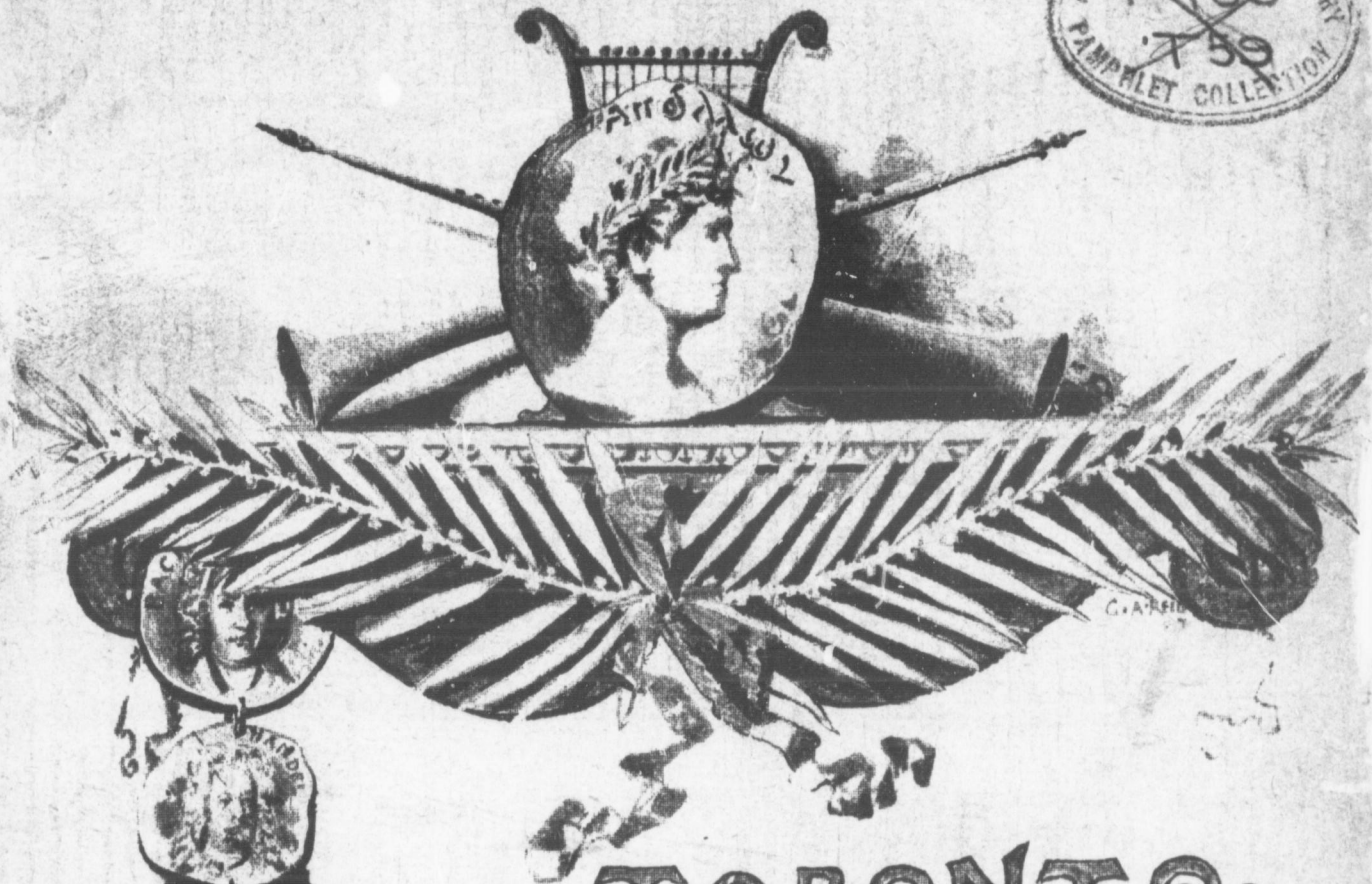


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TORONTO.
CONSERVATORY.



MUSIC
1887-8
CANADA

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1887.

1888.

CALENDAR
OF THE
TORONTO
CONSERVATORY OF MUSIC

INCORPORATED UNDER THE "ONTARIO JOINT STOCK COMPANIES' LETTERS PATENT ACT,"
NOVEMBER 20TH, 1886.

CAPITAL, - - \$50,000.00

Provisional Directors:

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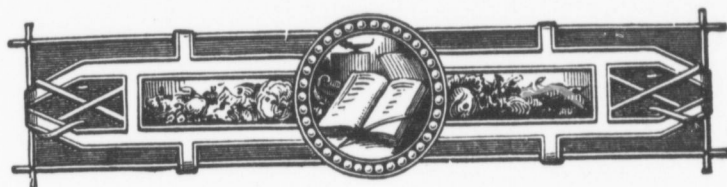
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OPENING OF THE CONSERVATORY.

