, and positions found for qualified organists.

Vocal.

The work of the College in this department is 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 the connection of Mr. Torrington, and other members of the staff, with concerts and church recitals.

The study of oratorio music and the formation of a correct classical style also receives special attention.

OPERATIC CLASS.

Signor Tesseman will organize a class with a view to special training for opera—vocal, staging, and every detail appertaining to this department.

Operatic performances, with full orchestral accompaniments will be provided.

SOLFEGE CLASS.

In order to supply a long felt want, a class in Solfege, under Mr. F. H. Torrington's personal direction, is provided, the object of which is to train vocalists to read music at sight, and to enable them to take part in concerted concert and church music.

COLLEGE VOCAL CLUB.

The College Vocal Club meets every week for practice, under the direction of Miss Norma Reynolds. All vocal students may become members of this Club without charge.

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, or with similar organizations.

Vocal Course.

It is obligatory upon students in this department who desire a certificate or diploma, that they pass an examination in Rudiments, Sight-Singing, and First Year's Theory.

FIRST EXAMINATION.

Candidates for this examination will be tested in voice production, vocalization and solfeggi. They must also have prepared to sing before the examiners three songs of different styles adapted to the character of voice of each pupil.

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The candidate must hold the introductory Certificate in Theory. Selections from the following works are to be used in preparing pupils for the examinations in the entire course in vocal music:

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SOLFEGGI.—Concone, Vaccai, Lablache, Marchesi, Romaniai

and Nava.

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

SECOND EXAMINATION.

Candidates for this examination will be tested in intermediate exercises, solfeggi and vocalizzi. They must also have prepared to sing, before the examiners, six songs, selected to display versatility and capabilities, according to judgment of examiners.

Candidates must hold the Introductory Certificate in Theory.

They will also be examined in sight-singing, in grade of difficulty equal to an English ballad. The ability to sing in Italian, French or German will be considered in the pupil's favor.

THIRD YEAR.

Candidates for this examination will be tested in advanced exercises, vocalizzi and solfeggi, and will be required to sing at sight a song of medium difficulty.

The candidate must hold the Introductory Certificate in Theory and Grade Harmony 1st year, and will also require to study the following text books: "Voice, Song and Speech," by Behnke and Brown, and "Hygiene of the Vocal Organs," by Sir Morell Mackenzie.

The candidate must prepare ten selections, embracing selections from opera, oratorio and concert repertoire.

VOCAL CERTIFICATE.

In addition to above, those who purpose qualifying themselves for teaching vocal music must read at sight a song of medium difficulty and play at sight the accompaniment to the same; also give a lesson to a pupil before the Board of Examiners.

Diplomas will be granted to students who hold a certificate in Theory, and who can render artistically selections from different oratorios and operas. Higher standing in examinations given to students able to play accompaniments.

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Violin.

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

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

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

FIRST GRADE.

(a) HOFFMAN'S School of Violin.

HHOMANN, " "

SCHRODER, " "

STUDIES.—HERMAN, Scales I.

BLUMENSTENGEL, Scales I.

KAYSER, Op. 20, I.

PIECES.—SCHRODER, Opus 3, I.

WEISS, Opus 38, III.

HERMANN (Peters).

SITT, Opus 26.

(b) POSITIONS.—HERMANN, Violin School, II.

ETUDES.—HERMANN, Scales II.

BLUMENSTENGEL, II.

KAYSER, Opus 20, II.

PIECES.—SCHROEDER, Opus 3, II, and III.

SECOND GRADE.

1ST EXAMINATION.

SEVCIK. Violin Technic, I.

STUDIES.—HERMANN, Scales III.

DONT, Opus 38, I. and II.

MAZAS, Opus 36, I. and II.

PIECES.—DANCLA, Opus 89, airs varies.

CLASSICAL SELECTIONS (Peters).

HAUSER ALBUM (Peters).

CORELLI ALBUM.

ANGENER ALBUM, I. and II.

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THIRD GRADE.

2ND EXAMINATION.

SEVCIK.—Violin Technic II.
 CASORTI.—Technic of the bow.
 STUDIES.—KREUTZER.
 DE BERIOT, Violin. School II.
 PIECES.—SCHUBERT, Sonatas.
 BEETHOVEN, Sonatas.
 DE BERIOT, airs varies VI. and VII.
 SPOHR, Barcarole.
 WIENIAWSKY, Mazurkas.
 KRON, Klassiker Perlen.

FOURTH GRADE.

3RD EXAMINATION.

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

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

FIFTH GRADE.

SEVCIK.—Violin Technic IV.
 STUDIES.—TARTINI. The art of bowing.
 DANCLA, Opus 73.
 MAZAS, Opus 36. III.
 GAVINIES.
 LEONARD, Op. 21. II.
 PIECES.—ERNST, Elegie.
 RUST, Sonata.
 DAVID, Opus 16. Scherzo Capriccioso.
 RODE, air varie in G.
 PAGANINI. Molto perpetuo.
 VIEUXTEMPS, Opus 11, Fantaisie Caprice.

CONCERTOS.—Spohr, 8 and 9.

WIENIAWSKY, Opus 22.

MENDELSSOHN.

MOZART.

SIXTH GRADE.

LEONARD, Gymnastic.

STUDIES.—VIEUXTEMPS, Opus 16.

BACH, Sonatas.

DONT, Opus 35.

PAGANINI.

PIECES.—VIEUXTEMPS, Opus 38. Ballade a Polonaise.

WIENIAWSKY, Legende, Polonaise, Opus 21, airs russes.

TARTINI, Devil's Frill.

SARASETE, Nocturne. Spanish Dances.

CONCERTOS: BY BEETHOVEN, BRUCH, VIEUXTEMPS, etc.

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

Violoncello.

FIRST GRADE.

SEBASTIAN LEE, Opus 30, Methode pratique (Schott).

DOTZAUER, Opus 120, Studies of progressive difficulty (Challier).

SCHRÖDER, Opus 31, First Studies (Peters).

SECOND GRADE.

FIRST EXAMINATION.

DOTZAUER, Opus 47, Exercises 1st Vol. (Breitkopf and Härtel).

KUMMER, Opus 57, Studies.

KUMMER, Opus 106, Studies.

DOTZAUER, Opus 160, Exercises. Hofmeister.

PIECES.—Selections suited to grade, with Piano Accompaniment.

THIRD GRADE.

SECOND EXAMINATION.

DOTZAUER, Opus 54, Studies (Second Vol.)

" " 70, " (Third Vol.)

FRANCHOMME, Opus 35, 12 Etudes (Schott).

GRUTZMACHER, Opus 38, Technologie (Peters).

MERK, Opus 11, 20 Exercises (Haslinger).

WERNER, Opus 14, Studies (Hofmeister).

ROMBERG, airs suédois, etc. (Peters 2023a).

" Concertino and Variations (Peters 2023b).

GOLTERMANN, Opus 65, Fourth Concerto.

" Opus 76, Fifth Concerto (André).

SCHRÖDER, Opus 55, Concerto (Hofmeister).

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FOURTH GRADE.

THIRD EXAMINATION.

- BACH, 6 Sonatas for Violoncello (Peters).
 DOTZAUER, Opus 158, Studies, Fourth Vol. (Breitkopf and Härtel).
 DUPONT, 21 Exercises (Kistner).
 KUMMER, Opus 44, 8 Grandes Etudes (Meser).
 SERVAIS, Opus 11, 6 Caprices (Schott).
 FRANCHOMME, Opus 7, First Vol. (Hofmeister).
 MERK, Opus 20, 6 Etudes (Härlinger).
 ROMBERG, Opus 57, Concertino (Schott).
 GOLTERMANN, Opus 30, Concerto D Minor (André).
 ARNOLD, Opus 1, First Concerto.
 " " 2, Second "
 " " 3, Third " (André).

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

FIFTH GRADE.

- DOTZAUER, Opus 35, 24 Caprici in Tutti Auoni (Breitkopf and Härtel).
 COSSMAN, Opus 10, 5 Concert Etuden (Kistner).
 FRANCHOMME, Opus 7, 12 Caprices, Second Vol. (Hofmeister).
 PIATTI, Opus 25, 12 Caprices, (Simrock).
 ROMBERG, Concertos No. 1—10.
 SAINT-SÈNS, Concerto A Minor.
 LINDNER, Opus 34, Concerto (Siegel).
 MOLIQUÉ, Opus 45, Concerto (Kistner).

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

Guitar, Mandolin and Banjo.

GUITAR.

1ST GRADE—Elementary Principles.

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

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

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

MANDOLIN.

1ST GRADE—Elementary Principles.

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

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

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

BANJO.

1ST GRADE—Elementary Principles.

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

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

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

Orchestral and Band Instruments.

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

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

THE ART OF CONDUCTING.

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 an orchestra, choir, to the conducting of a symphony or oratorio.

THE TORONTO ORCHESTRAL SCHOOL.

F. H. TORRINGTON, CONDUCTOR.

This school, though distinct in its organization from the College, is under the musical directorship of Mr. Torrington, and College students can become members of it FREE OF CHARGE. The advantages 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. That the College occupies a unique position in its orchestral facilities is borne out by the following extract from a letter from that able musician and veteran musical director, Thomas Ryan, of the well-known Mendelssohn Quintette Club, of Boston, written while in Berlin, Germany:

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

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

The achievements during the first two seasons have been marked to a degree, demonstrating to the public what may be accomplished, and also what will be expected of the School in the future, and the development of the institution along the lines prescribed by its founder, Mr. Torrington. Appended will be found a number of extracts from the city press, and letters received from prominent patrons of music, showing appreciation of the work.

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Extracts from Letters received subsequent to our closing Concert.

From HIS HONOR THE LIEUT.-GOVERNOR.—“We were very much pleased with the Concert given by the Toronto Orchestral School on the evening of May 1st.”

From SIR CASIMER GZOWSKI.—“It gives me great pleasure to repeat what I said to Mr. Torrington after the performance by the Toronto Orchestral School, that great credit was due to Mr. Torrington, as a musician and conductor, for the skill and ability in which he instructed the members of the School, whose execution was wonderfully good considering the short period since their organization. With good wishes, and trusting that the Toronto Orchestral School will continue to prosper by continuing their labors to reach greater degree of efficiency.”

From REV. SEPTIMUS JONES.—“On the whole, then, you will not think me presumptuous when I take it upon me to say that your Orchestral Concert was a grand success and full of excellent promise, and reflects high credit upon the conductor and the whole band. ‘Quality,’ not ‘quantity,’ is evidently your motto, and if that is adhered to, and the number is limited and sifted, and the entrance strictly guarded, you are going to have a grand organization of the utmost value to Toronto as a centre of Musical Education. To be admitted into such a band is a high privilege, a musical education in itself, and will exert upon its earnest members an influence whose value it is hard to measure. I went to the Concert rather out of regard and good-will to yourself and to give my little contribution of encouragement to what seemed an heroic but problematical endeavor. As I sat and listened I was surprised and delighted, and I came away deeply impressed with the zeal, and toil, and devotion to your art, by which alone could have been produced in so short a time such musical results.”

The above manifests the spirit contained in a large number of letters which have been received.

Press Comments.

“The playing of the Orchestra was truly marvellous. The shading and tempo were well marked in all the selections.”—*Empire*.

“The character of the orchestral work reflected much credit upon Mr. Torrington, the indefatigable conductor of the organization.”—*Saturday Night*.

“The Orchestra gave a popular selection of music in a manner that was very creditable.”—*Mail*.

“The selections rendered by the Orchestra were a credit to the School.”—*World*.

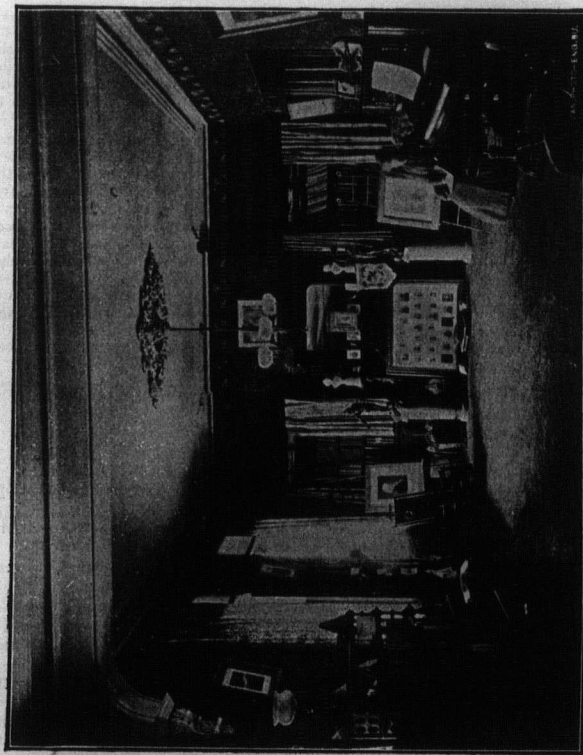
“What perhaps is most wonderful is that the greater part of the Orchestra is composed of mere boys and girls, and their playing, the shading and tempo were simply marvellous.”—*Times*.

“The Concert was not only a success by way of numbers, but in the way the programme was carried out.”—*Star*.

The overture was given with a harmony and spirit which won the warmest applause of the audience, and the other orchestral numbers were equally good, and their merit found equal recognition.”—*Globe*.

“Mr. Torrington has accomplished a great deal for the upbuilding of Music in Toronto, but it is safe to say the opening of the Toronto Orchestral School is one of the most commendable, and from the present indications, bids fair to produce wonderful results in developing our orchestral resources.”—*Canadian Musician*.

“The programme presented on this occasion was more exacting in its character than any of the preceding concerts of the organization, and it is gratifying to be able to record the fact that the playing of the Orchestra was thoroughly in keeping with the more advanced nature of the work undertaken by them this season.”—*Toronto Saturday Night*.



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Concerts and Recitals.

The object with which these entertainments are given is manifold. First of all they afford the students opportunities to hear and perform the best compositions; thus, while educating them, giving them also that most desirable acquisition, self-reliance, and the power to perform well before friends or in public. These entertainments also prove a great stimulus to study. They further afford parents, guardians, etc., the very best opportunity to see for themselves what the College is doing in the various branches of musical instruction.

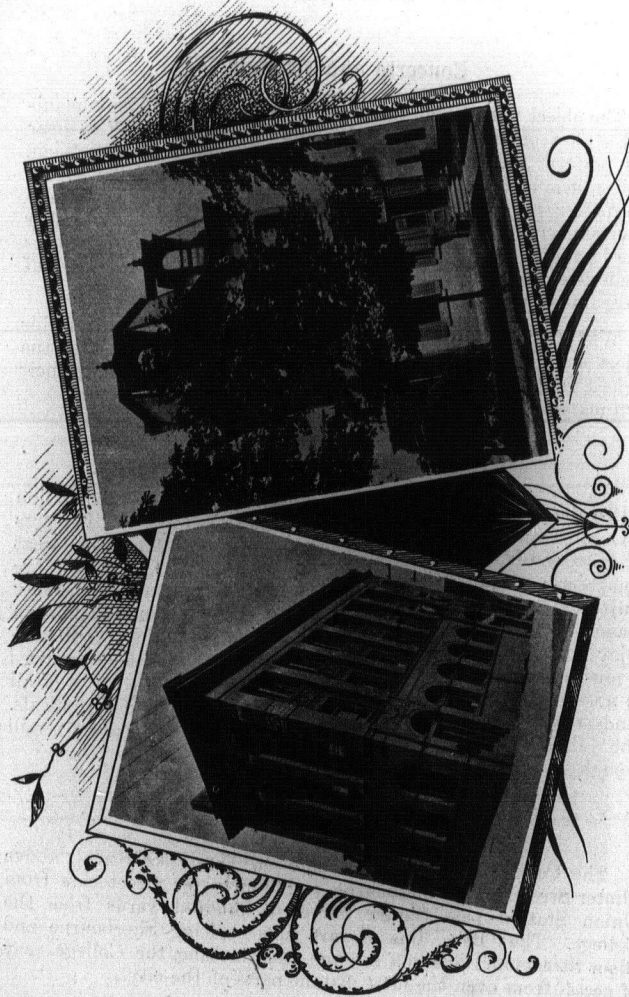
WEEKLY CONCERTS AND RECITALS for the development of this object are given at the College. Pupils from the lowest to the highest grades take great pleasure and interest in them, to their own material advancement.

Gratuitous Privileges.

To the students of the Toronto College of Music—Admission to Organ, Piano and Vocal Recitals and Chamber Concerts; Lectures on History of Music, Acoustics, Biography and Works of Great Composers; Organ, History and Construction, all of which are illustrated, and to the Vocal, Sight Reading, Violin and Harmony Classes. One of the most valuable privileges which students can enjoy is the use of the College Library. This contains a rich store of musical works. There are also to be found exhaustive treatises on musical history, biography, encyclopædias, reference books of all kinds, together with the leading musical journals and periodicals. The Library represents the collection of half a century; still though so very complete, it is constantly being added to.

Convenient Situation.

The College of Music is situate on Pembroke Street, above Shuter Street. The Sherbourne and Winchester Street cars from Union Station pass Shuter Street, a hundred yards from the College. The "Belt" line of cars runs on King, Sherbourne and Bloor Streets and Spadina Avenue, thus making the College easy of access from even the most distant parts of the city.



WEST END BRANCH AND PEMBROKE STREET ANNEX
TORONTO COLLEGE OF MUSIC.

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The West End Branch,

CORNER SPADINA AVENUE AND COLLEGE STREET.

In order to meet the needs of the residents of the Western part of the city, the West End Branch was established four years ago. Its convenient situation affords students, who live in the West End and who do not wish to attend the College on Pembroke Street, every opportunity of studying under the same advantages as are offered students attending the Central College on Pembroke Street.

The College Annex.

The Vocal Department, which is one of the most important in the College, is now established in the College Annex, which is situated opposite the main building, on Pembroke Street.

Scholarships.

Every season a number of valuable Scholarships are offered by members of the Faculty for competition by students of the College. The winner in each case secures one year's free tuition. For instance, the "Torrington" Scholarship entitles the successful competitor to one year's instruction on the organ or piano absolutely without cost.

Scholarships are also given yearly in each department to non-students, and are awarded, as the results of examinations, to the most successful applicant. Notices of examinations appear about September first in the daily papers.

The Normal Class.

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

Ensemble Classes.

The value and importance of thorough training in trio and quartette playing cannot be over-estimated. Students are advised to attend these classes as soon as they are sufficiently advanced to do so, as in them, Chamber Music of the classical and modern composers is carefully studied under the personal direction of Mr. Torrington.

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

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

PRIMA VISTA READING PIANO CLASSES.—Four scholars participate in one lesson, and play on two pianos arrangements for eight hands, of classic and modern works. The object being to gain facility in reading at the sight, development of a sense of rhythm, a more extended experience in *ensemble* playing, and a knowledge of the compositions of the great masters.

During the past season the following *Ensemble* Programmes have been given by Mr. Torrington's pupils:

"It is Art and Science alone that reveal to us, and give to us the hope of a loftier life."—*Beethoven*.

1. Trio, Opus 1, No. 3, (Piano Violin and 'Cello), Allegro con brio, Andante, cantabile, Con variazione, Menuetto, Finale, *Beethoven*—Piano, Miss Mansfield; Violin, Herr Klingensfeld; 'Cello, Herr Ruth.
2. Vocal, "Norman's Tower," *Löhr*—Mr. Chattoe.
3. Piano Solo, { a. "Arbesque," E-major, *Heller*. } Mr. F. Welsman.
 b. "Nocturne," *Hensell*.

"It would indeed be wonderful if Music were found where there is no taste for it."—*Mendelssohn*.

4. Trio, Op. 66, (Piano, Violin and 'Cello), Allegro energico Con fuoco, Andante espressivo, Scherzo, Finale, Allegro, Appassionato, *Mendelssohn*—Piano, Miss Sullivan; Violin, Herr Klingensfeld; 'Cello, Herr Ruth.
5. Vocal, "Fairy Land," *Cowen*—Miss McKay.

"Art and Science bind together the best and noblest of men."—*Beethoven*.

