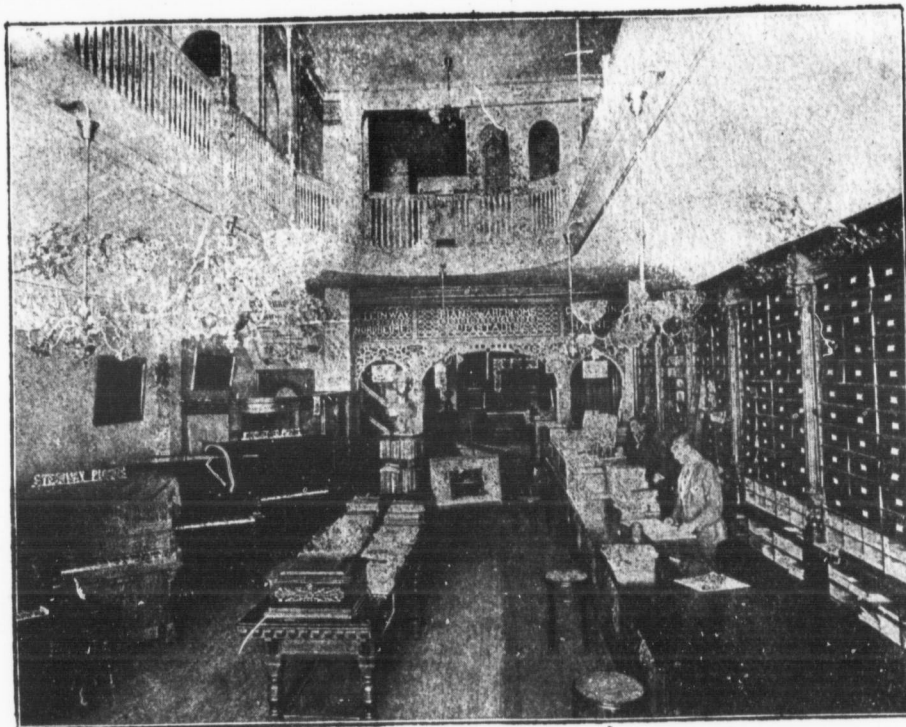


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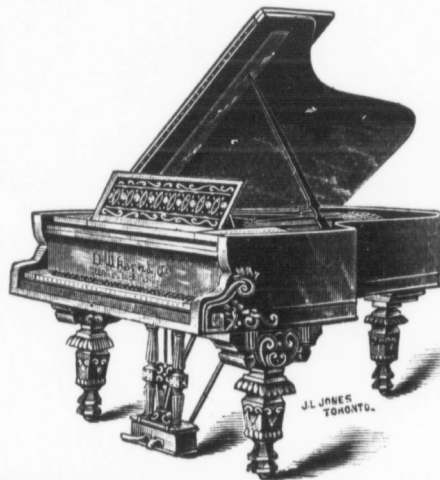
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F.R.C.O. (Eng.)—Theory.
- J. CHURCHILL ARLIDGE—Flute.
- NELLIE BERRYMAN—Physical Culture,  
Delsarte, Vocal Expression and Recitation.
- MRS. J. W. BRADLEY—Voice.
- LILLIE COTTAM—Mandolin.
- EDITH M. CRITTENDEN, A. T. C. M.—  
Piano.
- SARA E. DALLAS, F.T.C.M., Mus. Bac.—  
Piano and Organ.
- GEO. DEACON, A.T.C.M.—Pedagogy.
- ALICE DENZIL—Voice.
- GIUSEPPE DINELLI—Piano, Violin and  
Violoncello.
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- BELLA M. GEDDES, F.T.C.M.—Piano.
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- JOHN GOWAN—Contra Basso.
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- DONALD HERALD, A.T.C.M.—Piano.
- WM. HOUSTON, M.A., Lecturer on English  
Literature.
- VINCENT P. HUNT—Piano.
- MRS. EDGAR JARVIS, A.T.C.M.—Piano.
- ANNIE JOHNSON, A.T.C.M.—Piano.
- C. LE ROY KENNEY, A.T.C.M.—Elocution,  
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ology and Anatomy of the Vocal Organs.
- EUGENE MASSON—Languages.
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- MRS. J. L. NICHOLS—Piano.
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- S. H. PRESTON—Sight-Singing, Introduc-  
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- NORMA REYNOLDS—Voice.
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Voice Culture.
- RUDOLPH RUTH—Violoncello and Piano.
- H. N. SHAW, B.A. (Principal School of Elocu-  
tion)—Philosophy of Expression, Vocal  
Culture and Dramatic Art.
- WM. A. SHERWOOD—Examiner in Piano  
Department.
- FREDERICK SMITH—Euphonium and Tuba
- EDWARD A. SPILSBURY, M.D., C.M.—  
Lecturer on Physiology and Anatomy of  
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## Term Calendar, 1897=98.

### FALL TERM, 1897.

Begins Wednesday, September 1st, and closes on Tuesday, November 9th.

### WINTER TERM, 1897-98.

Begins Wednesday, November 10th, and closes Saturday, January 29th. Thanksgiving Day will be a holiday. Christmas vacation begins on Friday, December 24th. Classes open again on Monday, January 3rd. Lessons missed because of Thanksgiving Day will be given, if desired, on December 24th.

#### EXAMINATIONS.

Wednesday and Thursday, January 26th and 27th, have been set apart for examination purposes; no lessons will be given on these days. *Applications should be in on or before January 15th.*

### SPRING TERM, 1898.

Begins Monday, January 31st, and closes Wednesday, April 13th. Easter vacation begins Friday, April 8th. Classes resume on Tuesday, April 12th.

### SUMMER TERM. 1898.

Begins on Thursday, April 14th, and closes on Wednesday, June 29th. The Queen's Birthday will be a holiday.

#### EXAMINATIONS.

The days June 20th, 21st, 22nd and 23rd will be devoted exclusively to examination purposes. No lessons will be given on these days. *Applications should be in on or before June 6th.*

### SUMMER NORMAL TERM.

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

Begins Thursday, July 4th, and closes Friday, August 5th.

## Departments of Instruction.

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The following list of Departments of Instruction, each having a definite field of work, and presenting such distinctive characteristics as to give importance of a separate school, indicates the broad lines on which the Conservatory is conducted :

### SCHOOL FOR THE PIANOFORTE.

- “ THE VOICE.
- “ THE ORGAN.
- “ THE VIOLIN AND OTHER STRINGED INSTRUMENTS.
- “ THEORY, INCLUDING HARMONY, COUNTERPOINT, COMPOSITION,  
INSTRUMENTATION, MUSICAL HISTORY AND ACOUTICS.
- “ ORCHESTRAL AND BAND INSTRUMENTS.
- “ ELOCUTION, ORATORY, PHYSICAL CULTURE AND DRAMATIC ART.
- “ LANGUAGES (Italian, German, French and Spanish).
- “ PIANO AND REED ORGAN TUNING.

For Tuition Fees see pages 71, 72 and 73.



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## Toronto Conservatory of Music.

### ORGANIZATION, HISTORY, OBJECT, ETC.



THE TORONTO CONSERVATORY OF MUSIC may justly claim the honor of being the pioneer institution of its kind in the Dominion of Canada. The name "Conservatory" had perhaps been applied to some private institutions prior to 1886. These, however, possessed none of the distinctive features of a genuine *Conservatory of Music* in the sense that term is understood in European countries, and the name therefore must have been in those cases a misnomer.

It was incorporated Nov. 20th, 1886, and was first opened to the public in September, 1887.

The amount of its capital stock was placed at \$50,000, about two-thirds of which was at once subscribed for, thus putting the institution on a solid financial basis. The corporation now con-

tains some sixty shareholders, among whom are many of the most influential citizens of Toronto, all desirous of developing in our midst a Canadian Music School of superior excellence.

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

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

With the object of affording its students the highest university advantages, the Conservatory became affiliated in 1888 with Trinity University, and also in 1896 with the University of Toronto. By virtue of authority conferred upon these institutions by Royal Charter, the degrees of Bachelor of Music and Doctor of Music are attainable by students passing the three prescribed examinations as set forth in the University Calendars. Conservatory graduates in Theory are exempted by the terms of affiliation from the first two University examinations.

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

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

In 1892 the building then occupied by the Conservatory was enlarged to three times its former capacity, and remodelled throughout, adapting it to the requirements of the institution at that period.

From all parts of the Dominion and many points in the United States, students have been drawn in yearly increasing numbers, until the capacity of the old premises became wholly inadequate for the purposes and work of the Conservatory.

It has been the aim of the Board of Directors from the beginning, to furnish the most complete accommodation and equipment possible for the special educational work of the Conservatory, hence in meeting this imperative demand for larger and more commodious premises, the Directorate decided that instead of further enlarging the old building, they would purchase a site and erect buildings of such character as would meet the necessities of the institution for years to come. How well they have succeeded in this laudable enterprise may be judged by the description given on another page of this Calendar.

The Faculty includes some of the most eminent Canadian musicians, besides others of great distinction who have been attracted to the Conservatory from England, Germany, France, Belgium and the United States. All are well known, and their names alone form the best possible guarantee that students receive careful instruction, and are educated upon sound principles.

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



held, that there is a constant demand for its students in concert and church choir engagements, organ positions, *musicales*, etc.

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

---

### TENTH GENERAL ANNUAL MEETING OF SHAREHOLDERS.

TO THE SHAREHOLDERS OF THE TORONTO CONSERVATORY OF MUSIC:—

In presenting the Tenth Annual Report of the Toronto Conservatory of Music, the Directors feel that they have good ground for congratulating the Shareholders and all who are interested in the object and work of the Conservatory, upon the excellent position which the institution has now attained.

Beginning during the first quarter of the season of 1886-7 (the year in which the Conservatory opened) with an attendance of 282 pupils,—as will be seen by the Musical Director's report submitted herewith the numbers in the year just past show a total of 765.

The scope of the training and instruction furnished by the Conservatory, and the additional facilities for improvement in the various branches of music and elocution, have fully kept pace with the increase in the number of our pupils, and cannot be better set forth than in the words of the very excellent and copious report of our Musical Director, Mr. Fisher, addressed to the Board of Directors as follows:—

“TO THE DIRECTORS OF THE TORONTO CONSERVATORY OF MUSIC:—

GENTLEMEN,—Our Tenth Annual Meeting brings forcibly to mind the fact that this institution has been in existence an entire decade.

The first ten years of any educational institution constitutes a critical period in its history, and one generally regarded by the public as its experimental stage. During so long a term of years it can scarcely fail to demonstrate its quality and character in all important respects, such, for example, as the following questions suggest: (1) Does it meet a public want? (2) Are its educational standards abreast with the times? (3) Is it progressive? (4) Has it financial stability? (5) Is it

conducted in the interests of a few individuals, or in the interests of the public? These are certainly searching questions concerning the usefulness and efficiency of a school, and it may not be out of place here to see if the Conservatory can safely be submitted to such a test. Facts speak for themselves; therefore, in answering these questions as they relate to that institution, a mere statement of facts and figures is given:

#### FILLS A PUBLIC WANT.

(1) Does the Toronto Conservatory of Music meet a public want? Beginning with the first quarter of the season of 1886-87, the year in which the Conservatory was opened, the attendance of pupils was 282. The attendance in subsequent years has reached a yearly average of 620, the year 1896 showing a total of 765, the largest number recorded in its history. These figures show the actual number in attendance. Many of the students take several different studies concurrently, but they are not registered separately for each study, a method adopted by some institutions whereby the attendance is made to appear larger than is actually the case. The following provinces and states were represented by pupils at the Conservatory during the past year, viz.: Ontario, Quebec, New Brunswick, Nova Scotia, Manitoba, Alberta, North-West Territories, British Columbia, Michigan, Minnesota, Dakota, Colorado, Ohio, Pennsylvania and Bahama Islands. Pupils were also drawn from 156 cities and towns in Canada. The number of towns and cities in Canada represented by Conservatory pupils since the opening is 360. This record certainly indicated the existence of a public want, which is being supplied by that institution.

#### ABREAST WITH THE TIMES.

(2) Are the educational standards of the Conservatory of Music abreast with the times? Mere figures cannot answer this question; the institution must be judged in this matter by its curriculum and examinations, which are fully open to the scrutiny of the public, and the more thoroughly they are looked into and understood, the better pleased the management of the institution will feel.

The scope of the training and instruction furnished by the Conservatory, and the additional facilities for improvement in the various branches of music and elocution have fully kept pace with the yearly increase in the number of its students. Graduates and undergraduates of the institution are filling important positions as teachers, organists, choir, chorus and orchestra conductors and choir soloists throughout Canada and in many places across the border, while numerous others are engaged in public platform work as singers, readers, instrumental soloists, orchestral players, and also in private teaching.

Many students in musical theory have been prepared at the Conservatory and sent up to Trinity University examinations for the Mus. Bac. degree, one of them winning the University gold medal last April, while now that the Conservatory is in affiliation with the University of Toronto, as well as with Trinity University, students are preparing for the examinations of both these institutions.

#### A PROGRESSIVE INSTITUTION.

(3) Is the Toronto Conservatory of Music progressive? Reference again to the curriculum and examinations will prove that the educational standard has been constantly rising. The public concerts and recitals given also bear ample testimony to the same fact. The material progress of the Conservatory is illustrated by the fact that although the class room accommodation has been increased more than three-fold since 1887 the directorate is at present under the necessity of still further enlarging its building or removing to other and more commodious premises.

(4) Has the Toronto Conservatory of Music financial stability? So far as known this point has never been questioned; in any case its list of shareholders should constitute a satisfactory guarantee in that particular.

(5) Is the Toronto Conservatory of Music conducted in the interests of a few persons or in the interests of the public? Figures can speak to the point here, and they show that the public, far more than the shareholders, have reaped benefit from the institution. During the ten years of the Conservatory's existence its Shareholders have received three dividends, amounting in all to \$914.80; in that period, however, scholarships amounting in the aggregate to \$6,800 have been awarded to students. Scholarships to the value of \$1,600 are at present in force. Besides the above net amount or its value, given outright in the cause of musical and elocutionary education, innumerable free and collateral advantages are secured to students, which are only possible in a completely equipped public institution.

#### ITS BENEFICIAL INFLUENCE.

The public as well as the students have also constantly attended the concerts and recitals given, thus hearing the classical and modern composers intelligently interpreted, and thereby increasing their general musical culture. The number of concerts and recitals given in 1896 was 54; the number of lectures on musical theory and other subjects was 151. The total number of concerts, recitals and lectures given since the Conservatory opened is 968.

Without enlarging on the artistic and æsthetic culture emanating from a Con-

servatory of Music and imparting itself by degrees to the community in which it is located, it may safely be affirmed that the influence of such an institution must necessarily be more or less beneficial from an educational point of view to the general public. The Conservatory's record of the number of diplomas and certificates awarded during the past year is as follows:—

DIPLOMAS—		Harmony and General Theory	- - - - -	4
		Pianoforte (Teachers' Course)	- - - - -	7
		“ (Artists' Course)	- - - - -	5
		Voice	- - - - -	6
		Organ	- - - - -	3
		Elocution	- - - - -	5
		Total,	- - - - -	30
CERTIFICATES—				
Harmony and General Theory		Organ (Junior)	- - - - -	1
(Primary) - - - - -	46	“ (Intermediate)	- - - - -	3
Harmony, Theory and Musical		“ (Final)	- - - - -	3
History (Junior) - - - - -	42	Musical Form	- - - - -	19
Harmony, Theory and Musical		Elocution (Junior)	- - - - -	5
Form (Intermediate) - - - - -	14	“ (Final)	- - - - -	5
Harmony, and Musical History		Teachers' Normal Course	- - - - -	7
(Final) - - - - -	4	Introductory Theory and Sight-		
Pianoforte (Junior) - - - - -	18	Singing - - - - -	- - - - -	84
Voice (Intermediate)	- - - - -			
“ (Final) - - - - -	8	Total,	- - - - -	344

Total Diplomas and Certificates, 374.

The total number of Diplomas and Certificates awarded during the last decade in the various departments is as follows: Diplomas, 169; Certificates, 1728.

#### ELOCUTION SCHOOL.

The Elocution School has had a most prosperous year. The attendance under the regime of Mr. Shaw has doubled since he accepted the Principalship, necessitating the appointment recently of several additional teachers on the staff. Graduates from this school are at present occupying positions as teachers in the Halifax Ladies' College, Moulton Ladies' College, Vassar College, St. Stephen's College, and other equally prominent institutions. All the musical departments of the Conservatory are also in a healthy and vigorous condition, the large staff of teachers working earnestly and harmoniously together in the interests of all the students and the institution.”

The Directors feel that they can add but little to the very full information as to the progress and work of the Conservatory so clearly set forth in Mr. Fisher's report, but they desire particularly to call the attention of the Shareholders to the paragraph in the report in which it is stated "that although our class-room accommodation has been increased since 1887 more than threefold, we find ourselves at present under the necessity of still further enlarging our building, or else removing to other and more commodious premises." The subject here referred to is one which has received much careful and anxious consideration from the Directors, and one on which they desire to have an expression of opinion from their Shareholders, and their decision as to the best course, in the Conservatory's interests, the incoming Board of Directors should pursue. Proposals of a definite character, which, after much consideration, commend themselves to the Directors, are already in the hands of the Shareholders for their approval, and to which it is necessary to have their sanction, and also a resolution approving of the purchase of new premises in the event of a removal being decided upon.

As shown by the financial statements which accompany the Report, the position of the Conservatory is such as to fully warrant the Directors in declaring a dividend of 6% upon the paid-up capital stock of the Company.

All of which is respectfully submitted.

G. W. ALLAN, *President.*

## The Conservatory's New Buildings.

The new home of the Conservatory of Music comprises the largest and most completely equipped Conservatory buildings in Canada. The situation is particularly choice and advantageous, being at the corner of College Street and Queen's Avenue, in the heart of the city's population, easy of access from all parts by street cars, yet away from the noise of crowded traffic, and in close proximity to the University of Toronto, and other large educational institutions.

The handsome buildings comprising the group, consist of a main building having a frontage of about 50 feet on College Street, and extending south a distance of 66 feet, with a further extension of 30 feet. Immediately south of the main building and adjoining its 30 feet rear extension is the Music Hall, 42 feet wide and 72 feet long, running easterly towards Queen's Avenue. Extending well to the east of the

Main building it forms with it a semi-quadrangle upon which the doors of both buildings open. On the ground floor of the Main building are situated the offices, Reception Halls, the Main Corridor, on one side of which is a large lecture hall, and on the other a suite of rooms for the Musical Director. At the rear in the extension are located a Bicycle room and lavatories.

On the next floor are located thirteen class-rooms and ladies' lavatory. On the next or top floor are seven class-rooms, and a hall which has been specially designed for the purposes of the Elocution School. All the rooms are well lighted, and of ample size for the purposes required. Electric time bells are in every room, and speaking tubes at various points, all connected with the office; double floors, partitions and doors have been constructed throughout, isolating the rooms respecting sound, adapting them to the requirements and comfort of both pupil and teacher. The Music Hall is somewhat unique in character. At the western end is the platform which is adjoined by the retiring-rooms for performers. At the opposite end is a commodious gallery, reached by stairs direct from the auditorium. The main floor of the auditorium is in part level, to permit of its use for examinations and other purposes, while the portion toward and beneath the gallery rises in low steps, giving from all parts a good view of the platform and large Conservatory organ, which is being remodelled and converted into a thoroughly modern electric organ, before it is rebuilt into this new hall. The interior of the Music Hall is finished in buff pressed brick, having a high wood dado, and an artistically modelled plaster frieze consisting of Cherubic figures dancing, and performing on musical instruments. The roof, which is carried on boldly designed principals, is open to the ridge, and beautifully finished in unique panelled work. The buildings throughout are heated by steam and lighted by electricity and gas, especial attention being given to ventilation and sanitary conditions. The style of architecture is Italian in type, with accentuated angles in brickwork of two shades, and broad overhanging eaves. The buildings have been designed and superintended by Messrs. Burke and Horwood, who are well and favorably known as the architects of many prominent buildings in Toronto and elsewhere.

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## The Musical Director.

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

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

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

After returning from Europe, he occupied at different times the position of Musical Director in several of the leading educational institutions of Canada; has held the post of organist and choirmaster of St. Andrew's Church,



MR. EDWARD FISHER.

Toronto, since 1879, and was for some twelve years conductor of the Toronto Choral Society, a position which the continued growth of the Conservatory made it necessary for him to resign in 1891. His specialty in the musical profession is pre-eminently that of a teacher, having made the art and science of teaching, especially in its relation to the pianoforte, a constant study for many years. The large number of his pupils throughout Canada, who, besides being artistic and brilliant performers, are now filling important positions as piano teachers and organists, attest the thoroughness of his methods and his skill as a musical educator.

## Advantages of Conservatory over Private Instruction.

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

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

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

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



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

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

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

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

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

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

## Free Advantages.

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

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

### CONCERTS AND RECITALS.

In addition to the other means of culture gratuitously afforded by the Conservatory, numerous concerts are held, at which the choicest works of the

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great masters, consisting of sonatas, concertos, etc., for the pianoforte, and for the pianoforte and violin, string and piano trios, quartettes and quintettes, songs, oratorio and operatic selections, etc., are performed by students and professional musicians. Occasionally also, Artists' Recitals are given by members of the Faculty and visiting musicians. Besides these more important occasions, weekly or fortnightly recitals are given in which Conservatory pupils of all grades, excepting the most elementary, are from time to time permitted to take part.

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

#### MUSICAL LIBRARY.

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

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## Outlined Plan of Educational System.

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

### Academic Department.

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

### EXAMINATIONS IN THE ACADEMIC DEPARTMENT.

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

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

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

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

## Collegiate Department.

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

### COURSE OF STUDY IN THE COLLEGIATE DEPARTMENT.

The full course of study in this department is intended to occupy a period of at least three years; Advanced pupils however, whose previous instruction has been correct, are graded in this department according to their proficiency on entering, and are often enabled to complete the course in less time than the period specified.

### EXAMINATION FOR ENTRANCE TO THE COLLEGIATE DEPARTMENT.

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

### JUNIOR, INTERMEDIATE AND FINAL COLLEGIATE EXAMINATIONS.

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

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

### CERTIFICATES.

Certificates are conferred only upon members of the Collegiate Department and on passing the regular examinations at the end of the first and second year's course. The Certificate granted at the end of the first year's course is called the T.C.M. *Junior Certificate*, and that at the end of the second the T.C.M. *Intermediate Certificate*.

### DIPLOMAS.

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

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

Graduates or winners of a diploma in any *single* course of study in the Conservatory are entitled to style themselves *Associates of the Toronto Conservatory of Music* (A.T.C.M.)

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

#### TEACHERS' DIPLOMA.

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

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

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

#### POST GRADUATE COURSE.

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

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

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## The Piano.

The Toronto Conservatory Piano School is conducted on sound educational principles in all its departments. The teachers in the primary and junior grades are trained, not only in a uniform method of technic, touch and style, but also in the Conservatory Normal course for the Pianoforte, which comprises a course in the art and science of *teaching* as applied to the Pianoforte.

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

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

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

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

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

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

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

## Collegiate Course in Pianoforte.

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

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

#### CERTIFICATES.

7. Candidates passing the *Junior* Pianoforte Examinations will receive a certi-

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

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

#### DIPLOMAS.

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

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

#### TEXT BOOKS.

Foundational Exercises	-	-	-	-	-	-	A. K. Virgil.
Principles of Expression in Pianoforte playing	-	-	-	-	-	-	Christiani.
Touch and Technic	-	-	-	-	-	-	Mason.