The Conservatory will be opened for the reception of Students on Monday, Sept. 5th, 1887. During August, however, the Registrar will be found at the Conservatory Offices (Cor. Yonge St. and Wilton Ave.), where intending Students may obtain information and attend to all preliminaries, such as registering, etc.



FACULTY

AND DEPARTMENTS OF INSTRUCTION.

EDWARD FISHER, MUSICAL DIRECTOR.

PIANO.

H. GUEST COLLINS. MISS DALLAS. MISS ELWELL, A.R.A.M.
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V. P. HUNT. CARL MARTENS. S. H. PRESTON.
(WILLIAM H. SHERWOOD, New York, *Examiner*.)

VOICE.

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W. ELLIOTT HASLAM. MISS HILLARY.

ORGAN.

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VIOLIN.

MRS. DRECHSLER ADAMSON. J. BAYLEY. FRANCIS BOUCHER.

VIOLONCELLO.

L. CORELL.

CONTRA BASSO.

R. WHITTAKER.

FLUTE.

J. CHURCHILL ARLIDGE.

OBOE, CLARINET and SAXAPHONE.

W. J. TRENDALL.

FACULTY, ETC.—CONTINUED.

BASSOON.

(See NOTE.)

HORN.

(See NOTE.)

CORNET.

F. CLINE.

TROMBONE.

(See NOTE.)

EUPHONIUM and TUBA.

FREDERICK SMITH.

TIMPANI.

C. REIDY.

ORCHESTRAL and ENSEMBLE PLAYING.

J. BAYLEY.

(See NOTE.)

SIGHT-SINGING and MUSIC IN PUBLIC SCHOOLS.

S. H. PRESTON.

CHURCH MUSIC and ORATORIO.

EDWARD FISHER.

ARTHUR E. FISHER, Mus. Bac.

W. ELLIOTT HASLAM.

THEORY.

ARTHUR E. FISHER, Mus. Bac.

EDWARD FISHER.

MISS EMMA S. MELLISH, Mus. Bac.

ELOCUTION and DRAMATIC ACTION.

(See NOTE.)

LANGUAGES.*ITALIAN and SPANISH:*

PROF. J. C. DUNLOP.

GERMAN and FRENCH:

(See NOTE.)

PIANO and ORGAN TUNING.

WILLIAM HEINTZMAN.

H. HOLDEN.

FACULTY, ETC.—CONCLUDED.

LECTURES.

MUSICAL HISTORY and BIOGRAPHY:
BY THE FACULTY AND VISITING MUSICIANS.

ACOUSTICS:

W. J. LOUDON, B.A.

MENTAL PHILOSOPHY:

T. M. LOGIE, B.A.

MEDICAL.

*PHYSIOLOGY AND ANATOMY OF THE VOCAL ORGANS, VOCAL
HYGIENE, HEALTH PRINCIPLES, ETC.:*

DR. P. H. BRYCE.

DR. McDONAGH.

DR. OLDRIGHT.

DR. G. STERLING RYERSON.

REGISTRAR.

MISS FERGUSON.

To avoid possible misconception, ALL names, in each department, are given alphabetically.

NOTE.—Before September, 1887, some important names will be added to the Faculty as given above, which, pending incomplete negotiations at the date of issuing this Calendar, cannot now be printed.





CONSERVATORIES OF MUSIC IN GENERAL.

THE invaluable advantages of the Conservatory system of teaching music have long since been demonstrated in the new world as well as in the old. The historic continuity of the *Conservatoire* in its modern sense can be traced back to the 16th century. The first to which a definite date can be assigned is the Conservatorio di Santa Maria di Loretto at Naples, founded in 1537. In more recent years the Conservatorium at Leipzig, founded by Mendelssohn in 1842, may be said to lead the van of musical progress in Europe, as far as composition and instrumental music are concerned. Other Continental Conservatories of the first rank are those of Paris, established in 1795, and then known as the Conservatoire de Musique; of Prague, founded in 1810; of Brussels, founded in 1833; of Cologne, founded in 1849; and those instituted subsequently at Munich and Berlin. In England, the functions of a Conservatory have been discharged by the Royal Academy of Music, London, which was founded in 1822, and more recently by the Royal College of Music and the Guildhall School of Music. In the United States, where its first Conservatory was founded thirty-three years ago at Providence, R. I., the prosperity and spread of kindred schools of music have been no less remarkable than in Europe.





Toronto Conservatory of Music.

ORGANIZATION OF THE CONSERVATORY.

THE founding of a thoroughly equipped Conservatory of Music, the first institution of its grade and kind in Canada is an event of so much significance that a few words as to its origin and organization can hardly be out of place.