1. Trio, No. 7, (Piano, Violin and 'Cello), Allegro moderato, Scherzo allegro andante cantabile, Allegro moderato, Presto, *Beethoven*—Piano, Miss Cowley; Violin, Herr Klingensfeld, 'Cello, Herr Ruth.

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"Liberty"

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2. Vocal, "The Child's Vigil," *Moir*—Miss Lulu Dubbas.
 3. Piano Solo, Arbesque in C-major, *Schumann*—Mr. Charles True.
 4. Trio, (Piano and Strings), one movement, Adagio, *Sphor*—Mr. Welsman, Herr Klingensfeld and Herr Ruth.
 5. Vocal, "Romanza Com'e bello, Cabaletto si voli il primo," (Lucretia Borgia), *Donizetti*—Miss Snarr.
- "All new phenomena in Music are the work of genius."—*R. Schumann*.
6. Quintette, Op. 81, (Piano and Strings), Allegro, ma non tanto—Dumka, andante con moto un puchettino piu Mosso—Vivace (quasi l'istesso tempo)—Scherzo (Furiant) molto vivace—Finale, allegro, *Dvorak*—Miss Sullivan, Herr Klingensfeld, Mr. Donville, Mr. Frank Welsman, Herr Ruth.

"Liberty and Progress are great conditions in the Empire of Music, as in the Universe."—*Beethoven*.

1. Trio, Op. 70, No. 1, (Piano Violin and 'Cello), Allegro vivace e con brio, Largo assai de espressivo, Presto, *Beethoven*—Miss Mansfield, Herr Klingensfeld and Herr Ruth.
2. Vocal, "Sunset," *Dudley Buck*—Mrs. Mantell.
3. Piano Solo, Op. 57, "Berceuse," *Chopin*—Mr. Welsman.
4. Violin Solo, "Romanze," *Beethoven*—Miss Yokome.
5. Mandolins and Guitars, { a. Valse Espagnole Andalusia, *Le Thiere*.
b. Mazurka La Grandina, *Granada*.
Misses Hoskins, Drynan, Morrison, Grace Cope (Mandolins); Misses G. Drynan, G. Cope, Hill, Braylex (Guitars). (Members of the College Mandolin and Guitar Class).

"His heart was in his work, and the heart giveth grace unto every Art."

6. Trio in B-flat, (Piano, Violin and 'Cello), one movement, Larghetto, *Mozart*—Mr. C. Latham True, Herr Klingensfeld, Herr Ruth.
7. Vocal, "For all Eternity," *Mascheroni*—(Mandolin obligato, Mrs. Webster), Miss Kimberley.
8. Piano Solo, Valse de Concert, Op. 3, *Wienawski*—Miss Dease.
9. Quintette, Op. 114, (Piano and Strings), "de la Triute." Allegro vivace—Andante, scherzo, andantino, allegretto—Finale, allegro giusto, *Schubert*—Miss McLaughlin, Herr Klingensfeld, Mr. Welsman, Herr Ruth, Mr. Dillon.
1. Trio, Op. 70, No. 2, (Piano, Violin and 'Cello), Poco sostenuto, *Beethoven*—Miss Mansfield, Herr Klingensfeld and Herr Ruth.
2. Vocal, "Calm as the Night," *Bohm*—Miss Lottie Stark.
3. Trio, Op. 9, (Piano Violin and 'Cello), Allegro, Moderato, *Schubert*—Mr. C. Latham True, Herr Klingensfeld and Herr Ruth.
4. Piano and 'Cello, Sonata, Op. 36, Allegro agitato, Andante molto tranquillo, Allegro, *Grieg*—Miss Sullivan and Herr Ruth.
5. Vocal, "Murmuring Zephyrs," *Jensen*—Mr. H. C. Johnston.
6. Trio, Op. 63, (Piano, Violin and 'Cello), 3rd and 4th movements, *Schumann*—Miss Lillian Landell, Herr Klingensfeld and Herr Ruth.
7. Vocal, "A summer Night," *Goring Thomas*—Mrs. Pringle.
8. Trio, Op. 52, (Piano, Violin and 'Cello), Andante, Allegro appassionata, *Rubinstein*—Mr. Welsman, Herr Klingensfeld and Herr Ruth.

Testimonials, Certificates and Diplomas.

(For degrees of Mus. Bac. and Mus. Doc. see University of Toronto Course.)

TESTIMONIALS.—Testimonials are conferred at the end of the scholastic year, and only upon students who have been in the College at least one year, and have regularly pursued the course of studies prescribed for said department during the whole year. The Testimonial differs from the Certificate and Diploma in that it only bears witness to the capacity and knowledge of the students as far as they have progressed.

TEACHER'S CERTIFICATE.—A Teacher's Certificate will be awarded to those who pass the First and Second year Theoretical Examination, the College Normal Class Examinations, together with the fourth grade examination in the Practical Course. Candidates will also be required to perform before the Board of Examiners a number of selections from the works of standard and modern composers, corresponding with the requirements of Fourth Grade.

Students wishing to obtain Teachers' Certificates, or other College honors higher than this, are required to be prepared for the same by the teachers of "The Graduating Grade" in the Piano Department.

Candidates for Certificates or Diplomas must have studied for at least one year in the College of Music.

ARTIST'S COURSE DIPLOMA.—An Artist's Course Diploma, which has special reference to artistic performance, will be awarded to those who pass the first year Theoretical Examination and the Graduation Examination in Practical Course.

THEORY DIPLOMA.—Students who are making a specialty of the Theoretical Course may obtain a diploma upon completion of the course. Such students will be required to give evidence of a practical knowledge of pianoforte.

COLLEGE DIPLOMA.—Examination for graduation requires that the pupil complete the entire Practical Course, and perform publicly a programme of representative pianoforte music, including a concerto for piano and full orchestra, also the entire prescribed theoretical course.

VOCAL CERTIFICATES (PERFORMERS AND TEACHERS).—A knowledge of phrasing, expression, recitative, florid and declamatory styles of singing will be required, embracing selections from oratorio, opera, ballad and bravura concert songs, also a description of the mechanism of the vocal organs and results of their combined action. Ability to read at sight, together with the first year Theoretical Examination.

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College (Graduate) Diploma	-	-	\$10 00
Artist's Course Diploma	-	-	10 00
Teacher's Certificates	-	-	5 00
All other Examinations, excepting Theory			3 00

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

Terms of Tuition.**PRIVATE LESSONS (FOR TERM OF TEN WEEKS—TWENTY LESSONS).****(TWO HALF-HOUR LESSONS EACH WEEK.)**

Piano, Elementary, Intermediate, Advanced Grades	....	from \$7.00 to \$40.00
Vocal	.....	" 10.00 " 35.00
Organ	.....	" 10.00 " 35.00
Violin	.....	" 10.00 " 20.00
Violoncello	.....	" 10.00 " 25.00
Composition	.....	" 15.00 " 30.00
Orchestral Instruments	.....	" 15.00 " 20.00
Harmony and Counterpoint	.....	" 15.00 " 30.00
Guitar, Mandolin and Banjo	.....	" 12.00 " 15.00
Harp	.....	" 10.00 " 15.00
Elocution	.....	" 10.00 " 30.00
French, German and Italian	.....	" .... " 10.00
Matriculation Class (two Hours per Week)	.....	" .... " 5.00

CLASS LESSONS (FOR TERM OF TEN WEEKS).**TWO LESSONS OF ONE HOUR EACH WEEK.**

Class Lessons in the Several Branches	....	from \$5.00 " \$20.00
Ensemble Playing (Piano, with Strings)	.....	.... 5 00
Rudiments of Music. Class, one Lesson per Week	.....	.... 5 00
Rudiments of Music (when taken with another Branch	.....	.... 2 00
Class, one Lesson per Week)	.....	.... 5 00
Sight Singing (one Lesson per Week)	.....	.... 2 00
Sight Singing (when taken with any other Branch, one	.....	.... 5 00
Lesson per Week)	.....	.... 2 00
Normal Class (one Lesson per Week)	.....	.... 5 00

Term Calendar, 1894-95.

FIRST TERM begins September 3rd; ends November 12th.

SECOND TERM begins November 13th; ends February 2nd.
Christmas Holidays begin December 23rd. College closes for holidays December 22nd; re-opens January 3rd, 1895.

THIRD TERM begins February 4th; ends April 16th. Good Friday a holiday.

FOURTH TERM begins April 17th; ends June 27th. The Queen's Birthday a holiday.

Rules and Regulations.

I. *Tuition fees are payable strictly in advance for the whole term. Terms consist of ten weeks, but students may enter at any date. Cheques should be made payable to "Toronto College of Music."*

II. No allowance will be made for *temporary absence from lessons or for lessons discontinued*. In case of protracted illness of more than a week's duration a doctor's certificate will be required, when lessons lost during that time will be made good, provided due notice is given.

III. Pupils are requested to give two weeks' notice before the end of term when they intend to discontinue lessons.

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

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

VI. Students are particularly requested to read notices on the bulletin board, which are official.

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

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

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

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

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

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Theoretical Department.

ARTHUR E. FISHER, MUS. BAC., A.R.C.O. (ENG.) *Principal.*

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

Students will be prepared for the examinations in Music at the University of Toronto and elsewhere.

Students desirous of obtaining the College Diploma will be required to pass the entire Theoretical Course, and those who succeed in winning the Diploma may proceed to the final examination in Music at the University of Toronto, provided they have passed the Matriculation examination, or equivalent thereto.

Students who compete for the Artist's Course Diploma will be required to pass the first year examination in this department.

Students who pass the *first* and *second* year examinations in this department will be awarded a Full Theory Certificate; an Intermediate Theory Certificate will be given to those passing the first year examination only.

Students who desire certificates of their work in Vocal or Instrumental music will be required to pass the first year examination in this department.

Students who are making a specialty of the Theoretical Course may obtain a Diploma upon passing the final examination in this department; such students will be required in addition, to give evidence, in passing examination, of a practical knowledge of the pianoforte, organ, or some orchestral instrument.

The first year theoretical examination of any other recognized institution, will be accepted in lieu of the first year examination at the College providing it is of equally high standard, and students may at once proceed to the second year.

The second year theoretical examination of any other recognized institution will be accepted in lieu of the second year examination at the College, providing it is of equally high standard, and students may proceed at once to the final.

All pupils must pass the preliminary Examination in the Rudiments of Music before taking the First year Theoretical Examination.

The Examination in Rudiments will be held early in June of each year; the First year, Second year, and Final Examinations will be held soon after the 15th June of each year; maximum marks on each paper, 100; 60 per cent. must be obtained in Rudiments; Harmony in the Second year and Final are *failing* subjects and 50 per cent. must be obtained; no paper passed on less than 35 per cent; a gross total of 50 per cent. qualifies for a Pass.

Candidates who pass in the *failing* subjects, but whose aggregate is less than 50 per cent., may take a supplemental examination in September on payment of a special fee to cover expenses.

Scholarships.

Two Scholarships will be given in this Department, each worth \$60 a year:

(a) FIRST YEAR SCHOLARSHIP (Half an hour free tuition per week for one year) awarded to anyone under twenty years of age, who secures the highest number of marks in a preliminary *viva voce* examination in the rudiments of music (especially scales and intervals) and ear test, on registering as a student of the College.

(b) SECOND YEAR SCHOLARSHIP (Half an hour tuition per week for one year) will be awarded to any student of the College who secures the highest place, first class, in the first year examination held in June.

Free Extra Classes.

In connection with the Theoretical Course there will be held during the year the following classes:

(a) A class in the rudiments of Music which will serve as a preparatory study for the rudiments at the First Year examination. *Free for the first term.*

(b) A class in sight singing and musical dictation, intended especially for vocal students who are preparing for certificates, and for organ students and others for whom an examination in sight-singing is required. *Free for the first term.*

(c) A class in the History of Music. *Free.*

Examination Work.

Preliminary Examination in the Rudiments of Music.

THE FIRST YEAR EXAMINATION will be on Harmony, consisting of Figured Bass exercises and questions on Book-work; simple Counterpoint up to three parts; Musical History up to 1750; and a short *viva-voce* examination.

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THE SECOND YEAR EXAMINATION will be on Harmony, including Modulation, Harmonizing of Melodies, Unfigured Basses, Pedal Points; Counterpoint (including *combined spaces*) up to *four* parts; Musical History from 1750 to present time, and a short *viva voce* examination.

THE FINAL EXAMINATION will be on Harmony and Counterpoint up to *five* parts, Double Counterpoint, Canon, Fugue in *three* and *four* parts up to Exposition, Musical Form, Instrumentation, Analysis of some selected Score, and Elementary Acoustics.

Text Books.

Stainer's Primer of Harmony.
 Stainer's Treatise of Harmony.
 Prout's Harmony.
 Bridge's Primer of Counterpoint.
 Prout's Counterpoint.
 Richter's Counterpoint (Franklin Taylor's Edition).
 Prout's Double Counterpoint and Canon.
 Banister's Music.
 Higg's Primer of Fugue.
 Jadassohn's Canon and Fugue.
 Prout's Fugue.
 Stainer's Primer of Composition.
 Prout's Musical Form.
 Prout's Fugal Analysis.
 Prout's Primer of Instrumentation.
 Niemann's Catechism of Musical Instruments.
 Berlioz' on Instrumentation.
 Stone's Premier Scientific Basis of Music.
 Tyndal on Sound.
 Bonavia Hunt's History of Music.
 Naumann's History of Music.

Fees in the Theoretical Department.

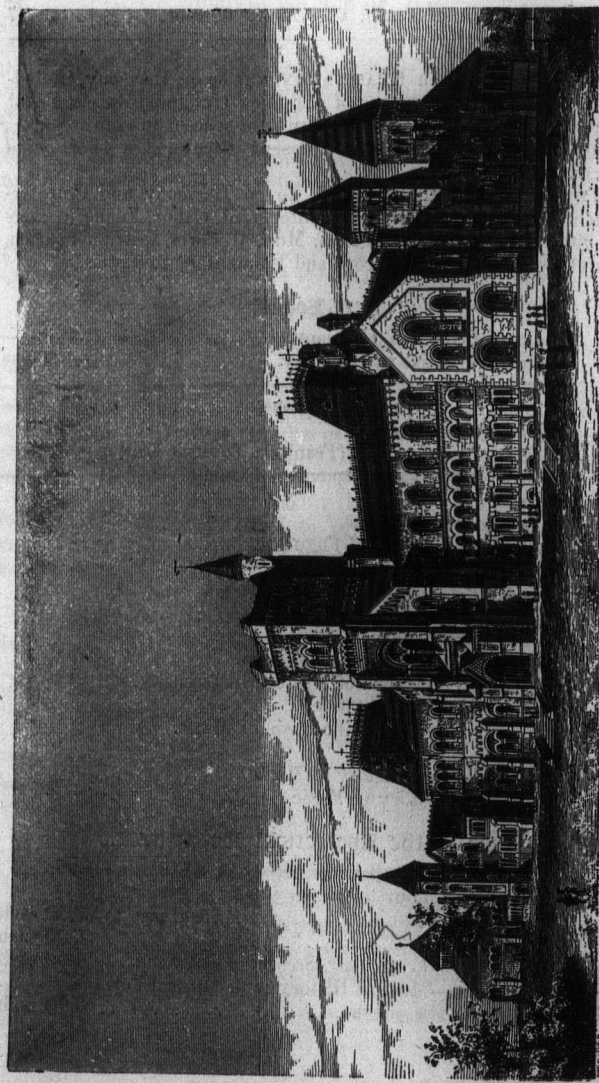
Private Lessons.—Two half-hours per week \$15.00 to \$30.00.

Class Lessons.—One hour lesson per week:

Four in a class	\$5.00 each to \$7.50 each.
Five in a class	3.50 " 6.00 each.

Examination Fees.—*First Year, Second Year, Final*... 4.00 each.

Examination Fees.—Musical History and Musical Form
 separate from the above 3.00 each.



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University of Toronto.

CURRICULUM IN MUSIC.

DEGREE OF BACHELOR OF MUSIC.

MATRICULATION.

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

I. English: Composition, grammar, poetical literature (intelligent comprehension of and familiarity with the prescribed texts will be required).

1895: TENNYSON, *Recollections of the Arabian Nights, The Poet, The Lady of Shalott, The Lotus-Eaters, Morte d'Arthur, The Day-Dream, The Brook, The Voyage, The Holy Grail.*

II. Arithmetic: Simple rules, vulgar and decimal fractions, proportion and interest.

III. One of the following languages:—

1. Latin: Grammar and Exercises (Bradley's Arnold, 1-24); examination on either Virgil or Cæsar, in each year as given below.

1895: VIRGIL, *Æneid*, II.; CÆSAR, *Bellum Gallicum*, V., VI.

2. French: Grammar; translation into French of short English sentences; examination on one of the following texts:—

1895: SARDOU, *La Perle noire* (the romance).

3. German: Grammar; translation into German of short English sentences; examination on one of the following texts:—

1895: RIEHL, *Culturgeschichtliche Novellen* (*Der stumme Ratsherr, Der Dachs auf Lichtmess, Der Leibmedicus*).

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

1895: DE AMICIS, *Cuore* (*I Racconti mensili*).

In lieu of the above a certificate of having passed the Primary or any subsequent examination in a High School, or of Matriculation in Arts in any University in Her Majesty's Dominions, will be accepted, and the Senate may, in the case of musicians of established reputation who apply for standing in the Faculty of Music, dispense with the Matriculation examination.

MATRICULATION CLASSES.

The object of these classes is to prepare students for the Matriculation examination for the degrees of Mus. Bac. and Mus. Doc.

These classes are taken advantage of by many students, who wish to continue the study of English, but who are not preparing for Matriculation.

Before being admitted to any of the following examinations, all candidates shall be required to give evidence of a sound, practical knowledge of pianoforte or organ playing.

FIRST YEAR EXAMINATION.

HARMONY.—Knowledge of chord formation and progression, harmonization of melodies and figured basses. Musical history, with special reference to the early use of musical instruments, the development of Gregorian and Ambrosian chants, and the introduction of harmony and part writing.

Text Books: Stainer's Primer of Harmony; Jadassohn's Harmony; Banister's Text Book of Music; Bonavia Hunt, Naumann, Histories of Music.

SECOND YEAR EXAMINATION.

ELEMENTARY ACOUSTICS.

HARMONY.—The harmonization of melodies or chorales in four, five and six part harmony, the Cantus Firmus to be given alternately to the different parts. Counterpoint, simple and double up to five parts. Questions will also be given in three or four part counterpoint. Musical history, with special reference to the development of the Opera and Oratorio, and the influence of the Italian, Netherlands, French and German schools in the time of Bach.

Text Books: Banister's Text Book of Music (up to counterpoint); Bridge's Primer of Counterpoint and Double Counterpoint; Jadassohn, Simple and Double Counterpoint; Prout's Counterpoint.

THIRD YEAR EXAMINATION.

FUGUE, CANON, AND FORM.—A fugue in not more than four parts to be composed on a given subject; a canon to be continued for a certain number of bars in the interval given. Explanation of musical forms to be given. Musical history from the beginning of the 18th century to the present time.

Text Books: J. Higgs' Primer of Fugue; Pauer's Primer of Musical Form; Bussler, Treatise on Musical Form; Prout's Primer of Instrumentation; Berlioz on Instrumentation; Hawkins, Naumann, Ambros, Histories of Music. For reference: Grove's Dictionary of Music and Musicians.

ANALYSIS OF FULL SCORE.—Beethoven's Symphony No. 1; Mendelssohn's Elijah.

In addition, for the final examination, an exercise in the shape of a composition, either sacred or secular, will be required, containing five-part harmony and fugal counterpoint, with an accompaniment for at least a string band, and sufficiently long to occupy fifteen minutes in performance.

Every candidate for final examination, before being allowed to enter for the examination, shall present a certificate of having passed the full course of instruction, theoretical and practical, in all subjects of the above examination, in any affiliated or approved college of music.

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

The Senate may admit *ad eundem gradum* graduates of other Universities, after due enquiry as to the requirements demanded by the institutions from which candidates hold their degrees, but no candidate will be admitted to a degree without submitting original compositions to be approved by the examiners.