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## The Voice.

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Instruction in this department includes everything that assists in the development of the vocal artist, among which details of study may be mentioned: the union of the registers; physiology of the vowels and consonants; solfeggi and the application of words to music; exercises for obtaining flexibility of voice; exercises in the scales major and minor; the chromatic scale and arpeggios; the embellishments suitable to different styles of singing; dramatic expression; cultivation of the voice considered as an organ of æsthetical feeling in art; English ballads and sacred songs; Italian, German and French songs; Opera and Oratorio; Recitative and Aria, etc.

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

## Collegiate Vocal Course.

### JUNIOR EXAMINATION.

Candidates for this examination will be tested in tone production, intonation, equality of registers, vocalization and solfeggi, and must be prepared to sing before the Board of Examiners five songs selected from the list contained in the Conservatory Syllabus.

### INTERMEDIATE EXAMINATION.

Candidates for this examination will be tested in various Schools of Vocal Music, due importance being attached to voice production, phrasing, correct pronunciation of words and articulation. They will also be carefully examined in the rendering of Oratorio recitative, and must be prepared to sing before the Board of Examiners eight songs selected from the list contained in the Conservatory Syllabus.

### FINAL EXAMINATION.

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

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

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

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

### CERTIFICATES.

Candidates passing the Junior Vocal Examinations will receive the T.C.M. Junior Vocal Certificate after obtaining the T.C.M. Introductory Theory Certificate.

Candidates passing the Intermediate Vocal Examinations will receive the T.C.M. Intermediate Vocal Certificate after obtaining the T. C. M. Introductory Theory and Primary Harmony Certificates.

## ARTIST'S DIPLOMA.

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

## TEACHER'S DIPLOMA.

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

The Teachers' Course differs from the Artists' Course only in the third year.

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

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

## The Organ.

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

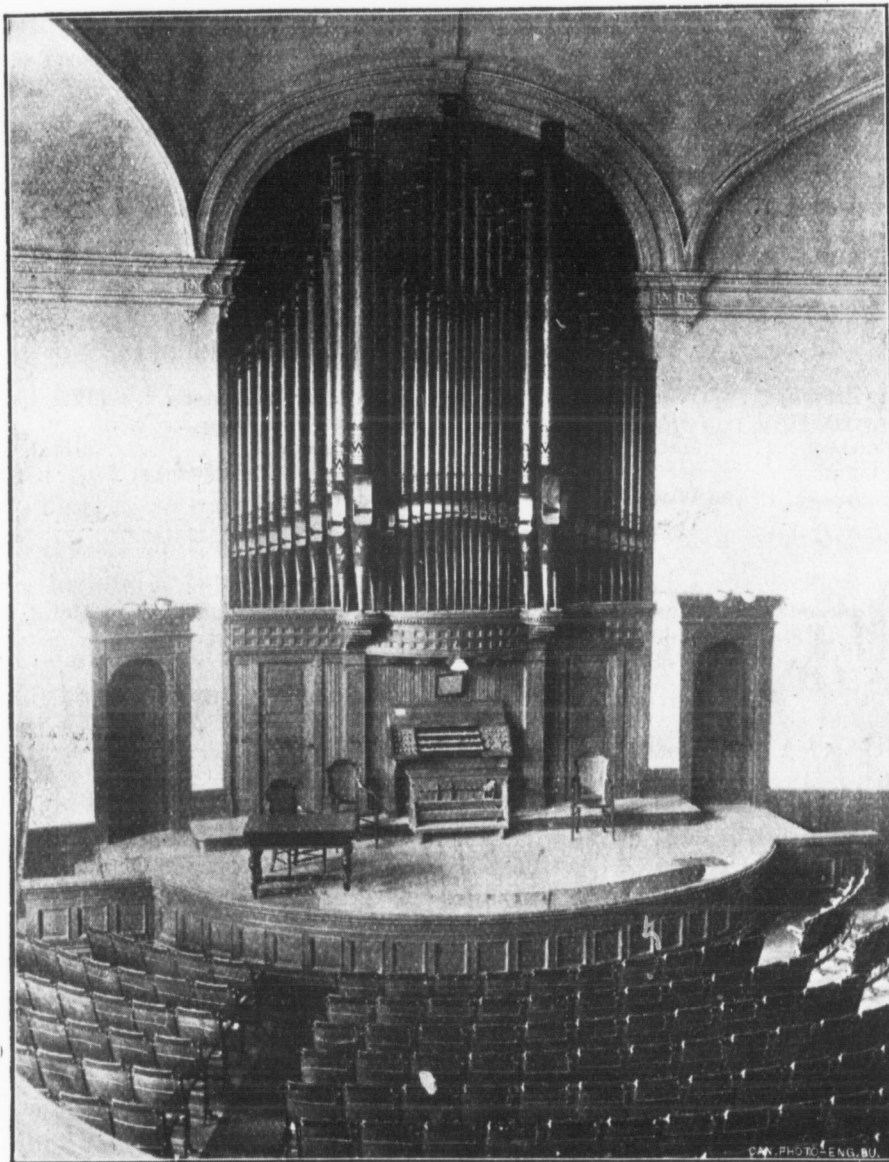
The Organ Faculty of the Conservatory is one of notable strength, comprising as it does musicians whose education and experience have been gained in England, Germany, Italy and America, and whose reputations in Canada are well established.

The Conservatory Concert Organ heretofore used by the institution for recital and teaching purposes, was purchased in 1892, and, for want of sufficient space in the Conservatory building, was erected in Association Hall, where it has remained up to the present time (August, 1897.) Arrangements have now been made for the removal of the organ to the new Conservatory Music Hall, and to have it entirely re-modelled and re-constructed on the electro-pneumatic principle. The process of converting it into an electric organ is one involving much time and labor, and while the instrument will be available for use in its present shape until the latter part of November, it will not be set up in its new quarters, and the transformation completed until January 1st, 1898.

Adequate arrangements will be made for Organ Students during the time occupied in making the changes.

The improvements to be made in respect to power, variety, brilliancy, touch, mechanical devices, etc., will render this undoubtedly one of the most complete and effective organs for concert and all other purposes in the Dominion, and one, which to organ students will be invaluable as an educational medium.

Lessons and practice are obtainable on every week day and also during the evenings, except on evenings when the hall is required for other purposes.



### THE CONSERVATORY ORGAN.

BEING REMODELLED AND CONVERTED INTO AN ELECTRIC ORGAN, AND PLACED  
IN THE NEW CONSERVATORY MUSIC HALL DURING 1897.

## The Remodelled Conservatory Organ.

To be completed January 1st, 1898.

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

### GREAT ORGAN.

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

### SWELL ORGAN.

NOTES.			NOTES.				
10	Bourdon (Treble) .....	Wood, 61	16-ft.	16	Stopped Diapason.....	Wood, 61	8-ft.
11	" (Bass) .....	" 61	16-ft.	17	Traverse Flute .....	" 61	4-ft.
12	Open Diapason.....	Metal, 61	8-ft.	18	Flautina .....	Metal, 61	2-ft.
13	Viola di Gamba.....	" 61	8-ft.	19	Mixture (three ranks) ...	" 183	
14	Aeoline.....	Metal and Wood, 61	8-ft.	20	Cornoepan .....	" 61	8-ft.
15	Celeste.....	Wood, 49	8-ft.	21	Oboe .....	" 61	8-ft.

### CHOIR ORGAN.

NOTES.			NOTES.				
22	Geigen Principal.....	Metal, 61	8-ft.	25	Harmonic Flute.....	Metal, 61	4-ft.
23	Dulciana... Metal and Wood, 61		8-ft.	26	Harmonic Piccolo .....	" 61	2-ft.
24	Melodia .....	Wood, 61	8-ft.	27	Clarinet.....	" 61	8-ft.

### PEDAL ORGAN.

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

### COUPLERS.

31	Swell to Great.	38	Swell to Choir.
32	Swell to Great Sub-Octave.	39	Swell to Choir Sub-Octave.
33	Swell to Great Super-Octave.	40	Swell to Choir Super-Octave.
34	Swell at Octave on itself.	41	Great to Pedal.
35	Choir to Great.	42	Swell to Pedal.
36	Choir to Great Sub-Octave.	43	Choir to Pedal.
37	Choir to Great Super-Octave.		

### COMBINATION PISTONS.

3 to Great Organ, 3 to Swell Organ, 2 to Choir Organ.

### PEDAL MOVEMENTS.

2 Combination Pedals to Pedal Organ.

Tremelo Pedal to Swell Organ.

Reversible Pedal Great to Pedal.

Crescendo Pedal, commencing with soft organ, gradually increasing to full organ at the will of the player, and returning to whatever combination may have been previously set.

Full Organ Pedal.

Stop Switch. The Crescendo Pedal may be used as a stop switch by which the Organist may set any combination desired and bring it on at will.

The action to be Warren's Electro-Pneumatic system throughout, to be operated by a storage battery charged from the Incandescent Light circuit.

The bellows is placed in the basement of the hall, and is operated by an electric motor.

The console is placed in front of the platform on the floor of the hall, thus economizing space,

besides affording the organist a clear view of the stage, a great advantage in accompanying other performers.

To effect a further saving of space on the platform, the instrument is distributed according to the following plan, namely: The Choir and Pedal Organs are placed in the central rear portion of the platform, the Great Organ over the retiring room on the left, and the Swell Organ over the lobby to the right, through which the main building is reached from the Music Hall.

The contractors for making the changes involved by the foregoing specifications are Messrs. D. W. Karn & Co., of Woodstock, Ont., the work of construction being personally superintended by Mr. Charles S. Warren, the builder of the present organ.

### SPECIAL ORGAN CLASSES.

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

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

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

### CLASS IN IMPROVISATION.

Advanced organ pupils of the Conservatory are afforded an opportunity of properly cultivating one of the most essential and delightful features of an organist's work, namely, the art of improvising.

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

While the rare gift of original melody may be lacking in many, yet properly directed study in the development of a given theme or subject, should enable the student to attain to a proficiency in this direction which will be of inestimable value to him as an organist.

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

## Collegiate Course in the Organ.

### JUNIOR EXAMINATION.

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

### INTERMEDIATE EXAMINATIONS.

Candidates for this examination must be prepared to perform before the Board of Examiners ten pieces selected from the list of compositions contained in the Conservatory Syllabus. They will be required to play at sight, with appropriate registration, the accompaniment of an anthem of moderate difficulty; to transpose at sight a simple chorale in any required key, and to pass an examination in organ construction and registration of a more advanced and comprehensive character than that of the first year.

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

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

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

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

### CERTIFICATES.

Candidates passing the Junior Organ Examinations will receive the T.C.M. Junior Organ Certificate after obtaining the T.C.M. Introductory Theory and Primary Harmony Certificates.



Candidates passing the Intermediate Organ Examinations will receive the T.C.M. Intermediate Organ Certificate after obtaining the T.C.M. Introductory Theory and Junior Theory Certificates.

### DIPLOMAS.

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

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

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

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## Violin, Orchestra and Band Instruments.

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

ORCHESTRAL, QUARTETTE AND ENSEMBLE PLAYING.

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

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

## The Violin.

### JUNIOR EXAMINATION.

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

### INTERMEDIATE EXAMINATION.

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

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

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

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

## The Violoncello.

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

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

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

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

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

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

The Curricula in Music of both Universities may be obtained on application at the Conservatory office.

### Collegiate Course in the Theory of Music.

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#### JUNIOR EXAMINATION.

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

#### INTERMEDIATE EXAMINATION.

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

## FINAL EXAMINATION.

- A.—Harmony in its higher branches, up to five parts.
  - B.—Counterpoint, strict and free, up to five parts.
  - C.—Double Counterpoint, Canon and Fugue.
  - D.—Instrumentation and Acoustics.
  - E.—General History of Music.
  - F.—Viva voce examination on some selected work for full orchestra.
- 1898.—Mozart's Symphony in C. "The Jupiter."

In addition to the examinations, candidates for the Diploma must write "An Exercise," in length about 100 measures of ordinary time.

The Exercise must be written for five voices, the words may be of either a sacred or secular character, with an accompaniment for the piano, organ or a stringed orchestra. A copy of this exercise in the candidate's own handwriting must be sent in to the Registrar, on or before the date of the "Closing Concert," to be preserved in the Library of the Conservatory.

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

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

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

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

Among the "free advantages" enumerated on page 24 it will be seen that certain lectures on the Theory of Music are included; these are as follows:

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

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

Pupils in this department who pursue their studies at the Conservatory have the advantage of receiving marks for their work at each lesson. Of these marks, all over 50 per centum will be available to supplement the marks obtained in the examinations, so that in the event of a candidate failing to obtain the required percentage the deficit may be met. By this plan, therefore, pupils who have made satisfactory progress during the term, but have unfortunately failed to do themselves justice at the examinations, will probably obtain sufficient marks to secure a certificate which their qualifications at least entitle them to hold.

All pupils desiring to enter classes in this department will avoid possible anxiety and delay in their work by registering their names early in the *first* and *third* terms of each academical year, for the reason that it is sometimes difficult to form classes to meet the special requirements of those entering at other times.

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

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

### **Harmony, Counterpoint, Etc., by Correspondence.**

During the past academical year, many students resident in our neighboring towns have derived much advantage in studying harmony by correspondence with the Conservatory Theory Department. This method, which has found great favor of late years in England, is especially recommended to all who find it impossible to attend the Conservatory in person.

An important feature in lessons by Correspondence may be seen, and should not be overlooked, is the fact that, as everything is explained *in writing*, the student is enabled to read and re-read the same, thereby receiving practically the same advantage as several lessons upon the same subject. The fees for lessons by Correspondence are stated on page 72.

## TEXT BOOKS ARE SELECTED FROM THE FOLLOWING LIST.

## PRIMARY EXAMINATION.

Rudiments.....\*Cummings.                      Harmony.....\*Stainer.

## JUNIOR EXAMINATION.

Music..... Bannister.                      History..... Hunt.

## INTERMEDIATE EXAMINATION.

Harmony..... Goss.                      Composition.....\*Stainer.  
Counterpoint.....\*Bridge.                      Musical Forms.....\*Pauer.

## FINAL EXAMINATION.

Double Counterpoint.....\*Bridge.                      Fugue.....\*Higgs.  
Acoustics.....\*Stone.                      Instrumentation.....\*Prout.  
History..... Hullah.

The following are also in occasional use :

Harmony.....	Stainer.	Musical Theory.....	Weitzman.
".....	Jadassohn.	Part Writing.....	Hiles.
".....	Ouseley.	Double Counterpoint & Canon	Prout.
".....	Prout.	Counterpoint and Fugue....	Haupt.
Counterpoint.....	Cherubini.	Fugue.....	Prout.
".....	Macfarren.	Instrumentation.....	Berloiz.
".....	Ouseley.	".....	Riemann.
".....	Prout.	History of Music.....	Hawkins.
".....	Richter.	".....	Naumann.
Musical Form.....	Ouseley.	".....	Riemann.
".....	Prout.	".....	Ritter.
Analysis of Form.....	Harding.	Sound and Music.....	Sedley Taylor
Applied Forms.....	Prout.	On Sound.....	Tyndall.

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

The following are copies of the papers given at the examinations held at the close of the last season.

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

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


The papers for the Examination in Primary Theory for both January and June, 1897, may be obtained at the office of the Conservatory.

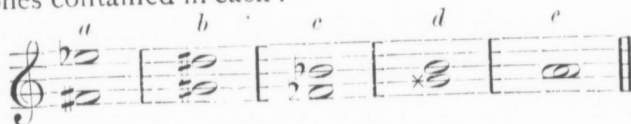
JUNIOR EXAMINATION IN THE THEORY OF MUSIC

**RUDIMENTS.**

WEDNESDAY,  
JUNE 16TH. 1897.

TIME,  
2.30 P.M. TO 4.30 P.M.

1. Explain the use of the clef. Write out the note  four times, employing the clef that will name it respectively A, B, C, and D.
2. Classify intervals with regard to their musical effect.
3. Name the following intervals and their inversions, and give the number of semi-tones contained in each:—



4. Write out all the scales that have five sharps and five flats for their signature.
5. Give the time signatures of the following measures:—



6. Explain the difference between transposition and modulation. Name the key in which the following melody is written. State whether it contains a modulation or not.



...ING LIST.

.....\*Stainer.

..... Hunt.

.....\*Stainer.

.....\*Pauer.

.....\*Higgs.

.....\*Prout.

..... Weitzman.

..... Hiles.

& Canon Prout.

...gue .... Haupt.

..... Prout.

..... Berloiz.

..... Riemann.

..... Hawkins.

..... Naumann.

..... Riemann.

..... Ritter.

..... Sedley Taylor

..... Tyndall.

...llo's Primers.

inations held at the

Oxon.,

ulty of Music

and June, 1897, may be

## RUDIMENTS—(Continued).

7. Transpose the above melody into the key of A-flat.
8. Write out the technical name for each degree of the scale. Explain the meaning of sub-mediant.
9. Give the musical terms used to express the following: (a) with expression; (b) dying away; (c) playfully; and (d) well marked.
10. Write out in full the manner of performance represented by the following abbreviations:—



## JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

**HISTORY.**

THURSDAY,  
JUNE 17TH, 1897.

TIME.  
10.30 A.M. TO 12.30 P.M.

1. Give some account of music as one of the fine arts at the commencement of the 17th century.
2. Mention the special life work in the cause of music, for which each of the following masters is remembered:—Handel; Bach; Haydn; Spohr; Chopin; Wagner.
3. Briefly relate the circumstances attending the rivalries between important musicians in both England and France during the 18th century.
4. Trace the development of the opera from the days of Monteverde to the death of Wagner.
5. Name your favorite composer and give a short sketch of his career.
6. Review the progress of musical art during the glorious reign of Her Most Gracious Majesty the Queen.



JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

**HARMONY.**

WEDNESDAY;  
JUNE 16TH, 1897.

TIME,  
9 30 A.M. TO 12.30 P.M.

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

2. Analyse the chords in the above, that are marked with an asterisk.
3. Define a triad. How many kinds of triads are employed in music? Write out and name all the triads in the key of A minor.
4. Explain the meaning of *fundamental* discord; and give examples of chords derived from the Dominant in the keys of A major and A minor.
5. Give the figures employed for each of the simple suspensions, in root position. Which of these are frequently, and which rarely, employed in music?
6. Do you regard the second inversion of the common chord as a concord or a discord? Give your reasons in full; and mention some of the various ways in which the chord is employed.

INTERMEDIATE EXAMINATION IN THE THEORY OF MUSIC

**HARMONY.**

WEDNESDAY,  
JUNE 16TH. 1897.

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

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

8 3 3 3 | 9 8 3 2 | 8 4 3 3 | 9 8 3 2 | 8 4 3 3

9 8 2 4 | 5 4 2 2 | 6 4 5 | 6 5 4 4 | 6 6 8 5 | 5 4 2 3

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

2. Write an example of natural modulation commencing in the key of E-flat and passing through all its attendant keys.

3. Harmonize the following ground Bass three times, varying the harmonies each time ; introduce suspensions, auxiliary notes, etc., and add two or three measures as a Coda :—

## HARMONY—(Continued).

4. Name and give examples of all the chromatic chords in whose figuring the figure 6 occurs.
5. Harmonize the following melody in four parts, making each part as interesting as possible :—

6. Explain the meaning of Harmonic progression, and briefly describe the most important progressions.

**FORM.***Continued from page 50.*

## SECOND MOVEMENT.

- (f) In what form is this Allegretto?
- (g) Should not the movement have been termed a "Minuet and Trio?"

## THIRD MOVEMENT.

- (h) Is this Rondo in the simple or grand form?
- (i) At what bar do you think the first part ends?
- (j) Is the material of the middle portion new, or is it a development of some figure previously heard?
- (k) In what measure is the chord of the diminished seventh treated enharmonically?
- (l) How many times is the original subject heard in this Rondo?



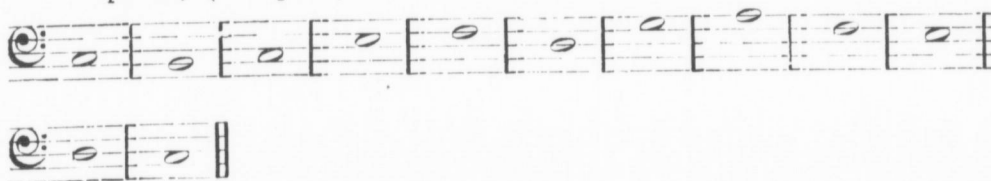
INTERMEDIATE EXAMINATION IN THE THEORY  
OF MUSIC.

**COUNTERPOINT.**

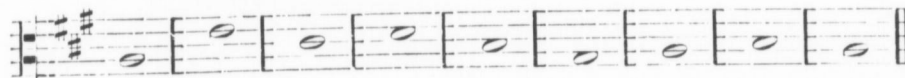
TUESDAY,  
JUNE 15TH. 1897.

TIME,  
9 30 A.M. TO 12.30 P.M.

1. To the following Canto Fermo add a counterpoint for the Treble in the *fifth* species; then transpose the Canto Fermo an octave higher, place it in the Treble, and add a counterpoint for the Bass also in the *fifth* species, (two parts):—



2. Place the same Canto Fermo in the Tenor, in any suitable key, and add a Treble in the *fourth* species, and a Bass in the *first* (three parts.)
3. Write an example of combined counterpoint against the following Canto Fermo employing the *second* species in the Treble and the *third* species in the bass, (three parts):—



4. Compose a minor Canto Fermo (of eight bars in length) place it in the Treble and add parts for Alto, Tenor and Bass all in the *first* species.
5. Do you regard the chord of the 6th on the supertonic as a concord or a discord? Give your reasons.
6. Explain the meaning and give examples of; false relation of the tritone; changing notes; an ornamental resolution.

## FINAL EXAMINATION IN THE THEORY OF MUSIC.

**HARMONY.**WEDNESDAY,  
JUNE 16TH, 1897.TIME  
9.30 A.M. TO 12.30 P.M.

1. Add four parts, first and second Treble, Alto, and Tenor above the following Bass (five parts):—

The musical notation consists of three staves of music in 2/4 time, with a key signature of one flat (B-flat major or D minor). The notes are as follows:

- Staff 1: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, 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A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E36

3. Add parts for a Viola and Violoncello to the following melody for the Violin (three parts):—

*Allegro.*

Mark the *bowing*, add phrase marks and marks of expressions.

4. Write the Harmonic series (up to No 16) from the Generator

mark with a cross those harmonics which are not in tune. Write also the three fundamental chords (complete) in the key of E.

5. Explain the meaning of Pedal point, and write an example employing first the Dominant and then the Tonic in the key of C.
6. Continue the following sequential progression for (at least) two more bars, employing when necessary an enharmonic change; and explain the construction of the passage:—

SIEVEKING.

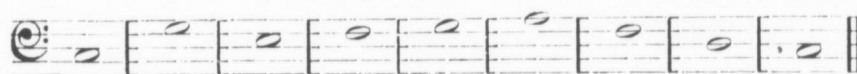
## FINAL EXAMINATION IN THE THEORY OF MUSIC

**COUNTERPOINT.**

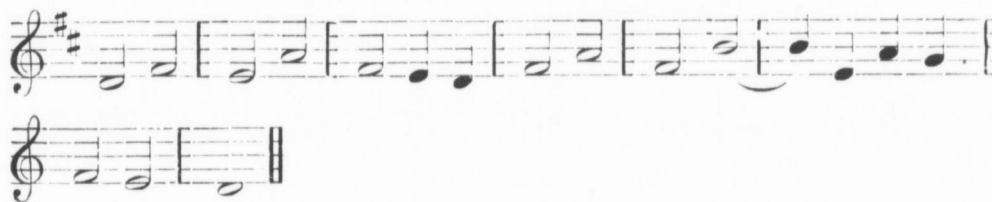
TUESDAY,  
JUNE 15TH. 1897.

