

1890-'91



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**F. H. TORRINGTON,**

**DIRECTOR**

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TORONTO  
COLLEGE OF MUSIC

(LIMITED)

(INCORPORATED 1890)

AND

Orchestral and Organ  
School

12 AND 14 PEMBROKE STREET, TORONTO, ONT.

F. H. TORRINGTON,

MUSICAL DIRECTOR.

— — — — —  
THIRD YEAR, 1890-91.  
— — — — —

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Toronto :

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The  
TORONTO COLLEGE OF MUSIC  
(LIMITED)  
AND  
Orchestral and Organ School

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INCORPORATED 1890.

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Executive Board :

GEO. GOODERHAM, PRESIDENT.

DIRECTORS :

J. K. KERR, Q.C.,                      W. MACDONALD,

PROF. JAS. LOUDON, M.A.,

T. G. BLACKSTOCK,      R. TORRINGTON

F. H. TORRINGTON,                      MUSICAL DIRECTOR.

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IN AFFILIATION WITH

The University of Toronto.

In this connection it is designed to enable musicians of undoubted practical and theoretical ability to obtain musical degrees and certificates.

The curriculum and modus operandi for examinations for the degrees of Mus. Bac. and Mus. Doc. are now under consideration and will be announced fully at a later date.

Season 1890-91.

Toronto College of Music (Ltd.)  
and  
Orchestral and Organ School.

12 and 14 Pembroke Street.

F. H. TORRINGTON, Director.

IN placing the Third Annual Announcement of the Toronto College of Music and Orchestral and Organ School before the public, the Director takes the opportunity of recording the unqualified success which has attended the work of the College during the past two seasons. No institution, having all the necessary 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 complete 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 greatest eminence in Canada are associated with it. As in the past, none but the most thoroughly qualified teachers will be employed.

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

ROYAL ACADEMY OF MUSIC,  
TENTERDEN ST., HANOVER SQ.,  
LONDON, ENG., 7th March, 1889,

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 first year's 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, England.*

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 artists' 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 in every way would attend its work.

On May 3rd, 1890, 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, May 11th, 1890.

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 many 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. and Mrs. Georg Henschel, of London, Eng., and formerly of Boston; Mr. P. S. Gilmore, of New York; Mr. Carl Zerrahn, of Boston; Messrs. Frederic Archer and S. P. Warren, the famous organists, and many other artists of the highest standing.

The presence of a complete pipe organ in the College Hall has been a source of constant benefit to the pupils from the various standpoints of lessons, practice and recitals. Mr. Frederic Archer, in speaking of this instrument, pronounced it to be one of the best he had played upon, and his programme proved its resources to be ample 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."

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; piano and song recitals by pupils, and lectures on musical subjects, acoustics, biography, etc. by the professors. It is in this hall that the weekly rehearsals of the Torrington Orchestra, now in its fifth season, are held. The two closing concerts, during the last two years, have been given in the Pavilion Music Hall, proving most successful on both occasions.

Pianists and vocalists, trained in the College of Music, are introduced to the public through these and similar concerts, under the most favour-

able auspices, and with full orchestral accompaniments. Specimens of the programmes given at these concerts will be found in the latter part of this book.

At the concert given on June 24th, Sir Daniel Wilson, President of Toronto University, in presenting the **College Gold Medal** to Miss Florence Clarke, daughter of H. E. Clarke, Esq., M.P.P., who obtained the highest average in piano, organ, ensemble playing, theory, harmony and musical history, appropriately referred to Mr. Torrington's many years of labor in the musical interests of Toronto, and to the permanent results which had arisen therefrom.

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

Messiah, (6).....	Handel	March Cortège, <i>Reine de Saba</i>	
Elijah, (5) .....	Mendelssohn	—Gounod	
Creation, (3) .....	Haydn	March and Chorus, <i>Life of the Czar</i>	
Lay of the Bell, (2) .....	Romberg	—Glinka	
Fridolin, (2) .....	Randegger	Crusaders.....	Gade
St. Paul, (2) .....	Mendelssohn	Fair Ellen .....	Bruch
Stabat Mater, (2) .....	Rossini	Rose of Sharon.....	Mackenzie
May Queen, (3) .....	Bennett	Mors et Vita .....	Gounod
Hymn of Praise, (2) .....	Mendelssohn	Spectre's Bride .....	Dvorak
Walpurgis Night .....	Mendelssohn	Golden Legend.....	Sullivan
Naaman, (2) .....	Costa	Jubilee Ode .....	Mackenzie
Spring's Message .....	Gade	Arminius.....	Bruch
Bride of Dunkerron.....	Smart	Prayer and Finale, (4), <i>Lohengrin</i>	
Judas Maccabæus, (2) .....	Handel	—Wagner	
Gypsy Life.....	Schumann	Pilgrim's Chorus, <i>I Lombardi</i> ..	Verdi
The Last Judgment .....	Spohr	Messengers of Peace, <i>Rienzi</i> ..	Wagner
Acis and Galatea.....	Handel	All Hail to Thee, <i>Tannhauser</i>	
Preciosa .....	Weber	—Wagner	
Redemption, (2) .....	Gounod	Bridal Chorus, <i>Lohengrin</i> ...	Wagner
Rose Maiden.....	Coven	Chorale and Finale, <i>Meistersinger</i>	
March and Chorus, (5), <i>Tannhauser</i>	—Wagner	Praise ye the Father .....	Gounod

## PART SONGS, ETC.

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

## INSTRUMENTAL.

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

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,) duetts and concerted vocal numbers. Thus, while the College has all the advantages for all who wish to study music from the earliest grades, it has advantages peculiarly its own for those possessing unusual musical talent.





## The Teaching Staff

SEASON 1890-91.

### DEPARTMENTS

#### PIANO

F. H. TORRINGTON, A. S. VOGT, W. O. FORSYTH, H. M. FIELD,  
CARL MARTENS, ERNST MAHR, T. C. JEFFERS, F. STORK, MISS  
HAMILTON, MISS REESOR, MISS SULLIVAN, MISS STOCKS,  
MISS WEY, MISS WILLIAMS, MISS GRAHAM, MISS FERGUSON.

#### ORGAN

MRS. H. M. BLIGHT, E. R. DOWARD, T. C. JEFFERS, MRS. R. A. HOWSON  
F. H. TORRINGTON, A. S. VOGT.

#### SINGING

W. ELLIOTT HASLAM,  
MRS. R. A. HOWSON, R. J. HALL, A.C.O. (Can.), MISS REYNOLDS,  
F. H. TORRINGTON.

#### AND

FRAU DUNBAR-MORAWETZ,  
(From Vienna)  
VOICE CULTURE—after the System of Marchesi—teaches Singing in German,  
French, Italian and English.

#### VIOLIN

MRS. DRESCHLER ADAMSON,  
R. MAHR, A. ANDERSEN, W. DONVILLE, MISS GEIKIE,

#### VIOLA

W. J. OBERNIER.

#### VIOLONCELLO

ERNST MAHR, FRANZ WAGNER

#### CONTRA-BASSO

GEO. R. BARBOUR.

#### ELOCUTION

GRANT STEWART, B.A. (CANTAB.)

PICCOLO	FLUTE	OBOE
H. T. O. CULLY.	J. CHURCHILL ARLIDGE. H. T. O. CULLY.	A. G. RUSSELL.
CLARINET	BASS-CLARINET	BASSOON
C. CORLETT,	J. KELLY.	T. H. BARNARD.
HORN, CORNET AND TRUMPET	SLIDE TROMBONE	
H. L. CLARKE.	J. SLATTER.	

## EUPHONIUM AND TUBA

F. R. SMITH.

## TYMPANI AND PERCUSSION INSTRUMENTS

C. RIDDY.

## QUARTETTE AND ENSEMBLE PLAYING

ROBERT MAHR. F. H. TORRINGTON.