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

1. An Oratorio.
2. A Cantata.
3. A Symphony.
4. An extended piece of Chamber Music.

FEEs.

Matriculation	\$5 00
Each examination subsequent to Matriculation	10 00
Degree of Mus. Bac.	20 00

The Matriculation Examination will be held in the latter part of September in each year. Applications therefore, must be forwarded to the Registrar with the fee, \$5.00, on or before Sept. 1st.

The First, Second and Final Examination will be held in May of each year.



THE FOLLOWING
Examination Papers

WERE USED IN JUNE, 1894.

Annual Examination in the Theory of Music.

ELEMENTARY.

JUNE, 1894.

TIME 3½ HOURS.

1. Write A next below middle C in the alto clef; write the note two octaves lower in the F clef, and three octaves higher in the G clef.

2. In what key is the following Exercise? Name the modulations:—

The musical exercise consists of three systems of two staves each. The first system contains measures 1 through 6, the second system contains measures 7 through 10, and the third system contains measures 11 and 12. The key signature changes from one sharp (F#) to two sharps (F# and C#) between measures 6 and 7.

3. Give the English terms for the different note values and the corresponding French terms.

4. (a) In what kind of time is No. 2 written? Write the value of one beat; (b) write two *varied* measures (different rhythm) in each of the following times, each measure to consist of five notes:— $\frac{4}{4}$, $\frac{6}{8}$, $\frac{12}{8}$, $\frac{3}{4}$.
5. Write the *Bass* of No. 2 an octave higher in the *Alto*, and in double the time.
6. Write out and bar the following passage, and add the correct time signature:—



7. Write the *major* scale of the key of the *dominant* of No. 2, and the scale of its relative minor (harmonic form) enharmonically altered.
8. In what scales are the following notes? (a) (b)
9. How many keys are there, without considering enharmonic alteration?
10. Write out, name, and classify all the intervals contained in the following chord:—
11. Write out and name the interval between the Bass and Tenor of the numbered chords in No. 2; afterwards raise the upper note a tone and lower the lower note a tone, and state the result in each case.
12. Write out the following in full:—



13. Give the English meaning of the following:—(a) *maestoso*, (b) *colla voce*, (c) *p'ù allegro*, (d) *morendo*, (e) *tenuto*, (f) *meno mosso*; and the Italian terms for the following:—(g) quickly, (h) more movement, (i) increasing in loudness, (k) moderately soft, (l) losing itself, (m) well marked, (n) with fire.

14. Give the names of the different *wood*-wind instruments.
15. Transpose No. 2 into F major.
16. The following is the commencement of a familiar hymn-tune ; *finish* it in the same key and clef:—



OR, Write the melody of the tune usually sung to the hymn "Onward, Christian Soldiers."

N.B.—Those candidates competing for the Scholarship must write the **WHOLE** paper ; one question omitted will disqualify ; extra marks given for BOTH tunes in No. 16.



Toronto College of Music.

Annual Examination in the Theory of Music.

FIRST YEAR.

HARMONY.

JUNE, 1894.

TIME 3½ HOURS.

1. Write this chord
ab'e chord
plagal, (c)



three times, and after each write a suit-
so as to form (a) an authentic, (b) a
an interrupted cadence.

2. Write three parts above the following bass:—

6 5 6 5 6 5 6 5 6 6 6 7 6 6 6 5 5
4 3 4 3 4 - 3 4 4 # 4 - 4 3 4 3

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

#7

3. Give root, and resolve each of the following chords to its own tonic;
afterwards alter *one* note of each chord *chromatically* so as to make
it a dominant 7th chord, or inversion; resolve each chord so altered
two ways :—

a. b. c. d.

4. Under what condition may the 9th of the dominant rise? Write exam-
ple in four parts.
5. Which note is best to double in the first, and second inversions of the
"suspension" 9 to 8?

6. Write three parts above the following Bass :—

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

7. Prepare and resolve the following "double suspensions" in four parts:—

8. Treat the following phrase in sequence (to the tonic chord given) and state whether it is tonal or real :—

9. Write three parts above the following Bass :—

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

10. Name the various cadences in the foregoing Exercise, and give names and roots of the numbered chords.

ARTHUR E. FISHER, Mus. Bac. (Toronto).

A.R.C.O. and A.T.C.L. (Eng.), *Examiner.*

Toronto College of Music.

Annual Examination in the Theory of Music.

SECOND YEAR.

HARMONY

JUNE 1894.

TIME 3 1/2 HOURS

our parts:—

given) and

1. Name the following chord, and resolve it in four parts to a perfect cadence; afterwards alter any note chromatically, so as to make four *different* augmented 6th chords (with different roots), and resolve each chord to a perfect cadence:—



2. Write three parts above the following Bass:—

1 2 3

Toronto College of Music.

Annual Examination in the Theory of Music.

SECOND YEAR.

COUNTERPOINT.

JUNE, 1894.

TIME 3 HOURS.

1. Mention the mistakes in the following Exercise:—

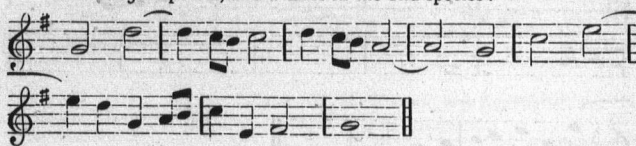
2. Write an example of (a) an ornamental resolution, (b) a changing note.
3. Transpose the C. F. of No. 1 a minor 6th higher, and below it write a Counterpoint in the 3rd species in the *Tenor* clef.
4. Transpose the C. F. of No. 1 into a major key a minor 7th lower in the *Bass* clef, dot each note and above it write a Counterpoint in the 4th species in the *Alto*.
5. Above the following C. F. write an *Alto* in the 3rd species, and a *Treble* in the 4th species:—

The 4th species in Nos. 4 and 5 must not be broken.

6. Against the following write a Tenor and Treble with *two* notes to *each* beat (except the second in last bar), in either part, and with due regard to contrast :—



7. Below the following Counterpoint write a C. F. in the Tenor, an Alto in the 5th species, and a Bass in the 2nd species :—



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Toronto College of Music.

Annual Examination in the Theory of Music.

FIRST YEAR.

HISTORY.

JUNE, 1894.

TIME, 2 HOURS.

1. Upon what modes were the Ancient chants and hymn melodies of the Church originally constructed? Write them out and give names of each.
2. Write two examples of the part writing in the time of Hucbald; by what names was it known? What effect would it have on the modern ear?
3. Who is credited with being the founder of the Chair of Music at Oxford? State what you know of secular music during the first twelve centuries after Christ.
4. Who was the father of Solmization? What were the names used by him? State what improvements he introduced, and the comprehensive name applied to him.
5. State for what each of the following men are said to be celebrated, and mention the period in which they lived: (a) Adam de la Hale, (b) Marchettus of Padua, (c) Jean de Meurs.
6. (a) Who was called the Sebastian Bach of the 15th Century, to what school did he belong, and what style of music did he found? (b) Give the name of an English Composition in the canonic style previous to 1380.
7. Who was the founder of the Venetian School?
8. To what is attributed the decadence of the Belgian School? Give the name of the last composer of this school, and mention several important features he introduced.
9. (a) Who inaugurated the early English School, and by what name has he been designated? (b) What important position did Christopher Tye hold? Give the name of his best known anthem.
10. Give the names of several English composers who lived during the reign of Queen Elizabeth; which of them was the *chief* contributor to the Virginal book?
11. State what you know of Palestrina; whose pupil was he?
12. What remarkable musical event took place in Germany about the year 1200?
13. Write out the *divisions* of the great stave, and state how many lines were used in the stave in the 13th Century.
14. Describe the orchestra employed at the performance of *L'Animae Corpo*; what style of composition was this, and who wrote it?
15. Can you mention any peculiarity in the construction of the Old Hundredth?

ARTHUR E. FISHER, Mus. Bac. (Toronto)

A.R.C.O. and A.T.C.L. (Eng.), Examiner.

Toronto College of Music.

Annual Examination in the Theory of Music.

SECOND YEAR.

HISTORY.

JUNE, 1894.

TIME, 2 HOURS.

1. Write a short account of the history of the Organ.
2. Describe the more important varieties of the Lute.
3. Write a short account of the history of the Violin, concluding with a list of those who were famous as performers on the instrument up to the middle of the 18th Century.
4. Give a short account of one of the following instruments :—Oboe, Corno Inglese, Bassoon.
5. Mention several composers of Passion music, and the approximate date of the birth of each.
6. What two great German composers were born in the same year in the 17th Century? State the year and write an account of the life of one of them.
7. (a) To what school did Alessandro Scarlatti belong? (b) Mention the improvement he made in the Oratorio; (c) Give the names of his celebrated fugue for two choirs, and say where it is still performed?
8. What is the principal characteristic of Gluck's *Orfeo*? Where and on what occasion was it first performed?
9. Say what you know of the history of the Chorale.
10. What was the *Triumphs of Oriana*? What class of composition was it?
11. Describe the Glee; give the names of four composers from 1609 to 1750, and the principal composition of each.
12. In what respect did Rameau improve on Lully's style? Give the name of his principal opera.
13. What important musical event happened in the year 1741?
14. Who was the composer of the *Devil on two Sticks*? Give the year of his birth and death.
15. What style of composition is peculiar to the Church of England.

ARTHUR E. FISHER, MUS. BAC. (Toronto)

A.R.C.O. and A.T.C.L. (Eng.), Examiner.

Elocution.

LYRIC AND DRAMATIC ACTION, ORATORY, PHYSICAL
CULTURE, ETC.

The association of this department with Music is more appropriate than on first sight might appear. Elocution holds an important relation to singing. Articulation and enunciation must be perfectly acquired before success can be reached in either branch. No one who aspires to be either a reader or public speaker can hope to be successful without thorough training under *competent* teachers. With such training is created a reserve fund of confidence in one's ability to read or speak effectively, which is invaluable.

The importance, nay, the *necessity*, of a thorough course in Elocution for everyone playing a part at all significant in the world, is now so generally recognized as to be forever beyond dispute. Once an innovation, no curriculum of education can longer be considered complete without it. It had been thought that *matter* in itself was all-sufficient and that *manner* might safely be left to the greatest of all teachers—Nature! The fallacy of this belief, however, became more and more apparent as each year sent forth its annual crop of incompetent public speakers. A close examination of the best methods of Elocutionary Art soon made manifest the missing-link, and as a result of this discovery, the doors of our Universities, once so stubbornly closed against this much-abused subject, are now thrown wide open to receive it, while many of these institutions proudly boast of their "Professor of Elocution."

It may be opportune to quote here the words of Benjamin Disraeli (Lord Beaconsfield). In an address to law students he said:

"When a young man, I paid no attention to voice training, because I considered nature superior to the Art of Elocution and Oratory; but when I came to speak, I found that I had matter but no grace of manner; I had thoughts and feelings, but I lacked the variety of voice to give them expression. I hastened to procure a teacher of Voice and Gesture, and I have learned to cherish this so-called art. It opened wide to me the gateway of success. Many a young man has entered professional life, splendidly educated in every respect but this, and lived and died almost unknown, who might have made himself famous had he taken the pains to find out what a powerful weapon the trained human voice may become."

Gladstone has also expressed himself in most emphatic terms upon this matter. He says:

"The professions are crowded full to the top, and overflowing, and young men are being added to them in numbers that are amazing. Whatever their ability may be, ninety-nine in every hundred will probably never rise above mediocrity. Why? Because in professions which require a trained voice, the training of the voice is entirely neglected, and considered a matter of no importance."

The Toronto College of Music School of Elocution has been fortunate in securing as its principal Mr. Grenville P. Kleiser, who has an enviable reputation as one of the foremost Canadian readers and an elocutionist of Continental fame. Associated with him upon the teaching staff are a number of specialists who devote their best energies to the needs of the pupils.

A short or long course may be taken, according to the desire of the pupil. The full course is as follows:

FIRST YEAR.

Articulation,
Orthepy,
Breathing,
Vocal Hygiene,
Speech Defects,

Voice Culture,
Projectile Power,
Thought Analysis,
Emphasis,

Picturing,
Recitation,
Gesture,
Physical Culture.

SECOND YEAR.

Breathing,
Voice Culture,
Progressive Modulation,
Rhythm and Melody,
Cultivation of the Imagination,

Study of Emotions,
Grouping,
Pantomime,
Dialects,
Facial Expression,
Advanced Recitation,

Criticism,
Physical Culture,
Delsarte,
Gesture,
Pedagogics.

THIRD YEAR.

Extempore Speech,
Personation,
Pedagogics,

Acting,
Shakespeare,
Dickens,

Bible Reading,
Hymn Reading.

Students in the Third Year course will be required to attend lectures at the University of Toronto in Literature, and pass the First Year's examination in that subject. Successful graduates will receive a diploma.

Pupils may enter at any time. Instruction is furnished in classes or privately, as the pupil may choose; though private lessons are preferable.

Lessons may be taken in the evening or during the day.

The public entertainments given by the College furnish to the pupils the practical means of testing their talents before large audiences.

German.

The object of this course is to teach German *through German* and not through *English*. Consequently translations from German into English are entirely omitted, the method pursued being the natural method explained in the preface to the First Berlitz Book. The lessons of the first year are almost entirely conversational, and in the Second and Third years correspond with the First and Second year's German of The University of Toronto, with the addition of conversation and composition.

FIRST YEAR.

Berlitz First Book ; Grammar ; writing easy German from dictation ; Conversation.

SECOND YEAR.

Berlitz Second Book ; Grammar ; writing easy German from dictation ; translation from English into German. An examination on the following texts : Freytag, Die Journalisten or Heyse, Hans, Lange.

THIRD YEAR.

Grammar ; Composition ; Conversation ; History of German Literature ; Goethe and Schiller. An examination on the following texts :—Goethe Minor Poems (edition Somenschein) ; Schiller ; Wilhelm Tell ; Hermann Grimm ; Novellen-Die Sangerin or Cajetan or Das Kind.

A certificate will be awarded to those who pass the examinations required for the three years' course.

French.**FIRST YEAR.**

Conversation ; Grammar ; writing easy French from dictation ; translation from English into French.

SECOND YEAR.

Conversation ; Grammar ; writing easy French from dictation ; translation of unspecified passages from English into French. An examination on the following texts :—1895 : Souvestre, Un Philosophe sous les Troits ; Labiche, Le Voyage de Monsieur Perrichon.

THIRD YEAR.

Conversation ; Grammar ; writing French from dictation ; translation from English into French. An examination on the following texts :—1895 : About, La Mère de la Marquise ; Ponsard, Charlotte Corday ; Scribe, Le Charlatanisme.

A certificate will be awarded to those who pass the examinations required for the three years' course.

The Second and Third years correspond with the First and Second years of the French course of The University of Toronto.

Report of the Visit of the Governor-General.

(From the Toronto Daily Globe.)

FEBRUARY 20TH, 1894.

The Toronto College of Music was honored yesterday afternoon by a visit from Lord Aberdeen. Mr. J. K. Kerr, Vice-President of the College, received His Excellency. Mr. T. G. Blackstock was present on behalf of the Board of Directors. President Loudon, of the University of Toronto, represented that Institution, with which the College of Music is affiliated. Mayor Kennedy represented the city. The following programme, given by the students in honor of the visit, was particularly enjoyable:

TRIO (Piano, Violin and Violoncello), op. 70—"Largo-Assai-expressivo, finale-presto,"

MISS MANSFIELD, HERR KLINGENFELD (Violin), HERR RUTH ('Cello).

ORGAN SOLO, "Fudge," G minor (BACH).

MR. B. K. BURDEN.

PIANO SOLO, "Berceuse," op. 57 (CHOPIN).

MR. WELSMAN.

VOCAL AIR, "I Know that My Redeemer Liveth," "Messiah," (HANDEL).

MISS LOUISA MCKAY.

'CELLO SOLO, "Nocturne," E Flat (CHOPIN).

MISS MASSIE.

QUINTETTE, "Allegro brilliant-Allegro, Man non Troppo," op. 44 (SCHUMANN).

MISS SULLIVAN (Piano), MESSRS. KLINGENFELD, DONVILLE (Violins),

WELSMAN (Viola), RUTH ('Cello).

PIANO SOLO, (a) "Scherzo Valse," (MOSKOWSKI), (e) "Polonaise" (LISZT).

MISS TOPPING.

VOCAL, "Ave Marie" (BACH-GOUNOD).

MRS. MCGANN with HERR RUTH ('Cello), MISS SULLIVAN (Harp),
and MR. TRUE (Organ), obligato.

QUINTETTE, "Andantino," varie. Finale—"Allegro-Giusto,"
op. 114 Tema (SCHUBERT).

MISS McLAUGHLIN (Piano), MESSRS. KLINGENFELD (Violin), WELSMAN,
(Viola), RUTH ('Cello), DILLON (Bass).

When the programme was concluded Mr. J. K. Kerr, Q.C., spoke as follows:—

"Your Excellency, Ladies and Gentlemen,—In the absence of the President of the College, Mr. Gooderham, whose unavoidable absence we very much regret, Mr. Torrington has asked me to express to you some acknowledgment on behalf of those persons here interested in the College, for your great kindness in coming here to-day and showing the interest you have taken in the work of the College, and thus honoring it with your presence and countenance. This College was founded some years ago by Mr. Torrington, and supplied a want which was realized amongst us, so that

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our students, anxious to attain a higher education in Music, should not be obliged to go to a distance in order to accomplish that object. It has been carried on for many years successfully, and has succeeded in every sense of the word. It was equipped with a sufficient staff of teachers, and its work having been thoroughly tried it was felt for those interested in the College that the time was come when it might be and ought to be affiliated with the University of Toronto. The Senate of that University a few years ago, having investigated the work of the College, and being satisfied with it, acceded to that view. And thus we have had in our own city the study of Music placed upon a plane with the study of the Arts and Sciences, and with classic and modern lore, as taught at our great Provincial University. I say great, for we are all very proud of the work which is being done by that institution. (Applause). The College has since that shown the confidence which it has acquired from the public, and the work has attracted to its students who have been anxious to become proficient in Science and Art. There are now attending the College between five and six hundred pupils, not merely drawn from Toronto, but from the Province at large; and I may say also from the other Provinces and the Dominion, as well as some from across the border, that great country which lies to the south of us. The College is equipped with a very able and efficient staff of teachers; many of them have much more than Local or Provincial reputation, and there is on the part of every one who is interested in the work here and concerned in it an earnest desire to impart sound instruction, to cultivate a thorough knowledge of Music, thoroughness being the great aim and study of those who are chiefly charged with the work, and at the same time to cultivate a higher musical taste throughout our people generally. This is the work in which the College is now and has been concerned, and we are very largely indebted to Mr. Torrington, and I think I may say also to Mrs. Torrington, for the ability and energy which they have shown in the programme we have so thoroughly enjoyed here to day. (Applause).

"We are well aware, Your Excellency, of the great interest you have always taken in promoting the cause of Education everywhere, and we are also aware of the encouragement which you have always been ready to give towards helping on that work. For this reason we appreciate most highly the honor which you have done the College, and the advantage which your attendance here to-day will do the College on this occasion. I am aware that the understanding was that there were to be no speeches, and I have not attempted to make one, but endeavored by a few words to call your attention to the work in which we are engaged, and we acknowledge most cordially and heartily your kindness in coming here to-day."

His Excellency, in reply, said:—"Mr. Mayor, Ladies and Gentlemen,—I hope I shall be as successful as Mr. Kerr in contriving, without making a speech, to say something very much to the point; I shall endeavor to follow his example in that respect. (Laughter.) I can assure you I appreciate very much the opportunity which has been given to me to form some practical acquaintance with the interesting and valuable work of this College. I was very much interested, I am sure we all were interested who are not already acquainted with the facts, with the statement which we have just heard; it was concise, clear and forcible, but it implied much.