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

1. To the following Canto Fermo add a Treble in the *fourth* species, and three other parts all in the *first* species. (five parts)



2. Transpose the above Canto Fermo into the key of G, place it in the Treble and add parts for Alto, Tenor, and Bass all in the *fifth* species. (four parts).
3. Compose a minor Canto Fermo of ten bars in length, place it in the Alto and add a Treble in the *second* species and a Bass in the *third*, (three parts).
4. Write a melody in double counterpoint at the octave (or fifteenth,) against the following melody, and show the inversion:—



5. Explain the difference between strict and free counterpoint.
6. State your opinion of the value of the study of counterpoint to the modern composer.



FINAL EXAMINATION IN THE THEORY OF MUSIC.

**CANON AND FUGUE.**

WEDNESDAY,  
JUNE 16TH, 1897.

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

1. Continue the following Canon two in one between Treble and Bass, with a free part for the Alto, for about twelve bars, introducing at least one modulation and concluding with a short Coda :—

2. Explain the meaning of Canon by augmentation ; by diminution ; by inversion ; per recte et retro.

3. Give correct answers to the following Fugue subjects :—

(a)

*Albrechtsberger.*

(b)

*Naumann.*

(c)

*Mozart.*

(d)

*Mendelssohn.*

4. Write an exposition upon the following subject, employing a regular countersubject:—



5. Take the same subject and write an example of stretto upon a Dominant pedal. The subject may be curtailed, ending with the note marked \*.
6. Write out Cherubini's order of modulation for fugues, (a) in major keys, and (b) in minor keys.

#### FINAL EXAMINATION IN THE THEORY OF MUSIC.

### **HISTORY.**

THURSDAY,  
JUNE 17TH, 1897.

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

1. Write a brief account of the history of music in Europe up to the year 1,000.
2. Name the most important masters of the Belgian school and describe the characteristic features of the compositions of this period.
3. In what state do we find the art of music about the year 1600?
4. To which of the two, a sacred or a secular source, is modern music the more indebted? Briefly compare the influence of each.
5. Trace the development of instrumental music from the days of Purcell to the death of Beethoven.
6. Review the progress of musical art during the glorious reign of Her Most Gracious Majesty the Queen.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

**INSTRUMENTATION.**

THURSDAY,  
JUNE 17TH, 1897.

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

1. Score the following excerpt for the modern full orchestra:—

*Tenuto* SONATA OP. 2, No. 2. *Beethoven.*

*Staccato*

The musical score consists of three systems of piano and bass staves. The first system is marked 'Tenuto' and 'ff'. The second system is marked 'Staccato' and 'sf'. The third system is also marked 'Staccato'. The music is in 3/4 time and D major.

The image shows two musical staves for piano. The first staff consists of two systems. The first system has a right-hand melody starting with a piano (*p*) dynamic and a left-hand accompaniment with *sfz* dynamics. The second system continues the melody and accompaniment. The second staff shows a more complex texture with *pp* dynamics, featuring a right-hand melody and a left-hand accompaniment.

2. Explain the meaning of transposing instrument. Write the following passage for (a) B flat Clarinet, (b) Cor. Anglais, (c) Horn in F, so as to produce the exact pitch of the notes here given:—

The image shows a single musical staff in treble clef. It contains a melodic passage consisting of several measures of music, including eighth and sixteenth notes, and rests.

3. Give the tunings of all the stringed instruments in the orchestra, with special reference to the Double Bass.
4. Describe the Kettle-drum. Explain the difference between this and other instruments of percussion. How many Kettle-drums are usually employed in an orchestra? Mention any notable exceptions in tuning, etc.

## ACOUSTICS.

1. Describe the transverse vibration of strings. Are longitudinal or torsional vibrations employed in music?
2. Name the most important sources of musical sounds, and give a brief description of each.
3. Explain the difference between the sound waves emitted from musical instruments, and those produced by an explosion.
4. Give the vibration ratio of :—the perfect fourth ; the minor third ; the major second ; the chromatic semitone ; and the Pythagorean comma.

## ANALYSIS.

(VIVA—VOCE)

Symphony in B minor No. 8. (The Unfinished).

FRANZ SCHUBERT.

## Language Department.

### FRENCH.

### GERMAN.

### ITALIAN.

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

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

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

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

The "Berlitz Method" proceeds from the beginning entirely by object lessons.

Its efficiency is especially great when in the hands of native teachers, such as are engaged by the Conservatory. Aside from the question of "accent," there are in every language thousands of untranslatable expressions which impart to it its peculiar character, and which only a native can teach with any measure of perfection.

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## The Conservatory Orchestra.

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

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

Advanced students of the piano, and other solo instruments, thus have opportunities of publicly performing concertos, accompanied by the full orchestra. It is considered a high honor to be invited to perform a concerto with orchestral accompaniment, and it is indeed one well worthy the aspirations of every ambitious and earnest student.

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## Sight-Singing and Chorus Practice.

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

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

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

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

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

## Piano and Reed Organ Tuning.

### OUTLINE OF COURSE.

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

#### FIRST YEAR.

- FIRST TERM.—The general study of Pitch and Relation of musical intervals as employed in Tuning. Study of Unison and Octave.
- SECOND TERM.—Principles and Practice of Piano Tuning, structure of the Temperament, Musical Acoustics, embracing the Theory of Scales, Harmonics, Beats and Temperaments.
- THIRD TERM.—Tuning Practice continued. Study of Mechanism of Pianoforte Actions. Stringing.
- FOURTH TERM.—Tuning Practice continued. Principles of Tone Regulating and Action Regulating. Causes of defects in Pianos, and their Remedies.

#### SECOND YEAR.

- FIRST TERM.—General Review and Development of previous year's work. Principles of Reed Organ Construction and Tuning.
- SECOND TERM.—Reed Tuning, Repairing and Voicing Reeds.
- THIRD TERM.—Reed Tuning and Voicing. General Repairing.
- FOURTH TERM.—General completion of all departments of study in this school. Students are not registered in this department for a shorter period than one year.



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

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## Miscellaneous.

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### BOARD AND LODGING.

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

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

Young ladies attending the Conservatory and taking an exclusively musical course, may at a moderate price obtain good board and all the general advantages of home life, at the Presbyterian Ladies' College, Bloor Street West. Parents desiring to have their daughters under trustworthy guardianship while pursuing their musical studies will appreciate this exceptionally favorable arrangement.

### SHEET MUSIC DEPARTMENT.

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

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### SHEET MUSIC LENDING LIBRARY.

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

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

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### SELECTION OF MUSIC FOR EXAMINATIONS.

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

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### PIANO, CLAVIER AND ORGAN HIRE AND PRACTICE.

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

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

Clavier practice may be arranged for at the Conservatory at a very moderate price.

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### SITUATION OF THE CONSERVATORY.

The Conservatory Building is situated at the corner of College Street and Queen's Avenue. The location is convenient, central, and easy of access from every quarter of the city. Strangers arriving at the Union Station will find the "Yonge Street" cars in the station, from these cars a transfer can be made at College Street to any car going west, all of which pass the Conservatory doors.

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### REGISTRATION.

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

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

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### BEGINNERS.

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

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

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### TO STUDENTS.

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

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### CONSULTATION.

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

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### HOME INSTRUCTION.

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

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### EVENING CLASSES.

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

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### TIME FOR COMPLETION OF COURSE.

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

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### GENERAL EDUCATIONAL ADVANTAGES.

Young ladies prosecuting their musical studies in the Conservatory can also, if desired, continue their general education at the Presbyterian Ladies' College under charge of Principal Macdonald and Mrs. T. M. MacIntyre, where board and all home comforts can be obtained.

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### CALENDAR MAILED TO STUDENTS AND OTHERS.

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

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

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### SCHOLARSHIPS.

Musical art in Canada would be greatly promoted if, in some way, provision could be made whereby talented students of limited means could be assisted in their efforts to acquire a musical education. A simple and practical method of making such provision would be to endow scholarships in the Conservatory, the Directorate of which is prepared to meet in a very liberal spirit any proposal with this benevolent and philanthropic object in view.

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### PROFESSIONAL SITUATIONS.

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

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

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

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

Residents elsewhere desiring to come to Toronto and study in the Conservatory during the Summer Normal Session need not be deterred through a fear of excessive heat. Few, if any, cities on this continent are more admirably situated or better adapted for an enjoyable summer residence than Toronto. Being situated on the lake its climate is thereby tempered and made delightfully healthful. Owing to the charm of its summer, its water privileges, its proximity to Niagara Falls and other points of rare interest, and the frequency of private, society and public excursions to these charming places, both by rail and by steamer, Toronto has become a recognized

summer resort. The month of July is usually a cool portion of the summer season here, hence study and recreation may be very pleasantly combined. As Saturday is kept free, those attending the summer school have opportunity to enjoy trips to the many points of special interest referred to.

The courses of study, apart from private lessons, combine lectures and practical class work in Piano, Organ, Voice, Theory and Music in Public Schools, conducted by specialists in each department. The courses will be similar in character to those conducted in the summer session of 1896, which may be briefly outlined as follows :

**PIANO COURSE** (COMBINING LECTURES WITH PRACTICAL NORMAL CLASS WORK).—First steps in Piano Instruction according to modern methods. Foundational Training for Junior and Advanced Pupils. Review of the various kinds of Touch employed in Modern Piano Playing. General Educational Maxims and Principles applied to Piano Teaching. The use of Instruction Books and Studies. A Practical Course of Instruction in Technic according to the Virgil Clavier System. Principles of Expression in Piano Playing. On the use of the Pedals. *Prima Vista* or Sight-Playing ; how to develop it. How to Memorize Music. What Music to use in Teaching, etc., etc. Teaching Lessons, illustrated with Pupils of various grades, making practical application of the principles involved in the foregoing lectures, and treating of other matters of detail, such as are ordinarily met with in the Teacher's daily experience. The lectures in the Piano Course are by the Musical Director, Mr. Edward Fisher.

**VOCAL COURSE.**—The Qualifications necessary to become a Singer. Various Voices explained, and the Importance of their Proper Classification. The Qualities required in the Pupil and Teacher. The Importance of Sound Principles of Study, Breathing and Tone-Production. How to Study Songs and their Embellishments. Oratorio and how it should be sung. How to Raise the Standard of Musical Taste. The Varied Spheres of Singers and their Repertoires. How to Attain Ultimate Success in the Vocal Art. Many of the foregoing lectures will be vocally illustrated by Mr. Rechab Tandy and some of his pupils.

**THEORY COURSE.**—The Common Chord of the Dominant, and its Inversions in both the Major and Minor Mode. The Importance of the Dominant Chord in the Perfect, Imperfect and Deceptive Cadences. The Dominant Seventh (the simplest form of Discord) and its Inversions, including the Six-Three on the Super-tonic. The Dominant Major Ninth and its Derivative, the Leading Seventh. The

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Dominant Minor Ninth and its Derivative, the Diminished Seventh. The Dominant as a Chord of Preparation for Tonic Suspensions. The Importance of the Dominant Chord in Modulation, especially to Keys of First and Second Relationship. The Chords of the Dominant Major and Minor Sixth, both separately and in conjunction with the Seventh. The Chord of the Chromatically-Raised Fifth on the Dominant and its Enharmonic Changes. The Chord of the Chromatically-Lowered Fifth on the Dominant, and its Inversion, the Chord of the Augmented Sixth. Enharmonic Modulation by means of Dominant Discords. The Dominant Fourth, and other possible but rarely-employed Chords on the Dominant. The Dominant Pedal, and a glance at the Importance of the Key of the Dominant in Composition. At each lecture examples of the subject under discussion will be given on the blackboard, and the method of working exercises analyzed in detail, exemplifying the manner in which students may continue to prosecute their studies without a teacher, or by means of correspondence lessons, should circumstances prevent their remaining in Toronto.

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

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

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

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

Owing to the necessary attention required in the erection of new buildings for the Conservatory, and the removal thereto in the summer vacation, the Special Normal Session was not held during July and August, 1897, but will be continued as usual in 1898.

## Rules and Regulations.

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

2. **Term cards** are received by students on payment of their fees, admitting them to a given course of lessons, and no person will be allowed to receive instruction until such card has been procured.

3. **Absence from lessons** caused by protracted illness (of several weeks' duration), may be allowed for, provided that prompt and explicit written notification shall have been made to the Musical Director. No deduction will be made for temporary absence from lessons, or for lessons discontinued.

4. **Lessons missed** by a teacher, require the pupil in every instance as an invariable rule, to obtain a "Credit Memorandum" from the Registrar, otherwise all rights to such lessons will be forfeited.

5. **Lessons are not lost** by students, which fall on public holidays.

6. **Students discontinuing** lessons are requested to give one week's notice before the end of the term, of such intention.

7. **Punctuality at lessons** is positively required of all pupils.

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

9. **Business matters** of all kinds connected with the Conservatory, must be arranged *at the Office*, and not with the teachers.

10. **Visitors** are not permitted in the class-rooms during lesson hours without permission from the Director.

11. **All sheet music** which students may require can be obtained at the *Office of the Conservatory*, where it will be supplied at a discount. All music so obtained must be paid for on delivery or at latest by date of next lesson.

12. **Teachers and pupils** should report *directly* to the Musical Director any misunderstanding, disagreement, or trouble of any kind, occurring in the relations between them.

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

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14. **The Reference Library** is intended to be used exclusively as such. Therefore the books *must not be taken away* from the Conservatory.

15. **Notices posted** on the bulletin board are for Conservatory Students, who are requested to read them carefully.

## Departments of Instruction and Tuition Fees.

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

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

### FEES PAYABLE STRICTLY IN ADVANCE.

	PRIVATE.
<b>Pianoforte</b> —Edith M. Crittenden, A.T.C.M. ....	} \$ 8 00
Bella M. Geddes, F.T.C.M. ....	
Annie Johnson, A.T.C.M. ....	
Mrs. M. B. Heinrich .....	} 11 00
Frances S. Morris, A.T.C.M. ....	
Mrs. J. L. Nichols .....	
Sara E. Dallas, F.T.C.M., Mus. Bac. ....	} 15 00
Maud Gordon, A.T.C.M. ....	
Donald Herald, A.T.C.M. ....	
Mrs. Edgar Jarvis, A.T.C.M. ....	} 20 00
Giuseppe Dinelli .....	
V. P. Hunt. ....	
J. W. F. Harrison .....	25 00
Rudolph Ruth .....	30 00
A. S. Vogt .....	35 00
Edward Fisher .....	40 00
<b>Piano</b> , Normal Class, two hour lessons per week (class of six or more) .....	17 00
<b>Voice</b> —Mrs. H. W. Parker, A.T.C.M. ....	10 00
Annie Hallworth, A.T.C.M. ....	12 50
Alice Denzil .....	15 00
Mrs. J. W. Bradley .....	20 00
Norma Reynolds .....	} 30 00
H. N. Shaw, B.A. ....	
Rechab Tandy .....	
	35 00

	PRIVATE.	CLASS.
<b>Theory</b> —J. Humfrey Anger, Mus. Bac., Oxon, F.R.C.O. (England):		
First Year (Junior), 1 lesson per week .....	\$15 00	
“ “ “ 2 “ “ .....	25 00	
“ “ “ 1 “ “ (class of four) .....	7 50	
“ “ “ 1 “ “ (class of six) .....	5 00	
 Second and Third Year (Intermediate and Final)—		
1 lesson per week .....	15 00	
2 “ “ .....	25 00	
1 “ “ (class of four) .....	7 50	
Correspondence lessons, 10 lessons, (per term) .....	12 50	
Mus. Bac. degrees (see circular) .....	15 00	
<u>No lessons will be given by Mr. Anger during the last week of the Academic Year.</u>		
 <b>Organ</b> —May M. Hamilton, A.T.C.M. ....	\$11 00	
Sara E. Dallas, F.T.C.M., Mus. Bac .....	15 00	
J. W. F. Harrison .....	30 00	
A. S. Vogt .....	35 00	
Edward Fisher .....	40 00	
<b>Improvisation (Organ)</b> —A. S. Vogt .....		
<b>Service Playing</b> “ J. W. F. Harrison .....		
<b>Reed Organ</b> — .....	10 00	
<b>Violin or Viola</b> —Lena M. Hayes, A.T.C.M. ....	12 50	
Bernhard Walther .....	20 00	
<b>Violoncello</b> —Giuseppe Dinelli .....	20 00	
Rudolph Ruth .....	25 00	
<b>Contra Basso</b> —John Gowan .....	15 00	
<b>Flute</b> —J. Churchill Arlidge .....	20 00	
<b>Oboe</b> .....		
<b>Saxophone</b> .....		
<b>Clarionet..</b> .....		
<b>Bassoon</b> .....		
William Forder .....	15 00	
<b>Cornet</b> .....		
<b>French Horn</b> .....		
<b>Slide Trombone</b> .....		
John Waldron .....	15 00	
<b>Euphonium</b> .....		
<b>Tuba</b> .....		
Frederick Smith.....	15 00	
<b>Guitar and Banjo</b> —L. N. Watkins.....	15 00	
<b>Mandolin</b> —Miss Lillie Cottam .....	15 00	
<b>Public School Music (Normal Class)</b> —S. H. Preston.....		10 00
<b>Sight Singing</b> —S. H. Preston.....	7 50	4 00

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For less

CLASS.

**Elocution**, etc., see pages 98 to 116 for Prospectus of school.

<b>Piano and Organ Tuning</b> —Sandford Leppard .....	From \$13 00 to \$25 00	
Tuning Practice—Per week, one hour each day .....		\$0 50
Organ Practice on Conservatory Organ, per hour .....		0 25
“ “ Pedal Piano at Conservatory, per week, one hour each day. ....		0 50
Clavier Practice, per week, one hour daily.....		0 25
Instruction under the heading of “FREE ADVANTAGES,” see page 24, <i>if taken without one of the regular branches</i> .....		4 00
Fees for Examinations in Theory Course, Primary .....		2 00
“ “ “ “ Junior and Intermediate, each .....		4 00
“ “ “ “ Final .....		5 00
Musical History and Musical Form, separate from above, each .....		2 00
Entrance Fee for Candidates who are not pupils of the Conservatory, payable with the Examination Fee.....		3 00
Fees for Examinations in Instrumental and Vocal Departments, Junior (1st Year). . . }	each..	3 00
“ “ “ “ “ “ Intermediate (2d Y'r) .....		
“ “ “ “ “ “ Final (3rd Year) .....		5 00
Certificate.....		1 00
Diploma .....		5 00

Certificates in Pianoforte Normal Class and Introductory Theory, no charge made.

## Languages Tuition.

REGULAR CLASSES. (Not more than six members.)

20 Lessons .....

\$8 00

PRIVATE CLASSES (and Private Lessons).

One Person. Two Persons. Three Persons. Four Persons.

20 Lessons..... \$20 00 \$17 00 \$12 00 \$10 00

A discount is allowed where several languages are studied.

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

10 00  
4 00

## Medals and Scholarships.

### CONDITIONS AND REGULATIONS.

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

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

A Partial Scholarship (value \$50.00), presented by Gerhard Heintzman, Esq., Toronto, will be awarded to the Candidate receiving the highest marks in a special competition, to be held in June each year before the Musical Director and two members of the Faculty. Particulars as to the nature of the competition will be announced during the first quarter of each year.

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

A Silver Medal presented by His Excellency the Governor-General will be awarded to the pupil displaying the best musicianship, practical and theoretical, including knowledge and use of the voice. Candidates must be graduates in one or more departments of the Conservatory. The competition for this medal will be held in June, before the Musical Director and two members of the Faculty.

A Gold Medal, presented by D. W. Karn, Esq., Woodstock, will be awarded to the Graduate in the "Pianoforte Teachers' Normal Course" receiving the highest number of marks.

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

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

Graduates  
as Associates

NOTE.—The

Mr. J. D. A. T.

Miss Sara E. I.  
" Maude G.  
Mr. Donald H.  
Mrs. Edgar J.  
Miss Ethelind

Miss Louie R.  
" Kathleen

Mr. Wm. M. F.  
Miss Lizzie L.

Miss May A. F.  
" Sara E. I.  
" Eleanor A.  
" Jennie M.  
" Maude F.  
" Emily M.  
" Isabel G.  
" Rowena  
" Kate I. F.  
" Annie J.  
" Edith M.  
" Constance  
" Lottie M.  
" Alice M.

## Graduates.

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

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

1888-1889.

PIANO.

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

1889-1890.

PIANO.

Miss Sara E. Dallas . . . . . Toronto

“ Maude Gordon . . . . . Toronto

Mr. Donald Herald . . . . . Toronto

Mrs. Edgar Jarvis . . . . . Toronto

Miss Ethelind G. Thomas . . . . . Belleville

1890-1891.

PIANO.

Miss Louie Reeve . . . . . Toronto

“ Kathleen B. Stayner . . . . . Toronto

VOICE.

Mr. Wm. M. Robinson . . . . . Toronto

Miss Lizzie L. Walker . . . . . Perth

THEORY.

Miss May A. Bean . . . . . Oshawa

“ Sara E. Dallas . . . . . Toronto

“ Eleanor A. Dallas . . . . . Toronto

“ Jennie M. Edmondson . . . . . Toronto

“ Maude Fairbairn . . . . . Bowmanville

“ Emily M. Fensom . . . . . Toronto

“ Isabel Geddes . . . . . Toronto

“ Rowena E. Helliwell . . . . . Toronto

“ Kate I. Hutchinson . . . . . Toronto

“ Annie Johnson . . . . . Toronto

“ Edith Maclean . . . . . Toronto

“ Constance Lea . . . . . Toronto

“ Lottie McMullen . . . . . Toronto

“ Alice M. Smith . . . . . Hamilton

ORGAN.

Miss Florence Brown . . . . . Port Perry

VIOLIN.

Miss Maude Fairbairn . . . . . Bowmanville

“ Lena Mandelle Hayes . . . . . Toronto

ELOCUTION.

Miss Hermenia Walker . . . . . Toronto

PIANO—TEACHERS' NORMAL COURSE.

Miss Sara E. Dallas . . . . . Toronto

“ Emily M. Fensom . . . . . Toronto

“ Maude Gordon . . . . . Toronto

Mr. Donald Herald . . . . . Toronto

Miss Annie Johnson . . . . . Toronto

“ Ethelind G. Thomas . . . . . Belleville

1891-1892.

PIANO.

Miss Charlotte A. Chaplin . . . . . St. Catharines

“ Bella Geddes . . . . . Toronto

“ Louie McDowell . . . . . Aurora

“ Via Macmillan . . . . . Toronto

“ Frances S. Morris . . . . . Perth

“ Ruby E. Preston . . . . . Toronto

VOICE.

Miss Louie K. Bambridge . . . . . Oshawa

Mr. Frank J. Barber . . . . . Georgetown

Miss Charlotte A. Chaplin . . . . . St. Catharines

“ Mamie M. Kitchen . . . . . Chatham

“ Edith J. Miller . . . . . Portage la Prairie

1891-1892

## ORGAN.

- Miss Sarah E. Dallas ..... Toronto  
 " Lizzie J. Schooley ..... Welland

## VIOLIN.

- Miss Ethelind G. Thomas ..... Belleville

## THEORY.

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

## ELOCUTION.

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

## PIANO—TEACHERS' NORMAL COURSE.

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

1892-1893.