## ORCHESTRAL AND BAND PLAYING AND THE ART OF CONDUCTING

H. L. CLARKE, F. H. TORRINGTON.

## HARMONY, COUNTERPOINT, FUGUE, CANON, COMPOSITION AND ORCHESTRATION

H. L. CLARKE, W. O. FORSYTH, A. S. VOGT.

## CHURCH MUSIC, ORATORIO, CHOIR AND CHORUS PRACTICE

E. R. DOWARD, T. C. JEFFERS, F. H. TORRINGTON.

## SIGHT SINGING AND PUBLIC SCHOOL MUSIC

(Tonic Sol-fa and Staff Notation.)

A. THOM CRINGAN, T. C. JEFFERS, R. J. HALL.

## THE ART OF ACCOMPANYING

F. H. TORRINGTON.

## LECTURES

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

## LECTURERS

ACOUSTICS, PROF. JAS. LOUDON, M.A., of Toronto University.

HARMONY, FORM AND ANALYSIS, W. O. FORSYTH.

MUSICAL HISTORY AND BIOGRAPHY, A. S. VOGT.

ELEMENTS OF MUSIC, T. C. JEFFERS.

## 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 the 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

**HARP.—MISS O'GRADY.**

**GUITAR, MANDOLIN, BANJO.—Under competent teachers.**

In addition to the recitals by pupils of the College, there are from time to time performances by distinguished pianists.

**THE PIANO COURSE.**

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

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

<b>PICCOLO</b>	<b>FLUTE</b>	<b>OBOE</b>
H. T. O. CULLY.	J. CHURCHILL ARLIDGE. H. T. O. CULLY.	A. G. RUSSELL.
<b>CLARINET</b>	<b>BASS-CLARINET</b>	<b>BASSOON</b>
C. CORLETT,	J. KELLY.	T. H. BARNARD.
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	<b>EUPHONIUM AND TUBA</b>	
	F. R. SMITH.	

**HARMONY, COUNTERPOINT, FUGUE, CANON, COMPOSITION AND ORCHESTRATION**

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A. THOM CRINGAN, T. C. JEFFERS, R. J. HALL.

**THE ART OF ACCOMPANYING**

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MUSICAL HISTORY AND BIOGRAPHY, A. S. VOGT.  
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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 the 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 (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, and to perform concertos with orchestra.

In addition to the recitals by pupils of the College, there are from time to time performances by distinguished pianists.

### THE PIANO COURSE.

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

"Course" students, upon graduating, pass examinations and receive the College certificate, signed by the Professors and Director. The studies in this department are given in full farther 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 are credited with work already done, and are graded accordingly. (For complete list of the teaching staff see previous pages).

Classes for ensemble study of the symphonies, overtures, and other works of the ancient and modern classical masters, are being formed and will be under the personal supervision and direction of Mr. Torrington.

### 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 graduates whenever possible.

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

In order that every facility be afforded the College pupils, a large three-manual pipe organ, with full scope of pedals and an ample variety of registers in each manual, is in the College Hall, 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, such as Frederic Archer, and others of equal prominence, and by the pupils themselves, are given upon the College organ, 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 yearly examinations held by the College of Organists (Canada).

In this connection it may be mentioned that Mr. Torrington originated the College of Organists (Canada), which is founded as far as practicable upon similar lines to the English College of Organists. 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 honors. Mr. Warren's report is as follows :—

NEW YORK, 23rd June, 1890.

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 endeavour on the part of the candidates, and of intelligent, artistic purpose in those having the direction of their musical training in hand.

Without entering into specific statement of individual merits—almost every candidate, in some one or other paper, reaching 90, and several of them over this—numbers 3 and 9 (Miss Clarke and Mr. Blakely), 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*.

## Singing.

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 receives special attention.

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

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

## Violin.

Pupils in this branch of study, in both solo and orchestral work, secure a regular progressive course of graded instruction. Advanced pupils have the opportunity, by special arrangement, of gaining practical

experience as orchestral performers in the Torrington Orchestra of fifty instrumentalists.

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.

### Orchestral and Band Instruments.

Since Mr. Torrington arrived in Toronto, his constant aim has been to establish a local orchestra on a permanent basis. This object has been attained, after many difficulties and obstacles have been surmounted, and the organization of fifty musicians known as the Torrington Orchestra, now in its fifth season, presents an opportunity, unequalled by any other city in America, for the systematic instruction and practical training of students in all branches of instrumental music, whether for reed, orchestral or military bands. The best teachers have been secured for this department of instruction—men who have each special excellence on the instrument taught.

Special arrangements are made, by which students of these subjects may participate in the rehearsals and concerts of this orchestra. In this respect alone the Toronto College of Music occupies a unique position, to which the following extract of a letter from the veteran Thomas Ryan, Director of the well known Mendelssohn Quintette Club, written while in Berlin, Germany, bears effective testimony:

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

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

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



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

### Theory.

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

Students wishing to graduate in Pianoforte, Organ, Voice, and Orchestral instruments are required to pass through the necessary theoretical grades in this department.

Regular examinations are held each term in this department by the Professors, and yearly examinations by an outside authority. The examinations held in June, 1890, were upon a paper prepared by that eminent authority, Mr. Stephen A. Emery, of Boston, who personally examined all the papers.

Those wishing it, will be prepared for the examination for Musical Degrees at Toronto University or elsewhere.

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

#### THE COMPLETE THEORETICAL COURSE

(THREE YEARS).

*First Year*—Harmony.

*Second Year*—Continuation of Harmony, and Counterpoint.

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

### Concerts and Recitals

at stated intervals, form an instructive relief to the work of the session, and are regular features of the College work, designed to furnish students with experience *before the public*.

**Weekly Concerts**, for the development of this object, are given at the College. Pupils from the lowest to the highest grades, have taken advantage of this branch to the great pleasure and interest of parents and friends, and the material advancement of themselves.

### Diplomas and Certificates.

The "**Torrington**" Scholarship, entitling the winner to one year's free tuition (organ or piano) is awarded to the pupils who have studied in the College for two years, and shown special ability and application. The "**Haslam**" Scholarship, presented by W. Elliott Haslam, Esq., and good for one year's instruction, is open to competition by vocal students only, who intend entering the profession. 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 **Diploma** of the College is only issued to those who prove competent to pass the examinations in *all the grades* from the primary to the highest, both practical and theoretical. **Certificates** of qualification as *teachers* are issued to those who study specially as such. All students in this department must satisfy the examiners as to their knowledge, method, and ability to teach. **Prizes** are given for essays upon Musical History, Biography, and the Works of Great Musicians.

#### SPECIAL REGULATIONS REGARDING EXAMINATIONS FOR CERTIFICATES.

##### PREPARATORY GRADE.

Pupils will be *thoroughly* examined in :—

*Elementary Knowledge*.—Emery, Lebert & Stark, Plaidy.

*Rudiments*.—Cummings, Lott.

*Reading at Sight*.

##### FOR TEACHER'S CERTIFICATE.

Pupils must have reached the age of sixteen years before they can enter in this class.

## EXAMINATION IN PREPARATORY GRADE.

*Plaidy*.—Thorough technical exercises generally, scales in various ways, broken chords, arpeggios, etc.

*Etudes*.—Aloys Schmidt, Bertini, Loeschhorn, Doering, Heller, Kohler, Clementi, Cramer, Bach's two and three-part inventions.

*Preludes*.—Krause, Czerny, Bertini.

*Phrasing*.—Heller, and pieces to correspond.

*Harmony*.—Example as to mode of teaching pupils from earliest grade.—Jadassohn.

Certificate of ability from Harmony teacher (Harmony examination pass certificate.)

### Gratuitous Privileges

To the students of the Toronto College of Music—Admission to Organ, Piano and Vocal Recitals, and Chamber Concerts (ensemble playing); 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.

### Miscellaneous.

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

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

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

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

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

### Terms.

First Term begins September 4th, and ends November 12th. Second Term begins November 13th, and ends February 4th. Third Term begins February 5th, and ends April 15th. Fourth Term begins April 16th, and ends June 28th.

Examinations are held on December 20th to 22nd, and on June 20th and 21st.