I was particularly gratified by the reminder which the Vice-President of the College gave us of the important fact that this College is affiliated with the University—(applause)—and I am sure that we shall all recognize with pleasure the presence of the learned Principal on this occasion; it is indicative of his appreciation of that gratifying fact that this College is essentially a part of that great University. (Applause.) I have—we have all, who have been here—had some opportunity of forming some opinion of this College of which we have heard; we have had the practical test of a delightful programme of classical music. I cannot help thinking it is refreshing, even apart from the opportunity for the enjoyment of the music, to find a programme with such names as Beethoven, Bach, Chopin, Handel and Schumann; for, as we all know, we sometimes go to concerts and find that these names are conspicuous by their absence. (Laughter and applause.) To day, however, we have had a really genuine classical programme. As to the manner in which the programme has been rendered it is, perhaps, indiscreet for me to select any particular point which I might venture to allude to with special praise and commendation. We all know that it is sometimes a dangerous proceeding, and has been illustrated by a story which I once told but which has appeared lately in the newspapers and has become common property; perhaps you all know it. I refer to the story of the man, who on first coming to this country, and observing the system of paying one price for a meal, thought that the proper and ordinary course of proceeding was to go straight through the menu; so he did; two soups, three fish and so forth, through to the end, the waiter looking on with interest and some surprise. At last he came to the dessert. "What," said he, "have you got pumpkin pie, apple pie, custard pie and rhubarb pie?" "Yes," replied the waiter. "Well, then," said our friend, "bring me some pumpkin pie, apple pie and rhubarb pie." "Why," answered the waiter, "what is the matter with the custard pie?" (Laughter and applause.) If I were to begin to make remarks and omit some of the performers I might not do well. I cannot help being struck with the evident and successful care which has been bestowed, not only upon the matter of singing correctly, but of producing the voice in the right manner—a most important point, which, I fancy, is not always so clearly recognized. It is one thing to sing a note correctly and in tune, it is another to produce it in the most pleasing and effective manner both to the singer and to the listener. I think that is an indication of thoroughness and of the practical way in which the work of this College is carried on.

"Perhaps it would be better, instead of endeavoring to indicate by words my appreciation, in which I am sure you all share, but that it would be better if I would express it in some more practical, concrete and permanent form, and I hope I am in order in doing so by offering a medal for competition in this College, to be presented in whatever manner may seem best to the Principal, Managers and Directors. (Loud applause.) Having alluded to the Directors and Mrs. Torrington, I am sure we all congratulate them upon the manner in which they are carrying on this most useful and valuable work.

"I would not like to sit down without apologizing for and explaining the absence of Lady Aberdeen. When I received the kind invitation to listen to the programme

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of good music on this occasion, I readily accepted it, but it did not occur to me at the moment to explain that Lady Aberdeen could not possibly be with me. I suppose those who sent the invitation assumed that as we generally go together whenever we possibly can, she would be with me on this occasion, but unfortunately she had to leave for Chicago this morning on a matter of importance, namely, that of assisting in promoting a very useful work known as home industries, especially Irish home industries, which has been started in Chicago, where her assistance was required; and I am sure you will say that that must be a worthy object which has induced her to take such a long and tedious journey, and I shall be glad to be able to hand her on her return this very handsome reminder of this afternoon's enjoyment, showing her what she lost by not being present with us to-day—I refer now to this handsomely gotten-up programme, with the Gordon tartan on the back. I think I must not attempt to say anything more, but to thank those who have organized this afternoon's entertainment, and to offer my hearty good wishes for all concerned and for those who are taking instruction with a view to making use of it in order that they may have a most successful career, whether they make Music their profession or only take advantage of this College to promote the happiness and comfort of others by contributing this delightful, I may say divine, Art of Music." (Applause.)

Mr. J. K. Kerr then said:—"Your Excellency, Mr. Torrington has asked me to acknowledge your kindness in the gracious promise of a medal, which, I am sure, will be greatly sought after and appreciated by all the pupils; there will be unfortunately only one to get it, but all the pupils will be anxious to be that one."

Lord Aberdeen—"I am sure I am speaking in a representative capacity when I say that I thoroughly appreciate the programme of music which has been rendered this afternoon, which has been so thoroughly enjoyed not only by myself but evidently by those who are present."

The proceedings closed with the National Anthem.—*Toronto Daily Globe.*

LIST OF STUDENTS

WHO HAVE PASSED EXAMINATIONS—DIPLOMAS, CERTIFICATES, MEDALS, TESTIMONIALS AND SCHOLARSHIPS.

Honors Awarded.

GOLD MEDALLIST FOR 1890.—Miss Florence Clarke.
Presented by Sir Daniel Wilson, President of the University of Toronto.

GOLD MEDALLIST FOR 1891.—Miss Fannie Sullivan.
Presented by Hon. G. W. Ross, Minister of Education.

GOLD MEDALLIST FOR 1892.—Mr. B. K. Bourdon.
Presented by Prof. Loudon, M.A.

COLLEGE SILVER MEDAL.—Miss Emma Ferguson.
For Highest Standing in Theory.

"REYNOLDS" GOLD MEDAL.—Miss Agnes Forbes.
For Examinations in Sight Singing, Vocal and Theory.

Diplomas.

GRADUATES ARTISTS' COURSE.—Miss Fannie Sullivan, Pianoforte; Miss Florence Clarke, Pianoforte; Miss Norma Reynolds, Vocal.

Certificates

GRANTED TO THE FOLLOWING STUDENTS:

Miss Zoe Snider Woodbridge	Miss Grace McFul (Vocal) Seaforth
Miss Vida Broughton Bradford	Miss Sullivan Toronto
Miss Alice Tait Henderson Maryland	Miss N. McKay Parry Sound
Miss Celia Tufford Toronto	Miss M. E. Gaylord Lincoln, Neb.
Miss M. Creighton Hamilton	Miss Blanche Chamberlain Toronto
Miss F. Parsons Toronto	Miss Clara M. Dease Port Rowan
Miss M. Boulton Toronto	Miss Victoria McLaughlin Toronto
Miss C. Tyson Clarksburg	Miss Maude Burt Toronto
Miss E. Andrich Galt	Miss Emma Wells Toronto
Miss F. Benson Toronto	Miss Selina F. Smith Victoria, B.C.
Miss G. L. Fisher St. Thomas	Miss Edith Burke Toronto

SCHOLARSHIPS.

"Torrington" Scholarships awarded Miss Emma Wells, Toronto; Miss Louise McKay Castleton, North Dakota; Scholarships by Miss Reynolds awarded to Miss May Flower and Miss May Taylor, of Toronto; Scholarship awarded by Miss Sullivan to Master Charlie Eggett, Toronto; Prize for Proficiency awarded Miss Florence Haworth; Scholarship awarded by Miss Tait to Miss Wilma Powell; First Prize for Proficiency awarded Master T. Alexander Davies; Second Prize for Proficiency awarded Master Charlie Nixon; Miss Kane's First Prize for Proficiency, Miss Marie Watson; Second Prize for Proficiency, Master Tom Kelly and Miss F. Mitford, equal.

ENSEMBLE PLAYING.

Miss Sullivan, Miss Cowley (with honors), Miss McKinnon, Miss McLaughlin, Miss Kane, Mr. Burden, Miss Canniff, Toronto.

WHO HAVE

Miss E. Ge
Miss D. Ri
Miss L. M
Miss A. Ry
Miss R. Sy
Miss S. F.
Miss M. Bu
Miss M. Ka
Miss M. La
Miss Lettie
Miss Olive

Second
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Scott, Toro

Miss D. Ri
Mr. Roy Ca
Miss A. Ry
Mr. F. Bur
Miss N. Mc
Miss McLau
Miss K. Ar
Miss M. M
Miss Emma
Miss Emma
Mr. B. K. I
Miss Alice
Miss H. E.
Mr. W. H.
Miss Bella
Miss Victor
Miss Bertha
Miss Blanch
Miss M. E.
Miss Hazel
Miss E. M.
Miss Clara
Miss L. F.
Miss Kate S
Miss E. E.
Miss Annie
Miss Ada A
Miss Maud
Miss Grace

LIST OF STUDENTS

WHO HAVE SUCCESSFULLY PASSED THE EXAMINATIONS IN PIANO, HARMONY, RUDIMENTS OF MUSIC AND MUSICAL HISTORY.

PIANO.

Miss E. Geddes	Toronto	Miss N. Mallon	Toronto
Miss D. Rice	Toronto	Miss M. Topping	Galt
Miss L. Murray	Toronto	Miss N. Murton	Guelph
Miss A. Ryder	Georgetown	Miss W. Kavanagh	Toronto
Miss R. Symons	Toronto	Miss L. Holden	Belleville
Miss S. F. Smith	Victoria, B.C.	Miss L. Lamport	Toronto
Miss M. Burt	Toronto	Miss N. Reynolds	Toronto
Miss M. Kane	Toronto	Miss S. Ryan	Toronto
Miss M. Landell	Toronto	Miss L. McKinnon	Toronto
Miss Lettie Heagens	Port Perry	Miss Sarah M. Keat	Milliken
Miss Olive Sargent	Toronto	Miss Wilma Powell	Toronto

VOCAL.

Second Grade (Pass) Examination—Miss Agnes Forbes, Fergus. First grade—Miss May Taylor, Toronto; Miss Helena Codd, Frankford; Miss Edith Scott, Toronto; Miss Ada Milligan, Toronto; Miss Lottie Page, Whitby.

THEORY.

Miss D. Rice	Toronto	Miss Selina F. Smith	Victoria, B.C.
Mr. Roy Carter	Toronto	Miss Agnes Forbes	Fergus
Miss A. Ryder	Georgetown	Miss Laura Kinsman	Exeter
Mr. F. Burt	Paris	Miss Lavanche McCabe	Toronto
Miss N. Meyers	Bracebridge	Miss Bessie Scott	Galt
Miss McLaren	Toronto	Miss Genevieve Canniff	Toronto
Miss K. Armstrong	Toronto	Miss Ethel Goode	Toronto
Miss M. Macartney	Dunnville	Miss Clarke	Toronto
Miss Emma Ferguson	Brampton	Miss H. Rutherford	Toronto
Miss Emma Wells	Toronto	Miss P. Breen	Toronto
Mr. B. K. Burden	Toronto	Miss F. Sullivan	Toronto
Miss Alice Mansfield	Toronto	Miss C. Tufford	Toronto
Miss H. E. Rutherford	Toronto	Miss Parsons	Toronto
Mr. W. H. Hewlett	Toronto	Miss L. Landell	Toronto
Miss Bella A. Williamson	Toronto	Miss R. Carswell	Toronto
Miss Victoria McLaughlin	Toronto	Miss E. Segsworth	Toronto
Miss Bertha Newman	Elora	Miss M. Boulthbee	Toronto
Miss Blanche Chamberlain	Toronto	Miss F. Wey	Toronto
Miss M. E. Gaylord	Lincoln, Neb.	Miss E. Andrich	Galt
Miss Hazel Couen	Toronto	Miss N. McKay	Parry Sound
Miss E. M. Nelson	Fergus	Miss M. Davis	Aylmer
Miss Clara M. Dease	Port Rowan	Miss L. Holden	Belleville
Miss L. F. Symons	Toronto	Miss F. Benson	Toronto
Miss Kate Symons	Toronto	Miss C. Williams	Toronto
Miss E. E. McGibbon	Milton	Miss E. Burke	Toronto
Miss Annie McIntosh	Woodbridge	Miss A. Mansfield	Toronto
Miss Ada Allan	Toronto	Miss M. Kane	Toronto
Miss Maud Burt	Toronto	Miss Alma Tait	Orillia
Miss Grace McFaul	Seaforth	Miss G. Carter	Cowansville, Que.

RUDIMENTS.

Miss L. Landell	Toronto	Miss Clara M. Dease	Port Rowan
Miss E. Wells	Toronto	Miss Dolie McKay	Toronto
Miss H. Rutherford	Toronto	Miss Lavanche McCabe	Toronto
Miss N. Myers	Bracebridge	Miss E. M. Nelson	Fergus
Miss B. Chamberlain	Toronto	Miss Bertha Newan	Elora
Miss M. Burt	Toronto	Miss Bella A. Williamson	Toronto
Miss I. Warnica	Toronto	Miss Laura Kinsman	Exeter
Miss M. Kane	Toronto	Miss Minnie Hill	Toronto
Miss L. H. Lamport	Toronto	Miss Emily Hey	Toronto
Miss E. Goode	Toronto	Miss V. McLaughlin	Toronto
Miss B. McLaren	Toronto	Miss Fannie Kingston	Toronto
Miss A. Mansfield	Toronto	Miss Annie McIntosh	Woodbridge
Miss A. Ryder	Georgetown	Miss Lulu Dundas	Lindsay
Miss G. McFaul	Seaforth	Mr. W. A. Hewlett	Toronto
Miss M. Dalrymple	Port Elgin	Miss S. M. Keat	Milliken
Miss Ethel Goode	Toronto	Miss M. E. Gaylord	Lincoln, Neb.
Miss Edith Burke	Toronto	Master Harry Torrington	Toronto
Miss Agnes Forbes	Fergus	Miss Florence Cuthbertson	Toronto
Miss Hazel Couen	Toronto	Miss Maggie Crane	Toronto
Miss Kate Connolly	Owen Sound	Miss Ethel Millichamp	Toronto
Miss Florence Turner	Toronto	Miss Lottie Page	Whitby
Miss Ethel Fosdick	Toronto	Miss Emily Selway	Toronto
Master Vance Bilton	Toronto	Miss Nettie Cameron	Toronto
Miss Edith Scott	Toronto	Miss Lettie Heagens	Port Perry
Miss Olive Sa'gent	Toronto	Miss Gertie O'Hara	Toronto
Master A. Jordan	Toronto	Miss Ethel Waddel	Toronto
Master A. Davies	Toronto	Master C. Nixon	Toronto
Miss Isabel Turner	Toronto	Miss Edith Roddy	Toronto
Miss Florence Haworth	Toronto	Miss Gertie Smith	Toronto
Miss B. Welch	Toronto	Miss Eva Haworth	Toronto
Miss L. Wickham	Toronto	Miss Sara McCormack	Toronto
Miss Flossie Bonsall	Toronto	Miss Grace Polson	Toronto
Miss May O'Hara	Toronto	Miss Florence Mitford	Toronto
Miss Alice Cook	Toronto	Master Tom Kelly	Toronto
Miss Ethel Suckling	Toronto	Master Otto Torrington	Toronto
Miss Olive Bilton	Toronto	Miss Eileen Burns	Toronto
Miss Wilma Powell	Toronto	Miss Hilda Burns	Toronto
Miss Helen Boyd	Toronto	Master Frank Davies	Toronto
Miss Nellie Bertram	Toronto	Miss Gladys Thompson	Toronto
Miss Fannie Ivens	Toronto	Miss Etta Taylor	Toronto
Miss Jennie Neilson	Toronto	Miss Maria Watson	Toronto

MUSICAL HISTORY.

Miss Clarke	Toronto	Miss F. Benson	Toronto
Miss L. F. Symons	Toronto	Miss E. Andrich	Galt
Miss G. Carter	Cowansville, Que.	Miss Clara M. Dease	Port Rowan
Miss M. Boulthbee	Toronto	Mr. W. H. Hewlett	Toronto
Miss H. Martin	Toronto	Miss Bertha Newman	Elora
Miss K. Symons	Toronto	Miss Blanche Chamberlain	Toronto
Mr. G. L. Fisher	St. Thomas	Miss Genevieve Canniff	Toronto
Miss N. McKay	Parry Sound	Miss E. M. Nelson	Fergus
Miss F. Parsons	Toronto		

SCHOL.

Bourne, M.
Louise Mc

Miss M. T

COLLEGE

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ARTIST

Fred. Lee,

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education,

Miss Eva

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Miss Lillia

Miss Mab

Miss Edith

Miss Dolin

Mr. Frank

Miss R. V

Miss Flor

Miss Bella

Miss Lulu

Miss Minn

Miss Eann

Miss Wilh

Miss Lave

Mr. Alber

SCHOLARSHIPS.—In *Piano*, Miss Alice Mansfield, Miss G. Caniff, Miss Eva Bourne, Miss Hattie Brown, Miss R. Welch, Master A. Jordan; *Vocal*, Miss Louise McKay, Miss Gertie Black, Miss May Hilliard, Miss M. Flower; *Violin*, Miss M. Taylor; *Theory*, Mr. Frank Welsman.

COLLEGE GOLD MEDAL.—In lieu of the College Gold Medal, not awarded this year, Silver Medals were awarded to Miss Clara Dease, Port Rowan, and Miss V. McLaughlin, Toronto, for general proficiency in Piano, Organ, Theory and History.

ARTISTS' DIPLOMA.—*Organ*, Mr. B. K. Burden, Toronto; *Piano*, Mrs. Fred. Lee, Toronto.

CASH PRIZE (\$25).—Presented for best accompanist, awarded to Miss Fanny Sullivan.

CERTIFICATES.—*Piano*, Miss Ruth Crandon, Brantford; Miss Ellen Kelly, Alliston; Miss Alice Mansfield, Toronto; Miss H. Couen, Toronto; Mr. F. H. Burt, Paris. *Vocal*, Miss Agnes Forbes, Toronto; Mr. F. H. Burt, Paris.

GOLD MEDAL.—Presented by Mrs. Alexander Cameron for highest standing in *Vocal* department, won by Miss Florence Brinson, Toronto.

GOLD MEDAL.—Presented by Mr. H. M. Field; *Piano*, awarded Mrs. F. Lee.

GOLD MEDAL.—Presented by Miss Reynolds; *Vocal*, awarded Miss Annie Hallworth.

GOLD MEDAL.—Presented by Miss Hamilton; *Piano*, awarded Miss Mabel Bastedo.

GOLD MEDAL.—Presented by the College for excellence in Elocution, awarded Miss Mabel Land.

GOLD MEDAL.—Presented by Miss Dunn for highest marks, second year elocution, awarded Miss Estelle Butcher.

PIANO.

Miss Eva Bourne	Toronto	Miss Ethel Fosdick	Toronto
Miss Emma McGibbon	Milton	Miss Jessie Brown	Thorold
Miss Schofield	Toronto	Miss Maggie Windrum	Toronto
Miss Lillian Schlenker	Ridgetown	Miss Florence Haworth	Toronto
Miss Mabel Bastedo	Toronto	Miss Lillian Scott	Orillia
Miss Edith Livingstone	Simcoe	Miss Maggie Taylor	Toronto
Miss Dolina McKay	Toronto	Miss Rosa Kish	Toronto
Mr. Frank Wellsman	Toronto	Miss Minnie Moore	Orillia
Miss R. Welch	Toronto	Miss Ethel Millichamp	Toronto
Miss Flora Hilborne	Ayr	Miss Annie Anderson	Toronto
Miss Bella Williamson	Toronto	Miss May O'Hara	Toronto
Miss Lulu Dundas	Lindsay	Miss Beatrice Carter	Toronto
Miss Minnie Skelly	Paris	Miss Cora Carley	King
Miss Fanny Kingstone	Toronto	Miss C. Addison	Toronto
Miss Wilma Powell	Whitby	Miss Fannie Ivens	Toronto
Miss Lavanche McCabe	Toronto	Miss H. Thistlethwaite	Stayner
Mr. Albert Jordan	Toronto	Miss Mary Swann	Toronto

ORGAN.

Mr. B. K. Burden (Graduate), Toronto	Miss Victoria McLaughlin Toronto
Mr. Frank Wellsman Toronto	Miss Jessie Brown Thorold

VOCAL.

Miss Agnes Forbes Toronto	Miss Gertie Black Toronto
Mr. F. H. Burt Paris	Miss Mabel Bailey Kingston
Miss L. McKay Castleton, N. Dakota	Miss Minnie McKinley Barrie
Miss Annie Hallworth Toronto	Miss Ethel Rice Oshawa
Miss Gertie Smith Toronto	Miss Mary D. Smith Woodbridge
Miss Lulu Dundas Lindsay	Miss Wilma Powell Whitby
Miss Hattie Rutherford Toronto	Miss Annie Freeborn Invermay
Master Eddie Reburn Toronto	Miss Mary Hamilton Neepawa, Man.
Miss May Flower Toronto	Miss Lavanche McCabe Toronto
Miss May Hilliard Minnedosa, Man.	Miss Flora Hilborne Ayr
Miss Hattie Martin Cayuga	

VIOLIN.