## PIANO.

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

## VOICE.

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

## ORGAN.

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

## THEORY.

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

## PIANO—TEACHERS' NORMAL COURSE.

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

## ELOCUTION.

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

1893-1894.

## PIANO.

- Miss Anna Coad Butland ..... Toronto  
 " Emma C. Geddes ..... Toronto  
 " Lena Moore ..... Brooklin  
 " Maud A. Hirschfelder ..... Toronto

## VOICE.

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

## ORGAN.

- Miss Ida L. Jane ..... Toronto

## VIOLIN.

- Miss Lillian Norman ..... Toronto

## THEORY.

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

## PIANO—TEACHERS'

- Miss Edith A. B. ....  
 " Elizabeth M. ....  
 " Margaret M. ....  
 " Emma M. ....  
 " Maggie R. ....  
 " Maggie V. ....  
 " Mary Russel .....

- Miss Lillian Mar .....  
 " Ione H. D. ....  
 " Agnes God .....  
 " Mary M. C. ....  
 " Wilhelmine .....  
 " Charlotte .....  
 " Katharine .....  
 " Margaret .....

- Miss Emma An .....  
 " Jennie Cre .....  
 " Ida C. Hu .....  
 " Margaret .....  
 " Edith Mye .....

- Miss Annie E. ....  
 " Jessie Fra .....  
 " Bertha D. ....  
 " Annie C. I .....  
 " Eldred M. ....  
 " Dora L. M .....  
 " Mary Tre .....  
 " Allie B. C. ....

- Mrs. Thirza Bla .....  
 Miss Lexie Dav .....  
 Mr. Edmund H .....

## PIANO—TEACHERS'

- Miss Bella Ged .....  
 " Ina M. Ho .....  
 " Ida I. Sm .....

- Miss Kate A. B. ....  
 " Annie Har .....  
 " Kate L. F. ....  
 " Ethel Tyr .....

1893-1894.

PIANO--TEACHERS' NORMAL COURSE.

- Miss Edith A. Burson.....St. Catharines
- " Elizabeth M. Glanville.....Toronto
- " Margaret R. Gillette.....Toronto
- " Emma Mackenzie.....Toronto
- " Maggie R. Mills.....Guelph
- " Maggie V. S. Milne.....Toronto
- " Mary Russell.....Toronto

ELOCUTION.

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

1894-1895.

PIANO.

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

VOICE.

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

THEORY.

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

PIANO--TEACHERS' NORMAL COURSE.

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

ELOCUTION.

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

1895-1896.

PIANO.

- Miss Alice E. B. Bull....Niagara Falls South
- Mr. Dorsey A. Chapman.....Toronto
- Mr. Napier N. Durand.....Eglinton
- Miss Cassie Grandidge.....Toronto
- " Ella How.....Toronto

VOICE.

- Miss Annie Hallworth.....Toronto
- " Elda Idle.....Toronto
- " Mima Lund.....Woodstock
- " A. Bertha Tucker.....Allenburg
- " Katharine L. Ward.....Belleville
- " Frances Wright.....Toronto

ORGAN.

- Miss May Hamilton.....Toronto
- " Jessie C. Perry.....Toronto
- " Emma A. Wells.....Toronto

THEORY.

- Mr. Leslie R. Bridgman.....Smithville
- Miss Amanda F. Davy.....Iroquois
- " Anna Downey.....Toronto
- " D. Shier.....Cannington

PIANO--TEACHERS' NORMAL COURSE.

- Miss Lottie E. Ballah.....Aylmer
- " Bessie B. Burgar.....Welland
- " Beatrice R. Decker.....Whitby
- " Marguerite T. Hall.....Toronto
- " Lizzie J. Henderson.....Collingwood
- " Ada F. Wagstaff.....Toronto
- " Ola V. Wilkinson.....Copetown

ELOCUTION.

- Mr. C. LeRoy Kenny.....Toronto

ELOCUTION AND PHYSICAL CULTURE.

- Miss Blanche Lehigh.....Brockville
- Mrs. W. J. Ross.....Toronto
- Miss Gertrude Trotter.....Toronto
- " Ida M. Wingfield.....Toronto

1896-1897.

## PIANO.

Miss Florence Alberta Doble ..... Mitchell  
 Mr. Edmund Hardy ..... Toronto  
 Miss May L. Kirkpatrick ..... Toronto  
 " Eva J. Taylor ..... Guelph  
 " Edith J. White ..... Toronto

## VOICE

Miss Alicia E. Hobson ..... Toronto  
 " Maud H. Lane ..... Winnipeg  
 " Georgina G. Parker ..... Gananoque  
 " Maude Richards ..... Toronto  
 " Jean Ritchie ..... Beaverton  
 " C. Louise Tandy ..... Toronto  
 " Mabel V. Thomson ..... Mitchell

## ORGAN.

Miss Edith C. Miller ..... Toronto

## VIOLIN.

Mr. Frank E. Blachford ..... Toronto

## THEORY.

Miss Mabel Brown ..... Welland  
 " Dora Hills ..... Toronto  
 " Ella How ..... Toronto  
 " Lizzie G. Langlois ..... Toronto  
 " Eva J. Taylor ..... Guelph

## PIANO—TEACHERS' NORMAL COURSE.

Miss Maude Charlton ..... Toronto  
 " Bessie Cowan ..... Toronto  
 " Lily Dundas ..... Toronto  
 Mr. Edmund Hardy ..... Toronto  
 Miss Ethel M. Hunter ..... Plattsville  
 " Bertha C. Huyck ..... Frankford  
 " May L. Kirkpatrick ..... Toronto  
 " Jessie E. Parker ..... Winnipeg

## ELOCUTION.

Miss E. Louise Clark ..... Hamilton  
 Mr. George Deacon ..... Toronto  
 Miss Jean Gunn ..... Ailsa Craig  
 " Mabel C. Hall ..... Halifax, N.S.  
 Miss C. Evelyn Howell ..... Brantford  
 " Clare Kleiser ..... Toronto  
 Mr. Harry Proctor ..... Toronto  
 Miss Florence G. Ruthven ..... Hamilton  
 " May Walker ..... Duluth, Minn.  
 " Ethel Webb ..... Toronto

## Certificated Pupils.

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

1893-1894.

## PIANO—JUNIOR.

Miss Blanche Badgley ..... Toronto  
 " Lottie E. Ballah ..... Aylmer  
 " Margaret J. Birrell ..... Greenwood  
 " Annie L. Bletsoe ..... Toronto  
 Mr. Leslie R. Bridgeman ..... Smithville  
 Miss Annie E. Bull ..... Niagara Falls South  
 " Alberta M. Carey ..... Toronto  
 " Annie M. Cascaden ..... Dutton  
 " Jessie F. Caswall ..... Toronto  
 " Florence I. Chapman ..... Toronto  
 " Mabel Crabtree ..... Toronto  
 " Edith Despard ..... Toronto  
 " Valerie N. Dinsley ..... Wingham  
 " Gertrude Graham ..... Sharon

Miss Dora Hills ..... Toronto  
 " Alice G. Irish ..... Toronto  
 " May Livingstone ..... Toronto  
 " Gertrude Marling ..... Toronto  
 " May A. Morris ..... Toronto  
 " Margaret Murdoch ..... Toronto  
 " Etta Norris ..... Bolton  
 " Gertrude M. Pink ..... Toronto  
 " Lillian C. Rankin ..... Calgary  
 " Kate Reesor ..... Markham  
 " Katie D. Ryan ..... Georgetown  
 " Annie B. Scarlett ..... Cobourg  
 " Lulu W. Sharp ..... Toronto  
 " Lillian A. Sutherland ..... Toronto  
 " Maggie E. Thompson ..... Ballinacfad  
 " Gussie Vercoe ..... Toronto  
 " Henrietta Wallace ..... Alma

## PIANO

Miss Ella Walla  
 " Allie B. C.  
 " Edna A. W.  
 " Nora Wee  
 Mr. Harry C. G.  
 Miss Edith J. W.  
 " Clara Wor  
 " Mabel H.

## PIAN

Miss Mabel C.  
 " Florence I.  
 " Alice E. E.  
 " Edith A. F.  
 " Jessie Bus  
 Mr. Dorsey A.  
 Miss Helena C.  
 " Dora Con  
 " Minnie Co  
 " Jennie A.  
 " Agnes J.  
 " Alberta D.  
 Mr. Napier Du  
 Miss Ida M. F.  
 " Ella E. G.  
 " Margaret  
 " Elizabeth  
 " Mary Ha  
 Mr. W. H. Hex  
 Miss Ella How  
 " Ida C. H  
 Mr. Peter C. K  
 Miss Lillian M  
 " Anna C.  
 " Etta Lee  
 " Margaret  
 " Emma M  
 " Maggie F  
 " Maggie V  
 " Mary Ru  
 " Dinah Sh  
 " Ida I. Sn  
 " Katharin

## O

Miss Carrie R  
 " Martha F  
 " Edith C.  
 " Jessie Pe



1893-1894.

PIANO—JUNIOR (Continued).

- Miss Ella Wallace ..... Iroquois
- “ Allie B. C. Watson ..... Beaverton
- “ Edna A. Webster ..... Toronto
- “ Nora Weeks ..... Uxbridge
- Mr. Harry C. G. West ..... Toronto
- Miss Edith J. White ..... Toronto
- “ Clara Womeldorf ..... Toronto
- “ Mabel H. Worsfold ..... Toronto

PIANO—INTERMEDIATE.

- Miss Mabel C. Bertram ..... Toronto
- “ Florence Brown ..... Toronto
- “ Alice E. B. Bull ..... Niagara Falls South
- “ Edith A. Burson ..... St. Catharines
- “ Jessie Bustin ..... Uxbridge
- Mr. Dorsey A. Chapman ..... Toronto
- Miss Helena Codd ..... Frankford
- “ Dora Connor ..... Berlin
- “ Minnie Cornell ..... Toronto
- “ Jennie A. Creighton ..... Toronto
- “ Agnes J. Cross ..... Fenella
- “ Alberta Doble ..... Seaforth
- Mr. Napier Durand ..... Toronto
- Miss Ida M. Fletcher ..... Blenheim
- “ Ella E. Garland ..... Portage la Prairie
- “ Margaret R. Gillette ..... Toronto
- “ Elizabeth M. Glanville ..... Toronto
- “ Mary Harris ..... Brantford
- Mr. W. H. Hewlett ..... Toronto
- Miss Ella How ..... Toronto
- “ Ida C. Hughes ..... Toronto
- Mr. Peter C. Kennedy ..... Toronto
- Miss Lillian M. Kirkpatrick ..... Toronto
- “ Anna C. Laidlaw ..... Hamilton
- “ Etta Lee ..... Walkerton
- “ Margaret Lovell ..... Woodstock
- “ Emma Mackenzie ..... Toronto
- “ Maggie R. Mills ..... Guelph
- “ Maggie V. S. Milne ..... Toronto
- “ Mary Russell ..... Toronto
- “ Dinah Shier ..... Cannington
- “ Ida I. Smyth ..... Toronto
- “ Katharine M. Williams ..... Ottawa

ORGAN—JUNIOR.

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

ORGAN—INTERMEDIATE.

- Miss Florence Easton ..... Lindsay
- “ Mary Hamilton ..... Toronto
- “ Jessie Perry ..... Toronto

VIOLIN—JUNIOR.

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

VOICE—JUNIOR.

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

VOICE—INTERMEDIATE.

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

THEORY—JUNIOR.

- Miss Lottie E. Ballah ..... Aylmer
- “ Annie R. Bean ..... Waterloo
- “ Margaret J. Birrell ..... Greenwood
- “ Mabel Blaine ..... Toronto
- “ Alice E. B. Bull ..... Niagara Falls South
- “ Annie E. Bull ..... Niagara Falls South
- “ Edith A. Burson ..... St. Catharines
- “ Anna C. Butland ..... Toronto
- “ Jessie F. Caswall ..... Toronto
- Mr. Dorsey A. Chapman ..... Toronto
- Miss Helena Codd ..... Frankford
- “ Minnie Cornell ..... Toronto
- “ Agnes J. Cross ..... Fenella

1893-1894.

THEORY—JUNIOR—*Cont.*

Miss Laura A. Devlin.....	Toronto Junction
“ Alberta Doble .....	Seaforth
“ Anna E. Downey.....	Toronto
Mr. Napier Durand.....	Toronto
Miss Florence Easton .....	Lindsay
“ Ida M. Fletcher .....	Blenheim
“ Annie Forbes .....	Toronto
“ Frances E. Forbes.....	Toronto
“ Bertha Gamble.....	Toronto
“ Emma C. Geddes .....	Toronto
“ Cassie Grandidge .....	Toronto
“ May Hamilton.....	Toronto
“ Ella How .....	Toronto
“ Ida C. Hughes .....	Toronto
“ Emily E. Hunter.....	Victoria, B.C.
“ Ida L. Jane .....	Toronto
Mrs. Alfred B. Jury .....	Toronto
Mr. Alfred B. Jury .....	Toronto
Miss Lillian M. Kirkpatrick.....	Toronto
“ Mary H. McCracken .....	Toronto
“ Dora S. L. McGill .....	Port Perry
Mrs. W. E. Martin .....	Waterdown
Miss Maggie C. Merritt.....	Norwood
(Mrs. Frank E. Perney).....	
Miss Lillian Norman .....	Toronto
Mrs. H. W. Parker .....	Toronto
Miss Dina Shier .....	Cannington
“ Clara Strong .....	Bradford
“ Mary Trench .....	Richmond Hill
“ Ella Wallace.....	Iroquois
“ Allie B. C. Watson .....	Beaverton
“ Margaret M. Whiteside .....	Lindsay
“ Ola Wilkinson .....	Grimsby
“ Katharine M. Williams .....	Ottawa

## THEORY—INTERMEDIATE.

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

## MUSICAL FORM.

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

## INTRODUCTORY THEORY.

Miss Eugenie Atkinson .....	Toronto
“ Blanch Badgley .....	Toronto
“ Margaret J. Birrell.....	Greenwood
“ Annie L. Bletsos .....	Toronto
“ Hannah Breckenridge .....	Toronto
“ Geneva Bricker .....	Berlin
“ Edith A. Burson.....	St. Catharines
“ Alberta M. Carey .....	Toronto
“ Annie N. Cascaden.....	Dutton
“ Nettie Cassaday .....	Toronto
“ Anna B. Climie .....	Listowel
“ Eva Clute .....	Belleville
“ Lillian Cruickshank .....	Weston
“ Marion H. Cumines .....	Welland
“ Bertha Dewart .....	Toronto
“ Norma V. Dinsley .....	Wingham
“ Hattie Dudley.....	East Toronto
“ Florence Easton.....	Lindsay
“ Bessie Findlay .....	Toronto
“ Elizabeth Freeman .....	Box Grove
“ Jessie Houston.....	Toronto
“ Carrie R. Howard.....	Toronto
“ Allison Hyslop.....	Perth
“ Ida L. Jane .....	Toronto
Mrs. Alfred B. Jury.....	Toronto
Mr. Alfred B. Jury.....	Toronto
Miss Martha Kirkpatrick.....	Toronto
“ Louise Lawry .....	Hamilton
“ Margaret Lovell.....	Woodstock
“ Allie Macdonald.....	Toronto
“ Eldred Macdonald .....	Toronto
“ Dora S. L. McGill .....	Port Perry
“ Charlotte M. McKenzie .....	Wingham
“ Mary A. McLaurin .....	Fort William
“ Sadie L. Milne .....	Markham
“ Lena Moore .....	Brooklin
“ Margaret Murdoch .....	Toronto
“ May Nairn.....	Aylmer
“ Lillian Norman .....	Toronto
“ Etta Norris.....	Bolton
Mrs. H. W. Parker .....	Toronto
Miss Jessie Perry .....	Toronto
“ Gertrude M. Pink .....	Toronto
“ Gertrude Pomeroy.....	Preston
“ Lillian C. Rankin.....	Calgary
“ Marjorie Ratcliffe.....	Newmarket
“ Kate Reesor .....	Markham
“ Ella E. Riley .....	Emery
“ Janie Ritchie.....	Beaverton
“ Beatrice J. Roxburgh.....	Norwood
Mrs. Frank Sanderson .....	Toronto
Miss Annie B. Scarlet .....	Cobourg
“ Lulu W. Sharpe .....	Toronto

## INTRODU

Miss Maude S.....	
“ Annie Sh.....	
“ Adelaide.....	
“ May A. S.....	
“ Clara Str.....	
“ Mabel Th.....	
“ Maggie I.....	
“ Mary Tre.....	
“ Bertha T.....	
“ Gussie V.....	
“ Laura A.....	
“ Etta Wal.....	
“ Katherin.....	
“ Amelia E.....	
“ Claribel.....	
“ Edna A.....	
“ Nora We.....	
Mr. Harry C. C.....	
Miss Edith J.....	
“ Catharin.....	
“ Clara Wi.....	
“ Clara W.....	
“ Mabel H.....	

Miss Jeanie B.....	
“ Maggie.....	
Master Dougl.....	
Miss Eva Mau.....	
“ Vera E.....	
“ Bertha L.....	
“ Lottie Br.....	
“ Bessie B.....	
“ E. Lynne.....	
“ Helen C.....	
“ Bessie C.....	
“ Caroline.....	
“ Eva Den.....	
“ Kate A.....	
“ Nellie M.....	
“ Lillian E.....	
“ Frances.....	
“ Elizabeth.....	
“ Josie Fre.....	
“ Jennie G.....	
“ May A.....	
“ Ruby L.....	
“ Ethel M.....	
“ Annie E.....	
“ Lila B. M.....	
“ Libbie B.....	

1893-1894.

INTRODUCTORY THEORY—*Cont.*

- Miss Maude Sharpe ..... Toronto  
 " Annie Shepherd ..... Toronto  
 " Adelaide Skelly ..... Keenansville  
 " May A. Sneath ..... Dovercourt  
 " Clara Strong ..... Bradford  
 " Mabel Thompson ..... Toronto  
 " Maggie E. Thompson ..... Ballinafad  
 " Mary Trench ..... Richmond Hill  
 " Bertha Tucker ..... Allanburg  
 " Gussie Vercoe ..... Toronto  
 " Laura A. A. Wallace ..... Woodbridge  
 " Etta Wallace ..... Alma  
 " Katherine Ward ..... Belleville  
 " Amelia B. Warnock ..... Galt  
 " Claribel Webb ..... Waterloo  
 " Edna A. Webster ..... Toronto  
 " Nora Weeks ..... Uxbridge  
 Mr. Harry C. G. West ..... Toronto  
 Miss Edith J. White ..... Toronto  
 " Catharine M. Williams ..... Ottawa  
 " Clara Wilson ..... Dundas  
 " Clara Womeldorff ..... Toronto  
 " Mabel H. Worsfold ..... Toronto

1894-1895.

PIANO—JUNIOR.

- Miss Jeanie B. Allan ..... Toronto  
 " Maggie Atchison ..... Cornwall  
 Master Douglas Hope Bertram ..... Toronto  
 Miss Eva Maud Best ..... Toronto  
 " Vera E. Board ..... Glen Williams  
 " Bertha L. Bradford ..... London  
 " Lottie Brawn ..... Wroxeter  
 " Bessie B. Burgar ..... Welland  
 " E. Lynne Cavers ..... Worthington, Ohio  
 " Helen Cooper ..... Collingwood  
 " Bessie Cowan ..... Toronto  
 " Caroline Danard ..... Allenford  
 " Eva Denesha ..... Morrisburg  
 " Kate A. Dougherty ..... Mitchell  
 " Nellie M. Dundas ..... Ingersoll  
 " Lillian Ewen ..... Belleville  
 " Frances M. Farmer ..... Ancaster  
 " Elizabeth G. Freeman ..... Box Grove  
 " Josie Freyseng ..... Toronto  
 " Jennie Gier ..... Grand Valley  
 " May A. Hannon ..... St. Thomas  
 " Ruby L. Hunter ..... Toronto  
 " Ethel M. Hunter ..... Plattsville  
 " Annie E. Laidlaw ..... Georgetown  
 " Lila B. Meharry ..... Port Perry  
 " Libbie B. Millard ..... Newmarket

- Mr. Walter W. Mills ..... Belleville  
 Miss Edith Mitchell ..... Toronto  
 " Dora S. L. McGill ..... Port Perry  
 " Sydney Macintyre ..... Rat Portage  
 " Hettie G. McKittrick ..... Toronto  
 " Annie L. McMahon ..... Toronto  
 " Ada Pearce ..... Toronto  
 " Annie Proctor ..... Sarnia  
 " Beatrice J. Rumsey ..... Newmarket  
 " Eleanor Shepherd ..... Toronto  
 " Annie Shepherd ..... Toronto  
 " Adelaide Skelly ..... Keenansville  
 " Ella M. Thompson ..... Norval  
 " Mabel V. Thompson ..... Mitchell  
 " Sara G. Thomson ..... Port Elgin  
 " Bertha Tucker ..... Allanburg  
 " Gertrude Van Horn ..... Bay Mills, Mich.  
 " Alice M. Wilson ..... Toronto  
 " Ethel Wood ..... Moulinette

PIANO—INTERMEDIATE.

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

1894-1895.

## ORGAN—JUNIOR.

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

## ORGAN—INTERMEDIATE.

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

## VOICE—JUNIOR.

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

## VOICE—INTERMEDIATE.

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

## HARMONY—PRIMARY.

Miss Vera F. Board... .. Glen Williams  
 " Bertha L. Bradford... .. London  
 " E. Lynne Cavers... .. Worthington, Ohio  
 " Helen Cooper... .. Collingwood  
 " Bessie Cowan... .. Toronto  
 " Lottie Crozier... .. Merrickville  
 " Eva Denesha... .. Morrisburg  
 " Kate A. Dougherty... .. Mitchell  
 " Nellie M. Dundas... .. Ingersoll  
 " Lillian Ewen... .. Belleville  
 " Frances M. Farmer... .. Ancaster  
 " May E. Forrest... .. Bedford Park, Toronto  
 " Josephine Freyseng... .. Toronto  
 " Frances Gibson... .. Beamsville  
 " Lizzie J. Henderson... .. Collingwood  
 " Ruby L. Hunter... .. Toronto  
 " Ethel Mae Hunter... .. Plattsville  
 " Annie W. Kilgour... .. Guelph  
 " Annie E. Laidlaw... .. Georgetown  
 " Lizzie Gordon Langlois... .. Toronto  
 Mr. Walter W. Mills... .. Belleville  
 Miss Edith Mitchell... .. Toronto  
 " Sydney Macintyre... .. Rat Portage  
 " Ruth McGill... .. Toronto  
 " Annie McMahan... .. Toronto  
 " Etta Norris... .. Bolton  
 " Katie O'Donoghue... .. Toronto  
 Mr. Percy E. Pascoe... .. Woodstock  
 Miss Ada Pearce... .. Toronto  
 " Blanche E. Pearce... .. Norwood  
 " Kate Peters... .. Thistletown  
 " Fanny Philp... .. Cannington  
 " Lilian C. Rankin... .. Calgary, N.W.T.  
 " Edith Maude Richards... .. Jasper  
 " Emily Robinson... .. Toronto  
 " Rebecca Rouse... .. Plattsville  
 " Maud Sharpe... .. Toronto  
 " Annie Sheppard... .. Toronto  
 " Lavinia Shore... .. Toronto  
 " Ella M. Thompson... .. Norval  
 " Sarah Thomson... .. Port Elgin  
 " Gertrude Van Horn... .. Bay Mills, Mich.  
 " Bertie Walden... .. Berlin  
 " Laura A. A. Wallace... .. Woodbridge  
 " Therese Wegener... .. Toronto  
 " Alice M. Wilson... .. Toronto  
 " Ethel Wood... .. Moulinette  
 " Minnie Wright... .. Toronto  
 " C. May Young... .. Toronto  
 " Georgina Young... .. Toronto

T  
 Miss Eugenie  
 " Bertha  
 " Minnie  
 " Eva  
 " Bessie  
 " Marie  
 " Florence  
 " Mabel  
 " Bessie  
 " Lottie  
 " Marion  
 " Caroline  
 " Laura  
 " May  
 " Lizzie  
 " Ethel  
 " Alice  
 " Annie  
 " Lizzie  
 " Margare  
 " Libbie  
 " Edith  
 " Edith  
 Mr. Orwin  
 Miss Eldred  
 " Isabel  
 " Winnie  
 " Florence  
 " Dora  
 " Hannah  
 " Jessie  
 " Fanny  
 " Gertrud  
 " Annie  
 " Lilian  
 " Mabel  
 " Kate  
 " Beatrice  
 " Katie  
 Mrs. J. P. Sha  
 Miss Lavinia  
 " May  
 " Mina  
 Mr. Reuben  
 Miss Eva Tay  
 Mr. Wm. J. T  
 Miss Mabel V  
 " Ida  
 " Henriett  
 " Kathari  
 " Edna  
 " Edith

1894-1895.