## The College Organ.

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

### GREAT ORGAN.

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

### SWELL ORGAN.

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

### CHOIR ORGAN.

17	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.

Second  
begins  
both, and  
the 20th

## Course of Study for Piano Students.

### FIRST GRADE.

**Emery**, Foundation Studies.  
**Urbach**, Piano Method.  
**Germer's** Theoretical and Practical  
 Piano School Bk. I., I.  
**Koehler**, Op. 199 and 151.  
**Alois Schmitt**, Op. 16 (Preparatory)  
**Loeschhorn St.**, Op. 84, Bk. I.  
**Lebert and Stark**, Piano School, Bk. I.  
 NOTATION EXERCISES.  
**Plaidy's** Technical Studies.

### SECOND.

**Alois Schmidt**, Op. 16.  
**Bertini**, Op. 100.  
**Loeschhorn**, Op. 65.  
**Doering Studies**, Op. 8, 3 Books.  
**Germer's** Piano School, Bk. III.  
**Stephen Heller**, Op. 47.  
**Koehler**, Op. 50.

### THIRD.

**Germer**, Modern Pianoforte Technique.  
**Reinecke**, Studies, Op. 137.  
**Bach**, Preludes and Fugues (Peters) 1st  
 Book.  
**Czerny**, 6 Octave Studies.  
**Loeschhorn**, Op. 66.  
**Krause**, Trill Studies.

**Czerny**, Op. 299.  
**Helley**, Op. 47.  
**Bach**, Two-Part Inventions.  
**Bertini**, Op. 29.

### FOURTH.

**Kalkbrenner**, Op. 126.  
**Jensen**, Op. 32.  
**Schmitt**, Op. 16, 1st, 2nd and 3rd Books.  
**Krause**, Studies in Broken Chords,  
 Op. 9.  
**Czerny**, Op. 740.  
**Krause**, Op. 5.  
**Heller**, Phrasing, Op. 16.  
**Bach**, Three-Part Inventions.  
**Cramer**, 50 Studies, Op. 50.  
**Ruthardt**, Minuet from Op. 11.

N.B.—Selections from the above  
 Grades, with one years study in harmony  
 entitles the pupil to a certificate.

### FIFTH.

**Tausig**, Daily Exercise.  
**Henselt**, Etudes.  
**Clementi**, (Gradus) Tausig.  
**Moscheles**, Op. 70, 2 Books.  
**Kullak**, Octave Studies, Nos. 1, 4, 5.  
**Reinecke**, Op. 121, 2 and 3 Bks.  
**Scharwenka**, Six Preludes and Studies.  
**Bach**, Preludes and Fugues, 2nd Book.  
**Chopin**, Etudes, Op. 10 and 25.

Accompanying the above studies will be selections from the works of Schubert, Bach, Handel, Haydn, Mozart, Beethoven, Mendelssohn, Chopin, Schumann, and other standard and modern composers.

Pupils playing artistically selections from all the above grades, together with a thorough course in Harmony, Counterpoint, Canon and Fugue, will be granted a Diploma—on leaving the College.

## EXAMINATIONS IN HARMONY.

JUNE, 1890.

## PART I. OF JADASSOHN'S HARMONY.

PREPARED BY S. A. EMERY, OF BOSTON.

*Time for this paper is limited to four hours.*

Answer but ten questions, including Nos. 1, 7, 9, 11, 12 and 13, and return the questions with your answers, accompanied by your name.

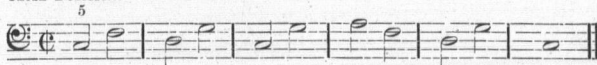
Number your answers like the questions to which they refer.

1. Invert the following intervals, giving the name of every interval in each series :—



2. Write, without signatures, the major scales of A $\sharp$ , B and C $\sharp$ .
3. Write on the root F, a major, minor, diminished and augmented triad.
4. Give three rules for connecting chords.
5. Harmonize the following, according to strict rules, writing the proper Roman numerals beneath :—

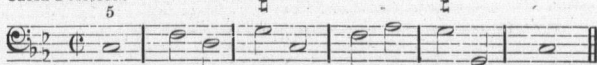
### CLOSE POSITION.



6. Write, with their signatures, the harmonic minor scale of A $\sharp$  and the melodic minor scale of B $\flat$ .

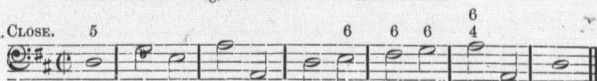
7. Harmonize the following, subjoining Roman numerals :

### CLOSE POSITION.



8. State what is meant by inverted triads and how the Arabic numerals denoting these inversions are derived.

9. Harmonize the following, with Roman numerals beneath :--



10. Write and resolve a dominant seventh chord in G-minor and a diminished seventh chord in B-minor.
11. Give the rule for consecutive chords of the seventh in the fundamental position, and harmonize the following:—

CLOSE. 5 7 7 7 7 7 7 7

12. Define irregular resolutions of the seventh, and harmonize the following:—

CLOSE. 3 8 6 5 7 4 2 6 3 4 7 6 4 #

13. Define altered chords, and harmonize the following:—

CLOSE. 8 3# 2 6# 6 7 5# 2 5 5# 4-8 7

## PART II. OF JADASSOHN'S HARMONY

Including some of the previous work.

PREPARED BY S. A. EMERY, OF BOSTON.

*Time for this paper is limited to four hours.*

*Answer but ten questions, including Nos. 3, 4, 7, 11, 12 and 13, and return the questions with your answers, accompanied by your name.*

*Number your answers like the questions to which they refer.*

1. Write and resolve the chords of the augmented sixth; the augmented sixth, fourth and third in the key of D minor.
2. Write, in the key of C minor, the chord of the augmented sixth and fifth, and resolve it. Also, in another key, a chord of the dominant seventh that shall employ the same keys of the keyboard as the former chord, and resolve this.



Harmonize the following, with strict connection of the chords :—

CLOSE POSITION.  $\overset{+}{5} 3 \quad \overset{+}{4} \quad 2 \quad 6 \quad 7 \quad \overset{+}{5} \quad 6 \quad 5 \quad 4 \quad \overset{+}{5}$

4. Define a suspension, giving three rules, and harmonize the following, using close position :—

$\overset{8}{5} \quad 5-6 \quad \overset{9}{8} \quad 8 \quad \overset{6}{5} \quad 6-7 \quad \overset{5}{4} \quad 3$

5. What is the difference in the meaning of 7 and that of 7-6?

6. Define modulation and state what is necessary in order to make it effective.

7. Harmonize the following, in close position, naming each key and chord :—

$\overset{7}{3} \quad \overset{6}{5} \quad 5 \quad 4 \quad 5 \quad \overset{6}{4} \quad 7 \quad \overset{6}{5} \quad 4 \quad \overset{6}{5} \quad 4 \quad 3$

8. Define and illustrate the passing-note.

9. Define organ-point, and state upon which degrees of the key the organ-point is generally formed.

10. Define (a) close position and (b) open position, giving rules regarding the separation of voices in the latter.

11. Harmonize the following in open position :—

$3 \quad 6 \quad 4 \quad \overset{5}{\#} \quad 6 \quad 4 \quad 3 \quad \overset{5}{\#} \quad 6 \quad 5-6 \quad 7 \quad 5-4 \quad 3$

12. Give general rules for harmonizing a given soprano, and harmonize the following, using the indicated harmonies :—

$F \quad I \quad I \quad V_7 \quad VI \quad V \quad I \quad VI \quad C \quad I \quad V \quad I$

$F \quad I \quad g \quad V \quad V_7 \quad I \quad F \quad V_7 \quad I \quad I \quad II \quad I \quad V_7 \quad I$

13. Name the following chords, giving the key in which each belongs :—

### SPECIAL EXAMINATION IN MUSICAL HISTORY.

JUNE, 1890.