Mr. Frank Wellsman Toronto	Harry Torrington Toronto
Miss Maggie Taylor Toronto	Mr. A. H. Sellway Toronto
Miss Eva Stonier Toronto	

THEORETICAL.

Miss E. Ferguson (Diploma), Brampton	Miss May Hilliard Minnedosa, Man.
Miss Emma McGibbon Milton	Miss Kate Landy Toronto
Miss V. McLaughlin Toronto	Miss Agnes Forbes Toronto
Mr. Frank Wellsman Toronto	Miss Roberta Welch Toronto
Miss Ruth Crandon Brantford	Miss Hattie Martin Cayuga
Miss Charlotte Addison Toronto	Miss Ethel Goode Toronto
Miss Mary Swann Toronto	Miss Lulu Dundas Lindsay
Miss Florence Turner Toronto	Miss Ellen Kelly Alliston
Miss Edith Livingstone Simcoe	Miss Minnie Skelly Paris
Miss Fannie Kingston Toronto	Miss Schofield Toronto

RUDIMENTS.

Miss Ruth Crandon,	Miss Lillian Robertson.
Miss Emma McGibbon,	Master Albert Jordan,
Miss Annie Hallworth,	Miss Ella McLean,
Miss Edith Livingstone,	Mr. Frank Wellsman,
Miss Charlotte Addison,	Miss Eva Bourne,
Miss Annie Vansickle,	Miss Ethel Fosdick,
Miss Mary Swann,	Miss Hattie Martin,
Miss Mabel Bastedo,	Miss Hattie Schofield,
Miss Flora Hilbourne,	Miss M. Graham,
Miss Minnie Skelly,	Miss Annie Freeborn,
Miss May Hilliard,	Miss Amanda Wartman,
Miss Maggie Taylor,	

Miss Ella
Miss Kate
Miss Minn
Miss Jessi
Miss Hatt
Miss Gerti
Miss Eva
Miss May
Miss A. L
Miss Topp
Miss Jessi
Miss Kate

Miss May
Miss Gert
Miss Emil
Miss Nett
Miss Mab

Miss Emm
Miss Alic

Miss M. L
Miss Este

RUDIMENTS—(Continued).

Miss Ella Cowley,
Miss Kate Landy,
Miss Minnie McKinley,
Miss Jessie Smith,
Miss Hattie Thistlethwaite,
Miss Gertie Smith,
Miss Eva Stonier,
Miss May Gerhardt,
Miss A. L. Robertson,
Miss Topping,
Miss Jessie Browne,
Miss Kate Birnie,

Miss Roberta Welch,
Miss Florence Haworth,
Miss Alice Petrie,
Miss Maggie Crane,
Miss Ellen Kelly,
Miss Beatrice Carter,
Miss Lillian Schlenker,
Miss Weise,
Miss Ida Scoley,
Miss Martha Stevenson,
Miss Minnie Moore.

(Junior.)

Miss May O'Hara,
Miss Gertie O'Hara,
Miss Emily Selway,
Miss Nettie Cameron,
Miss Mabel Marter,

Miss Marian Winterberry,
Master Chas. Fleming,
Master Charles Egget,
Miss Eva Haworth,
Miss Mabel Hicks.

MUSICAL HISTORY.

Miss Emma Ferguson Brampton
Miss Alice Mansfield Toronto

Miss H. Thistlethwaite Stayner

ELOCUTION.

Miss M. Land, Laramie City, Wyoming
Miss Estelle Butcher Aurora

Miss May Holden, West Toronto Junction.



Examination Results—June, 1894.

UNIVERSITY EXAMINATIONS IN MUSIC.

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

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

COLLEGE EXAMINATION.

COLLEGE DIPLOMA (Fellow Toronto College of Music)—Miss Victoria McLaughlin, Toronto; Miss Alice Mansfield, Toronto.

ARTISTS' DIPLOMA.—Miss Clara M. Dease, Buffalo, N.Y.

COLLEGE GOLD MEDAL.—*General Proficiency*, Miss Victoria McLaughlin, Toronto.

GOLD MEDAL.—*Solo Singing*, Miss Louis McKay, Casselton, N. Dak., U.S.

GOVERNOR-GENERAL'S MEDAL.—*Best Composition (Song)*, Miss Genevieve Caniff, Toronto.

FIELD GOLD MEDAL.—*Piano*, Miss Minnie Topping, Galt.

REYNOLDS' GOLD MEDAL.—*Vocal*, Miss May Flowers, Toronto.

HAMILTON GOLD MEDAL.—*Piano*, Miss May Pollard, Toronto.

SULLIVAN GOLD MEDAL.—*Piano*, Miss May O'Hara, Toronto.

DUNN SILVER MEDAL.—*Elocution*, Miss May Holden, Toronto Junction.

CASH PRIZE (\$25).—*Best Accompanist*, Mr. Frank Welsman, Toronto.

SCHOLARSHIP.—*Theory*, Miss Kathryn Birnie, Collingwood. *Vocal*, Miss Gertie Black, Toronto; Miss Eldorado Idle, Uxbridge. *Organ*, Master Albert Jordan, Toronto. *Piano*, Miss Lillian Landell, Toronto; Miss Florence Haworth, Toronto. *Cello*, Miss Florence Fletcher, Toronto.

TEACHERS' CERTIFICATES.—Miss Lillian Landell, Toronto; Miss Kathryn Birnie, Collingwood; Miss Alice Mansfield, Toronto; Miss Etta Marie Elliott, Port Robinson; Miss Victoria McLaughlin, Toronto; Miss Clara M. Dease, Buffalo, N.Y.; Miss Florence Turner, Toronto.

PIANO CERTIFICATES.—Miss Edith May Mulock, Toronto; Roberta Welch, Toronto; Miss Edith L. Livingston, Simcoe; Miss A. M. Schofield, Toronto; Miss Fannie Kingston, Toronto; Miss Lavanche McCabe, Toronto.

VOCAL CERTIFICATES.—Miss Hattie Rutherford, Toronto; Miss Annie Hallworth, Toronto; May Flower, Toronto; Hattie M. Martin, Cayuga.

Miss Etta
Miss Edit
Miss Flor
Miss Rob
Miss Kath
Miss Lill

Mrs. Jane
Miss Mau
Miss Gert
Miss Eth
Miss May
Miss May
Miss Kath
Master Al
Miss Edit
Miss Eth
Miss Etta

Miss May
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Miss Mag
Miss Etta
Miss Edit
Miss Oliv
Miss Mar
Miss Har
Mrs. Jan
Miss May
Miss Em
Miss Cell
Miss Ann
Miss Lill
Miss May
Miss Kat
Miss Rol
Miss Kat
Miss Lib
Miss Ger
Miss Jen
Miss Cla
Miss May
Miss Lill
Miss Ma
Miss Lot
Miss Nel

ORCHESTRAL AND ORGAN SCHOOL

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PIANO.

THIRD YEAR.

Miss Etta Marie Elliott. Port Robinson	Miss Edith L. Livingston Simcoe
Miss Edith May Mulock Toronto	Miss A. M. Schofield Toronto
Miss Florence Turner Toronto	Miss Fannie Kingston Toronto
Miss Roberta Welch Toronto	Miss Maud Parkyn Toronto
Miss Kathryn Birnie Collingwood	Miss Eva Bourne Toronto
Miss Lillian Landell Toronto	Miss Lavanche McCabe Toronto

SECOND YEAR.

Mrs. Janet Needham Orillia	Miss Lillian Scott Orillia
Miss Maud Parkyn Toronto	Miss Ethel Millichamp Toronto
Miss Gertrude Barker Orillia	Miss Minnie Moore Orillia
Miss Ethel Fosdick Toronto	Miss Letitia Heagens Pickering
Miss May Packert Stratford	Miss Margaret Taylor Toronto
Miss May O'Hara Toronto	Miss Olivia Collier Toronto
Miss Kathryn Birnie Collingwood	Miss Kate Landy Toronto
Master Albert Jordan Toronto	Miss Florence Haworth Toronto
Miss Edith May Mulock Toronto	Miss Fannie Ivens Toronto
Miss Ethel Husband Toronto	Miss Maggie Marshall Orangeville
Miss Etta Marie Elliott. Port Robinson	Miss Emma Morrow Peterboro'

FIRST YEAR.

Miss May Burbidge Toronto	Miss Frankie Bower Toronto
Miss Ethel Husband Toronto	Miss McLain Toronto
Miss Maggie Marshall Orangeville	Miss Flossie Bull Toronto
Miss Etta Marie Elliott. Port Robinson	Miss Paula Lapatnikoff Toronto
Miss Edith May Mulock Toronto	Miss Ethel Keys Clarksburg
Miss Olivier Collier Toronto	Miss Edith Zimmerman Toronto
Miss Martha Stevenson Brampton	Miss Helen Bertram Toronto
Miss Harriet Mary Martin Cayuga	Miss Bessie Sutherland Bradford
Mrs. Janet Needham Orillia	Miss Emily Lines Lamont Toronto
Miss May Packert Stratford	Miss Florence Nauffs Toronto
Miss Emma Morrow Peterboro'	Miss Kate S. Rodger Toronto
Miss Cella Sparrow Toronto	Miss Jessie Smith Toronto
Miss Annie Hallworth Toronto	Miss May Partridge Toronto
Miss Lillian G. Holmes Toronto	Miss Annie Lane Toronto
Miss May Pollard Toronto	Percy Milnes Toronto
Miss Kathryn Birnie Collingwood	Miss Annie Freeborn Invermay
Miss Roberta Poole Toronto	Miss Minnie McKinlay Barrie
Miss Kate Landy Toronto	Miss Louise Ayres Toronto
Miss Libby Pearsall Toronto	Miss Aylesworth Creighton Dunedin
Miss Gertrude Barker Orillia	Miss Ella Walker Broughton Bradford
Miss Jennie Neilson Toronto	Miss Catharine Faris Bradford
Miss Clara Eadie Toronto	Miss Lillian Maxwell Brown's Corners
Miss May Webber Toronto	Miss Emily Selway Toronto
Miss Lillian Robertson Toronto	Miss Valda Smith Toronto
Miss Maude Parkyn Toronto	Miss May Lockie Toronto
Miss Lottie Marks Toronto	Miss Louise Marcon Toronto
Miss Nellie French Toronto	

THEORY.

THIRD YEAR.

Miss Victoria McLaughlin . . . Toronto | Miss Alice Mansfield Toronto

SECOND YEAR.

Miss Harriet Martin Cayuga | Miss Edith L. Livingston Simcoe
Miss Mary Swann Toronto | Miss Ellen Kelly Alliston
Miss Fannie Kingston Toronto | †Miss Lulu Dundas Lindsay
Miss Etta Marie Elliott . . . Port Robinson

FIRST YEAR.

Miss Kathryn Birnie Collingwood | Miss Mabel Bastedo Toronto
Miss Cassie Russell Berlin | Miss Ruby Barron Lindsay
Miss Gertrude Barker Orillia | Miss Lillian J. Robertson Toronto
Miss Annie Hallworth Toronto | Miss Eva Bourne Toronto
Miss Edith Mulock Toronto | Miss Emma Morrow Peterboro'
Albert D. Jordan Toronto | Miss Lillian Scott Orillia
Miss Lillian A. Robertson Toronto | Mrs. Catherine Phillips Kingston
Miss Gertrude Fortescue Kingston | Miss Emily Spence Toronto
Miss Florence Turner Toronto | *Miss Maggie Marshall Orangeville
Miss Mabel Bailey Kingston | Miss Annie Freeborn Invermay
Miss Minnie Moore Orillia | †Miss Ethel Keys Clarksburg
Miss Maude Parkyn Toronto | †Miss Magaret Taylor Toronto
Miss May Flower Toronto

ELEMENTARY THEORY.

Miss Gertrude Barker Orillia | Miss Edith May Mulock Toronto
Miss May O'Hara Toronto | Miss Jennie Neilson Toronto
Miss Maude Hicks Exeter | Miss Fannie Ivens Toronto
Miss May Packert Stratford | Aylesworth Creighton Dunedin
Miss Emma Morrow Peterboro' | Miss Edith Zimmerman Toronto
Miss Eliza Ewing Salem | Miss Florence Nauftts Toronto
Miss Lillian Gladys Holmes Toronto | Miss Mary Simpson Toronto
Miss May Burbridge Toronto | Miss Lillian Lasher Toronto
Miss Etta Marie Elliott . . . Port Robinson | Miss Mima Lund Woodstock
Miss Hannah Munnella Johnston Islington | Miss Maude Parkyn Toronto
Miss Kate Rodger Toronto | Miss Margaret Reid Toronto
Miss May Pugsley Toronto | Miss Eldorado Idle Uxbridge
Miss Libby Pearsall Toronto | Miss Mary Webber Toronto
Miss Ethel Husband Toronto | Miss Annie Lane Toronto
Miss May Pollard Toronto | Miss Olivia Collier Toronto
Miss Katrina Kelly Brampton | Miss M. Julia Scott Toronto
Charles Wrinch London, Eng. | Percy Milnes Toronto
Miss Wilma Powell Belleville

* Supplemental in Terminology.

† Supplemental in Harmony.

Victoria Mc
Alice Mansf

Miss Fanni
Miss Etta M
Miss Ellen
Miss Hattie

Miss Edith
Miss Etta M
Miss Cassie
Miss Gertru
Miss Ethel
Miss Margat
Miss Kathryn
Miss Mabel
Miss Eva B
Miss Minnie
Miss Floren
Miss Annie
Albert D. J.
Miss Ruby J

Miss Annie
Miss May F
Miss L. Mc

Miss Gertru
Miss Minnie
Miss Ella R
Miss Eldora

HISTORY.

FINAL YEAR.

Victoria McLaughlin	Toronto	Jean Holinrake	Brantford
Alice Mansfield	Toronto		

SECOND YEAR.

Miss Fannie Kingston	Toronto	Miss Mary Swann	Toronto
Miss Etta Marie Elliott	Port Robinson	Miss Edith L. Livingston	Simcoe
Miss Ellen Kelly	Alliston	Miss Lulu Dundas	Lindsay
Miss Hattie M. Martin	Cayuga		

FIRST YEAR.

Miss Edith Mulock	Toronto	Miss Roberta Welch	Toronto
Miss Etta M. Elliott	Port Robinson	Miss May Flower	Toronto
Miss Cassie Russell	Berlin	Miss Emma Morrow	Peterboro'
Miss Gertrude Barker	Orillia	Miss Lillian Scott	Orillia
Miss Ethel Keys	Clarksburg	Miss Lillian A. Robertson	Toronto
Miss Margaret Taylor	Toronto	Miss Maggie Marshall	Orangeville
Miss Kathryn Birnie	Collingwood	Miss Maude Parkyn	Toronto
Miss Mabel Bailey	Kingston	Miss Lillian J. Robertson	Toronto
Miss Eva Bourne	Toronto	Miss Annie Freeborn	Invermay
Miss Minnie Moore	Orillia	Miss Mabel Bastedo	Toronto
Miss Florence Turner	Toronto	Mrs. Katherine Phillips	Kingston
Miss Annie Hallworth	Toronto	Miss Emily Spence	Toronto
Albert D. Jordan	Toronto	Miss Minnie McKinley	Barrie
Miss Ruby Barron	Lindsay	Miss Gertrude Fortescue	Kingston

VOCAL.

THIRD YEAR.

Miss Annie Hallworth	Toronto	Miss Gertrude Smith	Toronto
Miss May Flower	Toronto	Miss Hattie M. Martin	Cayuga
Miss L. McKay	Cassellton, N. Dak.		

SECOND YEAR.

Miss Gertrude Black	Toronto	Miss Theresa Tymon	Toronto
Miss Minnie McKinley	Barrie	Miss Annie Freeborn	Invermay
Miss Ella Roman	Toronto	Miss Lillian Lasher	Toronto
Miss Eldorado Idle	Uxbridge	Miss Helena Codd	Frankford

FIRST YEAR.

Miss Eldorado Idle	Uxbridge	Miss Ella Ronan	Toronto
Miss Lillian Lasher	Toronto	Miss Lizzie Donovan	Toronto
Miss Tilla Lapatnikoff	Toronto	Miss Margaret Reid	Toronto
Miss Katrina Kelly	Brampton	Miss Olivia Abbey	Port Robinson
Miss Lillian Long	Toronto	Miss Carrie Doherty	Toronto
Mrs. W. R. Pringle	Toronto	Miss Edith Dickson	Toronto
Miss Tillie Macfarlane	Toronto	Mrs. George Mantel	Tilsonburg
Miss Theresa Tymon	Toronto	Miss Alice Davis	Peterboro'
Miss Alice McCarron	Toronto	Miss Adelaide Lick	Whitby

VIOLIN.

SECOND YEAR.—Miss Marie Kimberley, Napanee.

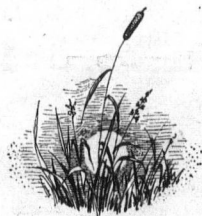
Organ, Matriculation, 'Cello and Violin examinations will be held in September.

ELOCUTION.

MEDAL.—Miss Lucy May Holden, Toronto Junction.

DIPLOMA.—Estella Butcher, Aurora.

CERTIFICATES.—Lillian Burns, Toronto; Emma Browne, Maple.



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Specimen Programmes.

Chamber Concert for the College students, at the Toronto College of Music, by the Mendelssohn Quintette Club, of Boston, and Miss Alice Ryan. Opening of the College Hall.

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. Fantasie for Clarinet, *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*.

Opening of the College Organ at the Toronto College of Music.
Lecture on the Organ and Organ Recital, by Frederic Archer, of Boston.

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, etc.

Programme of illustrative examples performed by Mr. Archer after the lecture.

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

Italian School—Marcia Villareccia, *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 Music was given by Mr. 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. M. Hummel.*
6. Reading, "The Organ Builder," *Julia Dore.*
7. Fête Bohème, *Ch. Gounod.*
8. Tema au Varazioni, *Mozart.*
9. { *a. Canon in A-flat, O. R. Schumann.*
 b. Fugue (Otteto), Mendelssohn.
10. Larghetto (Power of Sound), *L. Spohr.*
11. Overture (Merry Wives of Windsor), *O. Nicolai.*

Organ Recital by Mr. Frederic Archer, in Toronto College of Music.

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

1. { *a. Liebestraume No. 3, Liszt.*
 b. Scherzo valse, Op. 64, Prudent.
2. Song, "She Wandered Down the Mountain Side," *Clay*—Miss Donnelly.
3. *a. Ballade, Op. 47 ; b. Mazurka, Op. 24, No. 4, Chopin.*
4. Song, "Star of Our Love," *Cowen*—Miss Reynolds.
5. Fantasia Impromptu, Op. 6, *Moszkowski.*
6. Sonata, Op. 27, No. 2 (Moonlight), *Beethoven.*
7. Duet, "Ah! Could I Teach the Nightingale," *Keller*—Misses Reeve and Robertson.
8. Ballad, Op. 20, *Reinecke.*
9. Song, "Dear Heart," *Mattei*—Miss Parry.
10. { *a. Caprice Espagani, Moszkowski.*
 b. Valse, Op. 30, Scharwenka.

Vocal Recital by Mr. and Mrs. George Henschel, of London, Eng., in the Toronto College of Music.

Public Concert in the Pavilion Music Hall, by the Pupils of the College.