## THEORY—JUNIOR.

Miss Eugenie Atkinson	Toronto
" Bertha L. Bradford	London
" Minnie Bradley	Toronto
" Eva May Brown	Trafalgar
" Bessie B. Burgar	Welland
" Marie Cavers	Worthington, Ohio
" Florence I. Chapman	Toronto
" Mabel E. Charlton	Toronto
" Bessie Cowan	Toronto
" Lottie Crozier	Merrickville
" Marion Cumines	Welland
" Caroline Danard	Allenford
" Laura Eschelmann	Calgary, N.W.T.
" May A. Hannon	St. Thomas
" Lizzie J. Henderson	Collingwood
" Ethel Mae Hunter	Plattsville
" Alice G. Irish	Toronto
" Annie W. Kilgour	Guelph
" Lizzie Gordon Langlois	Toronto
" Margaret Lovell	Woodstock
" Libbie B. Millard	Newmarket
" Edith C. Miller	Toronto
" Edith Mitchell	Toronto
Mr. Orwin A. Morse	Toronto
Miss Eldred Macdonald	Toronto
" Isabel A. McBrien	Kinsale
" Winnie McKinnon	Guelph
" Florence N. McLean	Port Arthur
" Dora L. McMurtry	Toronto
" Hannah J. Newsome	Toronto
" Jessie Perry	Toronto
" Fanny Philp	Cannington
" Gertrude M. Pink	Toronto
" Annie Proctor	Sarnia
" Lilian C. Rankin	Calgary, N.W.T.
" Mabel Rathbone	Toronto
" Kate E. Reesor	Markham
" Beatrice Jukes Rumsey	Newmarket
" Katie D. Ryan	Georgetown
Mrs. J. P. Shaw	East Toronto
Miss Lavinia Shore	Toronto
" May J. Smith	Claude
" Mina Smith	Caledon
Mr. Reuben L. Stiver	Toronto
Miss Eva Taylor	Guelph
Mr. Wm. J. Taylor	Jackson
Miss Mabel V. Thompson	Mitchell
" Ida E. Walker	Hayesville
" Henrietta Wallace	Alma
" Katharine Ward	Belleville
" Edna A. Webster	Toronto
" Edith J. White	Toronto

## THEORY—INTERMEDIATE.

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

## MUSICAL FORM.

Miss Eugenie Atkinson	Toronto
" Lottie Ballah	Aylmer
Mrs. Thirza Black	Toronto
Miss Alice E. B. Bull	Niagara Falls South
Mr. Dorsey Chapman	Toronto
Miss Amelia Coleman	Toronto
" Minnie Cornell	Toronto
" Lexie Davis	Mitchell
" Annie A. Forbes	Toronto
" Cassie Grandige	Toronto
Mr. Edmund Hardy	Toronto
Miss Ida C. Hughes	Toronto
" Margaret Lovell	Woodstock
" Emma Mackenzie	Toronto
" Gertrude Marling	Toronto
" Lena Moore	Brooklin
Mr. J. Parnell Morris	Lindsay
Miss Edith Myers	Toronto
" Lillian Norman	Toronto
" Katharine Williams	Montreal

## INTRODUCTORY THEORY.

Miss Maggie Atchison	Cornwall
" Clara Balfour	Toronto
" Annie R. Bean	Waterloo
" Vera E. Board	Glen Williams
" Bertha L. Bradford	London
" Eva May Brown	Trafalgar
" Maude Bryce	Toronto
" Bessie B. Burgar	Welland
" E. Lynne Cavers	Worthington, Ohio
" Mabel E. Charlton	Toronto
" Violet Clarke	Toronto
" Annie M. Clarridge	Brampton
" Helen Cooper	Collingwood
" A. Joey Cram	Carlton Place
" Lottie Crozier	Merrickville
" Caroline L. Danard	Allenford
" Lizzie Davison	Newmarket

INTRODUCTORY THEORY—*Cont.*

Miss Eva Denesha.....	Morrisburg
" Jessie B. Denny.....	Toronto
" Kate A. Dougherty.....	Mitchell
" Rosa Duck.....	Morpeth
" Nellie Dundas.....	Ingersoll
" Lillian Ewen.....	New Westminster, B.C.
" Adelaide Ewen.....	Belleville
" Laura Eschelmann.....	Calgary
" Frances M. Farmer.....	Ancaster
" Jessie M. Fisher.....	Toronto
" Alice E. Forhan.....	Owen Sound
" Mary E. Forrest.....	Bedford Park
" Josie Freyseng.....	Toronto
" Dora Frost.....	Belleville
" Carrie Fulford.....	Brockville
" Lizzie Gibson.....	Grimby
" Frances Gibson.....	Beamsville
" Etta Graham.....	Aurora
" Bessie Haddow.....	New Brunswick
" Abbie M. Helmer.....	Toronto
" Franziska Heinrich.....	Toronto
" Alicia E. Hobson.....	Toronto
" Lizzie J. Henderson.....	Collingwood
" Muriel Hunt.....	Toronto
" Ethel M. Hunter.....	Plattsville
" Ruby L. Hunter.....	Toronto
" Berta C. Huyck.....	Frankford
" Margaret C. Jennings.....	Toronto
Mr. Frank H. Karn.....	Woodstock
Miss Leola Belle Kerr.....	Nottawa
" Annie W. Kilgour.....	Guelph
" Nellie King.....	Toronto
" Annie E. Laidlaw.....	Georgetown
" Lizzie G. Langlois.....	Toronto
" Ella Miller.....	Lucknow
Mr. William Walter Mills.....	Belleville
Miss Edith Mitchell.....	Toronto
" Fannie Moses.....	Toronto
" Ruth F. McGill.....	Toronto
Mrs. J. A. McGolpin.....	Toronto
Miss Sydney MacIntyre.....	Rat Portage
" Winnie MacKinnon.....	Guelph
" Hettie G. McKittrick.....	Orangeville
" Annie L. McMahan.....	Toronto
" Dora L. McMurtry.....	Toronto
" Annie McNichol.....	Creemore
" Katie O'Donoghue.....	Toronto
Mr. Percy E. Pascoe.....	Woodstock
Miss Ada Pearce.....	Toronto
" Annie Proctor.....	Sarnia
" Mabel Rathbone.....	Toronto
" Maude Richards.....	Jasper
" Florence B. Ridout.....	Toronto
Miss Ella Robbins.....	Toronto
" Emily Robinson.....	Toronto
" Rebecca Rouse.....	Plattsville
" Mabel Rowan.....	Omeme
" Violet L. Seath.....	Toronto
" Eleanor Shepherd.....	Toronto
" Lavinia Shore.....	Toronto
" Minnie Stephenson.....	Pilot Mound
" Maude Stockwell.....	Toronto
" Eva Taylor.....	Guelph
Mr. William J. Taylor.....	Jackson
Miss Sarah G. Thompson.....	Port Elgin
" Ella M. Thompson.....	Norval
" Gertrude Van Horn.....	Bay Mills, Mich.
" Bertie Walden.....	Berlin
" Ida E. Walker.....	Hayesville
" Ada F. Wagstaff.....	Toronto
" Grace Webster.....	Belleville
" Therese Wegener.....	Toronto
" Gertrude Williams.....	Glen Williams
" Alice M. Wilson.....	Toronto
" Ethel Wood.....	Moulinette
Mr. Norman E. L. Wright.....	Orangeville
Miss Minnie Wright.....	Toronto
" C. May Young.....	Toronto
" Georgina Young.....	Toronto

1895-1896.

## PIANO—JUNIOR.

Miss Eugenie A. Atkinson.....	Toronto
" Emma L. Bean.....	Waterloo
" Annie M. Borrowman.....	St. Catharines
" Fia Brown.....	Grahamsville
" Doris A. F. Brown.....	Georgetown
" Maud Bryce.....	Toronto
" Hannah Cameron.....	Toronto
" Violet Alice Clarke.....	Toronto
" Bessie Currie.....	Hillsburg
" Mabel Deeks.....	Morrisburg
" Ethel M. Edwards.....	Cannington
" Frances I. Gibson.....	Beamsville
" Alma R. Horne.....	Uxbridge
" Berta C. Huyck.....	Frankford
" Emilie Kalbfleisch.....	Stratford
" Ellie Kelly.....	Toronto
" Helen King.....	Woodstock
" Eleanor C. Little.....	Teeswater
" Kate Lownsbrough.....	Toronto
" Bertha M. Melia.....	Montreal
" Ethel Grace McCausland.....	Toronto
" Nettie McTaggart.....	Myrtle
" Annie D. Paisley.....	Toronto
Mr. Percy E. Pascoe.....	Woodstock
Miss Lillian Eva Payne.....	Colborne

Miss Fanny P  
" Mary R  
" Nettie P  
Mrs. Mary R  
Miss Leila S  
" Maude S  
" Mary J.  
" Minnie S  
" Minnie A  
" Clara S  
" Agnes T  
" Edith T  
" Bertie V  
" Ida E. V  
" Ray E.  
" Jessie L  
" Jessie W

PIA

Miss Lulu A.  
" Blanche  
Master Doug  
Miss Bertha I  
" Bessie I  
" Maude  
" Augusta  
" Beatrice  
" Laura A  
" Margue  
" Dora H  
" Mary L  
" Ethel M  
" May Li  
" Etta N  
" Jessie I  
" Katie I  
" Lulu W  
" Eleanor  
" Ina Spr  
" Lillian  
" Ola V.

Miss Ida Ma

OR

Mr. Percy E  
Mr. Wm. J.  
Mr. Harry C

Miss Maude

1895-1896.

PIANO—JUNIOR.

- Miss Fanny Philp.....Cannington  
 " Mary Reynolds.....Uxbridge  
 " Nettie P. Richardson.....Tilbury  
 Mrs. Mary Rutherford.....Shakespeare  
 Miss Leila Sampson.....Toronto  
 " Maude Sharpe.....Toronto  
 " Mary J. Smith.....Claude  
 " Minnie Staples.....Teeswater  
 " Minnie A. Stephenson. Pilot Mound, Man.  
 " Clara Sutherland.....Toronto  
 " Agnes Tegart.....Tottenham  
 " Edith Truesdale.....Toronto  
 " Bertie Walden.....Berlin  
 " Ida E. Walker.....Hayesville  
 " Ray E. Wilson.....Toronto  
 " Jessie L. Wright.....Glen Allen  
 " Jessie Wyatt.....Easton's Corners

PIANO—INTERMEDIATE.

- Miss Lulu A. Armour.....Toronto  
 " Blanche Badgley.....Toronto  
 Master Douglas H. Bertram.....Toronto  
 Miss Bertha L. Bradford.....London  
 " Bessie B. Burgar.....Welland  
 " Maude Charlton.....Toronto  
 " Augusta Cook.....Guelph  
 " Beatrice R. Decker.....Whitby  
 " Laura A. Devlin.....Toronto  
 " Marguerite T. Hall.....Toronto  
 " Dora Hills.....Toronto  
 " Mary L. Hollinrake.....Milton  
 " Ethel M. Hunter.....Plattsville  
 " May Livingstone.....Toronto  
 " Etta Norris.....Bolton  
 " Jessie E. Parker.....Winnipeg  
 " Katie D. Ryan.....Georgetown  
 " Lulu W. Sharpe.....St. John, N.B.  
 " Eleanor S. Shepherd.....Toronto  
 " Ina Springer.....Burlington  
 " Lillian A. Sutherland.....Toronto  
 " Ola V. Wilkinson.....Copetown

ORGAN—JUNIOR.

- Miss Ida May Ritchie.....Orangeville

ORGAN—INTERMEDIATE.

- Mr. Percy E. Pascoe.....Woodstock  
 Mr. Wm. J. Taylor.....Jackson  
 Mr. Harry G. West.....Toronto

VOICE—JUNIOR.

- Miss Maude Bryce.....Toronto

- Miss Nellie Burry.....Toronto  
 " Frances I. Gibson.....Beamsville  
 Mrs. Henry J. Hamilton.....Toronto  
 Miss Lulu F. Howe.....Toronto  
 " Berta C. Huyck.....Frankford  
 " Libbie E. Johnson.....Uxbridge  
 " Hettie J. Lawson.....Stewartown  
 " Louise Mather.....Kincardine  
 " Emily McLaren.....Hamilton  
 " Annie McNeil.....Vellore  
 " Georgie Parker.....Gananoque  
 " Dell Potter.....Tottenham  
 " Nettie P. Richardson.....Tilbury  
 " Mary E. Robertson.....Prescott  
 Mr. J. J. Walsh.....Toronto  
 Miss Ethel Webster.....Westport  
 " Catherine J. Wise.....Carberry, Man.

VOICE—INTERMEDIATE.

- Miss Estella A. Bricker.....Waterloo  
 " Eva Denesha.....Morrisburg  
 " Jessie R. Denny.....Toronto  
 " Jeannie Doughty.....Toronto  
 " Mysia Graydon.....Streetsville  
 " Libbie E. Gould.....Uxbridge  
 " Alicia E. Hobson.....Toronto  
 Mr. Frank H. Karn.....Woodstock  
 Miss Helen King.....Woodstock  
 " Bertha M. Melia.....Montreal  
 " Annie McNichol.....Creemore  
 " Georgie Parker.....Gananoque  
 " Frances E. Pickell.....Markdale  
 " Minnie A. Stephenson. Pilot Mound, Man.  
 " Mabel V. Thompson.....Mitchell  
 " E. Maidie Whitney.....Prescott

HARMONY—PRIMARY.

- Miss Marion Babbitt.....Toronto  
 " Clara Beech.....Winnipeg  
 " Mabel M. Bennett.....Milton  
 Mr. Frank Blachford.....Toronto  
 Miss Annie Borrowman.....St. Catharines  
 " Lottie Brawn.....Wroxeter  
 " Doris A. F. Brown.....Georgetown  
 " Fia Brown.....Grahamsville  
 " Hannah Cameron.....Toronto  
 " Sophia Croucher.....Toronto  
 " Bessie Currie.....Hillsburg  
 Mrs. Sophia E. Davidson.....Norwood  
 Miss Sarah A.C.P. Deroche.....Napane  
 " Agnes Dodds.....Toronto  
 " Harriet Dudley.....East Toronto  
 " Ethel M. Edwards.....Cannington

1895—1896.

HARMONY—PRIMARY.—*Cont.*

Miss Eliza Fallis	Toronto
" Bessie Haddow	Dalhousie, N.B.
" Susie S. Hume	Georgetown
" Ethel L. Johnson	Belleville
" Louise Kelly	Toronto
" Bertha E. Knox	Norwood
" Kate Lownsbrough	Toronto
" Bertha M. Melia	Montreal
" Emily Maclaren	Hamilton
" Ada McLaughlin	Toronto
" Helen McLean	Collingwood
" Annie McLennan	Stratford
" Annie Paisley	Toronto
" Georgie Parker	Gananoque
" Lillian Eva Payne	Colborne
" Emma Rainsberry	Osborne
" Mary Reynolds	Uxbridge
" Nettie P. Richardson	Tilbury
" May Ritchie	Orangeville
" Mary E. Robertson	Prescott
" Ethel Ross	Tilsonburg
" Leila Sampson	Toronto
" Adelaide Skelly	Kenansville
" Minnie A. Stephenson	Pilot Mound, Man.
" Clara M. Sutherland	Toronto
" Clara Louise Tandy	Toronto
" A. Bertha Tucker	Allenburg
" Catherine J. Wise	Carberry, Man.
" Mattie Wightman	Deer Park
" Jessie Wyatt	Easton's Corners

## THEORY—JUNIOR.

Miss Blanche Badgley	Toronto
" E. Lynne Cavers	Worthington, Ohio
" Augusta Cook	Guelph
" Helen Cooper	Collingwood
" Sophia Croucher	Toronto
" Mabel Deeks	Morrisburg
" Ethel Dudley	Toronto
" Josie Freyseng	Toronto
" Frances I. Gibson	Beamsville
" Bessie Haddow	Dalhousie, N.B.
" Franziska Heinrich	Toronto
" Fanny Henry	Markdale
" Dora Hills	Toronto
" Alicia E. Hobson	Toronto
" Ruby L. Hunter	Toronto
" Berta C. Huyck	Frankford
Mr. Frank H. Karn	Woodstock
Miss Leila B. Meharry	Port Perry
" Annie L. McMahon	Toronto

Miss Janie E. McLeod	Halifax
" Etta Norris	Bolton
" Katie O'Donoghue	Toronto
Mr. Percy E. Pascoe	Woodstock
Miss Lillian E. Payne	Colborne
" Kate Peters	Thistletown
" Mary Reynolds	Uxbridge
" Ethel Richardson	Millbrook
" Ida May Ritchie	Orangeville
" Leila J. Sampson	Toronto
" Eleanor S. Shepherd	Toronto
" Minnie A. Stephenson	Pilot Mound, Man.
Mr. W. O. Stevens	Napanee
Miss Annie T. Swanzey	Toronto
" Sarah G. Thompson	Port Elgin
" A. Bertha Tucker	Allenburg
" Bertie Walden	Berlin
" Louie West	Ailsa Craig
" A. M. Wilson	Toronto
" Violet Williams	Georgetown
" Marie Wheler	Toronto
" Ethel Wood	Moulinette
" Frances Wright	Toronto

## THEORY—INTERMEDIATE

Miss Lottie E. Ballah	Aylmer
" Mabel Brown	Welland
" Bessie B. Burgar	Welland
" Josephine B. Hayes	Prince Albert
" Marguerite T. Hall	Toronto
" Lizzie J. Henderson	Collingwood
" Ethel M. Hunter	Plattsville
" Lizzie G. Langlois	Toronto
" Isabel A. MacBrien	Kinsale
" Eva J. Taylor	Guelph
" Mabel V. Thomson	Mitchell
" Ada F. Wagstaff	Toronto
" Ida I. Walker	Hayesville
" A. M. Wilson	Toronto

## MUSICAL FORM.

Miss Bertha L. Bradford	London
" Maude Charlton	Toronto
" Bessie Cowan	Toronto
" Alberta Doble	Mitchell
Mr. Napier N. Durand	Eglinton
Miss Florence Easton	Toronto
" May Hannon	St. Thomas
" Berta C. Huyck	Frankford
" Lizzie G. Langlois	Toronto
" Edith C. Miller	Toronto
" Jessie C. Perry	Toronto
" Mabel Rathbone	Toronto
" D. Shier	Cannington

## MUSIC

Miss Clara H.	
" Ella Wal	
" Etta Wal	
" Emma A.	
" Edith J.	
" Ethel W.	

## INTRO

Miss Jean Alla	
" Marion I.	
" Clara B.	
" Mabel B.	
" Annie B.	
" Lottie B.	
" Fia Brov	
" Doris A.	
" Nellie B.	
" Hannah	
" Augusta	
" Sophia C.	
" Bessie C.	
Mrs. W. N. C.	
Mrs. Sophia E.	
Miss Mabel E.	
" Gussie I.	
" Sarah A.	
" Agnes I.	
" Jeannie	
" Harriett	
" Alice D.	
" Aggie I.	
" Eliza F.	
" Mysia C.	
" Jean G.	
Mrs. Henry J.	
Miss Belle H.	
" Mary L.	
" Eleanor	
" Etta H.	
Mr. C. G. In	
Miss Marion	
" Ethel L.	
" Emilie	
" Bertha	
" Bertha	
" Ellie K.	
" Louise	
" Hettie	
" C. E. I.	
" Eleano	
" Kate I.	
" Mamie	



1895-1896.

MUSICAL FORM.—*Cont.*

Miss Clara H. Strong	Bradford
" Ella Wallace	Iroquois
" Etta Wallace	Alma
" Emma A. Wells	Toronto
" Edith J. White	Toronto
" Ethel Wood	Moulinette

## INTRODUCTORY THEORY.

Miss Jean Allan	Toronto
" Marion Babbitt	Toronto
" Clara Beech	Winnipeg
" Mabel Bennett	Milton
" Annie Borrowman	St. Catharines
" Lottie Brawn	Wroxeter
" Fia Brown	Greensville
" Doris A. F. Brown	Georgetown
" Nellie Burry	Toronto
" Hannah Cameron	Toronto
" Augusta Cook	Guelph
" Sophia Croucher	Toronto
" Bessie Currie	Hillsburg
Mrs. W. N. Cuthbert	Vandecar
Mrs. Sophia E. Davidson	Norwood
Miss Mabel Deeks	Morrisburg
" Gussie De La Hooke	Toronto
" Sarah A. C. P. Deroche	Napanee
" Agnes Dodds	Toronto
" Jeannie Doughty	Toronto
" Harriett Dudley	East Toronto
" Alice Duncan	Colborne
" Aggie Fairley	Carberry, Man.
" Eliza Fallis	Toronto
" Mysia Graydon	Streetsville
" Jean Gunn	Ailsa Craig
Mrs. Henry J. Hamilton	Toronto
Miss Belle Harrison	Toronto
" Mary L. Hollinrake	Milton
" Eleanor Hopper	Paisley
" Etta Hostraiser	Toronto
Mr. C. G. Innocent	Pilot Mound, Man.
Miss Marion Jack	Toronto
" Ethel L. Johnston	Belleville
" Emilie Kalbfleisch	Stratford
" Bertha Kelly	Orangeville
" Bertha Knox	Norwood
" Ellie Kelly	Toronto
" Louise Kelly	Toronto
" Hettie G. Lawson	Georgetown
" C. E. Lingstrom	Toronto
" Eleanor C. Little	Teeswater
" Kate Lownsborough	Toronto
" Mamie Louks	Newberry, Michigan

Miss Louise Mather	Kincardine
" Alice McCarron	Toronto
" Emily Maclaren	Hamilton
" Ada McLaughlin	Toronto
" Maud McLean	Toronto
" Helen McLean	Collingwood
" Annie McLennan	Stratford
" Janie E. McLeod	Halifax
" Mabel O'Brien	Toronto
" Lyndhurst Ogden	Toronto
" Georgie Parker	Gananoque
" Lillian E. Payne	Colborne
" Frances E. Pickell	Markdale
" Emma Rainsberry	Osborne
" Mary Reynolds	Uxbridge
" Nettie P. Richardson	Tilsbury
" Mary E. Robertson	Prescott
" Ethel Ross	Tilsonburg
" M. G. Ruttan	Manitou, Man.
" Leila J. Sampson	Toronto
" Winnifred Skeath-Smith	Toronto
" Ina Springer	Burlington
" Minnie Staples	Teeswater
" Clara Steen	Streetsville
Mr. W. O. Stevens	Napanee
Miss Daisy Sutherland	Toronto
" Ethel Sutton	Toronto
" Agnes Tegart	Tottenham
" Florence Tilley	Bowmanville
" Lena Vrooman	Sutton
Mr. J. J. Walsh	Toronto
Miss Alberta Warnica	Franklin, Pa.
" Edith Webster	Westport
" Louie West	Ailsa Craig
" Maidie Whitney	Prescott
" Mattie Wightman	Deer Park
" Ray E. Wilson	Toronto
" Catherine J. Wise	Carberry, Man.
" Jessie Wright	Glen Allen
" Jessie Wyatt	Easton's Corners

1896-1897.