*N.B.—Time allowed for this paper limited to two hours.*

1. Give approximate date of the beginning of musical history as a separate art?—5 marks.
2. Name two ecclesiastics who contributed much to the development of Church music, and give approximate dates.—5 marks.
3. What reforms are attributed to Guido Arezzo?—5 marks.
4. Name several noted musicians who flourished during the reign of Queen Elizabeth.—5 marks.
5. Who is considered to have been England's greatest musical genius?—5 marks.
6. When was Handel born, and when did he die? Who was his great contemporary? Mention four of Handel's best known Oratorios and give names of his contemporary's greatest works in this sphere of composition.—10 marks.
7. Give approximate date of the founding of Opera, and mention several names of composers who gained renown in the early stages of the development of this art form.—5 marks.
8. (a) Give names of four of Gluck's greatest operas. (b) State, briefly, the reforms Gluck strove to accomplish in these works. (c) Who was Piccini, and by what events is he best known?—10 marks.
9. Give names of Haydn's two great oratorios. What are their characteristics?—5 marks.
10. Give names of four of Mozart's greatest operas, specifying which belong to the Italian and to the German schools respectively.—5 marks.
11. What opera marks the introduction of the Modern German Romantic School? Who was its composer, and what other great works did he produce?—5 marks.
12. When was Beethoven born? When did he die? What is his rank as a composer? Give names of his oratorio and opera, state how many symphonies he composed, and which of his pianoforte concertos is considered to be his greatest.—10 marks.

13. In what sphere of musical compositions did Franz Schubert especially excel?
14. Give names of Mendelssohn's two great oratorios, and state what class of compositions were introduced by him?—5 marks.
15. Give names of several (at least six) celebrated English composers of this century.—5 marks.
16. When was Richard Wagner born? When did he die? Mention the three great operas of his second period. What is his last great work and where is it exclusively performed?—10 marks.

*A. S. VOGT, Examiner.*

## LECTURES.

### MUSICAL HISTORY.

During the past season a series of lectures on Musical History and the Æsthetics of Music have been delivered by Mr. A. S. Vogt, of the College faculty. These lectures have included the history of the art, and its development from the earliest periods to the present day.

A special series of five addresses on the development of opera, illustrated by the lecturer, proved to be among the most interesting and profitable of the course.

In the examinations held during the month of June, the following young ladies and gentlemen succeeded in attaining an average of 75 per cent. or over, thus entitling them to pass the paper specially prepared by the examiner:—Miss F. Clarke, Miss Symons, Miss Carter, Miss Boulton, Miss Martin, Miss K. Symons, Mr. Geo. L. Fisher, Miss Parsons, Miss McKay, Miss Benson, Miss Andrich.

These lectures will be continued during the coming season. The enthusiasm awakened among the students who attended the course during the past year, and the interest it has aroused in creating a desire for the cultivation of the literary department of musical culture, are a good augury of the permanent usefulness of such a series of addresses.

During the year Mr. W. O. Forsyth, teacher of the piano and theory, gave two illustrated lectures. The first on "Music in its infancy in the East," explaining the old modes: the invention of the lyre, its shape, and subsequent improvements: the way it was played, and its players; rise of the Greek Tragedy; Zither playing; Musical life in Rome, and its decline and fall; ending with the achievements of Boethius, who was one of the last writers forming a link between Pagan and Christian music.

### HARMONY.

The second lecture was on "Harmony, its invention and development."

In this Mr. Forsyth reviewed the entire system, from the first crude attempts centuries ago, down to the magnificent wealth of chord formation and progression of to-day, showing how the theory of musical sound is based on the principles of

acoustics; the doctrine of intervals from the simplest chord formation to the most complicated, showing how they must be used to be effective. The Art of Modulation, and its advantage to the musician. These and many other points were clearly commented and enlarged upon, all of which was of the utmost advantage to the students, as it reviews before them the whole field of harmony, and stimulates to greater effort in their individual studies.

### HARMONY EXAMINATIONS, 1889-90.

Examiner, STEPHEN A. EMERY, Boston.

#### PASS LIST.

(In order of merit.)

Miss Florence Clarke	Toronto	Miss Rutherford	Toronto
Mr. Geo. L. Fisher	St. Thomas	" Holden	Belleville
Miss Breen	Toronto	" Segsworth	Toronto
" Andrich	Galt	" Boulbee	"
" Sullivan	Toronto	" F. Wey	"
" Tufford	"	" Benson	"
" McKay	Parry Sound	" Williams	"
" Parsons	Toronto		

#### JUNIOR DEPARTMENT.

Miss Burke	Toronto	Miss Rice	Toronto
" Martin	Cayuga	" L. Symons	"

#### PIANO DEPARTMENT.

##### LIST OF PUPILS WHO OBTAINED CERTIFICATES.

Gold Medalist, 1889-90,

Miss Florence Clarke, Toronto.

Organ Scholarship (One year's tuition). Given by F. H. Torrington.

Miss. F. Sullivan, Toronto.

Vocal Scholarship (One year's tuition). Given by F. H. Torrington.

Miss Mortimer, Toronto.

Miss Boulbee, with honors,	Toronto	Miss Sullivan, with honors	Toronto
" Broughton	Bradford	" Tait, with honors...	Henderson,
" Creighton	Hamilton		Caroline Co., Md.
" McKay	Parry Sound	" Tufford, with honors	Toronto
" Parsons	Toronto	" Tyson	Clark's Mills
" Snider	Woodbridge		



## EXAMINATION IN MUSICAL HISTORY.

Miss F. Clarke .....	Toronto .....	100
" Symons .....	Toronto .....	100
" Carter .....	Cowansville, P.Q. ....	96
" Boulbee .....	Toronto .....	94
" Martin .....	Cayuga .....	94
" K. Symons .....	Toronto .....	92
Mr. Geo. L. Fisher .....	St. Thomas .....	89
Miss Parsons .....	Toronto .....	88
" McKay .....	Parry Sound .....	82
" Benson .....	Toronto .....	81
" Andrich .....	Galt .....	80

List of the pupils of the Toronto College of Music, who passed the Examination for Associateship, College of Organists (Canada).

Mr. T. A. Blakeley (with honors) .....	Toronto.
Miss F. Clarke (with honors) .....	"
Mr. W. J. McNally .....	"
" Geo. Ward .....	"
" R. J. Hall .....	"

*Specimen Programmes.*

Nov. 10, 1888. 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. Fantasia for Clarinet, *Baermann*—Mr. Thomas Ryan.
6. Solo for Violin, "Souvenir de Bade," *Leonard*—Herr Willhelm Ohliger.
7. English Song, "The Proposal," *Streleski*—Miss Alice Ryan.
8. Finale from Quintette in C, *Schubert*.

Dec. 1, 1888.—Piano Recital in Toronto College of Music, by Mme. Asher-Lucas, assisted by Miss Kate Ryan (pupil of the College)

1. { Fugue in C-sharp minor in 5 parts on 3 subjects, *J. S. Bach.*  
Scherzo in C, *C. Saint-Saens.*  
Etude in F, } *F. Chopin.*  
Polonaise in A, }
2. "Ave Marie," *Schubert*—Miss K. Ryan.
3. { Romance in F-sharp. } *R. Schumann.*  
1st movement of "Carnival de Vienne." }  
Transcription of Wagner's Parsifal Prelude.
4. Songs, { a. "Thy Daily Question," *Meyer-Helmund.*  
b. "Beauty's Eyes," *Tosti.*  
(Violin obligato, Mr. Bayley).
5. { La Fileuse, *J. Raff.*  
Bridal March, *Edward Grieg.*  
La Clochette (Paganini), *F. Liszt.*

Dec. 15th, 1888.—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 Villa reccia, *Fumigalli.*

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

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

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

In the Evening at 8 o'clock the following programme of Organ 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. Gayotte in E, } *J. S. Bach.*  
b. Fugue in A minor, }
5. Overture, "Mathilde de Guise," *J. N. 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.*

Jan. 17th, 1889.—Soirée Musicale in Toronto College of Music.

Feb. 14th, 1889.—Lecture on "Richard Wagner," by Mr. A. S. Vogt, in Toronto College of Music.