1. Chorus, "O Goodness Infinite," from Oratorio "Fall of Man," *Clarence Lucas*.
2. Piano Duo, Concerto in E-flat (First Movement), *Mozart*—Miss Tuford and Miss Tait.
3. Aria (Mezzo-Sop.) "Ave Maria," *Lange*—Miss Clarke.
4. Piano Solo, { *a. Gavotte, Op. 37, No. 1, Dupont.*
b. Impromptu in E-flat, Op. 90, Schubert. } Miss Benson.
5. Aria (Baritone) "Il Balen" (Il Trovatore), *Verdi*—Mr. Frank Chambers.
6. Piano Solo, { *a. Prelude in D-flat major, Chopin.*
b. Spinnerlied, Mendelssohn. } Miss Florence Mason.
7. Ballad (Soprano), "The Last Rose of Summer," *Moore*—Miss McCormack.
8. Piano Solo, { *a. Consolation, Liszt.*
b. La Fileuse, Raff. } Miss O'Brien.
9. Ballad (Tenor), "Mandoline," *Lee*—Mr. Gorrie.
10. Sextette and Chorus, "Chi mi frena" (Lucia), *Donizetti*—Soprano, Miss McCormack; Contralto, Miss Johnson; Tenors, Mr. Gorrie and Mr. Huestis; Baritone, Mr. Chambers; Bass, Mr. Coates.
11. Recitation, "The Chariot Race" (Adapted from Ben Hur), *Leve Wallace*.
12. 'Cello Solo, *a. Devotion*; *b. Elfentanz, Popper*—Herr Ernst Mahr.
13. Concerto in G-minor (Piano and Orchestra), *Mendelssohn*, Molto allegro con fuoco—Andante; molto allegro e vivace—Piano, Miss Florence Taylor.
14. Scena (Soprano), "Sad as my Soul" (Lurline), *Wallace*—Miss Donnelly.
15. Duo Concertante "Belisario," (two pianos, *Goria*—Miss Taylor and Miss Hunter.
16. Miserere Scene (Il Trovatore), Miss Kate Ryan (Soprano), Mr. Dent (Tenor).
17. Caprice Brilliant (Piano and Orchestra), *Mendelssohn*, Andante—allegro con fuoco—Miss Sullivan.
18. Finale, Quintette and Chorus (Il Trovatore), *Verdi*—Miss Ryan, Soprano; Miss Tilley, Contralto; Mr. Dent, Tenor; Mr. Baguley, Baritone; Mr. Walton, Bass.

Chamber Concert (*ensemble* playing) in the College Hall, by Pupils of Mr. Torrington and Mr. Field, assisted by Herr Ernst Mahr, violoncello, and Mr. Torrington, violin.

1. Trio, Op. 12 (Piano, Violin and Violoncello), Allegro, Andante, Presto—*Hummel*—Piano, Miss Williams; Violin, Mr. Torrington; Violoncello, Herr Ernst Mahr.

2. Song, "The Dear Old Home," *Watson*—Miss Mortimer.
3. Concerto in A-flat (1st Movement, two Pianos), *Field*—First Piano, Miss Tyson; Second Piano, Mr. H. M. Field.
4. Song, "The Better Land," *Coven*—Miss Rutherford.
5. Piano Solo, "Last Hope," *Gottschalk*—Miss Ella Gooderham.
6. 'Cello Solo, *a.* Devotion; *b.* Fairy Dance. *Popper*—Herr Ernst Mahr, of the School of Music and Philharmonic Orchestra, Berlin, Germany.
7. Song, "In Old Madrid, *Trotère*—Mr. Baguley.
8. Trio, Op. 66 (Piano, Violin and 'Cello), Allegro energico e con fuoco, andante espressivo, scherzo allegro quasi presto, finale allegro appassionato—*Mendelssohn*—Piano, Miss Florence Taylor; Violin, Mr. Torrington; 'Cello, Herr Ernst Mahr.

Pupils' Recital on the Metropolitan Church Organ (53 speaking stops.)

1. Organ, { *a.* Prelude and Fugue, B-flat, *Bach*, } Mr. Burden.
 { *b.* Moderato, *Calkin*, }
2. Vocal Duet (Tenor and Bass), "It is of the Lord's great mercies," (Abraham)—*Molique*—Mr. Taylor and Mr. Baguley.
3. Organ, { *a.* Andante, A-minor, *Batiste*, } Mr. Hackborn.
 { *b.* Fantasie, E-minor, *Stainer*, }
4. Sacred Song, "Sion," *Rodney*—Miss Paterson.
5. Organ, { *a.* Prelude and Fugue, E-minor, *Bach*, } Mr. Apps.
 { *b.* Pastoral, *Calkin*, }
6. Sacred Song, "The Better Land," *Coven*—Miss Rutherford.
7. Organ, { *a.* Andante, *Calkin*, } Mr. Burns.
 { *b.* March (Tannhauser), *Wagner*, }
8. Sacred Song, "At Rest," *Rubini*—Mr. Baguley.
9. Organ, { *a.* "At Evening," *Buck*, } Mr. Hall.
 { *b.* Offertoire, "St. Cecile," *Baptiste*, }
10. Air, "The Soft Southern Breeze," (Rebekah), *Barnby*—Mr. Taylor.
11. Organ, { *a.* Prelude and Fugue, C-minor, *Mendelssohn*, } Mr. Blakely.
 { *b.* Prelude and Fugue, E-major, *Bach*, }

Organ Recital by Pupils of Mr. Torrington, in College Hall.

1. Organ, { *a.* Prelude and Fugue, D-minor, *Bach*, } Mr. McNally.
 { *b.* Idylle—Andante Tranquillo, *Merkel*, }
2. Ballad, "Love's Sorrow," *Shelley*—Mr. Baguley.
3. Organ, { *a.* Andante in F, *Merkel*, } Mr. Burden.
 { *b.* Allegro (Dona Nobis), *Haydn*, }
4. 'Cello Solo, "Souvenir de Spa," *Servais*—Herr Ernst Mahr.
5. Organ, Pilgrim's Chorus (Tannhauser), *Wagner*—Miss Young.
6. Organ, { *a.* Adagio in A-flat, *Merkel*, } Mr. Alfred Apps.
 { *b.* Chorus (Samson), *Handel*, }

7. Vic
8. Org
9. Voc
10. Org
11. Org
Lecture (Lc
M)
1. "P
2. Son
3. Son
4. Son
5. Bal
6. Cav
Public Cc
1. Pia
2. Voc
3. Pia
4. Son
5. Pia
6. Ari
7. Vic
8. Pia
9. See
10. Pia
11. Ari
12. Pia
13. Rei
14. Pia
15. Cav
16. Pia
17. Vo

7. Violin Solo, { *a. Legende,* } *Wieniawski*—Herr Robert Mahr.
 { *b. Mazurka,* }
8. Organ, { *a. Adagio (Notturmo),* } *Sophr,*
 { *b. Prelude and Fugue, G-minor, Bach,* } Miss Florence Clark.
9. Vocal, "Salve Regina," *Alcary*—Miss Kate Ryan.
10. Organ, { *a. "Jerusalem the Golden,"* } *Dr. Spark,*
 { *b. Introduction, Offertoire and Fugue, Hewlett,* } Miss Hosie.
11. Organ, { *a. Idylle, Dudley Buck,* }
 { *b. Offertoire in F-flat, Wely,* } Mr. Hall.

Lecture on "A National Standard of Musical Pitch," by Prof. J. Loudon, M.A., of Toronto University, in College Music Hall.
Music Programme by College Pupils.

1. "Papillons," *Schumann*—Miss Barr.
2. Song, "Ah! 'tis a dream," *Hawley*—Miss Bonsall.
3. Sonata in D, *Haydn*—Miss Boulthbee.
4. Song, "Come where the Lindens Bloom," *D. Buck*—Mr. Lugsdin.
5. Ballade in G minor, *Chopin*—Miss Tufford.
6. Cavatina, *Rossini*—Mrs. Milligan.

Public Concert by pupils of the College in Pavilion Music Hall.

1. Piano and Orchestra, Caprice Brillante, Op. 22, *Mendelssohn*—Miss Wey.
2. Vocal Waltz (Mireille) *Gounod*—Mrs. Cox.
3. Piano Duet, Suite Algerienne, No. 4, *Saint-Saens*—Miss Benson and Andrich.
4. Song, "Star of my Heart," *Denza*—Miss Ella Paterson.
5. Piano, { *a. Prelude, Chopin,* }
 { *b. Sonata Melancholique, Moscheles,* } Miss Boulthbee.
6. Aria, "Ah! s'estinto" (Dona Caritea)—*Mercadante*—Mrs. Weir.
7. Violin, I Lombardi Fantasie, *Singalee*—Mrs. Church.
8. Piano and Orchestra, Concerto in C minor, Op. 37, first movement with Reinecke Cadenza, *Beethoven*—Miss F. Clarke.
9. Scena and Aria, "Softly Sighs" (Der Freischutz), *Weber*—Miss May Donnelly.
10. Piano, { *a. Barcarolle, Forsyth,* }
 { *b. Prelude from E minor Suite,* } Miss Sara Ryan.
11. Aria, "Prova mi dai lo sento," *Donizetti*—Miss Ecclestone.
12. Piano and Orchestra, Concerto in G minor, *Mendelssohn*—Miss Sullivan.
13. Reading, "The Engineer's Story," *Anon*—Miss Houston.
14. Piano, Concerto in A minor (Finale), Orchestral accompaniment on second piano, *Hummel*—Miss Barr.
15. Cavatina, "Selva Opaca" (William Tell), *Rossini*—Miss Reynolds.
16. Piano, { *a. Minuet from E minor Suite, Raff,* }
 { *b. Valse in D-flat, Leschetitzky,* } Miss Benson.
17. Vocal Trio, "Lucrezia Borgia," *Donizetti*—Miss May Clarke, Mr. Robinson and Mr. Lugsdin.

PROGRAMME No. 2.

1. { a. Piano and Strings, Op. 77 Quartette—Adagio, *Jadassohn*. Piano, Mr. Burden.
b. Piano and Strings, Op. 21—Trio, *Deorak*—Adagio molto e maestoso—Allegro molto—Miss Dease.
2. Vocal, "Ah! S'Estinto" (*Donnacaritea*) *Mercadante*—Miss Roseburgh.
3. Strings, Quartette in E-flat Major, *Carl Von Dittersdorf*—Allegro—Andante—Finale (Allegro vivace).
4. Vocal Trio, "Voga, Voga," *Campana*.—Misses Burns, Forbes and Roseburgh.
5. Piano and Strings, Op. 35—Trio, *Goldmark*—Scherzo—Andantio. Piano, Miss McLaughlin.

PROGRAMME No. 3.

1. Piano and Strings, Trio—(Two Movements), *Goetz*. Piano, Miss Kane.
2. Vocal, Recit and Aria "Lascia de Pianga" (*Armida*), *Handel*—Mrs. Klein.
3. Violin Solo, "Faust Fantasia," *Pablo de Sarasate*—Mr. Wm. Yunk.
4. Strings, Op. 18 No. 2—Quartette in G major—*Beethoven*—Allegro—Adagio cantabile—Scherzo (allegro)—Allegro—Molto quasi, presto.
5. Vocal Aria, "O Mio Fernando" (*La Favorita*), *Donizetti*—Miss Agnes Forbes.
6. Piano and Strings, Op. 44 Quintette, *Schumann*—Allegro brillante in modo d'una marica—Scherzo—Allegro ma non troppo. Piano, Miss Sullivan.

Piano Recital by Miss Sullivan, assisted by the Misses May Taylor and McKay, vocalists, and Miss Mabel Land, reader.

1. Sonata, Op. 31, Allegro vivace—Adagio grazioso—Rondo, *Beethoven*.
2. { a. Romanza and Study, *Henselt*.
b. Impromptu, *Scharwenka*.
3. Vocal, "She Wandered down the Mountain Side," *Clay*—Miss May Taylor.
4. { a. Impromptu, *Chopin*.
b. Hexentanz, *McDowell*.
5. Reading, "Sister and I,"—Miss Mabel Land.
6. Toccata, *Segambati*.
7. Vocal, "Camelia and the Rose," *Ganz*—Miss McKay.
8. { a. Introduction et Allegro, *Raff*.
b. Staccato Caprice, *Vogrich*.

Pupils' Closing Concert at Pavilion Music Hall.

1. Concerto for two Pianos (1st movement) with Orchestra, *Mozart*—Miss Maud Ka e and Miss Genevieve Canniff.
2. Vocal, "Star of my Heart," *Denza*—Miss Snarr.
3. Concertante Duo, two Pianos, *Saint-Saens*—Mr. Burden and Mr. Welsman.
4. Vocal, "The Deathless Army," *Trotter*—Mr. Chattoe.
5. Four Violins, Quartette, *Ritter*—Miss Metcalfe, Miss L. Adamson, Master Harry Torrington and Mrs. Adamson.
6. Piano and Orchestra, Grosse Polonaise Op. 22, *Chopin*—Miss Sullivan.
7. Vocal, Andante and Rondo "Ah Non Credia," *Bellini*—Miss McFaul.
8. Violin and Orchestra, Andantino (2nd Concerto), *De Beriot*—Mrs. Weeks Church.
9. Piano, { a. "Moment Musical," *Scharwenka*. } Miss Couen.
 { b. "Valse," *Moskowski*. }
10. Vocal, "The Message," *Blumenthal*—Mr. R. Shaw.
11. Meditation, for ten Violins, Harp and Organ, *Bach-Gounod*—Violins, Misses Taylor, Rogerson, Hatton, Hey, Metcalfe, Davis, Dilworth, Adamson, Master Harry Torrington and Mrs. Adamson; Harps, Misses Breen and Sullivan; Organ, Miss Clarke.
12. Reading, "How Salvator Won," *Ella Wheeler Wilcox*—Miss Marguerite Dunn.
13. Vocal, "My heart at Thy Sweet Voice" (Samson), *Saint-Saens*—Miss Bonsall.
14. Violin Solo, Faust Fantasia, *Alard*—Mr. Welsman.
15. Vocal, "Giorno d'orre" (Semiramide), *Rossini*—Miss Reynolds and Miss Bonsall.
16. Piano and Orchestra, Concertstücke, *Weber*—Piano, Miss Cowley.

Organ Recital at the College by Mr. B. K. Burden, assisted by Miss Beatty and Master Eddie Reburn, Vocalists.

1. Organ, Fugue in G minor, *Bach*.
2. Organ, { Allegro con moto, *Smart*.
 { 1st Sonata Finale, *Mendelssohn*.
3. Vocal, "Stars of Earth," *Raff-Watson*, Miss Beatty. (Violin Obligato, Mr. Welsman.)
4. Organ, Concerto (B dur. 1st Movement), *Handel*.
5. Sonata, Largo e maestro—Allegro—Pastorale—Finale allegro assai, *Guilman*.
6. Vocal, "The Chorister," *Sullivan*—Master Eddie Reburn.
7. Organ, March Pontificale, *Lemmes*.
8. Organ, Overture (*Reizni*), *Wagner*.

Jan. 13th, 1893.—Chamber Music Concert in the hall of the Normal School, by the Detroit Philharmonic Club, assisted by Miss F. Sullivan and Miss Cowley, Pianists; Miss Ella Paterson, Soprano; Mr. R. Shaw, Tenor—pupils of Mr. Torrington.

1. Piano and Strings, Op. 114, Quintette, *Schubert*—A *legro* vivace—Andante—Scherzo—Tema and variations—Allegretto—Finale—Piano, Miss Cowley.
2. Adelaide, *Beethoven*—Mr. Shaw.
3. Fantasia for viol d'Armour, *F. Karl*—Walter Voigtlander.
4. String Quintette, in E-flat major, Op. 33, No. 2, *Hayden*—Allegro moderato, Cantabile—Scherzo, allegro—Largo sostenuto—Finale presto.
5. { a. "Spring Flowers," *Reinecke*, } Miss Ella Paterson.
 { b. "In Autumn," *Weil*, }
6. Violoncello, { a. "Nocturne," *Chopin*, } Alfred Hoffman.
 { b. "Serenade," *Grieg*, } Marie.
7. Piano and Strings, Quintette, Op. 44, *Schumann*—Allegro brillante, in modo d'una marcia—Scherzo, Molto vivace—Trio, l'istesso tempo—Allegro, ma non troppo—Piano, Miss F. Sullivan.

March 23rd.—Musical Evening, College Hall, by College Students, assisted by Mrs. Adamson, violin, and Mr. Morgan, cello.

1. Trio in E-flat, Op. 1, No. 1 Piano (with Strings), *Beethoven*—Allegro—Adagio—Scherzo—Presto—Piano, Mrs. Lee; Violin, Mrs. Adamson; Cello, Mr. Morgan.
2. Vocal, "Nobil Signor" (Gli Ugonotti), *Meyerbeer*—Miss Rutherford.
3. Piano, Sonata in D-minor, Op. 31, No. 2, *Beethoven*—Allegro—Adagio—Allegretto—Miss Topping.
4. Vocal, "O Loving Heart, Trust On," *Gottschalk*—Miss Hilliard.
5. Sonata in F (Piano and Violin), *Grieg*—Piano, Miss Topping; Violin, Mrs. Adamson.
6. Vocal, "Lady of the Lea," *B. Richards*—Miss Jenkins.
7. Op. 65, No. 1, { a. Nocturne in F, *Chopin*, } Miss Topping.
 { b. Scherzo Valse, *Moskowski*, }
8. Vocal, "Why Beatest so, O heart," *Tosti*—Miss Bailey.
9. Piano, { a. Staccatto Caprice, *Vogrich*, } Mrs. Lee.
 { b. Valse, Op. 34, *Moskowski*, }
10. "More Regal in His Low Estate" (*Queen of Sheba*) Cavatina, *Gounod*—Miss Florence Brimson.
11. { a. Romance, *Davidoff-Reinecke*, } Miss Mary Mara.
 { b. Spozalizio, *Liszt*, }

April 26th.—Musical Evening in the College Hall by the College students, assisted by Mrs. Adamson, violin, and Mr. Morgan, cello.

1. Trio, Op. 33, Piano (with Strings) *Goldmark*—Scherzo, Andante grazioso—Andante sostenuto—Allegro—Piano, Miss McLaughlin; Violin, Mrs. Adamson; Cello, Mr. Morgan.
2. Vocal, Cavatina (*Queen of Sheba*), *Gounod*—Miss Dundas.
3. Piano, "Tannhauser," *Liszt*—Miss Crowley.
4. Violoncello, Andante (from Concerto), *Gottschalk*—Miss Massie.
5. Piano, Sonata Patetique, *Beethoven*—Miss Mansfield.
6. Vocal, "O Ruddier than the Cherry," *Handel*—Mr. Burt.
7. Quartette, No. 4, Op. 16, Piano (with Strings), *Beethoven*—Grave—Allegro ma non troppo—Andante, cantabile—Rondo—Allegro ma non troppo—Piano, Miss Cowley; Violin, Mrs. Adamson; Viola, Mr. Welsman; Cello, Mr. Morgan.

June 24th.—Organ Recital in the Metropolitan Church, by Mr. B. K. Burden. Pupil of Mr. Torrington.

1. Sonata in D-minor, *Merkel*.
2. Toccata in F, *Bach*.
3. Prelude and Fugue, *Molck*.
4. Barcarole, *Bennett*.
5. Overture (*Tannhauser*), *Wagner*.

June 27th.—Pavilion, Horticultural Gardens, by Students of the College.

1. Caprice Brillante, Op. 22 (Piano and Orchestra), *Mendelssohn*—Piano, Miss McLaughlin.
2. Aria (Contralto), "Ah! se stinto," *Mercandante*—Miss Gertie Black.
3. Piano Solo, $\left. \begin{array}{l} (a. \text{ Liebestraum,}) \\ (b. \text{ Spozalizio,}) \end{array} \right\} \text{Liszt}$ —Miss Mara.
4. Four Violins (Divertissement), "Sounds from the Alps," *Gruenwald*—Miss L. Metcalf, Harry Torrington, Miss Taylor and Miss Davis.
5. Concerto, C-minor (1st movement), (Piano and Orchestra), *Beethoven*, Reinecke Cadenza—Piano, Miss Cowley.
6. Scene and Aria, "More Regal in his Low Estate," *Gounod*—Miss McKay.
7. Phantasia Stucke, Piano and Orchestra, *Schumann*—Piano, Miss Sullivan.
8. Duo, Two 'Celli, *Ch. Schubert*—Mr. Morgan and Miss Massie.
9. Air (Bass), "Why do the Nations?" (*Messiah*), *Handel*—Mr. Burt (Orchestral accompaniment).