## PIANO—JUNIOR.

Miss Laura F. Avison	Toronto
" Ada Beard	Toronto
" Mabel Bennett	Milton
" Sara Bradley	Toronto
" Ada Briggs	Toronto
" Florence A. Burke	Port Arthur
" Alma B. Butler	Toronto
" Gussie M. Carroll	Clarksburg
Mr. Ernest Cork	Waterloo
Miss Maud Creighton	St. Mary's
" Ethel A. Darby	Toronto

.1896-1897.

PIANO—JUNIOR—*Cont.*

Miss Pearl Davis	Toronto
" Sarah A. C. P. Deroche	Napanee
" Lena Doherty	Clinton
" Helen Grasett	Berlin
Mr. David C. Haig	Toronto
Miss Belle Harrison	Toronto
" Fanny Henry	Markdale
" Maud G. Hodgson	Toronto
" Bertha Kelly	Orangeville
" Louise Kelly	Toronto
" Mary Lamond	Tottenham
" Eva M. Lennox	Toronto
" Martha Leslie	Georgetown
" Louise Livingstone	Listowel
" Emily Maclaren	Hamilton
" Annie M. MacLennan	Stratford
" Rena T. McCulloch	Burlington
" Maude McLean	Toronto
" Hattie M. Mace	Tamworth
" Florence E. Moore	St. Catharines
" Lillie M. W. Peene	Hamilton
" Ethel T. Perry	Toronto
" Clara B. Phelps	Welland
" Ethyl Ross	Tilsonburg
" Alice Sampson	Toronto
" Beatrice M. Smith	Angus
" Clara M. Snider	Waterloo
" May F. I. Stevens	Carleton Place
" Ethel Sutton	Toronto
" Grace Tedford	Clinton
" Letitia Thornton	Georgetown
" Daisy M. Thurtell	Guelph
" Mabel R. Walmsley	Toronto
" R. Lillian Webster	Glandine
" Mary E. Weir	Toronto
" Edith M. Weichel	Elmira
" Mattie Wickens	Toronto
" Georgina Young	Toronto

## PIANO—INTERMEDIATE.

Miss Vera Board	Glen Williams
" Annie B. Climie	Listowel
" Bessie Cowan	Toronto
" Ethel Dudley	Toronto
" Josie Freyseng	Toronto
" Nellie Hollowell	Aylmer West
" May Hannon	Stratford
" Edith Henry	Kincardine
" Ruby L. Hunter	Toronto
" Ethel M. Hunter	Plattsville
" Berta C. Huyck	Frankford
" Nora Little	Teeswater

Miss Annie L. McMahon	Toronto
" Nettie McTaggart	Myrtle
" Leila Meharry	Port Perry
" Edith Mitchell	Toronto
" Mabel O'Brien	Toronto
" Jessie E. Parker	Winnipeg
" Mary Reynolds	Uxbridge
" Minnie Riddell	Waterloo
" Minnie Staples	Teeswater
" Sara G. Thomson	Port Elgin
" Ethel Willard	Port Perry

## ORGAN—JUNIOR.

Miss Ada McLaughlin	Toronto
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## ORGAN—INTERMEDIATE.

Miss Mary L. Saunders	Kingston
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## VOICE—JUNIOR.

Miss Elsie M. Burgess	Montreal
" Ethel Burke	Green River
" Helen Irene Church	Toronto
Mrs. M. H. Cochrane	Toronto
Miss Carrie B. Davidson	Penetanguishene
Mr. G. S. Forsythe	Toronto
Miss Josie Freyseng	Toronto
" Frances G. Girdlestone	Toronto
" Etta L. Hostraiser	Toronto
" Maud Hunt	Toronto
" Muriel F. Hunt	Toronto
" Flossie M. Jones	Brighton
" Ettie C. Leonard	Schomberg
" Lillie M. McCorvie	Clinton
" Berta Murray	Kincardine
" Frances L. Robins	Toronto
" Carrie Scenes	Port Perry
" Georgia H. Smith	Orillia
" Beatrice M. Smith	Angus
" May F. I. Stevens	Carleton Place
Mr. Frank C. Wiggins	Toronto
Miss Georgina Young	Toronto

## VOICE—INTERMEDIATE.

Miss Maud Bryce	Toronto
" Jessie M. Fisher	Toronto
" Josie Freyseng	Toronto
" Frances I. Gibson	Beamsville
" Berta C. Huyck	Frankford
Mr. Charles G. Innocent	Toronto
Miss Ethel Johnson	Belleville
" Nellie Myers	Stratford
" Annie McNeil	Vellore
" Jessie McNab	Bracondale
" Emily Maclaren	Hamilton
" Maude Richards	Toronto

## VOICE—

Miss Mary E. I
" Mary L. I
" Daisy M.
Mr. J. J. Walsh

## VIOL

Miss Lizzie G.
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## HAR

Miss Ada Bear
" Mary E. I
" Elsie Bur
" Florence
" Gussie M
" Josephine
" Nellie Co
" Maud Cro
" Lena Dol
" Alice Dur
" Jessie M.
" Louie C.
" Gertrude
" Louise H
" Edith He
" Jessie T.
" Lena Hop
" Alma Ho
" Etta Hos
" Ida C. Ja
" Flossie K
" Ellie Mel
" Martha I
" Sadie Les
" Grace M
" Rena T.
" Georgina
" S. Maley
" Louise M
" Lizzie Mi
" Jessie T.
" Florence
" Gertrude
" Gertrude
" Berta Mu
" Mabel O'
" Lillie E. I
" Lillie M.
" Ethel T.
" Elfreda P
" Evelyn R
" May L. R
" Alice San

1896-1897.

VOICE—INTERMEDIATE—*Cont.*

- Miss Mary E. Robertson..... Prescott  
 " Mary L. Robertson... Portage la Prairie  
 " Daisy M. Sutherland..... Toronto  
 Mr. J. J. Walsh ..... Toronto

## VIOLIN—INTERMEDIATE.

- Miss Lizzie G. Langlois..... Toronto

## HARMONY—PRIMARY.

- Miss Ada Beard ..... Toronto  
 " Mary E. Berry ..... Collingwood  
 " Elsie Burgess ..... Montreal  
 " Florence A. Burk ..... Port Arthur  
 " Gussie M. Carroll..... Clarksburg  
 " Josephine Collins..... Toronto  
 " Nellie Costello ..... Toronto  
 " Maud Creighton..... St. Mary's  
 " Lena Doherty..... Clinton  
 " Alice Dundas ..... Toronto  
 " Jessie M. Fisher..... Toronto  
 " Louie C. Fulton..... Toronto  
 " Gertrude A. Hardy ..... Kingston  
 " Louise Heinrich ..... Waterloo  
 " Edith Henry ..... Kincardine  
 " Jessie T. Hill..... Guelph  
 " Lena Hopper ..... Toronto  
 " Alma Horn ..... Uxbridge  
 " Etta Hostraiser ..... Toronto  
 " Ida C. Jackson..... Port Coldwell  
 " Flossie M. Jones..... Brighton  
 " Ellie Kelly ..... Toronto  
 " Martha Leslie..... Georgetown  
 " Sadie Leslie..... Georgetown  
 " Grace McCausland ..... Toronto  
 " Rena T. McCulloch ..... Burlington  
 " Georgina Mackendrick ..... Toronto  
 " S. Maley ..... Toronto  
 " Louise Mather ..... Kincardine  
 " Lizzie Mitchell ..... Wildwood  
 " Jessie T. Monteith..... Toronto  
 " Florence E. Moore..... St. Catharines  
 " Gertrude Munro ..... Perth  
 " Gertrude Murphy..... Toronto  
 " Berta Murray..... Kincardine  
 " Mabel O'Brien..... Toronto  
 " Lillie E. Parker ..... Toronto  
 " Lillie M. W. Peene..... Hamilton  
 " Ethel T. Perry ..... Toronto  
 " Elfreda Pomeroy ..... Durham  
 " Evelyn Reed ..... Georgetown  
 " May L. Reed..... Toronto  
 " Alice Sampson ..... Toronto

- Mr. Sim Samuel ..... Toronto  
 Miss Maggie Scroggie ..... Guelph  
 " Tabitha Sheppard ..... Elora  
 " Mary Louise Skean..... Toronto  
 " Beatrice McAuley Smith..... Angus  
 " Ina Springer ..... Burlington  
 " May F. I. Stevens..... Carleton Place  
 " Leticia Thornton ..... Georgetown  
 " Daisy M. Thurtell ..... Guelph  
 " Edith M. Truesdale ..... Toronto  
 " Mattie Wickens ..... Toronto  
 " Mabel R. Walmsley ..... Toronto  
 Mr. J. J. Walsh..... Toronto

## THEORY—JUNIOR.

- Mr. Frank R. Austin ..... Toronto  
 Miss Laura F. Avison ..... Toronto  
 " Margaret Beaty ..... Streetsville  
 " Mabel M. Bennett..... Milton  
 Mr. Frank E. Blachford..... Toronto  
 Miss Vera Board ..... Glen Williams  
 " Marion Cameron ..... Hamilton  
 " Josephine Collins ..... Toronto  
 " Sarah A. C. P. Deroche ..... Napanee  
 " Agnes Dodds..... Toronto  
 " Alice Dundas..... Toronto  
 " Louie C. Fulton ..... Toronto  
 " Nellie S. Gausby ..... Guelph  
 " May Hallett ..... Guelph  
 " Stella Hamilton ..... Toronto  
 Mrs. H. Hamilton ..... Toronto  
 Miss Edith Henry ..... Kincardine  
 " Jessie T. Hill..... Guelph  
 " Annie Hutchison ..... Cheltenham  
 " Louise Kelley ..... Toronto  
 " Bertha Kelly ..... Orangeville  
 " Maud H. Lane..... Winnipeg  
 " Nora Little ..... Teeswater  
 " Kate Lownsbrough ..... Toronto  
 " Emily Maclaren ..... Hamilton  
 " Lillie M. McCorvie ..... Clinton  
 " Rena T. McCulloch ..... Burlington  
 " Ada McLaughlin ..... Toronto  
 " Maude McLean ..... Toronto  
 " Annie M. McLennan ..... Stratford  
 " Nettie McTaggart ..... Myrtle  
 " Hattie M. Mace ..... Tamworth  
 " Jessie T. Monteith ..... Toronto  
 " Gertrude Murphy..... Toronto  
 Mr. Frank Nanton ..... Toronto  
 Miss Mabel O'Brien..... Toronto  
 " Georgina G. Parker ..... Gananoque  
 " May L. Reed ..... Toronto  
 " Maud Richards..... Toronto  
 " Minnie Riddell ..... Waterloo  
 " Jean Ritchie ..... Beaverton

1896-1897.

THEORY—JUNIOR—*Cont.*

Miss Mary E. Robertson.....	Prescott
" Alice Sampson .....	Toronto
Mr. Sim Samuel .....	Toronto
Miss Maud Schooley .....	Welland
" Tabitha Sheppard.....	Elora
" Theresa Simonski .....	Toronto
" Ina Springer .....	Burlington
" Minnie Staples .....	Teeswater
" Clara Sutherland .....	Toronto
" Ethel Sutton .....	Toronto
" Edith M. Truesdale.....	Toronto
" Minnie Tweedy .....	Easton's Corners
" R. Lillian Webster.....	Glandine
" Mattie L. Wightman.....	Deer Park

## THEORY—INTERMEDIATE.

Miss Blanche Badgley .....	Toronto
Mr. Charles Goetze Innocent.....	Toronto
Miss Dora Hills .....	Toronto
" Berta C. Huyck .....	Frankford
" May L. Kirkpatrick.....	Toronto
" Ada McLaughlin .....	Toronto
" Annie L. McMahon .....	Toronto
" Edith Mitchell.....	Toronto
Mr. J. Parnell Morris.....	Brantford
Miss Jessie E. Parker .....	Winnipeg
" Lillian Eva Payne.....	Colborne
" Mary L. Robertson... ..	Portage la Prairie
" Leila Sampson.....	Toronto
" Mary J. Smith .....	Claude
" Mary L. Saunders .....	Kingston
" Florence Tilley .....	Bowmanville
" Sara G. Thomson.....	Port Elgin
" Louie A. West.....	Ailsa Craig
" Violet Williams .....	Georgetown

## MUSICAL FORM.

Miss Lulu A. Armour .....	Toronto
" Mabel M. Bennett.....	Milton
Mr. Frank E. Blachford .....	Toronto
Miss Annie Borrowman.....	St. Catharines
" Laura A. Devlin .....	Toronto
" Louie C. Fulton .....	Toronto
" Hattie M. Mace.....	Tamworth
Mr. Percy E. Pascoe.....	Woodstock
Miss Mary Reynolds .....	Uxbridge
" Ethel M. Richardson.....	Millbrook

## INTRODUCTORY THEORY.

Miss Laura F. Avison .....	Toronto
" Ada Beard.....	Toronto

Miss Margaret Beaty .....	Streetsville
" Mary E. Berry .....	Collingwood
Mr. Frank E. Blachford .....	Toronto
Miss Ada Briggs .....	Toronto
" Florence Brown .....	Toronto
" Elsie Burgess.....	Montreal
" Ethel Burke.....	Green River
" Florence A. Burke .....	Port Arthur
" Eva Burrows.....	Toronto
" Marion Cameron .....	Hamilton
" Mildred E. Campbell .....	Goderich
" Gussie M. Carroll .....	Clarksburg
" Helen Irene Church .....	Toronto
Mrs. A. Cochrane .....	Toronto
Miss Maud Creighton .....	St. Mary's
" Josephine Collins.....	Toronto
" Nellie Costello .....	Toronto
" Ethel A. Darby.....	Toronto
" Carrie B. Davidson .....	Penetanguishene
" Madeline D Eye.....	Toronto Junction
" Lena Doherty .....	Clinton
" Alice Dundas .....	Toronto
" Maud Foucar.....	Tottenham
" Louie C. Fulton .....	Toronto
" Frances G. Girdlestone.....	Toronto
Mr. David C. Haig.....	Toronto
Miss Bertha Hall.....	Brampton
" May Hallett.....	Guelph
" Stella Hamilton .....	Toronto
" Janie Hanna .....	Wooller
" Gertrude A. Hardy.....	Kingston
" Phemie Harris.....	Bloomfield
" Louise Heinrich .....	Waterloo
" Mamie Hendry.....	Toronto
" Edith Hendry .....	Kincardine
" Jessie T. Hili .....	Guelph
" Maud Hodgins .....	Toronto
" Ada Hogg .....	Toronto
" Lena Hopper .....	Toronto
" Maud Hunt .....	Toronto
" Ida C. Jackson .....	Port Coldwell
" Aggie Jackson .....	Mono Mills
" Flossie M. Jones.....	Brighton
" Gertrude Kerr .....	Toronto
" Mary Lamond .....	Tottenham
" Daisy Landerkin.....	Tottenham
" Maud H. Lane.....	Winnipeg
" Lillie Lawson .....	Toronto
Mr. Wellington Le Barre .....	Oakville
Miss Ettie C. Leonard.....	Schomberg
" Martha Leslie.....	Georgetown
" Sadie Leslie.....	Georgetown
" Louise Lewis.....	Toronto
" Hattie M. Mace.....	Tamworth
Mrs. M. Milne.....	Toronto

INTRO

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1896-1897.

INTRODUCTORY THEORY—*Cont.*

Miss Florence E. Moore.....	St. Catharines
" Gertrude Munro .....	Perth
" Gertrude Murphy .....	Toronto
" Alberta Murray .....	Kincardine
" Georgina Mackendrick .....	Toronto
" Grace McCausland .....	Toronto
" Lillie M. McCorvie .....	Clinton
" Rena T. McCulloch .....	Burlington
" Kate McDermid .....	Nottawa
" Annie McEntee .....	Toronto
" Louie McFall .....	Bolton
" Maude O'Halloran .....	Lindsay
" Lillie E. Parker .....	Toronto
" Ethel T. Perry .....	Toronto
" Elfreda Pomeroy.....	Durham
" Calista Preston .....	Maxwell
" May L. Reed .....	Toronto
" Minnie Riddell .....	Waterloo
" Frances L. Robins.....	Toronto
" Madge Rogers.....	Toronto

Miss Jean Rogerson.....	Toronto
" Phemie Ronald .....	Toronto
" May F. Saunders.....	Kingston
" Carrie Scenes.....	Port Perry
" Lizzie Scott.....	Moorefield
" Maud Shannon.....	Clinton
" Clara Sharman.....	Goderich
" Tabitha Sheppard.....	Elora
" Mary L. Skeans.....	Toronto
" Muriel Smellie.....	Toronto
" Beatrice M. Smith.....	Angus
" Georgie Smith .....	Orillia
" Theresa Simonski .....	Toronto
" May F. I. Stevens .....	Carleton Place
" Clara Sutherland .....	Toronto
" C. Louise Tandy .....	Toronto
" Grace Tedford.....	Clinton
" Leticia Thornton.....	Georgetown
" Daisy M. Thurtell .....	Guelph
" Susie Trench .....	Richmond Hill
" Edith M. Truesdale.....	Toronto
" Minnie Tweedy.....	Easton's Corners
" Mabel Walmsley .....	Toronto

## MEDALS AND SCHOLARSHIPS AWARDED IN JUNE, 1895:

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

The Gold Medal presented by D. W. Karn, Esq., Woodstock, for "Highest Standing" in the Pianoforte Teachers' Normal Course, was won by Mr. Edmund Hardy.

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

The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) with Honors in the Vocal department, was won by Miss Mabel V. Thomson.

The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) with Honors in the Violin Department, was won by Mr. Frank E. Blachford.

The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) with Honors in the Theory Department, was won by Miss Lizzie G. Langlois.

The Gold Medal presented by the Conservatory for "Highest Standing" (Graduate) with Honors in the Elocution School, was won by Miss Ethel Webb.

A Partial Scholarship (value \$50), presented by Gerhard Heintzman, Esq., Toronto, for "Highest Standing" in a Special Competition in the Pianoforte Department, was won by Miss Jessie C. Perry.

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

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

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 2nd year Singing, was won by Miss Berta C. Huyck.

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 1st year Singing, was won by Miss Carrie B. Davidson.

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

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 1st year Theory Work, was won by Miss Rena T. McCulloch.

## Scholarships for Open Competition, Annually

For several years the Conservatory has offered for Open Competition free and partial scholarships in elementary pianoforte. At the opening of the season of 1894-5 it was decided to offer, in addition, six free scholarships of the value of \$600; one each in the following departments, viz.:—Pianoforte, Voice, Organ, Composition, Violin and Violoncello. In a keen competition the winners under various teachers were as follows: *Pianoforte*, with Edward Fisher, won by Napier Durand. *Voice*, with Signor d'Auria, by Oscar Wenbourne. *Organ*, with A. S. Vogt, by Miss Lillian M. Hall. *Composition*, with J. Humfrey Anger, Mus. Bac., Oxon., F.R.C.O., by Walter E. Barclay. *Violin*, with John Bayley, by William Pearce. *Violoncello*, with Signor G. Dinelli, by Herbert Wagner.

In September, 1895, free scholarships were awarded to the value of \$1,200.00. These were won in Open Competition as follows:—*Pianoforte*, with Edward Fisher, by Bessie Cowan and Mabel Crabtree; with J. D. A. Tripp, by Bessie Macpeak; with J. W. F. Harrison, by Gracie Bourne. *Voice*, with Miss Norma Reynolds, by H. C. Johnson and Walter F. Hayes; with Mrs. J. W. Bradley, soprano by Ethel Rice, tenor by C. V. Hutchison, baritone by Nassau B. Eagen; with Miss Denzil, by J. J. Walsh. *Organ*, with A. S. Vogt, by Jessie C. Perry; with J. W. F. Harrison, by Ernest Brisley; with Miss Dallas by Harry West. *Composition*, with J. Humfrey Anger, Mus. Bac., by Edmund Hardy.

In September, 1896, free scholarships were awarded to the value of \$1,600, which in Open Competition were won as follows:—*Pianoforte*, with Edward Fisher, by Theresa Simonski; with A. S. Vogt, by Wilbur Grant; with J. W. F. Harrison, by Laura Barrett and Alma Butter; with V. P. Hunt, by Rhoda Kennedy. *Voice*, with Rechab Tandy, by P. J. Costello and Mary Waldrum; with Miss Norma Reynolds, by Theresa Tymon; with Mrs. J. W. Bradley, by Jessie Benson and Nellie Kennedy. *Organ*, with Miss S. E. Dallas, Mus. Bac., by George Hoops. *Violin*, with Mrs. D. Adamson, by Eva Stonier; with John Bayley, by Harold Bayley. *Violoncello*, with Signor Dinelli, by Elsie Adamson. *Composition*, with J. Humfrey Anger, Mus. Bac., Oxon., F.R.C.O., by Elisa Ewing.

*Elementary Pianoforte*—Three free and ten partial scholarships in this department were also awarded to successful candidates in the first term of each season.

## Press Notices.

The Toronto Conservatory of Music being now in its *eleventh season* has become so widely known, and its reputation for thorough artistic work so well established, that it is not deemed necessary to continue inserting press notices in the Annual Calendar.

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## Sample Programmes.

### SEASON 1896-97.

November 12th, 1896.—Piano Recital, by pupils of Miss S. E. Dallas, Mus. Bac.,  
F.T.C.M.

1. Piano— $\left\{ \begin{array}{l} a \text{ Nocturne No. 2, } Liszt \\ b \text{ Moment Musical, Op. 35, } Moszkowski \end{array} \right\}$  Miss Leila Sampson.
2. Piano—Duetto, *Mendelssohn*—Miss Emily MacLaren.
3. Vocal—Dreamy June, *Lane*—Miss F. L. Robins.
4. Piano— $\left\{ \begin{array}{l} a \text{ Consolation, No. 3, } Liszt \\ b \text{ Butterfly, } Grieg \end{array} \right\}$  Miss Ethel Turner.
5. Piano—Caprice Melancholique, Op. 35, *Moszkowski*—Miss Edith Truesdale.
6. Violin—Wieniawski, *Kuyawiak*—Mr. Frank Blachford.
7. Piano—Cachoucha Caprice, *Raff*—Miss Annie McMahon.
8. Vocal—Queen of the Earth, *Pinsuti*—Mr. Nassau B. Eagen.
9. Piano—La Cascade, *Pauer*—Miss Ethyl Ross.
10. Piano—Staccato Caprice, *Vogrich*—Miss Edith Mitchell.
11. Reading—The Soul of the Violin, *Merrill*—Mrs. W. J. Ross, A.T.C.M.
12. Piano—Impromptu, Op. 9, No. 4, *Schubert*—Miss Jean Allan.
13. Piano— $\left\{ \begin{array}{l} a \text{ Kamenoï-Ostrow, } Rubinstein \\ b \text{ Bridal Procession, } Grieg \end{array} \right\}$  Miss Grace McCausland.
14. Vocal—Marguerite, *Bischoff*—Miss Florence Crang.
15. Piano— $\left\{ \begin{array}{l} a \text{ Impromptu, Op. 142, No. 3, } Schubert \\ b \text{ Valse, A Flat, } Moszkowski \end{array} \right\}$  Miss Mabel O'Brien.