Feb. 23rd, 1889.—Organ Recital by Mr. Frederic Archer, in Toronto College of Music.

March 7th, 1889.—Piano Recital in the College Music Hall, by Miss Florence Taylor, of Detroit, pupil of Mr. Torrington. The Vocalists who took part in this Programme were pupils of Mr. W. Elliott Haslam.

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," *Coven*—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 Espagioni, Moszkowski.*  
*b. Valse, Op. 30, Scharwenka.*

March 28th, 1889.—Beethoven Evening. Lecture and Musical Programme by Clarence Lucas, assisted by Mme. Asher-Lucas, H. M. Field, A. S. Vogt.

*Syllabus of Lecture.*—Introduction. Early years. Education. Independent spirit. Manner of living. Personal appearance. Tastes. Beethoven as a pianist. Afflictions. Modus operandi. Death. Rank as composer.

April 13th, 1889.—Vocal Recital by Mr. and Mrs. Georg Henschel, of London, Eng., in the Toronto College of Music.

May 2nd, 1889.—Lecture on Musical History, in the College Hall, by W. O. Forsyth, of the College staff.

"The Early Music of the Greeks and Romans." Being the first of a Series of Lectures on Ancient Music, to be traced historically up to the 16th and 17th centuries.



*Syllabus of the Lecture.*—The oldest song. Early Chinese music. Antiquity of Greek music. The theory of Greek scales. Myths. Musical instruments. The lyre. Pythagoras. Pythian ode. The Greek drama. Phrynis—the great lyre player. Elements of harmony—Aristoxenus. Rome.

May 27th, 1889—Chamber Concert (ensemble playing), in Toronto College of Music, by Mr. Torrington's pupils, assisted by Herr Corell.

1. Organ, Finale (C minor Symphony), *Beethoven*—Mr. Blakeley.
2. Recit. and Aria, "With Verdure Clad," (Creation), *Haydn*—Miss Ella Patterson.
3. Piano Trio, Op. 97, *Beethoven*, allegro moderato—scherzo-allegro—andante cantabile ma pero con motto—Allegro moderato—Presto—Piu Presto. Piano, Miss Kerr; Violin, Mr. Torrington; Violoncello, Herr Corell.
4. Violoncello Solo, "Andante," *Gottmann*—Herr Ludwig Corell.
5. Song, "Spring Evening," *W. O. Forsyth*—Miss K. Ryan.
6. Piano Trio, Op. 49, *Mendelssohn*, Molto allegro ed agitato—Andante con moto tranquillo—Scherzo-Leggiero vivace—Finale, allegro assai appassionata.—Piano, Miss Taylor; Violin, Mr. Torrington; Violoncello, Herr Corell.

June 20th, 1889.—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 Tufford 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), "Madoline," *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) *Lew Wallace*—
12. 'Cello Soli, *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.



June 27th, 1889.—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.

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

Song, "The Dear Old Home," *Watson*—Miss Mortimer.

Concerto in A-flat (1st Movement), Two Pianos, *Field*—First Piano, Miss Tyson. Second Piano, Mr. H. M. Field.

Song, "The Better Land," *Cowen*—Miss Rutherford.

Piano Solo, "Last Hope," *Gottschalk*—Miss Ella Gooderham.

Cello Solo, *a.* Devotion; *b.* Fairy Dance, *Popper*—Herr Ernst Mahr, of the School of Music and Philharmonic Orchestra, Berlin, Germany.

Song, "In Old Madrid," *Trotter*—Mr. Baguley.

Trio, Op. 66 (Piano, Violin and Cello), Allegro energico e con fuoco, andante espressivo, scherzo allegro quasi presto, finale allegro appassionata—*Mendelssohn*—Piano, Miss Florence Taylor. Violin, Mr. Torrington. Cello, Herr Ernst Mahr.

July 8th, 1889.—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.* Pastorale, *Calkin*, }
6. Sacred Song, "The Better Land," *Cowen*—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," *Batiste*, }
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*, }

July 9th, 1889.—Pupils' Concert in the Music Hall.

December 13th, 1888.—First Orchestral Concert by Torrington's Orchestra, in the Pavilion Music Hall.

April 11th, 1889.—Second Orchestral Concert by Torrington's Orchestra, in Pavilion Music Hall.

June 4th, 1889.—Third Concert by Torrington's Orchestra in Pavilion Music Hall.

Thursday, Oct. 3rd. First Lecture on Musical History and Concert by W. O. Forsyth in College Hall.

1. Organ, Prelude and Fugue, Op. 18—Mr. A. S. Vogt.
2. Songs. { *a.* "The Merry Lark," Op. 16, No. 1. } Mlle Adèle Strauss.  
          { *b.* "Whip-poor-Will," Op. 20, No. 1. }
3. Piano Solo, Impromptu, "Summer Sketches."  
    *a.* "Idyl." }  
    *b.* "Sunset." } Op. 14.—Mr. H. M. Field.  
    *c.* "Evensong." }
4. Song, "Spring Evening," Op. 16, No. 2—Miss Kate Ryan.
5. Songs. { *a.* "Trust," Op. 20, No. 3. } Mlle Adèle Strauss.  
          { *b.* "The Valley of Silence," Op. 20, No. 2. }
6. Piano Solo. { *a.* "Lullaby," Op. 12, No. 1. } W. O. Forsyth.  
                  { *b.* "Love Song," Op. 21, No. 2. }  
                  { *c.* "On the River," Op. 21, No. 3. }

Thursday, Oct. 24th, 1889. 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. Violin Solo. { *a.* Legende } *Wienawski*—Herr Robert Mahr.  
                  { *b.* Mazurka }
8. Organ. { *a.* Adagio (Notturmo), *Sophr.* } Miss Florence Clarke.  
          { *b.* Prelude and Fugue, G minor, *Bach.* }
9. Vocal, "Salve Regina," *Alvay*—Miss Kate Ryan.
10. Organ. { *a.* "Jerusalem the Golden," *Dr. Spark.* } Miss Hosie  
          { *b.* Introduction, Offertoire and Fugue, *Hewlett.* }
11. Organ. { *a.* Idylle, *Dudley Buck.* } Mr. Hall.  
          { *b.* Offertoire in F-flat, *Wety.* }

Thursday, Dec. 17th. Operatic and Ballad Recital by the Senior Pupils of Mr. W. Elliott Haslam, in College Hall.

1. Aria, " 'Twas Rank and Fame," (Rose of Castile), *Balfe*—Mr. G. H. Parkes
2. Echo Song, "My own True Love is far away," *Eckert*—Miss Edith Fitch.
3. Solo, Piano, Mazurka in B-flat, *Godard*—Miss Tyson (pupil of Mr. Harry Field).
4. Song, "Come where the Lindens Bloom," *D. Buck*—Mr. W. H. Parr

5. Recitative and Aria, "Scarcely could I Believe," (Sonnambula), *Bellini*—Miss Jennie McCormack.
6. Song, "He was a Prince," *Lynes*—Mrs. J. W. Lawrence.
7. Cavatina, "The Colleen Bawn," (Lily of Killarney), *Benedict*—Mr. F. Lee.
8. Solo, Piano—
  - a. Spinning Song, *Mendelssohn*.
  - b. Rondo in G, *Beethoven*.
 Miss Barr, pupil of Mr. Harry Field.
9. Recitative and Aria, "Scenes that are Brightest," (Maritana), *Wallace*. Miss Amy Jaffray.
10. Cavatina, "Nobil Signor," (Les Huguenots), *Meyerbeer*—Miss May Donnelly.

Monday, January 20th, 1890. Chamber Concert (Ensemble playing,) in College Music Hall.