- June 28th.—*Ensemble* Eyening in the College Hall, by College Students, assisted by Messrs. Boucher and Morgan.

1. Organ, { *a. Prelude and Fugue, B-flat, Bach,*
b. Presto from 1st Concerto, Bach,
c. Priests' March (Athalie), Mendelssohn. } Miss McLaughlin.
2. Trio, No. 1, *Haydn*—Andante—poco Adagio cantabile—Final, Presto, Rondo—Piano, Miss Burt; Violin, Mr. Welsman; 'Cello, Miss Massie.
3. Vocal, "She Wandered Down the Mountain Side," *Clay*—Miss Annie Hallworth.
4. Trio, No. 2, *Larghetto, Mozart*—Piano, Miss McKinnon; Violin, Mr. Boucher; 'Cello, Mr. Morgan.
5. Organ, { *a. Andante, Calkin,*
b. Allegretto, Rink, } Mr. Welsman.
6. Vocal, "Fading Light," *F. H. Burt*—Miss McKay.
7. Trio, Op. 33, *Weber*—Piano, Miss Turner; Violin, Mr. Boucher; 'Cello, Mr. Morgan.
8. Vocal, *Ave Maria (Cavalleria Rusticana), Mascagni*—Miss Agnes Forbes, Miss Clark, Organ; Mr. Morgan, 'Cello; Miss Reynolds, Piano.
9. Trio, No. 4, *Beethoven*—Allegro con brio—Adagio—Tema con variazione —Allegro—Piano, Miss Mansfield; Violin, Mr. Boucher; 'Cello, Mr. Morgan.

Nov. 25th, 1893.—*Ensemble* Evening by Pupils in the College Hall, assisted by Herr Kengenfeld, violin, Herr Ruth, 'cello; Miss McKay and Mr. Chattoe, vocal.

"It is Art and Science alone that reveal to us, and give to us the hope of a loftier life."—*Beethoven*.

1. Piano and strings, Opus 1, No. 3, *Beethoven*—Allegro con brio—Andante cantabile—Con variazione—Menuetto, Finale. Piano, Miss Mansfield; Violin, Mr. Klingensfeld; 'Cello, Mr. Ruth.
2. Vocal, "Norman's Tower," *Löhr*—Mr. Chattoe.
3. Piano Solo, { *a. "Arabesque," C. major, Heller,*
b. "Nocturne," Henselt, } Mr. F. Welsman.

"It would indeed be wonderful if Music were found where there is no taste for it."—*Mendelssohn*.

4. Piano and Strings, Op. 66, *Mendelssohn*—Allegro Energico—Con fuoco, Andante Expressivo—Scherzo, Finale, Allegro—Appassionato. Piano, Miss Sullivan; Violin, Mr. Klingensfeld; 'Cello, Mr. Ruth.
5. Vocal, "Fairy Land," *Cowen*—Miss McKay.

Jan. 18th, 1894.—Musical Evening by Piano Pupils of Mr. H. M. Field, assisted by Herr Klingensfeld, Herr Ruth and Miss Reynolds.

1. Piano and Strings, Trio in C minor, *Beethoven*—Piano Miss Topping; Violin, Herr Klingensfeld; 'Cello, Herr Ruth.
2. Piano, Sonata in D, Op. 10, No. 3, *Beethoven*—Presto, Adagio. Mrs. Lee.
3. 'Cello Duet, "Nocturne," *Schubert*—Herr Ruth and Miss Massie. Piano Accompanist, Miss Cowley.
4. Piano, "Tannhäuser March," *Wagner-Liszt*—Miss Mary Mara.
5. Piano and Violin, Sonata in D minor, Op. 21, *Gade*—Mrs. Lee and Herr Klingensfeld.
6. Piano, { a. Impromptu in G *Schubert*, } Miss Birnie.
 { b. Valse in A flat, *Moskowski*, }
7. Vocal, { a. "Du bist wie ein blüme," *Liszt*, } Miss Reynolds.
 { b. "Une nuit de Mai," *Goring-Thomas*, }
8. Piano, "Polonaise," *Liszt*—Miss Topping.
9. Piano, Rhapsody No. 12, *Liszt*—Mrs. Lee.

Jan. 25th, 1894.—Ensemble Evening in the College Hall, by pupils of Mr. F. H. Torrington, assisted by Herr Klingensfeld and Herr Ruth.

"Art and Science bind together the best and noblest of men."—*Beethoven*.

1. Piano, Violin and 'Cello, Trio No. 7, *Beethoven*—Allegro moderato—Scherzo allegro andante cantabile—Allegro moderato—Presto. Miss Cowley, Herr Klingensfeld and Herr Ruth.
2. Vocal, "The Child's Vigil," *Moir*—Miss Lulu Dundas.
3. Piano, Arabesque in C major, *Schumann*—Mr. Charles True.
4. Piano and Strings, Trio, *Spohr*—One movement, Adagio. Mr. Welsman, Herr Klingensfeld and Herr Ruth.
5. Vocal, { a. "Romanza com 'e bello" *Donizetti*, } Miss Snarr.
 { b. "Cabaletto si voli il primo," *Lucetia Borgia*, }

"All new phenomena in Music are the work of genius."—*R. Schumann*.

7. Piano and Strings, Quintette, Op. 81, *Dvorak*—Allegro, ma non tanto—Dumka, andante con moto un puchettino piu mosso—Vivace (quasi l'istesso tempo)—Scherzo (Furiant) molto vivace—Finale, allegro. Miss Sullivan, Herr Klingensfeld; Mr. Donville, Mr. Frank Welsman, Herr Ruth.

Feb. 8th, 1894.—Musical Evening given by students in College Hall.

"Liberty and Progress are great conditions in the Empire of Music, as in the Universe."—*Beethoven*.

1. Trio (Piano, Violin and 'Cello), Op. 70, No. 1, *Beethoven*—Allegro vivace e con brio—Largo assai de espressivo—Presto. Miss Mansfield, Herr Klingenfied and Herr Ruth.
2. Vocal, "Sunset," *Dudley Buck*—Mrs. Mantell.
3. Piano, Berceuse, Op. 57, *Chopin*—Mr. Welsman.
4. Violin, Romanze, *Beethoven*—Miss Yokome.
5. Mandolins and Guitars, {a. Valse Espagnole Andalusia, *Le Thiere*,
 {b. Mazurka La Granadina, *Granada*.
 (c) Mandolins: Misses Hoskins, Drynan, Morrison, Grace Cope;
 Guitars: Misses G. Drynan, G. Cope, Hill, Brayley. (Members of
 the College Mandolin and Guitar Class.)

"His heart was in his work, and the heart giveth grace unto every Art."

6. Trio in B-flat (Piano, Violin and 'Cello), *Mozart*, one movement—Larghetto. Mr. C. Latham True, Herr Klingenfied, Herr Ruth.
7. Vocal, "For All Eternity," *Mascheroni*—(Mandolin obligato), Miss Kimberley.
8. Piano, Valse de Concert, Op. 3, *Wienawski*—Miss Dease.
9. Quintette (Piano and Strings), Op. 114, de La Truite, *Schubert*—Allegro vivace—Andante, scherzo, andantino, allegretto—Finale, allegro giusto. Miss McLaughlin, Herr Klingenfied, Mr. Welsman, Herr Ruth, Mr. Dillon.

Feb. 20th, 1894.—Concert given in the College Hall by College students, upon the occasion of the visit of Lord Aberdeen.

1. Trio (Piano, Violin and 'Cello), Op. 70, *Beethoven*—Largo—Assai ed espressivo—Finale, presto. Piano, Miss Mansfield; Violin, Herr Klingenfied; 'Cello, Herr Ruth.
2. Organ Solo, Fugue, G minor, *Bach*—Mr. B. K. Burden.
3. Piano Solo, Berceuse, Op. 57, *Chopin*—Mr. Welsman.
4. Vocal, Air, "I know That My Redeemer Liveth" (Messiah), *Handel*—Miss Louise McKay.
5. 'Cello Solo, Nocturne, E-flat, *Chopin*—Miss Massie.
6. Quintette (Piano and Strings), Op. 44, *Schumann*—Allegro brillante—Allegro Ma non troppo. Piano, Miss Sullivan; Violins, Messrs. Klingenfied, Donville; Viola, Mr. Welsman; 'Cello, Herr Ruth.
7. Piano Solo, {A "Scherzo Valse," *Moskowski*, } Miss Topping.
 {C "Polonaise," *Liszt*, }
8. Vocal, "Ave Maria," *Bach*.—*Gounod*—Mrs. McGann; 'Cello Obligato, Herr Ruth; Harp, Miss Sullivan; Organ, Mr. True.
9. Quintette (Piano and Strings), Op. 114 (Trout), *Schubert*—Tema, Andantino—varie—Finale, allegro giusto. Piano, Miss McLaughlin; Violin, Herr Klingenfied; Viola, Mr. Welsman; 'Cello, Herr Ruth; Bass, Mr. Dillon.

8. Vocal, "Because of Thee," *Tours*—Miss Maude Snarr.
9. Piano, { *a. Sonata, Op. 13, Beethoven,* } Mr. Frank Welsman.
 { *b. Hexentanz, McDowell,* }
10. Vocal, "Ave Maria," *Millard*—Mrs. McGann. Violin Obligato, Mr. Frank Welsman.
11. Piano, Polonaise, Op. 53, *Chopin*—Miss F. Sullivan.
12. Piano, Tannhauser March, *Wagner-Liszt*—Miss Florence Turner.
13. Two Pianos, "Chaconne," *Raff*—Mr. F. Welsman and Miss F. Sullivan.

May 12th, 1894.—Musical Evening given in College Hall by College Students.

1. Organ, { *Fantasia, Stainer,* } Miss Harris.
 { *Offertoire in E flat, Wely,* }
2. Violin Solo, Andante and Allegro, *F. Welsman*—Composed and played by Mr. Frank Welsman.
3. Organ, { *a. Adagio in A flat, Volckmar,* } Miss Chase.
 { *b. March Pontificale, Lemmens,* }
4. Vocal, "The Land of Yesterday," *Marchner*—Miss McKay.
5. Two Pianos, "Les Preludes," *Liszt*—Miss Sullivan and Mr. Welsman.
6. Organ, Sonata, No. 4, in A minor, *Rheinberger*—Mr. C. Latham True.
7. Vocal, "O Lord, Correct Me," *Handel*—Miss Ronan.
8. Two pianos (8 hands), Overture, "Felsenmühle," *Reissiger*—Misses Sullivan and Dease, Messrs. Welsman and True.

May 15th, 1894.—Recital given by pupils of Miss Reynolds in the Pavilion, assisted by Mandolin Club, Miss Sullivan and Miss Mara.

1. Trio, "To the One Whom I Adore," *Costa*—Miss Hallworth, Mrs. Herbert and Mr. Johnson.
2. Vocal, "Ave Maria," *Bach-Gounod*—Miss Annie Hallworth; (Harp, Miss Sullivan; Cello, Miss Massie; Organ, Mr. Welsman).
3. Mandolins and Guitars, { *a. Andalusia Waltzes, Le Thiere.*
 { *b. La Granadina, Granado.*
 Misses Drynan, G. Drynan, Hoskins, M. Morrison, R. Morrison, Grace Cope (Mandolins); Misses G. Cope, A. Drynan, Brayley, Hill (Guitars). (Members of the College Mandolin and Guitar Club.)
4. Song, "He was a Prince," *Lynes*—Miss Ella Ronan.
5. Waltz Song, "Nymphs and Fawns," *Bemberg*—Miss May Taylor.
6. Piano, Polonaise, Op. 53, *Chopin*—Miss Fannie Sullivan.
7. Cavatina, "Nobil Signor" (Les Huguenots), *Meyerbeer*—Miss Gertie Black.

8. Vocal, "Happy Days," *Strelski*—Miss Gertrude Smith. (Accompanied by the College Mandolin and Guitar Club)
9. Piano, { a. Nocturne in F, *Chopin*.
b. "Tannhauser March," *Wagner-Liszt*. } Miss Mary Mara.
10. Cavatina, "Una Voce Poco fa" (Il. Barbicre di Siviglia), *Rossini*—Miss May Flower.
11. Quartettes, { a. Serenade, *Schubert-Vogrich*.
b. "When Green Leaves Come Again," *Murton*.
Miss Taylor, 1st Sop.; Miss Hallworth, 2nd Sop.; Miss Flower, 1st Alto; Miss Ronan, 2nd Alto.
12. Two Pianos, "Chaconne," *Raff*—Mr. F. Welsman and Miss F. Sullivan.
13. Song, "The Voice I Love," *Lady Arthur Hill*—Mr. H. C. Johnson.
14. Duo, "Gioruo D'Orrore" (Semiramide), *Rossini*—Miss Norma Reynolds and Miss Gertie Black.
15. Mandolins and Guitars, "Spanish Dances," *Parkholzer*—Members of the College Mandolin and Guitar Club.
16. Vocal, "For All Eternity," *Mascheroni*—Miss Theresa Tymon; (Violin obligato, Mr. F. Welsman.)
17. Vocal, "Swiss Echo Song," *Eckert*—Miss Elda Idle.
18. Duo, "Barcarolle," *Rossini*—Miss May Taylor and Miss May Flower.

May 22nd, 1894.—Piano Recital by pupils of Mr. H. M. Field, assisted by Herr Klingenfelf and Herr Ruth, Mr. Russell and Miss Ronan.

1. Trio (Piano and Strings), Op. 42, in F, *Gade*—Piano, Miss Topping; Violin, Herr Klingenfelf; Cello, Herr Ruth.
2. Piano Solo, Chromatic Fantasie, *Bach*—Mrs. Lee.
3. Cello Solo, "Intermezzo," *Klengel*—Mr. Charles Russell.
4. Piano Solo, { a. Nocturne in F, *Chopin*.
b. "Sonnett di Retraica," *Liszt*. } Miss Mary Mara.
5. Ballad, "Mary of Argyle," *Nelson*—Mr. H. C. Johnston.
6. Piano Solo, Two Studies, Op. 53, *Haberbier*—Miss Birnie.
7. Duet (Piano and Violin), Sonata in F, *Beethoven* (last three movements), —Miss Mary Mara and Herr Klingenfelf.
8. Piano Solo, { a. "Au lac de Wallenstadt," *Liszt*.
b. "Rigaudon," *Raff*. } Mrs. Lee.
9. Piano Solo, Variations in B-flat, Op. 12, *Chopin*—Miss Topping.
10. Vocal, { a. "Serenade," *Nevin*.
b. "Sleep, Little Baby of Mine," *Dennee*. } Miss Ella Ronan.
11. Piano Solo, "Campanella," *Liszt*—Miss Topping.

May 31st, 1894.—Recital by Piano and 'Cello Pupils of Herr Rudolf Ruth in the College Hall.

1. Four 'Celli, Quartette Religioso, *Goltermann*—Miss Massie, Mr. Russell, Miss Fletcher, Herr Ruth.
2. Piano, Prelude and Fugue, *Bach*—Miss Elda Idle.
3. 'Cello, { *a.* From Opera, "Joseph in Egypt," *Mehul*, } Master Otto
 { *b.* From Opera, "La Muette de Portici," *Auber*, } Torrington;
 Piano Accompanist, Master Tom Kelly.
4. 'Cello, "Traumeri," *Schumann*—Miss Lois Winlow.
5. Vocal, "Marguerite's Three Boquets," *Braga*—Miss Annie Hallworth;
 'Cello Obligato, Miss L. Massie.
6. Piano, Duet, "Septett," *Beethoven*—Misses Addison and Renaud.
7. 'Cello, "Danses Allemandes," *Goltermann*—Miss Florence Fletcher.
8. 'Cello, Andante, from the Concerto No. 2, *Romberg*—Miss Massie.
9. Four 'Celli, Quartette, "Notturmo," *Goltermann*—Miss Massie, Mr. Russell, Miss Fletcher, Herr Ruth.
10. Piano, "Moment Musical," *Scharwenka*—Miss Mabel Hicks.
11. Vocal, { *a.* "Aufenthalt," }
 { *b.* "Standchen," } *Schubert*—Miss May Taylor.
12. 'Cello, { *a.* Larghetto from Clarinet Quintette, *Mosgrt*, } Mr. Chas.
 { *b.* Minuet in D, *Popper*, } Russell.
13. Piano, Gavotte No. 2, *Popper*—Miss Addison.
14. 'Cello, { *a.* "Nocturne," *Chopin*, } Miss Massie.
 { *b.* "Am Springbrunnen," *Davidoff*, }
15. Four 'Celli, "Andante und Humoreske," *Klengel*—Herr Ruth, Miss Massie, Mr. Russell, Miss Fletcher; Mrs. Lee, Accompanist.

June 1st, 1894.—Vocal Recital by Intermediate Pupils of Miss Norma Reynolds in the College Hall.

1. Trio, "It is not Always May," *Pinsuti*—Misses Doherty, McCarron and Macfarlane.
2. Song, "The Angel Came," *Coven*—Miss L. Donovan.
3. Piano, "Tarantelle," *O. Lebierrre*—Miss May O'Hara.
4. Ballad, "Cam' Ye by Athol" (Old Scotch Song)—Miss Alice Hunter.
5. Song, "The Admiral's Broom," *Bevans*—Mr. C. Lucas.
6. Songs, { *a.* "Berceuse," *Chaminade*, } Miss Lillian Lasher.
 { *b.* "Persian Love Song," *De Koven*, }
7. Violin, Air Varie (I Montecchi ed i Capilette), *Dancia*—Miss M. Taylor.
8. Song, "Madonna," *Rodney*—Miss Clara Torrington; Organ, Miss Sullivan; Piano, Miss Reynolds.
9. Song, "Winterlied," *Mendelssohn*—Fraulein Tilla Lapatnikoff.

10. Song, "The Courier of Moscow," *Rodney*—Mr. R. D. Patrick.
12. Reading, "Love in a Balloon," *Theyre Smith*—Miss M. Holden.
13. Song, "Hosanna in Excelsis," *St. Quentin*—Miss Edith Dickson ;
Violin, Miss Bookless ; Organ, Miss Sullivan ; Piano, Miss Reynolds.
14. Piano, 2nd Valse, *Godard*—Miss May Webber.
15. Ballad, "Dearest Heart," *Strelzki*—Miss Carrie Doherty.
16. Duet, "Good Night, Beloved," *Dolores-Reyloff*—Misses F. Lawr and L. Donovan.

June 5th, 1894.—Musical Evening by Piano Pupils of Mr. Field, assisted by Herr Klingenfied, Misses Lapatnikoff, Philp and Ruth.

1. Piano and Strings, Trio in G, *Haydn*—Miss Taylor, Herr Klingenfied and Ruth.
2. Piano, Sonata, No. 26, in A-flat (1st Movement), *Beethoven*—Miss Livingstone.
3. Vocal, { a. "Wiegenlied," *Brahms*, }
 { b. "Ich liebe dich," *Grieg*, } Fraulein Tilla Lapatnikoff.
4. Piano, { a. Nocturne in B-flat minor, *Chopin*, }
 { b. Album Leaf, Op. 28, *Grieg*, } Miss Taylor.
5. Violin, "Elegie," *Ernst*—Miss Yokome.
6. Trio, Op. 1, No. 1, in E-flat major, *Beethoven*—Miss Livingstone, Herr Klingenfied and Ruth.
7. Piano, Faust Waltzes, *Liszt-Gounod*—Miss McGibbon.
8. Vocal, "Il Bacio," *Arditi*—Miss C. Philp.
9. Piano, Concerto in C-minor (with accompaniment of second piano), *Beethoven*—Adagio, Allegro (Rondo), Miss Gunther.

June 6th, 1894.—Ensemble Evening, given by pupils of Mr. F. H. Torrington, assisted by Miss Stark, Mrs. Pringle and Mr. Johnston.