Although the inception of the idea of establishing a Conservatory of Music is by no means recent, and the matter had for some time been under private discussion by several gentlemen who are now members of the Company's Directorate, it was not until last year (1886) that it was deemed advisable to take definite steps toward organization. Then, however, for this purpose several meetings were held by those most interested in the project, among whom may be mentioned the Hon. George W. Allan, Hon. Chancellor Boyd, Hon. S. H. Blake, Messrs. George A. Cox (of Peterborough), A. Morgan Cosby, Edward Fisher, James MacLennan, Q.C., W. Barclay McMurrich, Robert Jaffray, D. A. O'Sullivan, A. T. Fulton, John I. Davidson, and others. Committees were appointed to draft a scheme of organization, to consider various plans submitted for carrying on the work of the institution, to ascertain as

accurately as possible the nature and extent of the field of operation throughout the country, and the probable necessities of the Conservatory in the way of legislative authority, etc.

It was considered that a capital of \$50,000, divided into five hundred shares of one hundred dollars each, would be sufficient for all immediate requirements. Of this stock, enough was at once subscribed to settle all possible question in regard to the degree of public confidence in the project. A Provisional Directorate, comprising the gentlemen mentioned above, were appointed to office, with power to increase their number to twenty-one, and in November, 1886, Letters Patent, incorporating the TORONTO CONSERVATORY OF MUSIC, were issued by the Government of the Province of Ontario. The objects of the Conservatory, as stated in its charter, are manifold, but those of chief public interest are as follows :—

“ 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 other powers as may be calculated to advance musical culture and appreciation.”

THE MUSICAL DIRECTOR.

In selecting Mr. Edward Fisher, the Management of the TORONTO CONSERVATORY OF MUSIC have secured as Musical Director one whose experience as a musician and well-known executive ability must mark him as eminently qualified for the office.

Early in the course of his musical education, Mr. Fisher's attention was attracted toward the systems adopted for teaching in Conservatories or Colleges of Music. So deeply was he interested in what he observed of these institutions, especially while pursuing his own musical studies at Boston, Mass., and Berlin,* Prussia, that he determined to thoroughly investigate a variety of the methods in use, and ascertain, as far as possible, their practical effect on music as an Art. His residence in Berlin and subsequent visits to other European cities afforded him opportunities of acquiring special information of the most comprehensive character concerning the best music schools and systems of musical instruction.

Some four years later, after returning from Europe, and while engaged at Ottawa, as Director of the Ottawa Ladies' College and Conductor of the Choral Society of that city, he was offered and accepted the position which he has since held as organist of St. Andrew's Church, of Toronto, and soon after removing to this city he also accepted the conductorship of the Toronto Choral Society. Besides holding these positions, Mr. Fisher has for the past six years been the Musical Director in the Ontario Ladies' College at Whitby, and has also been connected with the musical department in some of the leading private schools in Toronto. Mr. Fisher's connection with the Royal Canadian Society of Musicians (of which he was one of the originators) and the Music Teachers' National Association (of which he is Vice-President for Ontario) needs only to be mentioned incidentally.

* For the organ, with Haupt, who taught, among other eminent musicians, J. K. Paine, Professor of Music in Harvard College; Eugene Thayer, Mus. Doc., of New York; S. P. Warren, organist of Grace Church, New York; Clarence Eddy, of Chicago; and E. M. Bowman, of Newark, ex-President of the Music Teachers' National Association of North America. Mr. Fisher, at the same time and place, also studied the piano with the celebrated pianist and composer, Loeschhorn.

It may readily be perceived that with such facilities for observation, Mr. Fisher has had the best possible opportunities for noting the advance of musical taste, and the necessities of the country in respect to its cultivation.

NECESSITY FOR A CONSERVATORY OF MUSIC IN CANADA.

The Directors of the Toronto Conservatory of Music believe that in view of the condition of things as regards the profession of music-teaching in this country the establishing of a Conservatory of Music, similar in its basis, and managed generally upon the lines of the most celebrated Conservatories in other countries, has become, not simply desirable, but a positive and undeniable necessity—*a necessity as great in its way as colleges and universities are to literature, science, and education generally.*

THE PLAN OF TEACHING

in the Toronto Conservatory of Music will embrace both the CLASS and PRIVATE LESSON systems. There are peculiar and great advantages in the former, but to those who are unfamiliar with it a few words of explanation may be necessary.

THE CLASS, OR CONSERVATORY

system consists in arranging students in graded classes (usually not more than four in each). The lesson is *one hour in length*, and each pupil receives a proportionate share of individual instruction, while having the advantage of all criticisms made by the teacher on others in the class. This mode of instruction excites emulation; ambition is aroused; the student is spurred on to greater efforts by observing the proficiency of those who have attained to a higher degree of

perfection; energy is directed into proper channels; and judgment is sharpened by the frequent opportunities afforded for hearing Conservatory public performances.