1. Trio, Op. 20—Allegro appassionato—Andante—Scherzo—Allegretto molto moderato—Finale allegro con brio—*Judasohn*—Miss Florence Clarke, Piano; Mr. Torrington, Violin; Mr. Ernst Mahr, 'Cello.
2. Vocal, "The Angel Came," *Coven*—Mr. Baguley.
3. 'Cello Solos
  - a. Romance—*Volkmann*.
  - b. Mazurka—*Popper*.
 Mr. Ernst Mahr.
4. Vocal Valse, "Il Ritorno," *Lucantoni*—Miss Rutherford.
5. Trio, Op. 12 (First Movement), *Hummel*—Miss Macdougall, Piano; Mr. Torrington, Violin; Mr. Ernst Mahr, 'Cello.
6. Vocal Duet, "Of Fairy Wand" (Maritana), *Wallace*—Miss Sutherland and Mr. Hall.
7. Trio, Op. 42—Allegro animato—Allegro molto vivace—Andantino—Finale allegro con fuoco—*Gade*—Miss Sullivan, Piano; Mr. Torrington, Violin; Mr. Ernst Mahr, 'Cello.

Thursday, February 20th, 1890. Organ Recital by Pupils of Mr. Torrington, Mr. Doward and Mr. Vogt, in College Music Hall.

1.
  - a. Pastorale, *Merkel*.
  - b. Prelude and Fugue in C (Bk. III. 207 Peters,) *Bach*.
 Mr. McNally.
2. Song, "Star of my Heart," *Denza*—Miss Paterson.
3.
  - a. Allegretto
  - b. Fantasia*Stainer*—Miss Lavelle.
4. Song, "Open then thy lattice," *Gregg*—Mr. Hall.
5.
  - a. Andante, *Calkin*.
  - b. Prelude and Fugue in D minor—*Bach*.
 Miss Williams.
6.
  - a. Traumerei, *Schumann*.
  - b. Offertoire in C minor, *Wely*.
 Miss Hosie.
7. Song, "The Return," *Lucantoni*—Miss Rutherford.
8.
  - a. Adagio, *Smart*.
  - b. March, *Silas*.
 Mr. Burden.
9. Song, "I'll follow Thee," *Farmer*—Miss Motimer.
10.
  - a. Fugue in D-major, *Bach*.
  - b. Fanfare, *Lemmens*.
 Miss Clarke.
11. Aria, "Infelice" (Ernani), *Verdi*—Mr. Baguley.
12.
  - a. Andantino, *Merkel*.
  - b. Allegro moderato, *Rink*.
 Mr. Hewlett.
13. Sonata and Aria, "Softly Sighs" (Der Freischütz), *Weber*—Miss Ryan.
14. Sonata No. 2—Grave—adagio—allegro—maestoso—fugue—*Mendelssohn*—Mr. Hall.

Thursday, May 8th, 1890. Lecture on Harmony, by W. O. Forsyth, of the College Faculty; and Concert by Pupils of Mr. Forsyth and Mr. Torrington, in College Music Hall.

1. Piano, Two Album Leaves, Op. 28, Nos. I. and III., *Edvard Grieg*—Miss Sara Ryan.
2. Song, "I arise from dreams of thee,"—*Saloman*—Mr. R. J. Hall.
3. Piano, Gavotte in E-flat, *Carl Reinecke*—Mr. A. T. Burns.
4. Song, "Deep in my heart," *Pietro Centeneri*—Miss Paterson.
5. Piano Duet, Valse in C-sharp minor, Op. 37, *Edvard Grieg*—Misses Eaton and Murray.

Monday, March 31st, 1890. Grand Concert of Chamber Music, in the Hall of the Toronto College of Music.

1. Trio, Op. 25—Capriccio—Finale—*Reissiger*—Miss Sullivan, Piano; Mr. Torrington, Violin; Mr. Mahr, Cello.
2. Song, "The song that reached my heart," *Denza*—Miss Price.
3. Trio, Op. 49—Molto allegro ed agitato—Andante con moto tranquillo—Scherzo leggiero e vivace—allegro assai appassionata—*Mendelssohn*—Miss F. Clarke, Piano; Mr. Torrington, Violin; Mr. Mahr, Cello.
4. Song, "Echoes," *Tours*—Miss Mortimer.
5. Song, "Love's Sorrow," *Shelley*—Mr. Baguley.
6. 

a	Valse Caprice, <i>Scharwenka</i> .	Miss Sullivan.
b	La Ravisante, <i>Mason</i> .	
7. Song, "La Gitana," *Arditi*—Miss Sutherland.
8. Trio, Op. 12—Allegro—Andante—Presto—*Hummel*—Miss Williams, Piano; Mr. Torrington, Violin; Mr. Mahr, Cello.
9. Quartet, "Protect us through the coming night," *Curshman*—Miss Mortimer, Miss Flint, Mr. Stouffer, Mr. Baguley.

April 10th, 1890.—Lecture on "A National Standard of Musical Pitch," by Prof. J. Loudon, M.A., of Toronto University, in College Music Hall. Musical Programme by pupils of Mr. Haslam and Mr. Field.

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

June 24th, 1890.—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*—Misses Benson and Andrich.
4. Song, "Star of my heart," *Denza*—Miss Ella Paterson.



5. Piano, { *a. Prelude, Chopin*  
          *b. Sonata Melancholique, Moscheles* } Miss Boulbee.
6. Aria, "Ah! s'estinto" (Dona Caritea), *Mercadante*—Mrs. Weir.
7. Violin, I Lombardie Fantasia, *Singalee*—Mrs. Church.
8. Piano and Orchestra, Concerto in C minor, Op. 37, first movement with Reinecke Cadenza, *Beethoven*—Miss F. Clarke.
9. Scene 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, Leschitzky,* } Miss Benson.
17. Vocal Trio, "Lucrezia Borgia," *Donizetti*—Miss May Clarke, Mr. Robinson and Mr. Lugsdin.

June 25th, 1890.—Pupil's Concert in College Music Hall.

1. Duo Concertante, two Pianos, "Belisario" *Goria*—Misses Rice and Wells.
2. Song, "White Wings," *Pinsuti*—Miss Hodgetts.
3. Piano, Second Mazurka, *Godard*—Miss Ryder.
4. Song, "Lo! Hear the gentle lark," *Bishop*—Miss Rutherford.
5. Piano, { *a. Albumblatt, Jadassohn,*  
          *b. Berceuse, Chopin,* } Miss Macdougall.
6. Song, "Across the far blue hills, Marie," *Blumenthal*.—Miss Sara Burns.
7. Piano, Concerto in D minor. (Orchestral accompaniment on second piano, by Mr. H. M. Field), *Mozart*—Miss Tyson.
8. Piano, "Reve d'Ariel," *Prudent*—Miss Kane.
9. Reading, "The Singer's Climax," *Anon.*—Miss Barnett.
10. Piano, { *a. "Le Soupir," Schad*  
          *b. Melodie, Heller* } Miss Lamport.
11. Song, "She wandered down the mountain side," *Clay*—Miss Jaffray.
12. Piano, { *a. Minuet, Haydn*  
          *b. "Murmuring zephyrs," Jensen-Niemann* } Miss Hazel Couen.
13. Aria, "Una voce poco fa," *Rossini*, Miss Milligan.
14. Piano, Rondo in G, *Beethoven*—Miss Chamberlain.
15. Solo Concertante, two pianos, Third Meditation, *Jaell*—Misses Kane and Calvert.

June 26th, 1890.—Organ Recital by pupils of the College, assisted by Mr. Ernst Mahr, in College Music Hall.

1. Cavatina, *Raff*—Miss Carter.
2. { *a. Prelude and Fugue in C, Bach*  
      *b. Andante in C, Freyer* } Mr. Ward.
3. Song, "When to Thy Vision," *Gounod*.—Miss Bonsall.
4. Second Sonata, Grave—adagio—allegro—maestoso e vivace—fugue—allegro—moderato; *Mendelssohn*—Mr. Burden.