December 7th, 1896.—First Quarterly Concert.

1. String Quartette—Largo, *Haydn*—Miss Louie Fulton, 1st Violin; Mr. Frank Blachford, 2nd Violin; Miss Eva Stonier, Viola; Miss Elsie Adamson, 'Cello.
2. Vocal—The Land of Yesterday—*Mascheroni*—Miss Ethel Rice.
3. Organ—Toccatà, A Flat, *Hesse*—Miss Edith Miller.
4. Vocal—Berceuse, Chantez Riez, Dormez, *Gounod*—Miss C. Louise Tandy. Violin obligato—Mr. Frank Blachford.
5. Scene—From "Twelfth Night," *Shakespeare*—*Olivia*, Miss Ida Wingfield, A.T.C.M. Viola, Mrs. Reta Ross, A.T.C.M.
6. Piano—Boabdil Valse, *Moszkowski*—Miss May Kirkpatrick.
7. Vocal—Plus grand dans son humilite (Reine de Saba), *Gounod*—Miss Maud Lane.
8. Violin—Fantasie (Norma), *Singelee*—Miss Annie McAlpine.
9. Vocal—Scenes that are Brightest (Maritana), *Wallace*—Miss E. Maidie Whitney.
10. Vocal Duet—Quis est homo (Stabat Mater), *Rossini*—Miss Teresa Tymon and Miss Alice McCarron.
11. Reading—River Mouth Rocks, *Whittier*—Miss May Walker.
12. Piano—Waldesrauchen, *Liszt*—Miss Franziska Heinrich.
13. Vocal—Roberto que J'Aime, *Meyerbeer*—Miss Lizzie Brown.
14. Violin—Andante. from Concerto, Op. 64, *Mendelssohn*—Mr. Harold Bayley.
15. Vocal—Sicilian Vespers (Bolero), *Verdi*—Miss Alicia E. Hobson.
16. String Quartette—Menuet, *Von Dittersdorf*—Mr. Frank Blachford, 1st Violin; Miss Louie Fulton, 2nd Violin; Miss Eva Stonier, Viola; Miss Elsie Adamson, 'Cello.
17. Vocal—Alla Stella Confidente, *Robandi*—Miss Mima Lund, A.T.C.M. 'Cello obligato by Signor Giuseppe Dinelli.
18. Piano—Gnomenreigen, *Liszt*—Mr. Edmund Hardy.
19. Vocal—Ailsa Mine, *Ernest Newton*—Mr. Geo. S. Forsyth.
20. Organ—Coronation March, *Svensden-Allen*—Miss Jessie C. Perry.

## February 25th, 1897.—Second Quarterly Concert.

1. Organ—Grand March, from Aida, *Verdi-Shelly*—Miss Edith C. Miller.
2. Vocal—The Pages' Song (Romeo and Juliet), *Gounod*—Miss Janie Ritchie.
3. Piano—Holberg Suite (Prelude, Air, Rigaudon), *Grieg*—Miss Laura A. Devlin.
4. Reading—Mrs. Lofters' Ride, *J. A. Mitchell*—Miss Florence Ruthven.
5. Piano—Waldesrauchen, *Liszt*—Miss Jennie A. Creighton, A.T.C.M.
6. Vocal—Softly Sighs (Der Freyschutz), *Weber*—Miss Teresa Tymon.
7. Piano Duo—Concertstuck (Presto Assai), *Weber*—Miss Edith J. White. Orchestral Accompaniment on 2nd Piano by Mr. V. P. Hunt.
8. Vocal—Woodland Serenade, *Mascheroni*—Miss Maud Lane, with Mandolin Obligato by Miss Lillie Cottam.
9. Piano—Valse, E Major, *Moszkowski*—Miss Ada F. Wagstaff.
10. Reading—King John and the Shepherd, *Anon*—Miss Ethel Webb.
11. (Duo) Piano and Violin—Sonata, Op. 8, *Grieg*—Mr. Napier Durand, A.T.C.M., Piano; Mr. Frank Blachford, Violin.
12. Vocal—Sands o' Dee, *Clay*—Miss Marie Wheler.
13. Piano—Rhapsodie, No. 8, *Liszt*—Miss Cassie Grandidge, A.T.C.M.
14. Vocal—He Was a Prince, *Lynes*—Miss Lola Ronan.
15. Piano Duo—March Carnavalesque, *Chaminade*—Miss Flo. Fuller and Miss Clara Strong.

## March 11th, 1897.—Vocal Recital, by pupils of Mrs. J. W. Bradley.

1. Vocal Trio—The Mariners, *Randegger*—Miss Ethel Rice, Mr. Bruce Bradley, Mr. H. Wiggins.
2. Piano—Waltz, Op. 42, *Chopin*—Miss Ethel M. Hunter.
3. Bid Me to Love, *Barnard*—Miss Etta Leonard. With Violin Obligato by Miss Lena M. Hayes, A.T.C.M.
4. Dream Angel, *St. Quentin*—Miss Helen Church.
5. Piano—First Movement from Sonata, Op. 78, *Beethoven*—Miss Mary L. Robertson.
6. Vocal Duet—The Fisherman, *Gabussi*—Mrs. J. A. McGolpin and Miss Nellie Kennedy.
7. The Bandelero, *Stuart*—Mr. Will Richardson.
8. Sing On, *Denza*—Miss Carrie Scott.
9. Violin—Air Varie, *Vieuxtemps*—Miss Lizzie Langlois.
10. Softly Sighs (Der Freyschutz), *Weber*—Mrs. J. A. McGolpin.
11. M'Appari (Martha), *Flotow*—Mr. Bruce Bradley.
12. Reading—Dara, *Lowell*—Miss May Walker.
13. Regret, *Cowen*—Miss Nellie Kennedy.
14. King of the Main, *Marks*—Mr. H. Wiggins.
15. Piano—An der Quelle, *Joseffy*—Master Douglas Hope Bertram.
16. Nobil Signor (Huguenots), *Meyerbeer*—Miss Ethel Rice.
17. Quartette—Estudiantina, *Lacome*—Mrs. McGolpin, Miss Kennedy, and Messrs. Bradley and Wiggins.

## March 25th, 1897—Physical Culture and Delsarte Exercises, by pupils of the Conservatory School of Elocution.

## PART I.

1. Dumb-Bell Drill.
2. Fancy March.
3. Wand-Twist Drill.
4. Ring Drill.
5. Recitation—Herve Riel, *Robert Browning*—Mr. Harry Proctor.
6. Violin—Brindisi Valse, *Alard*—Miss Annie L. McMahon.
7. Vocal Solo—Afterwards, *Mullen*—Miss Florence Crang.

## PART II.

1. Pantomime—The Bridal of Malahide—The Senior Class
2. Recitation—Scene from "The Rivals," *Sheridan*—Mr. C. Le Roy Kenney, A.T.C.M.



3. Posees Plastique—1. The Graces; 2. R—Orpheus and Eurydice, L—Psyche at the Feet of Venus; 3. The Amazons; 4. At the Shrine of Minerva; 5. The Wise Virgins; 6. The Foolish Virgins; 7. The Destruction of Herculaneum; 8. The Greek Dancers; 9. Reading from Homer.
4. Reading—Romance of the Ganges, *Mrs. Browning*—Miss Berryman Illustrative Tableaux by the members of the Junior Class.
5. Fancy Wand Drill.  
*Members of the Physical Culture Class*—Misses Elena Attwood, Clara Bach, Loie Clark, Christina Collins, Muriel Dixon, Jennie Dowling, Mamie Fellows, Jean Gunn, Mabel Hall, Evelyn Howell, Amy Ransom Howitt, Ida Kinnear, Clare Kleiser, Margaret Laing, Maud Lane, Harriet Pettit, Jean Ritchie, Florence Ruthven, Blanche Sibbitt, Josephine Smith, Stella Smythe, May Walker and Ethel Webb. Accompanist—Miss Annie Johnson, A.T.C.M.

April 22nd, 1897.—Vocal Recital, by Mr. Rechab Tandy and some of his pupils.

1. Trio—A Wish, *Foster*—Miss Marie Wheler, Miss Carrie Davidson and Mr. Rechab Tandy.
2. { *a* Cavatina—La mia letizia infondere (Il Lombardi), *Verdi* } Mr. Rechab Tandy.  
  { *b* Air—How vain is Man (Judas Maccabæus), *Handel* }
3. Violin—Bolero, *German*—Miss Lena M. Hayes, A.T.C.M.
4. Canzonetta—Mia Piccirella, *Gomez*—Miss Alicia E. Hobson.
5. Song—Where is Heaven, *Martí*—Master Eddie Selman (boy soprano).
6. { *a* Piano—Melody, *Paderewski* } Mr. Napier N. Durand, A.T.C.M.  
  { *b* Etude—If I were a Bird, *Henselt* }
7. Air—Rejoice Greatly (Messiah), *Handel*—Miss C. Louise Tandy.
8. { *a* Song—Thine Eyes so Blue and Tender, *Lassen* } Mr. Rechab Tandy. Organ Obligato by  
  { *b* Barcarolle—O Come, Marie, *Kücken* } Signor Giuseppe Dinelli.  
  { *c* Song—The Light of the World, *Adams* }
9. Air—With Verdure Clad (Creation), *Haydn*—Miss Mabel V. Thomson.
10. { *a* Violoncello—Chanson d'amour, *Hollman* } Signor Giuseppe Dinelli.  
  { *b* Tarantelle, *Fischer* }
11. Ruth's Song—Entreat Me Not to Leave Thee, *Gounod*—Miss Marie Wheler.
12. { *a* Song—My Dreams, *Tosti* } Mr. Rechab Tandy.  
  { *b* Song—Mona, *Adams* }  
  { *c* Old English Song—The Thorn, *Shield* }  
  { *d* Cavatina—Come Into the Garden, Maud, *Balfe* }
13. Trio—Te Prego, *Curshman*—Miss C. Louise Tandy, Miss Carrie Davidson and Mr. Rechab Tandy.

May 3rd, 1897.—Third Quarterly Concert.

1. Organ—Sonata, op. 65 (Allegro, Moderato and Serioso), *Mendelssohn*—Miss Lillian M. Hall.
2. Vocal—Scenes that are Brightest (Maritana), *Wallace*—Miss Lizzie Brown.
3. Vocal—Angus Macdonald, *Roedel*—Miss Maud Richards.
4. Vocal—He was a Prince, *Lynes*—Miss Jean Ritchie.
5. Reading—Fourteen to One, *Elizabeth Stuart Phelps*—Miss Jean Gunn.
6. Vocal—I Will Extol Thee (Eli), *Costa*—Miss Alicia E. Hobson.
7. Vocal—Softly Sighs (Der Freyschutz), *Weber*—Mrs. J. A. McGolpin.
8. Piano—Rigoletto Fantasia, *Liszt*—Miss Ethel Richardson.
9. Vocal—Goodbye, *Tosti*—Miss Annie Hallworth, A.T.C.M.
10. Organ—Introduction to Third Act of "Lohengrin," *Wagner-Warren*—Miss Edith C. Miller.
11. Vocal—My Heart Adores Thee, *Keighley*—Mr. Bruce Bradley.
12. Reading—Trying the Rose Act (Josiah Allen's Wife), *Marietta Holly*—Miss Mabel C. Hall.
13. Vocal—Jewel Song (Faust), *Gounod*—Miss Maud Lane.
14. Violin—Fantasie Caprice, *Vieuxtemps*—Mr. Frank Blachford.
15. Vocal—(Recit.) Sarata la notte, *Verdi*; (Cavatina) Ernani Ernani Involami (Ernani)—Miss Mabel V. Thomson.

16. Piano—Rhapsodie No. 12, *Liszt*—Miss Laura A. Devlin.
17. Vocal—It Was a Dream, *Cowen*—Miss Lola Ronan.
18. Vocal Trio—A Wish, *Foster*—Miss Marie Wheler, Miss Carrie Davidson and Mr. Rechab Tandy.

May 6th, 1897.—Piano Recital by Pupils of Mr. Edward Fisher.

1. Gondoliera, op. 41, *Moszkowski*—Miss May Hallet.
2. Poème Érotique, An den Frühling, op. 43, *Grieg*—Mrs. H. W. Parker.
3. Drei Clavierstücke, op 49; Lento, Allegretto Scherzando, Allegretto, *Jadassohn*—Miss Josie Freyseng.
4. Vocal—Come to Me, *Cowen*—Miss Daisy Sutherland.
5. Ave Maria, *Liszt-Schubert*—Miss Dora Connor.
6. Presto agitato, from Sonata, C Sharp Minor, *Beethoven*—Miss Bessie Cowan.
7. Vocal—Hear the Wild Wind Blow, *Mattei*—Mr. F. C. Wiggins.
8. Prelude, Air, Rigaudon (Holberg Suite), *Grieg*—Miss Lily Dundas.
9. Sonata, op. 31, No. 1 (last movement), *Beethoven*—Miss Ada F. Wagstaff.
10. Vocal—My Heart at thy Sweet Voice (Samson et Delilah), *Saint-Saens*—Miss Maude Richards.
11. Liebestraum, No. 3, *Liszt*—Mr. Dorsey A. Chapman.
12. Gnomenreigen, *Liszt*—Miss Eva J. Taylor.

May 10th, 1897.—Piano Recital by Pupils of Miss Maud Gordon, A.T.C.M.

1. Marche Funébre, *Chopin*—Miss Mattie Wightman.
2. Lieder ohne worte, Nos. 8 and 9, *Mendelssohn*—Miss Alice Dundas.
3. Tarantelle, *Pieczonka*—Miss Winnifred Young.
4. Spring Song, *Mendelssohn*—Miss Violet Williams.
5. Vocal—Sands o' Dee, *Clay*—Miss Irene Graves.
6. Funeral Marche of a Marionette, *Gounod*—Miss Rena Winter.
7. Mazurka, op. 25, No. 1, *Godard*—Miss Mabel Macdonald.
8. Fruhlingslied, *Henselt*—Miss Ethel Sutton.
9. Mazurkas, op. 7, Nos. 1 and 2, *Chopin*—Miss Bertha Kelly.
10. Reading—The Two Mr. Mortons, *Caroline Bowman*—Miss Blanche Sibbitt.
11. Zingara, *Chaminade*—Miss Maude McLean.
12. Romance, E flat, *Rubinstein*—Miss Sarah A. C. P. Deroche.
13. Pas des Echarpes (air de ballet, No. 3), *Chaminade*—Miss Sara Bradley.
14. Vocal—The Voice of the Father, *Cowen*—Miss Carrie Davidson.
15. Concerto D Major (last movement), *Mozart*—Miss Mamie Milne. Orchestral accompaniment on 2nd Piano—Miss Maude McLean.

May 13th, 1897.—Piano Recital by Miss Bella M. Geddes, F.T.C.M., Pupil of Mr. Edward Fisher.

1. Sonata, op. 53 (first movement), *Beethoven*.
2. Vocal—It was a Dream, *Cowen*—Miss Lola Ronan.
3. 

{ a	Prelude, No. 1, <i>Bach</i> .	{ c	Adagio, E Major, <i>Haydn</i> .
} b	Gigue in F Major, <i>Bach</i> .	} d	Rondo, op. 24, <i>Weber</i> .
4. Vocal—Fiona, *Adams*—Miss Marie Wheler.
5. 

{ a	Marche Fantastique, <i>Bargiel</i> .
} b	Scherzetto, op. 31, No. 4, <i>Moszkowski</i> .
6. Violin—Mazurka de concert, *Musini*—Miss Lena M. Hayes, A.T.C.M.
7. A Shepherd's Tale, Shepherds All and Maidens Fair, *Nevin*; Polonaise, op. 40, No. 1, *Chopin*.
8. Vocal—Unto Thy Heart, *Allitsen*—Miss Theresa Tymon.
9. Concerto in A Minor—Andante and Allegro Molto Vivace. Orchestral Accompaniment, 2nd Piano, Miss Emma C. Geddes, A.T.C.M., *Paderewski*.

May

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9. C

June

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13. V
14. P
15. P
16. P

June

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11. C

May 31st, 1897.—Piano Recital, by Mr. Edmund Hardy, Mus. Bac., A.T.C.M., pupil of Mr. Edward Fisher.

1. Impromptu in F Minor, op. 142, No. 1, *Schubert*.
2. Vocal—She Wandered Down the Mountain Side, *Clay*—Miss Ethel M. Richardson.
3. Papillons, op. 2, Nos. 5, 6, 7, 8, 9, 10, 11, *Schumann*.
4. Vocal—Should He Upbraid, *Bishop*—Miss Florence Crang.
5. Polonaise A Flat, op. 53, *Chopin*.
6. Vocal—I Fear No Foe, *Pinsuti*—Mr. Ernest Coulthard.
7. 

{	a	Moment Musicale, op. 7, No. 2, <i>Moszkowski</i> .
}	b	Valse, op. 70, No. 1, <i>Chopin</i> .
8. Vocal—Nymphs and Fawns, *Bemberg*—Miss Maud Lane.
9. Concertstuck, op. 79—Larghetto, Allegro, Passionata ; Tempo di Marcia ; Presto Assai. Orchestral Accompaniment on Second Piano by Mr. Napier N. Durand, A.T.C.M.

June 1st, 1897.—Piano Recital, by pupils of Mr. J. W. F. Harrison.

1. Piano—Dancing Waves, *Pieczonka*—Miss Laura Barrett.
2. Piano—Au Rouet, *Godard*—Miss Alma Butler.
3. Piano—Scaramouche, *Chaminade*—Miss Ethel Darby.
4. Vocal—Yeoman's Wedding Song, *Poniatowski*—Mr. Morgan Jellet.
5. Piano—Phantasiestucke, *Jadassohn*—Miss Edith Henry.
6. Piano—Valse de Salon, *Tschaikowsky*—Miss Florence Tilley.
7. Vocal—The Gift and the Giver, *Arditi*—Miss Nellie Kennedy.
8. Piano—Air de Ballet, *Moszkowski*—Miss Lena Doherty.
9. Piano—Sonata, op. 49 (Allegro Feroce), *Weber*—Miss Mabel Rathbone.
10. Vocal—Honor and Arms (Samson), *Handel*—Mr. J. J. Walsh.
11. Piano—In Arcady, *Nevin*—Miss Frances I. Gibson.
12. Piano—Rhapsodie, No. 12, *Liszt*—Miss Laura A. Devlin.
13. Vocal—

{	a	The Quest, <i>Smith</i>	} Miss Maude Richards.
}	b	Sleep, Little Baby of Mine, <i>Denne</i>	
14. Piano—Valse, E Major, *Moszkowski*—Miss Clara Strong.
15. Piano—Sonata, op. 53 (Allegro), *Beethoven*—Miss Florence Fuller.
16. Piano—Ballade, No. 1, *Chopin*—Miss Cassie Grandidge, A.T.C.M.

June 15th, 1897.—Vocal Recital, by pupils of Miss Norma Reynolds.

## PART I.

1. Quartette—Serenade, *Schubert-Vogrich*—Miss Theresa Tymon, 1st Soprano; Miss Annie Hallworth, A.T.C.M., 2nd Soprano; Miss Lola Ronan, 1st Alto; Mrs. Mima Lund-Reburn, A.T.C.M., 2nd Alto.
2. Ballad—Answers, *Blumenthal*—Miss Maude Richards.
3. Song—Waiting, *Millard*—Miss E. Maidie Whitney. Violin Obligato by Miss Lena M. Hayes, A.T.C.M.
4. Piano—Tannhauser March, *Wagner-Liszt*—Mr. Napier N. Durand, A.T.C.M.
5. Song—Sands o' Dee, *Clay*—Miss Annie Hallworth.
6. Recit. and Cavatina—O Mio Fernando (La Favorita), *Donizetti*—Miss Alice McCarron.
7. Song—Ora pro Nobis, *Piccolomini*—Mr. H. C. Johnson.
8. Song—Goodbye, *Tosti*—Miss Gertie Black.
9. Quartette—Bella Figlia (Rigoletto), *Verdi*—Miss Elda Idle, A.T.C.M., Mrs. Lund-Reburn, Mr. H. C. Johnson and Mr. F. T. Verrall.

## PART II.

10. Cavatina—Nobil Signor (Gli Ugonotti), *Meyerbeer*—Miss Lola Ronan.
11. Cavatina—Robert toi que j'aime (Robert le Diable), *Meyerbeer*—Miss Theresa Tymon.

12. Violin—Rhapsodie Hongroise, *Hauser*—Miss Lena M. Hayes, A.T.C.M.
13. Cavatina—Ah! s'estinto (Donna Caritea), *Mercadante*—Mrs. Mima Lund-Reburn.
14. Song—Lo! Here the Gentle Lark, *Bishop*—Miss Elda Idle. Flute Obligato by Dr. Charles E. Saunders.
15. Song—The Two Grenadiers, *Schumann*—Mr. H. P. Stutchbury.
16. Songs— $\left\{ \begin{array}{l} a \text{ Der Asra, } \textit{Rubinstein} \\ b \text{ Frühlingszeit, } \textit{Becker} \end{array} \right\}$  Fraulein Tilla Lapatnikoff.
17. Trio—Voga, Voga, *Campana*—Misses Theresa Tymon, Alice McCarron and Gertie Black.

June 24th, 1897.—Soiree Musicale.

1. Organ—Allegretto recitativo, Allegro con fuoco, from Sonata, G Minor, *Fink*—Miss Lillian M. Hall.
2. Vocal—Amore, *Tosti*—Miss Dollie Martin.
3. Piano—Prelude, Air, Rigaudon, from Holberg Suite, *Greig*—Miss Lily Dundas.
4. Vocal—Bel Raggio (Semiramide), *Rossini*—Miss Ethel Rice.
5. Piano—Impromptu, F Sharp Major, *Chopin*—Miss Florence Fuller.
6. Vocal—Marguerite, *Perring*—Miss Lizzie Brown.
7. Piano—Ballade, A Flat, *Chopin*—Master Douglas H. Bertram.
8. Vocal—Once, *Verner*—Miss Florence Crang.
9. Violin Trio—Andante and Scherzo, *Hermann*—Miss Louie Fulton, Mr. Frank E. Blachford and Miss Eva Stonier.
10. Vocal—Il Bacio, *Arditi*—Miss Ethel M. Richardson.
11. Piano—Ave Maria, *Schubert-Liszt*—Miss Dora Connor.
12. Vocal—Ave Maria, *Bach-Gounod*—Miss E. Majdie Whitney. Violin Obligato by Miss Louie Fulton. Organ Obligato by Miss Lillian M. Hall.
13. Piano—Bolero, op. 19, *Chopin*—Miss Mary L. Robertson.
14. Vocal—Jewel Song (Faust), *Gounod*—Mrs. J. A. McGolpin.
15. Piano—Rigoletto Fantasie, *Liszt*—Miss Jessie Perry.
16. Vocal Quartette—Madrigal (Mikado), *Sullivan*—Miss C. L. Tandy, Miss C. M. Davidson, Mr. R. Tandy and Mr. E. Coulthard.