1. Piano, Violin and 'Cello, Trio, Op. 70, No. 2, *Beethoven*—Poco sostenuto—Miss Mansfield, Herr Klingenfied and Herr Ruth.
2. Vocal, "Calm as the Night," *Bohm*—Miss Lottie Stark.
3. Piano, Violin and 'Cello, Trio, Op. 9, *Schubert*—Allegro—Moderato—Mr. C. Latham True, Herr Klingenfied and Herr Ruth.
4. Piano and 'Cello, Sonata, Op. 30, *Greig*—Allegro agitato—Andante molto tranquillo—Allegro—Miss Sullivan and Herr Ruth.
5. Vocal, "Murmuring Zephyrs," *Jensen*—Mr. H.C. Johnston.
6. Piano, Violin and 'Cello (3rd and 4th movements), Trio, Op. 63, *Schumann*—Miss Lillian Landell, Herr Klingenfied and Herr Ruth.
7. Vocal, "A Summer Night," *Goring Thomas*—Mrs. Pringle.
8. Piano, Violin and 'Cello, Trio, Op. 52, *Rubinstein*—Andante—Allegro appassionata—Mr. Welsman, Herr Klingenfied and Herr Ruth.

June 7

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June 21

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Press Notices.

The establishment in Toronto of a new educational institution is always a feature of progress, but when a school on the basis of Mr. Torrington's College of Music is projected and placed before the public, it marks an epoch in the artistic history of our city. Mr. Torrington has, during his fifteen years' residence in Toronto, made himself rather more than a mere factor in musical matters. His irrepressible energy and enthusiasm has carried Music forward when everything looked as if there was nothing to carry forward, and no one to do the carrying; and from these darkest clouds has sprung great light. A long experience in teaching, always attended with success, a splendid staff of assistants, a systematic plan of work, and unusual facilities for study of all the practical departments of Music, combine to give the College the brightest promises for success. It opens in September next in its new building, Nos. 12 and 14 Pembroke street, which will contain a number of class rooms and a large music room, in which is erected a fine three-manual pipe organ. Particular attention will be paid to the orchestral department, in which advanced students will have the advantage of practice in Mr. Torrington's orchestra.—*The Week*.

Another highly successful pupils' concert was given in the College Music Hall last Saturday afternoon. These pupils' concerts are given weekly and are participated in by students from all the grades. They are intended to give the performer the valuable experience and self-reliance which can only be gained from frequent appearance in public, and their value to intending professionals cannot be over-estimated. On this occasion the more advanced pupils rendered a fine musical programme (vocal, piano and organ), including compositions by Bach, Beethoven, Handel, Mozart, Chopin, Schubert, Dussek and others, in a highly creditable manner. A large number of the pupils and their friends attended the matinee, and were evidently highly pleased.—*The Week*.

Another pupils' concert was given in the College Music Hall on Saturday afternoon. The programme was a specially rich one, embracing vocal, piano and organ music, and was successfully carried out by the performers, who were selected from amongst the advanced pupils. This is but a further manifestation that Mr. Torrington's desire to give the pupils of the College every available opportunity to gain the necessary experience for appearance in public, while it may be said that the pupils performed their selections in a manner highly creditable to both themselves and their masters.—*The Mail*, Toronto.

Frederic Archer formally opened the new organ of the College, especially built by Messrs. Warren & Son for lessons and practice, by a lecture and organ programme on Saturday afternoon, and an organ recital in the evening. Both occasions proved to be exceptionally interesting to the leading organists and musicians of Toronto, who were present and demonstrated their appreciation by loud applause. At the evening concert Mlle. Adele Strauss gave two songs, "La Folletta," by Marchesi, and "Bolero," by Des-sauer, with marked success. Mr. Archer stated that the College organ was one of the best he had played upon, the evening recital showing that the resources of the instrument are ample for every style of organ music.—*The Empire*, Toronto.

The great strides Toronto is making as an educational centre are again demonstrated by the establishment of the Toronto College of Music and Orchestral and Organ School, which opened in September in new and spacious buildings at 12 and 14 Pembroke Street. The director of this institution is Mr. F. H. Torrington, whose name is synonymous with energy and taste in music. During a residence of nearly twenty years in Toronto, Mr. Torrington has made his name a household word, as organist of the Metropolitan Church, and as conductor of the Philharmonic Society, of the Festival of 1886 and of Torrington's Orchestra, and his ripe experience and great success in forming the taste and culture of his pupils must prove an adequate guarantee of success for the new College. All its departments, vocal, instrumental and theoretical, are in the hands of the best teachers, and special attention is to be given to the organ, for which purpose a large three-manual organ is erected in a spacious music room at the College, and also in the department of orchestral music, students of which will find the most practical experience in Mr. Torrington's excellent orchestra, which are providing rehearsals and concerts for instrumental students. Altogether the scheme of the College is essentially a practical one and one that deserves admiration and success.—*London Advertiser*.

The organization of this institution is now nearly completed, and its prospectus is out, giving full details. Its director, Mr. Torrington, is well known as the foremost musician in the city. In addition to his many public duties, which have brought him prominently before musical audiences, he has been for a number of years in charge of the vocal department of Loretto Abbey. At the College every department of music will be taught, and specialties will be made of organ playing, and church work in music, and of the teaching of orchestral and band instruments. In these departments the best teachers have been engaged, and no pains or expense will be spared to secure a satisfactory result. The other departments are equally well served, and a most thorough system prevails. We can confidently recommend the Toronto College of Music to our readers as one of the foremost institutions on the continent.—*Irish Canadian*, Toronto.

Evidence of the work done in the ensemble department by pupils of Mr. Torrington, was given last evening in the College of Music before an appreciative audience. The programme was one of unusual excellence. The first number was the Beethoven Trio op. 70 No. 2, the piano part of which was played intelligently by Miss Mansfield. The next Trio was Schubert op. 9. This melodious composition was played in a most acceptable manner by Mr. True. The third and fourth movement of the Schumann Trio op. 63, was played, Miss Landell rendering the piano part with good effect. Mr. Welsman showed marked ability in his playing of the Rubenstein Trio op. 52. The pianists were sustained in the Trios by Herrn Klingensfeld and Ruth, both of whom played artistically. The Grieg Sonata received a worthy rendering at the hands of Miss Sullivan and Herr Ruth. Miss Lottie Stark and Mrs. Pringle, pupils of Miss Hillary, contributed vocal numbers; also Mr. Johnstone, pupil of Miss Reynolds.—*Toronto Mail*, June, 1894.

No higher compliment could be paid to the excellence of the College of Music and its work than that paid by the attendance at the Massey Music Hall last evening. Before the doors were opened crowds were waiting admission, and at 8 o'clock many had to return home unable to get in. The programme was one of unusual excellence, the orchestral accompaniments to the vocal and instrumental numbers enhancing the general effect. One of the most interesting features of the evening was the presentation by Mayor Kennedy of the medals, diplomas and certificates, to the pupils who obtained honors in

the recent examinations. It is gratifying to know that in affiliation with the University of Toronto there is an institution which, in the musical education of its students, affords advantages unsurpassed. Each year the College sends up students for the University examinations. Miss Canniff was successful in obtaining the Governor-General's Medal for the best Musical Composition. Altogether Mr. Torrington is to be congratulated upon the success of the Closing Concert, which is looked upon as an annual treat.—*Empire*, Toronto, June, 1894.

The Annual Closing Concert of the Toronto College of Music was held in the Massey Music Hall last evening. The immense building was so crowded that even standing room could not be obtained, and several hundred people were unable to obtain admission. The entertainment well deserved this splendid patronage, the pupils of the College displaying a degree of ability that raised the concert far above the plane of the ordinary school-closing entertainment. A number of the performers are, in fact, favorite choir and concert singers. The College Orchestra played the accompaniments acceptably. Those taking part in the Concert were Miss Maud Snarr, Mrs. McGann, Miss Susie Herson, Miss Ronan, Miss Louise McKay, Miss Kimberly, Mr. Rundall and Mr. Richardson, vocal; Miss McLaughlin, Miss Florence Turner, Miss Fannie Sullivan, Miss Dease and Mr. Frank Welsman, piano; Miss Yokome and Mr. Frank Welsman, violin, and Miss Massie, cello. The College Vocal Club, conducted by Miss Norma Reynolds, sang the "Gipsy Chorus," from the "Bohemian Girl," most acceptably. Mayor Kennedy presented the prizes, medals and diplomas won by the students.—*Globe*, Toronto, June, 1894.

The recital given last evening by the pupils of the Cello department at the College of Music was a treat. The programme showed progressive work from the junior to the senior grade of Cello playing, and the rendering of several numbers reflected great credit upon the teacher, Herr Rudolph Ruth. A novelty was a Cello quartette, which, in the "Goettermann Religioso" as an opening number, gave promise of enjoyable Cello ensemble music. Later in the programme the "Goettermann Nocturne" was played with equally good effect. Master Otto Torrington and Miss Lois Winlow, two junior pupils, played their solos well, considering their small hands and tender years, their tone and execution being exceptionally good. Miss Florence Fletcher, in Dante's "Allemandes," by Goettermann, showed good talent. Mr. Charles Russell, in "Minuet in D," by Popper, and "Larghetto," from the Clarinet Quintette, by Mozart, evidenced careful study, his technique being good, and tone firm and clear. Miss Massie played "Andante," from Concerto No. 2, Romberg; "Chopin Nocturne," Diardoff, "Au Springbumen," in a manner which displayed ability as an artist and musician. Miss Elda Idle, Miss Addison, Miss Renaud and Miss Mabel Hicks gave piano numbers, Miss Mabel Hicks' "Moment Musical" being particularly well played. The vocal numbers of Misses Taylor and Hallworth were very enjoyable.—*Empire*, June, 1894.

Toronto College of Music.

A GLANCE AT THE WORK BEING DONE BY THE INSTITUTION.

Some idea of the amount of work done at the Toronto College of Music may be gathered by a glance at the list of vocal and instrumental soloists brought forward in the College programmes this week, over fifty numbers, adapted to show every degree of ability, from the first grades to the highest forms of classical pianoforte music, having been brought before the public. The intelligent manner in which the young students acquit themselves

goes to prove that the proper foundations for sound musical education are being laid for them at the College, and that they are in the hands of experienced teachers, who guide them step by step theoretically and practically through every grade of musical knowledge. The work in the junior departments is made a specialty, the pupils being trained to play from the earliest stages before audiences, thus securing the necessary control of themselves and the certainty of success when they have reached the higher grades of performance. The programmes of the week numbered six altogether, and as some of them have already been published in the *Globe* they are not again reproduced, but it may be of interest to note the names of those who took part in them. Many of these students have double solo numbers, particularly in the organ department, and others took part in the concerted pieces.

Junior Department (Saturday afternoon, piano, vocal and violin)—Misses R. McBride, L. Salmon, V. Smith, M. Grant, E. Noble, B. Gourlay, G. Mallon, L. Connor, M. Parsons, M. Pollard, L. Segsworth, E. Suckling, M. Verner, E. Geddes, Jackson, O. Bilton; Masters Otto and Harry Torrington, L. Sinclair, F. Withrow, W. Hodgins and D. Gourlay.—22.

Piano Department—Misses Florence Clarke, Sullivan, Wey, Benson, Andrich, Boulthée, Sara Ryan, Barr, Rice, Wells, Ryder, Macdougall, Tyson, Kane, Lampert, H. Caven, Chamberlain, Calvert, Torrington, Foster, Treble, Canniff, L. McKinnon, Langstaff, Landell, Kavanagh, Tufford, Millichamp, L. Pollard, Halliday, A. Mills, Ivens, Forbes, Quigley, L. and M. Morrison, E. Suckling, McCabe, J. Houston, E. Geddes and Mr. A. Birch.—41.

Vocal Department—Mrs. Cox, Mrs. Weir, Misses Ella Patterson, Ecclestone, Reynolds, May Clarke, Hodgetts, Rutherford, S. Burns, Jaffray, Milligan, Bonsall, Robinson, McFaul, V. Burns, K. Clarke, M. Snarr, Codd, Forbes, Messrs. Robinson, Lugsden and R. J. Hall.—22.

Organ Department—Misses Carter and F. Clarke, Messrs. Ward, Burden, Hewlett, Hall and McNally.—7.

Violin and Elocution Departments—Mrs. Church, Mr. R. Bilton, Master Welsman, Miss Houston, Miss Barnett, Miss Kate Symons.—6.

The public concert in the Pavillon on Tuesday evening was one of great interest, and was enjoyed by an enormous audience which overcrowded the hall. The programme was a collection of musical gems. The pianoforte portion of it embraced concerted music by Beethoven, Mendelssohn, Hummel and Saint-Saëns, played by Misses F. Clarke, Sullivan, Wey, Barr, Benson and Andrich, and it can be said that these and the piano soli, played by Misses Boulthée, Sarah Ryan and Benson, were rendered with an amount of technical skill and judgment which could hardly have been expected from students, and the ability of the executants to perform the numbers set down for them and the intelligence displayed in doing so, reflect the highest credit on the instructors under whom they have studied. The vocal department contains many excellent voices, which are being judiciously trained with the object of giving the highest possible artistic results. With each of the vocalists who appeared at this concert a sympathetic quality of voice and an artistic manner was particularly noticeable, and they were, without exception, voices of which Toronto will yet be proud. Mrs. Cox, soprano, has a flexible voice and a good style, and Mrs. Weir, who possesses a fine natural contralto of considerable power and compass, might seriously consider the question of becoming a concert vocalist, a position in which she would be valuable. Miss Ella Patterson, received with great favor by the audience, in fact being recalled. Miss Ecclestone, soprano, made a most agreeable impression in "Star of My Heart," by Denza, being contralto, is a most promising singer, and will no doubt be one of our most successful concert vocalists. The elocution department was well represented in Miss Houston, who possesses considerable talent in this branch. A most important feature of the concert was Miss Clarke's playing of the first movement of

the Beethoven Concerto in C minor, op. 37, with the Reinacke Cadenza, entirely from memory, after which she was presented with the College gold medal for general proficiency. Miss Clarke has not only obtained the highest number of marks in the various branches—organ, piano, *ensemble* playing, harmony and musical history—at the College of Music, but has also passed the severe test required by the College of Organists (Canada). Mr. S. P. Warren, of Grace Church, New York, examiner, who states that her work before him was "specially good." Sir Daniel Wilson, president of Toronto University, in presenting the medal, appropriately referred to the many years of Mr. Torrington's musical labors in Toronto. Mrs. Church, the violiniste, made her debut in Toronto at this concert, and played in a manner which is deserving of great encouragement. The organ recital on Thursday evening in the College Hall was an extremely interesting one, comprising, as it did, organ music of a truly catholic nature, yet being thoroughly cosmopolitan, as will be seen by the composers:—Bach, the father of the art; Mendelssohn, Rheinberger and Merkel (German School); Smart (English School), and Guilman (French School). The various organists who performed upon the noble instrument in the College Hall gave evidence of earnest study which brought its sure reward, in the security and confidence of their technique, especially with regard to the pedalling, while the knowledge displayed of the resources of the organ and how to manipulate and combine the stops according to the requirements of the various pieces, made the recital particularly enjoyable. Miss Clarke, who played two numbers by Guilman, and Bach's great fugue in G. minor, and Mr. McNally and Mr. Hall, who played respectively a Rheinberger sonata and an allegretto by Guilman, and a Merkel sonata, have all (a consequence of their examination) become Associates of the College of Organists (Canada).

Such matters as musical history have had their full share of attention at the College, and an examination in this department has just been held, with the following number of marks awarded to the successful candidates, who passed in consequence of having obtained over 75 per cent. of the possible marks:—Miss Clarke, 100; Miss Symons, 100; Miss Carter, 95; Miss Boulbee, 94; Miss Martin, 94; Miss K. Symons, 92; Mr. George L. Fisher, 89; Miss Parsons, 83; Miss McKay, 82; Miss Benson, 81; Miss Andrich, 80. In the theoretical department results are proving eminently satisfactory. An examination of a large number of students has been held this week in this department on a paper furnished by that eminent authority, Stephen A. Emery, of Boston, and the Past list will no doubt be made known in a short time.—*Globe*.

The midsummer, or annual report of the Toronto College of Music, particulars of which have been announced, must have been a source of gratification to the promoters of that excellent institution. But it is even more satisfactory from the standpoint of public consideration. The public at large have a vital interest in the maintenance of a high standard by its leading institutions of learning, as they are the examples by which general educational progress is measured. That the artistic aims of the College, as specified in its curriculum have fulfillment, is clearly demonstrated in the results of exacting examinations and by the character and performance of its concert programmes.

The College first opened its doors in September, 1888. Its object was to hold in Canada a position similar to that of the first-class schools of music in Europe, and thereby afford a means of musical study, either as amateur or professional, without the danger and expense incidental to a residence abroad.

Certificates, medals and diplomas are granted, and, being in affiliation with the University of Toronto, degrees of Mus. Bac. and Mus. Doc. can also be obtained by the College students.

Virtually all departments of music, practical and theoretical, are taught by the faculty, which is composed of some fifty eminent teachers.

One of the special and important advantages which the College students have access to is the opportunity of becoming efficient orchestral players through free admission to the Toronto Orchestral School, which was organized and founded by Mr. Torrington, and which he personally directs.

The Toronto College of Music is governed by a wealthy and influential directorate. The building occupied is a handsome structure. Besides the ordinary teaching, lecture and library rooms, it contains a beautiful concert hall having a fine three-manual pipe organ specially for the use of the students. Opportunities for hearing good music properly interpreted are afforded the students when great artists visit Toronto. Among those who have appeared in the College Hall have been Ed. Lloyd, Mr. and Mrs. Georg Henschel, Frederic Archer, S. P. Warren and others of like fame. Last season the services of the Detroit Philharmonic Club (one of the best string quartets in America) were engaged for a series of chamber concerts. By these and various other means the cultivation of the artistic proclivities of the students goes hand in hand with their practical training. With so many obvious advantages it is not surprising that the College has each year added to its clientèle by hundreds, and that it now ranks with the most celebrated schools of music in America.—*Musical Courier*, New York.

In his address, introductory to the distribution of awards, Chairman Mulock said that the past year had been the most successful in the history of the College of Music. There had been a decided increase in the number of diplomas, certificates, medals, testimonials and scholarships awarded, and a marked feature had been the success of students who had been candidates for the degree of Musical Bachelor at the University of Toronto, with which the College of Music was in affiliation.

Many of the College students were now to be found occupying prominent positions in Toronto and elsewhere, as organists, solo singers and teachers, and were taking their places as public artists, as in the recent Philharmonic Concert, where Miss Sullivan was solo pianist, and Miss Brimmon the principal solo artist, in Sir Arthur Sullivan's "Golden Legend," in which she scored a marked triumph.—*The Toronto Globe*, June 28th, 1893.

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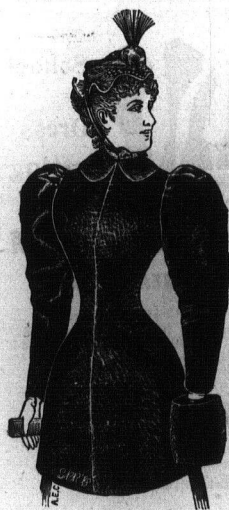
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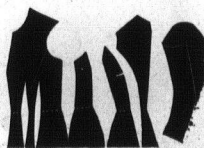
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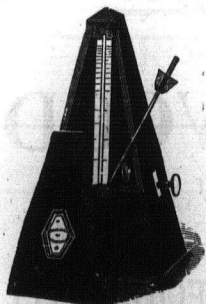
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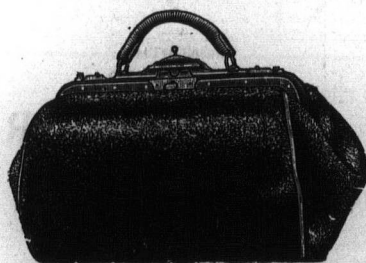
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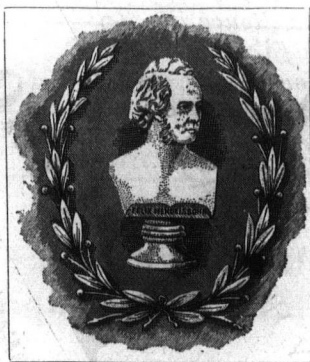
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