5. Andante in G, *Smart*—Mr. Hewlett.
6. 'Cello Solo, Adagio, *Locatelli*—Mr. Ernst Mahr. (With organ accompaniment, by Mr. A. S. Vogt).
7. { *a. Marche Funebre and Chant Seraphique, Guilmant* } Miss Clarke.  
    *b. Fugue in G minor (the great), Bach*
8. Song, "Who knows," *Coven*—Miss Robinson.
9. { *a. Sonata, Allegro, Andante, Finale; Merkel* } Mr. Hall.  
    *b. Allegro, Smart*
10. "The Angel at the Window," *Tours*—Miss McPaul.
11. { *a. Andante and Prelude (Sonata, Op. 27), Rheinberger* } Mr. McNally.  
    *b. Allegretto, B minor, Guilmant.*

June 27th, 1890.—Pupils' Concert in College Music Hall.

1. Two Pianos, Pollacca Brillante, *Weber*—Misses Torrington and Foster.
2. Songs, { "Wie berührt mich wundersam," *Bendel* } Miss Violet Burns.  
    { "Ich liebe Dich," *Grieg*
3. Piano, Romance, *Rubinstein*—Miss Treble.
4. Piano, Two Humoresken, *Grieg*—Miss Mary Mara.
5. Piano, { *a. Albumblatt, Jakssohn* } Miss Canniff.  
    *b. Brennen liebe, Krug*
6. Aria, "Ah! mio Fernando," *Donizetti*—Miss Kate Clark.
7. Piano, Berceuse, Op. 57, *Chopin*—Miss Lillian McKinnon.
8. Piano, { *a. Nocturne, B-flat minor, No. 19, Chopin* } Miss Langstaff.  
    *b. Romance, Op. 18, Schumann*  
    *c. Song without words, Mendelssohn*
9. Reading, "Ivry," *Macaulay*—Miss Kate Symons.
10. Piano, { *a. Skizzen No 1, Bird* } Miss Andrich.  
    *b. Loure, Bach*
11. Piano, Sonata in E, Op. 14, *Beethoven*—Miss Landell.
12. Song, "Adelaide," *Beethoven*—Mr. Hall.
13. Piano, Andante and variations, *Haydn*—Miss Kavanagh.
14. Selections from "The Carnival," Preamble, Florestan, Coquette, Pappillons, Chopin, Reconnaissance, Promenade; *Schumann*—Miss Tufford.

Saturday Afternoon, June 28th, 1890. Concert by Junior Department, in College Music Hall.

1. Piano, Elementary Studies, *Emery*—Master Otto Torrington.
2. Violin, Swiss Song—Master Lorne Sinclair.
3. Piano, Elementary Studies, *Emery*—Misses Rena McBride, Lulu Salmon and Valda Smith.
4. Piano, { *a. Air from Arunda, Gluck.* } Master Fred Withrow.  
    *b. Air from Le Nozze de Figaro, Mozart.*
5. Piano, Joyful Peasant, *Schumann*—Master W. Hodgins.
6. Violin, Andante and Allegro, *Tours*—Master Harry Torrington.
7. Piano, Sweet Violot, *Spindler*—Miss Mamie Grant.
8. Piano, Rosebuds—*Lange*—Miss Ethel Noble.
9. Piano Duet, Andante, *Haydn*—Miss Bertha and Master Davie Gourlay.
10. Song, "Resolution," *Lassen*—Miss Gertie Mallon.
11. Piano, { *a. Huntsman's Chorus, Weber.* } Master Harry Torrington.  
    *b. Air from Martha, Flotow.*
12. Violin, Melody, *Tolhurst*—Miss Lizzie Connor.

13. Piano Duet, "Caller Herrin'," *Greenwell*—Misses Ethel Suckling and Olive Bilton.
14. Piano, Sonatina, *Dussek*—Miss May Parsons.
15. Piano, Little Darling, *Lange*—Miss M. Pollard.
16. Piano. 

(a. Tarantella, <i>Gurlitt</i> .)	} Miss Lottie Segsworth.
(b. La Fileuse, <i>Streaboy</i> .)	
17. Violin, Air Varie, *Dancs*—Master Wellsman.
18. Piano, Polonaise in C, *Hiller*—Miss Edith Suckling.
19. Piano, Sonatina in C, *Clementi*—Miss Mary Verner.
20. Piano, La Fiorentina, *Davernoy*—Miss E. Geddes.
21. Piano. 

(a. Frolics, <i>Von Wilhm.</i> )	} Miss Jackson.
(b. Tarantella, <i>Gurlitt</i> .)	

Saturday Evening, June 28th, 1890. Concert in College Music Hall.

1. Piano, Allegretto graziosa, *Gade*—Miss Millichamp.
2. Piano, Nocturne, *Kuhs*—Miss Lily Pollard.
3. Song, "Dear Heart," *Mattci*—Miss Maud Snarr.
4. Piano, Nocturne, *Burgel*—Miss Halliday.
5. Piano, Sonata in C (first movement) *Mozart*—Miss A. Mills.
6. Song, "May Dew," *Lover*—Miss Codd.
7. Piano, Kinder Sonate, Op. 1, *Krause*—Miss Ivens.
8. Piano, Sonatina in G major, *Beethoven*—Mr. Alfred Birch.
9. Song, Spinning Song, *Cowen*—Miss Forbes.
10. Piano, Sonatina, second and third movements, *Kuhlau*—Miss McCabe.
11. Violin, Air varie, *Dancs*—Master Ralph Bilton.
12. Piano, Idylle, *Klein*—Miss Quigley.
13. Piano, Sonata, *Dussek*—Miss Wells.
14. Piano (eight hands), Lustspiel Overture, *Keler Bela*—Misses L. and M. Morrison, J. Houston and Emma Geddes.

May 20th, 1890.—Wagner Evening in the Pavilion Music Hall, Toronto  
Philharmonic Society under the direction of Mr. F. H. Torrington.

1. Overture. (Rienzi).
2. Recitative and Chorus of the Messengers of Peace, (Act II.) (Rienzi).
3. Duet, "Like to a Vision" (Act II. Flying Dutchman), "Senta," Miss Ryan. "Vanderdecken," Mr. H. M. Blight.
4. Chorale, (Act III.) (Die Meistersinger).
5. Walter's Prize Song, Mr. Chas. Kaiser. (Die Meistersinger).
6. Grand Finale (Act III), "Hans Sachs," Mr. H. M. Blight, (Die Meistersinger).
7. Introduction, (Act III.) (Lohengrin).
8. Bridal Chorus, (Act III.) (Lohengrin).
9. Prayer and Finale, (Act I, Lohengrin). "Elsa," Miss Ryan. "Ortrud," Miss Ecclestone. "Lohengrin," Mr. Chas. Kaiser. "Frederick," Mr. H. M. Blight. "The King," Mr. E. W. Schuch.
10. Pilgrims' Chorus, (Act III.) Ladies voices only. (Tannhauser).
11. March and Chorus, (Act II. Tannhauser).

March 13th, 1890.—Concert by the Torrington Orchestra in the Pavilion Music Hall.

1. Overture, "Poet and Peasant," *Suppé*.
2. 'Cello Solo, Concerto, Op. 26, *Piatti*—Mr. Ernst Mahr.
3. Serenade—Finale, Op. 47, *Jadassohn*.
4. Song, "I'll follow thee," *H. Farmer*—Miss Mortimer.
5. Valse, "A Starry Night," *E. F. Blackstock*.
6. Overture, "Egmont," *Beethoven*.
7. Concertstuck, Op. 73—for Piano and Orchestra, *Weber*—Mr. Harry Field, Pianist.
8. Pilgrims' Chorus, (Tannhauser), *Wagner*.
9. Song, "The Return," *Lucantoni*—Miss Kate Ryan.
10. Wedding March, (Midsummer Night's Dream), *Mendelssohn*.
11. Cornet Solo, Concert Polka, *Hartmann*—Mr. H. L. Clarke.
12. Valse, "Glazier Garden," *Keler Bela*.

May 30th, 1890.—Concert by the Torrington Orchestra in the Pavilion Music Hall.