June 28th, 1897.—Fourth Quarterly Concert and “Closing Exercises.”

1. Organ—Fugue, G Minor (The greater), *Bach*—Miss Edith C. Miller.
  2. Vocal—Non fu Sogno (Il Lombardi), *Verdi*—Miss Georgina G. Parker.
  3. Vocal—Gentle Dove (Page song from “Romeo and Juliet”), *Gounod*—Miss Jean Ritchie.
  4. Piano—Tannhauser March, *Wagner-Liszt*—Miss Alberta Doble.
  5. Vocal—Tell Me My Heart, *Bishop*—Miss C. Louise Tandy.
  6. Piano—Gnomenreigen, *Liszt*—Miss Eva J. Taylor.
  7. Vocal—Le Parlate d'Amour (Faust), *Gounod*—Miss Maude Richards.
- Presentation of Diplomas and Medals to Graduates in the Piano, Organ, Vocal, Violin and Theory Departments by the President, Hon. G. W. Allan.
8. Piano—Ballade, G Minor, *Chopin*—Miss Edith J. White.
  9. Vocal—Noble Signors (The Huguenots), *Meyerbeer*—Miss Alicia E. Hobson.
  10. Piano—Concertstück, op. 79—Tempo di marcia, Presto assai, *Weber*—Mr. Edmund Hardy. Orchestral accompaniment on 2nd Piano—Mr. Napier N. Durand, A.T.C.M.
  11. Vocal—Plus grand dans son obscurite (La Reine de Saba), *Gounod*—Miss Maud H. Lane.
  12. Violin—Capriccio Valse, *Wieniawski*—Mr. Frank E. Blachford.
  13. Vocal—Ah! fors e lui, *Verdi*—Miss Mabel V. Thomson.
  14. Concerto, G Minor—Andante, Presto, Molto Allegro e Vivace, *Mendelssohn*—Miss May L. Kirkpatrick. Orchestral accompaniment on 2nd Piano—Miss Ethel M. Richardson.

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

### Teachers :

H. N. SHAW, B.A., Principal,  
(Lecturer in Elocution at Trinity University, St. Michael's College, Havergal Hall and Normal School,)

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

MISS NELLY BERRYMAN, Assistant Principal,  
Physiology, Physical Culture, Delsarte, Pantomime, Vocal Expression, Recitation.

MRS. W. J. ROSS, A.T.C.M., Elocution, Voice Culture.

MISS IDA WINGFIELD, A.T.C.M., Delsarte and Statue Posing.

MR. C. LEROY KENNEY, A.T.C.M., Elocution, Recitation and Impersonation.

MR. GEO. DEACON, A.T.C.M., Pedagogy.

English Literature under the direction of MR. WILLIAM HOUSTON, M.A.

### Term Calendar for 1897-98.

FIRST TERM begins Tuesday, 28th of September, and ends Saturday, 18th December—12 weeks.

SECOND TERM begins Tuesday, 4th January, and ends Saturday, 19th March—11 weeks.

THIRD TERM begins Tuesday, 22nd March, and ends Saturday, 7th June—10 weeks. (One week omitted at Easter.)

### Text-Books.

The following are the Text-Books used in the course of instruction in the School :

"Lessons in Vocal Expression" - - - - -	S. S. CURRY, Ph.D.
"Classics for Vocal Expression" - - - - -	S. S. CURRY, Ph.D.
"The Province of Expression" - - - - -	S. S. CURRY, Ph.D.
"Handbook of Gymnastics" - - - - -	BARON NILS POSSE, M.G.
"How Should I Pronounce?" - - - - -	WM. HENRY P. PHYFE.

## Toronto Conservatory School of Elocution and Oratory.

### AIM.

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

The studies and classes are arranged to meet the needs, not only of beginners, but also of teachers of elocution and voice culture in the various schools and colleges of the country; to afford professional men, such as ministers and other public speakers, the means of improving their voices and delivery; to give practical vocal training to public school teachers and to other voice users; and to furnish advanced work on repertoire for public readers and entertainers.

### METHODS.

It would be impossible in such small compass as the Calendar affords to explain fully the means of accomplishing the desired results, but sufficient may be said to assure their efficiency. Artificial systems are not taught, but students are led to study Nature's processes. True growth is from within outward. A correct conception of the author's meaning is the first essential, then the stimulation of the assimilative instinct and artistic insight, followed by careful training of body and voice. Such methods carried out under conscientious, painstaking teachers, who are *thoroughly prepared* for the work, cannot fail to accomplish the best results.

The course is made eclectic. No *one system* is employed, but, instead, those methods that careful research and experience have proven to be most beneficial.

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

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

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## Course of Study.

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

Those taking the Graduating Course will receive at its termination, and after passing the required examinations, the Diploma of A.T.C.M.

### THE ONE-YEAR COURSE

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

## Synopsis of Course of Study.

### FIRST YEAR.

Voice.	English Literature and Rhetoric.
Vocal Process in Theory.	Physical Culture.
Vocal Process in Exercises.	Exercises for Normal Adjustment.
Programme for Ease and Correctness in Respiration.	Freedom, Ease and Harmony.
Control of Breath, Voice Placing.	Plastic Action.
Care of the Voice.	Pantomime.
Phonetics, Orthoëpy, Speech Defects.	Studies in Art.
Ease and Precision in Articulation.	Recitation.
Principles Underlying Vocal Expression.	Sight Reading.

### SECOND YEAR.

Advanced Vocal Culture.	Psychology of Expression.
Vocal Physiology.	Pedagogics.
Anatomy.	Greek Art and Mythology.
Advanced Vocal Expression.	Laws of Æsthetics.
Quantity, Rhythm and Melody.	English Poets.
Study of Shakespeare and Old Comedies.	Interpretation.
Advanced Course in Delsarte.	Recitation and Criticism.

### POST-GRADUATE COURSE.

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

History of Elocution.	Advanced Vocal Culture.
Shakespeare.	Pedagogics.
Old English Comedy.	Review of Collegiate Course.
Psychology.	Extempore Speaking.

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

## Voice Culture.

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

The methods used in the School may be presented in a few words :

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

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

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

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

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



## Physical Culture.

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

### FIRST—SWEDISH GYMNASTICS.

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

### SECOND—DELSARTE ÆSTHETIC GYMNASTICS.

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

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

### THIRD—ECLECTIC.

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

### PHYSICAL CULTURE FOR SINGERS AND PIANISTS.

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

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

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

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## Literature.

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

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

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## Pedagogics.

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

### EXTEMPORANEOUS SPEAKING.

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

## Positions as Teachers.

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

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

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

## Method of Conducting the School.

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

### CLASS WORK.

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

### PRIVATE WORK.

In addition to the class work, every pupil receives a certain amount of private tuition, which is directed to his or her special needs. In this way no point in the student's training is overlooked; and by the combination of the two systems, class and private work, the pupil may feel assured of thoroughness in connection with his studies which could not be otherwise obtained.

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### WEEKLY PUPILS' RECITALS.

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

### PUBLIC RECITALS.

Public Recitals and Exhibitions of Physical Culture are given by the pupils frequently during the season. Opportunities are thus afforded for public appearances under the most favorable auspices. During the third term each of the Seniors gives an evening in the Conservatory Music Hall, with vocal and instrumental assistance, at which he or she may make an exceptionally advantageous *début*.

### A NEW FEATURE

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

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## Miscellaneous.

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

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

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

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

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### Private Instruction.

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

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### Situation of the School.

The new Conservatory building is so commodious and well adapted for its purpose as to make this the best equipped Institution of the kind in Canada.

It is situated in the most beautiful part of Toronto, being adjacent to Queen's Park and the Parliament Buildings, within easy walking distance of the business portion of the City and convenient to all the street-car lines. The rooms assigned to the School of Elocution are especially fitted for the work, containing a recital and lecture hall which gives opportunity for daily practice of the voice, reciting and dramatic art. The large Music Hall affords facilities for training in platform work, which will be of incalculable benefit to the pupils.

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### Special Advantages.

Students attending the School have, in addition to their regular lessons, certain specific advantages, such as the privilege of attending the Concerts and Recitals given in connection with the Conservatory, free of charge. These concerts consist

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of renditions by members of the Faculty, students and others, of selections from the works of the best classical composers. Such concerts assist greatly in the formation of a refined and elevated musical taste, which is always an advantage to the students of Elocution.

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

#### DIPLOMA.

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

#### MEDALS.

A Gold Medal will also be awarded to the graduate attaining first place with first-class honors.

A Silver Medal will be awarded to the pupil obtaining highest marks in the Junior and Intermediate Year.

#### IN CONCLUSION,

Those who are intending to take a course in Elocution are asked to weigh carefully the following facts :

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

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

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

## List of Fees.

### COLLEGIATE COURSE.

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

Payable as follows :

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

### POST-GRADUATE COURSE.

Full course - - - - - 100 00

Payable as follows :

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

Payable as above.

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

Cost of Books (about) - - - - -	\$5 00
" Diploma - - - - -	5 00
" Certificates - - - - -	1 00

No charge for Examinations.

### SPECIAL COURSES.

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

With Mr. Shaw - - - - -	\$30 00
" Miss Berryman - - - - -	20 00
" Mr. Kenney - - - - -	15 00
" Mrs. Ross - - - - -	} 10 00
" Miss Wingfield - - - - -	

### CLASS LESSONS.

DELSARTE, GYMNASTICS OR ELOCUTION :

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

### REGISTRATION.

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

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## Graduates—Elocution.

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

1890-1891.

Miss Hermenia Walker ..... Toronto

1891-1892.

Miss Louise Bowman ..... Listowel  
 Mrs. Bell Rose Emslie ..... Toronto  
 Miss Laura Harper ..... Barrie  
 " Mary E. Matthews (Teachers'  
 Course) ..... Port Colborne  
 " Eva G. May ..... Toronto

1892-1893.

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

1893-1894.

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

1894-1895.

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

1895-1896.

Mr. Le Roy Kenney ..... Toronto  
 Miss Blanche Lehigh ..... Brockville  
 Mrs. W. J. Ross ..... Toronto  
 Miss Gertrude Trotter ..... Toronto  
 " Ida M. Wingfield .. Toronto

1896-1897.

Miss Loie Clarke ..... Hamilton  
 Mr. Geo. Deacon ..... Toronto  
 Miss Jean Gunn ..... Ailsa Craig  
 " Mabel Hall ..... Halifax, N.S.  
 " Evelyn Howell ..... Brantford  
 " Maude Lane ..... Winnipeg, Man.  
 Mr. Harry Proctor ..... Aurora  
 Miss Florence Ruthven ..... Hamilton  
 " May Walker ..... Duluth, Minn.  
 " Ethel Webb (Gold Medal) London, Eng.

## Dramatic Art.

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

Mr. Shaw's thorough training in histrionic theory, coupled with his practical experience in the companies of several of the most distinguished actors, peculiarly fits him to undertake the direction of a department of Dramatic Art. Mr. Shaw's exceptional ability as a stage manager was amply proven in the brilliant performance of "Antigone" four years ago by the students of Toronto University, in addition to his coaching of a number of plays in this and other cities, some of these being "Julius Cæsar," "King Louis," "Merchant of Venice," "Macbeth," "Damon and Pythias," "The Colleen Bawn" and "Doris."

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

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

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

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

The success of this department is already assured, and the following excerpts from notices by the dramatic critics of the Toronto press attest the efficacy of the instruction given:

### PRODUCTION OF "DAMON AND PYTHIAS" AT THE GRAND OPERA HOUSE, MAY 7TH, 1897.

"The greatest praise is due to Mr. Shaw for his own admirable work last night and for that of his pupils. The management was all that could be desired, and the play proceeded without a hitch from beginning to end."—*Toronto World*.

"'Damon and Pythias' was done at the Grand Opera House last night by Mr. H. N. Shaw and his associates, and was a genuine success. The difficult task of making one of the old talky Roman plays interesting was accomplished, and the stage management of Mr. Shaw deserves the highest praise."—*Toronto News*.

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"The presentation of 'Damon and Pythias' at the Grand Opera House last night by Mr. H. N. Shaw, assisted by the dramatic class of the Toronto Conservatory School of Elocution, drew a large and appreciative audience, and was in every respect most successful. Seldom, if ever, have the public of Toronto been treated to so admirable and intelligent a presentation of this drama."—*Toronto Globe*.

"Success has undoubtedly crowned Mr. Shaw's efforts, success well earned, for nothing but downright hard work could bring about such pleasant results."—*Toronto Sunday World*.

"The yearly performances given by the dramatic class of the Conservatory School of Elocution under the direction of Mr. H. N. Shaw, the Principal, are always instructive and entertaining, and the production last night at the Grand of 'Damon and Pythias' was no exception to the rule. It was deserving of great praise and most effective in many respects."—*Toronto Mail*.

"The stately and beautiful words of this play could not have been better rendered than they were by Mr. Shaw and his associates, and were in themselves a treat which the audience greatly enjoyed. It is not often such finished elocution gives full measure to a finely-worded play. Mr. Shaw and his staff and pupils have every reason to congratulate themselves upon the success of their effort."—*Saturday Night*.

"Mr. Shaw, in his portrayal of *Damon*, was at his best, and it is a question whether the part could have been given in a more talented way by any of the first actors of the day. Nothing could have been more finished than his declamation in *Damon*, and right well did he deserve the applause that followed the fall of the curtain. And ably was he supported. Mr. Shaw has every reason to be proud of the success of his pupils, which reflects the highest possible credit upon his ability as a teacher."—*Canadian Home Journal*.

### THE ELECTRA OF SOPHOCLES, PRODUCED AT THE GRAND OPERA HOUSE, JUNE, 1895. *The Globe*.

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

#### *The Saturday Night*.

Electra, Sophocles' Greek play, produced in English at the Grand last week by Mr. H. N. Shaw and the pupils of the Conservatory School of Elocution, is not a performance that may be criticised along the ordinary lines. There cannot be any divergence of opinion as to the merit of

Mr. Shaw's work as *Orestes*. He was full of passion and life, and his art was delicate and perfect. When *Orestes* appeared for the first time on the stage his warmth and grace produced an instant effect; and on his second appearance, although his *role* was particularly not one calculated to please the modern taste, yet I cannot call to mind any actor who could have carried off the part with a neater talent. Miss Matthews as *Electra* was devoted, charged with grief and an underlying purpose; Miss Hart, as her sister, *Chrysothemis*, was gentle and clinging; Miss Beatty as the *Queen* was resolute and assertive; however, a little more stage experience would put her more at her ease in this extremely difficult part. The *Talthybius* of Mr. Thorold, the *Plyades* of Mr. Kenney and the *Aegisthos* of Mr. Ziller were comparatively light parts, requiring in the main only a sympathetic following of events as they transpired. The play as presented was a splendid study of the Greek drama. The standards were carefully maintained, with this exception, that the masques and peculiar dress of actors were not employed, the ordinary Greek dress being preferred. *Electra* was in black, emblematic of tragedy; the *Queen*, when offering sacrifice, was dressed in white, her attendants removing a red himatian, emblem of royalty, as she approaches the altar; the king wore the royal color, and *Orestes*, as the agent of the gods in dealing vengeance, wore white. All the costumes were designed and made specially for the occasion, with the most exact faithfulness, Mr. Shaw having visited the Museums of London, the Louvre at Paris and the Glyptothec of Munich in search of information for this reproduction of the Greek drama. The result is very gratifying to all students of the classics.

#### PRESS NOTICES ON CLOSING EXERCISES, JUNE, 1896. *Mail and Empire.*

The Toronto Conservatory School of Elocution held its closing entertainment in the Pavilion, under the patronage of the Lieutenant-Governor and Mrs. Kirkpatrick, and in aid of the new Toronto Western Hospital. The event attracted a large audience. The first elocutionary number was Sir Charles Young's comedietta, "Woman's Perfidy," cleverly given by the following cast: *Mrs. Montrevor*, Miss G. Trotter; *Mrs. Norwood Jones*, Miss B. Lehigh; *Juliette*, Mrs. W. J. Ross. Keats' "Ode to a Grecian Urn" was recited by Miss Ida M. Wingfield, who evinced rare sympathetic power. Turner's "My First and Last Appearance" proved a very popular selection, as rendered by Miss Blanche Lehigh. "An Oak in a Storm," a comedietta, by Dreyfus, made a hit, Miss Nelly Berryman playing *Madame*, the offended wife, to great advantage, and Mr. H. N. Shaw, B.A., doing *Monsieur*, all in pantomime, quite after the spirit of the French. "In the Witch's Cavern," from Bulwer Lytton's *Last Days of Pompeii*, was recited by Miss Gertrude Trotter, who made a pronounced impression. Tennyson's "The Lotus Eater," was presented as "tableaux d'art" by Mrs. Ross, Misses Lehigh and Wingfield, the poem being read by Miss Berryman. The statuesque posings were made more beautiful by colored lights, and called forth warm applause. The piece of the evening was the third act of Taylor's celebrated tragedy, "The Fool's Revenge." This was an exceptionally creditable production, all acquitting themselves well, especially Miss Berryman, whose impersonation of *Fiordelisa* was intellectual and charming. But the honors of the play went to Mr. H. N. Shaw, who had the star *role*, the *Fool*, a strong character part, in which he did telling work.

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CLOSING EXERCISES, JUNE 18TH, 1897. *Mail and Empire.*

The Association Hall presented a gala appearance last evening on the occasion of the graduating exercises in connection with the Conservatory School of Elocution. The enlarged platform was most beautifully decorated with palms and blossoms. The hall was crowded to the doors, for the public has learned that whatever Mr. Shaw, Miss Berryman and their pupils attempt is well worth listening to. Applause and bouquets were showered upon the graduates, as each one did his or her part of the programme in a highly commendable manner. Mr. Deacon presented a scholarly, though brief, essay on the "Function of Education in Expression" in a dignified yet forcible manner. Miss Walker rendered an exciting story of how the "Derby was won" in a well-sustained and intense manner, which kept the attention of her listeners to the finish. Miss Loie Clark was heard to advantage in Rosetti's tragic story, "The King's Tragedy;" Miss Gunn recited most charmingly a tale of college life called "The Sacrifice of Antigone;" Miss Mabel Hall showed excellent taste and good style in Mrs. Browning's "Romaunt of the Page." Miss Maud Lane, who has accomplished the difficult task of graduating with first-class honors both in the elocution school and vocal music department of the Conservatory, showed a beautiful voice, which she used with rare skill both in her vocal number, Bemberg's "Nymphs and Fawns," and her recitation, "Ilka on the Hill Tops." The gold medallist, Miss Ethel Webb, is well worthy of the honor she has won, for not only was her tragic force well manifested in a scene from "Dombey and Son," in which *Edith* denounces the villain *Carkar*, but she also displayed equal ability in comedy as the *Duchess* in the "Veneered Savage." The chapel scene from "Much Ado About Nothing" was well presented, although without scenery or costumes, in which Miss Kleiser made a graceful and vivacious *Beatrice*, Mr. Williams an admirable *Benedick*, and Mr. Harry Proctor a manly *Claudia*; Miss Hall was also excellent as *Hero*, as were the rest of the class in their respective roles.

The piece of the evening was undoubtedly the "Veneered Savage," a farcical sketch in two scenes. The whole thing was presented with a snap and vim which provoked roars of laughter from the delighted audience. All the characters presented were excellently done, but it is only fair to say that Miss Florence Ruthven as *Madge*, and Miss Evelyn Howell as *Lou*, played their parts in a really professional manner. Miss Ruthven's description of a buffalo hunt in the streets of Toronto was quite as funny as anything we have seen presented in this line. Miss Crang sang Forsyth's "Red Roses," and Miss Ritchie Mascheroni's "For All Eternity" in excellent style. The vocalists were pupils of Mr. Shaw. Miss Ada F. Wagstaff, a pupil of Mr. Edward Fisher, played Moszkowski's waltz in E Major in excellent style.

A gold medal for general proficiency was awarded to Miss Ethel Webb, and a silver medal to Miss Muriel Dixon for general excellence in the junior year. Diplomas and certificates were awarded by Rev. J. A. Macdonald.

"It has always been a great pleasure to me to hear Mr. H. N. Shaw himself and his pupils, either as Thespians or elocutionists. This opportunity came on Friday evening, when the closing entertainment and graduating exercises of the School of Elocution, of which Mr. Shaw is the efficient Principal, took place in Association Hall before a large, enthusiastic and fashionable

audience—an audience that appreciated the good things and splendid work put forth, and applauded them heartily. Invariably I commiserate both teacher and pupils at an affair of the kind. After a year of arduous labor, study and thought there comes this final effort, requiring as it does unlimited patience and strict attention to details so that it may be a success. The results are most gratifying when they are as successful as they certainly were in the present instance. Indeed Mr. Shaw, who is a thoroughly conscientious instructor, has every cause to be proud of the high degree of excellence his work has attained. The programme, though necessarily long on account of so many taking part, was interesting and well carried out.”—*Jack Blunt in Sunday World.*

## The Principal.

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

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

Since coming to Toronto he has been appointed lecturer at Trinity University, Normal School and St. Michael's College, where his teaching has been successful in a marked degree.

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

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

“He has rendered very efficient and valuable service.”

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

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

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

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

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

"A man of excellent moral character \* \* \* a diligent student, possessed of a fine mind. His scholarship is exact, his taste cultivated, and his appreciation of literary qualities in general of the first order. As a teacher Mr. Shaw has been very successful \* \* \* worthy of the fullest confidence and the patronage of all who desire thorough instruction."

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

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

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

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



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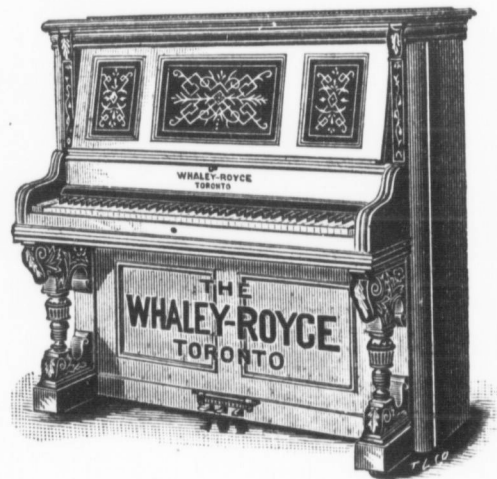
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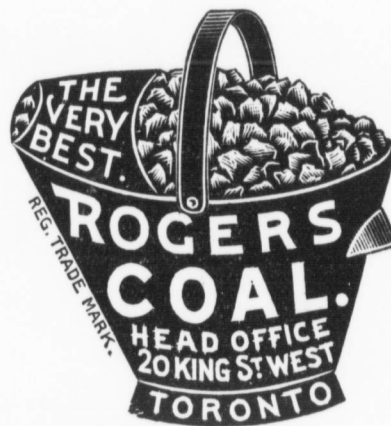
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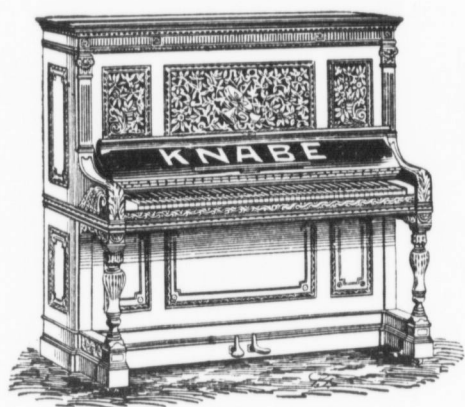
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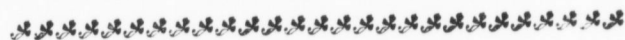
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