1. Overture, (*Maritana*), *Wallace*.
2. Vocal Duet, "Quis est homo," (Stabat Mater) *Rossini*—Misses Patterson and Mortimer.
3. Flute Solo, Grand Fantasia, *Brouet*—Mr. J. Churchill Arlidge.
4. { *a. Introduction, Act III* } (*Lohengrin*), *Wagner*.  
   { *b. Bridal Chorus*, }
5. Violin Solo, Seventh Concerto, *De Beriot*—Mrs. Adamson.
6. Serenade, Op. 47, *Jadassohn*. Introduzione in Tempo di Marcia.
7. Overture, (*Rienzi*), *Wagner*.
8. Grand Duet, "Like to a Vision," (Flying Dutchman), *Wagner*—Miss Ryan and Mr. Blight.
9. Gavotte, "L'Ingenue," *Arditi*.
10. Cornet Solo, "Drei Blatter," *Carl*—Mr. H. L. Clarke.
11. Concert Galop, "Winter Frolics," *Bernstein*.

PRESS NOTICES.

At the concert on Saturday afternoon last, a short programme was performed by some of the advanced pupils, and included selections from such composers as Dussek, Reinecke, Moszkowski, Merkel and Bishop. As organ solos Miss Kerr played the overture to "Oberon," (Weber), and Mr. Blakely played the finale from Beethoven's C minor symphony. Both are pupils of Mr. Torrington and played exceedingly well. At the concert to be given in the College Hall, on Wednesday evening by pupils of Messrs. Haslam and Martens, the prizes recently offered by Mr. A. S. Vogt, of the College staff, for the three best essays on the life and works of J. S. Bach, will be presented to the successful competitors.—*The Empire* May 21st, 1890.



In this connection comes the intelligence of the receipt by the recognized "father of music" in Toronto, Mr. F. H. Torrington, of advices from the secretary of the Society of Science, Letters and Art, London, England, informing him that the gold medal of the society has been presented to him, in recognition of the great services rendered the cause of practical music through his labors in our midst.

While congratulating Mr. Torrington, Toronto has a right to feel somewhat flattered herself, for in thus recognizing the work done by our worthy "Kapellmeister," the Society of S. L. and A. indirectly acknowledges us as being a musical community, for without the hearty co-operation and assistance of the citizens of Toronto, even the indomitable energy and pluck of Mr. Torrington would have availed but little. That the musical future of the city is assured, is evident from the fact that, through his own personal magnetism, he has rallied around the standard of further progress a number of young men, all native Canadians, and fresh from the memories of great European musical centres, who are enthusiastic and earnest in their purpose of further developing the musical taste of the city, as was Mr. Torrington when he landed in what was then a howling wilderness, musically speaking, and began his labors as a missionary in the cause of the beloved art, some sixteen years ago.

It is but a few years since the musical taste of Toronto found its highest utterance in such classic (?) works as "Queen Esther," and the like, and when the place now occupied upon our concert programmes by Handel, Mendelssohn and others, was usurped by such names as Root, Perkins (the Lord bless him), Bradbury Emerson & Co.—*Globe*, Toronto.

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 of 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*, August 23rd, 1888.

This institution (Toronto College of Music), formally opened in September last, has steadily grown in public favor since that time, there being a daily increase in the number of its pupils. The director, Mr. F. H. Torrington, well known as the organist of the Metropolitan Church, and the conductor of the Toronto Philharmonic Society, in founding this College, did so with the intention of building a music school which would thoroughly educate the student, whether amateur or as an intending professional, from the commencement to the finish of his studies, in all branches of music, and other sciences pertaining to it. Mr. Torrington's excellent reputation as well as the high standard at which he aimed, has drawn under his banner some of the most eminent teachers on the continent. Mr. Torrington has just received from Dr. A. C. Mackenzie, the president and director of the Royal Academy of Music, London, England, one of the highest musical authorities in the world, the following letter: (see page 3).—*East End Echo*, March 25th, 1889.

Another highly successful pupil's 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 of Mr. Torrington, Mr. Doward and Mr. Vogt 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*, Feb. 1st, 1889.

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 of Mr. Torrington, Mr. E. R. Doward and Mr. A. S. Vogt. 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, January 28th, 1889.

Mr. Torrington is to be heartily congratulated for his unceasing efforts to make the College the first school of its kind on this side of the line. To this end he has so far succeeded admirably, and in a short space of time the College has taken an enviable position on the continent. The staff is undoubtedly composed of the best talent in the city, and this, together with the many advantages offered, such as lectures and recitals by eminent artists outside, and those connected with the College, already ensure its future. —*Life*, January 26th, 1889.

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. Adèle Strauss gave two songs, "La Folletta," by Marchesi, and "Bolero," by Dessauer, with marked success, and Mr. S. H. Clark (College Professor of Elocution) read "The Organ Builder," by Julia Dorr, with great power and pathos, proving himself to be an elocutionist of the highest order. 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, Dec. 17th, 1889.

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 specia

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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*, Saturday, Nov. 24th, 1888.

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 Lorretto 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 of on the continent.—*Irish Canadian*, Toronto, August 23rd, 1888.

## 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 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, Boulbee, Sara Ryan, Barr, Rice, Wells, Ryder, Macdougall, Tyson, Kane, Lamport, H. Caven, Chamberlain, Calvert, Torrington, Foster, Treble, Canniff, L. McKinnon, Langstaff, Landell, Kavanagh, Tufford, Millichamp, L. Pollard, Halli-

day, 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 Wellsman, Miss Houston, Miss Barnett, Miss Kate Symons—6.

The public concert in the Pavilion 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 Boulton, Sara 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 Reinecke 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 violinist, 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 Guilmant (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 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 Guilmant, and Bach's great fugue in G minor, and Mr. McNally and Mr. Hall,

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who played respectively a Rheinberger sonata and an allegretto by Guilman, and a Merkel sonata, have all, a consequence of their examinations, become Associates of the College of Organists (Canada).

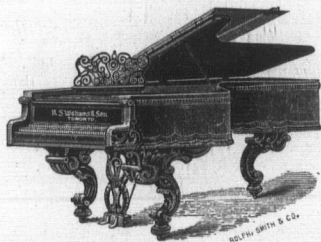
Such matters as musical history have had their full share of attention at the college, and an examination in this department has just been held, with the following number of marks awarded to the successful candidates, who passed in consequence of having obtained over 75 per cent. of the possible marks:—Miss 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 pass list will no doubt be made known in a short time.—*Globe*, June 28th, 1890.



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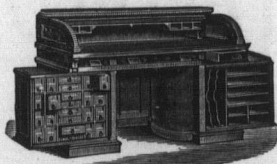
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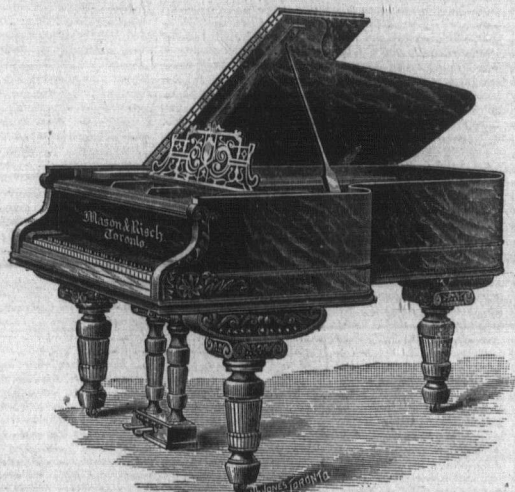
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BY a series of important devices, improved methods of construction, and the development of **A New and Original Scale** of marked individuality, Mason & Risch have, after much investigation and costly experiments, produced

### A MINIATURE GRAND PIANO,

For the Drawing Room, Parlor, or Reception Room, of which the above Cut is a correct illustration, to which they invite special attention.

For Power, Refinement and Nobility of Tone, this instrument rivals the larger and more expensive Concert Grand Pianos, and as it takes but a limited space, and is furnished **At a Moderate Price**, it will doubtless become very popular and have a brilliant future.

## MASON & RISCH,

MANUFACTURERS OF "CANADA'S HIGH CLASS PIANOS,"

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