FRANZ LISZT, in his day one of the greatest artists and teachers, favoured the class system; and also, among many others, may be mentioned Auber, Cherubini, David, Gade, Haupt, Hiller, Hauptman, Hullah, Mendelssohn, Plaidy, Rheinberger, Reinecke, Richter, Raff, Spontini, Stern and Scarlatti.

Opinion of MENDELSSOHN (*Felix Mendelssohn Bartholdy*):
“An institution such as the Conservatory, whose object is to give its pupils an opportunity of making themselves thoroughly acquainted with all those branches of study, the knowledge of which is necessary and indispensable to the educated musician, and to educate them theoretically and practically in the same, has this advantage over the private instruction of the individual: that by the participation of several in the same lesson and in the same studies a true musical feeling is awakened and kept fresh among the pupils; that it promotes industry, and spurs on to emulation; and that it is a preservative from one-sidedness of education and taste—a tendency against which every artist, even in student years, should be upon his guard.”

From an address delivered by SARETTE, the Director, before the Conservatory of Paris in 1802, the following passage, appropriate in this connection, is taken: “But, however skilful a single teacher may be, there are two points wherein he can never compete with the Conservatory. First, in the matter of lectures upon indispensable topics of general usefulness, such as musical history, taste, expression, analysis of classical works and instruction; and, secondly, in its power to awaken in the minds a true and noble emulation

and desire to improve, not so much for the sake of personal display or the gratification of petty vanity, as the possession of calm happiness arising from the thorough and faithful performance of duty, and consciousness of real excellence."

FURTHER SPECIFIC ADVANTAGES OF THE CLASS SYSTEM.

ECONOMY—An important and special advantage of the CLASS SYSTEM is that of affording instruction by the most accomplished teachers and specialists at a moderate price. To this must be added, as *free advantages*, lectures by professional men, musicians and scientists of repute upon a variety of interesting and instructive topics, such as Musical History and Biography, Æsthetics of Music, Acoustics, Anatomy and Hygiene of the vocal organs, free instruction in elementary musical theory, also classical concerts and recitals by teachers and pupils of the Conservatory. These collateral advantages are of the highest importance to the students, acquainting them with the history of musical art, its representative master-works, and much other information not here specified, but with all of which every cultured musician should be familiar.

SELF-RELIANCE—The opportunities afforded students for frequently singing or playing in the presence of friends, fellow-students, and teachers, lead them to overcome shyness and awkwardness, and acquire the grace, confidence and repose which are indispensable to any successful performer.

PRIVATE INSTRUCTION.

The merits of private instruction are not ignored, but this system requires no explanation here. The student preferring to do so may take private lessons, and secure all the free advantages previously mentioned.

RULES AND REGULATIONS.

1. All term bills are payable strictly in advance, at the beginning of each quarter, for the whole term. (There can be no exception to this rule.)
2. Students receive a card on payment of their bills, admitting them to a given course of lessons, and no person will be allowed to receive instruction until such card has been procured.
3. No deductions will be made for temporary absence from lessons, or for lessons discontinued. In case of protracted illness (of several weeks' duration) exception may be made to this rule, provided that prompt and explicit notification shall have been made to the Director.
4. Students may obtain all music which they require at the *office of the Conservatory*, where it will be supplied at a discount, and must be paid for on purchasing.
5. Visitors will not be permitted in the class rooms during lesson hours without permission from the Director.
6. All matters of business connected with the Conservatory, including tuition, changes of hours, or changes from one class to another, must be arranged *with the Director*, not with the teachers.

DEPARTMENTS OF INSTRUCTION.

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

- SCHOOL FOR THE PIANOFORTE.
- “ THE VOICE.
- “ THE ORGAN.
- “ THE VIOLIN AND OTHER STRINGED INSTRUMENTS.
- “ ORCHESTRAL AND MILITARY BAND INSTRUMENTS.
- “ ORCHESTRAL AND ENSEMBLE PLAYING.
- “ SIGHT SINGING AND CHORUS PRACTICE.
- “ MUSIC IN PUBLIC SCHOOLS.
- “ CHURCH MUSIC AND ORATORIO.
- “ HARMONY, COUNTERPOINT, COMPOSITION AND INSTRUMENTATION.
- “ ELOCUTION AND DRAMATIC ACTION.
- “ LANGUAGES (Italian, German, French and Spanish).
- “ MUSICAL HISTORY AND BIOGRAPHY.
- “ PIANOFORTE AND ORGAN TUNING.
- “ MUSICAL ACOUSTICS.

Elementary or Preparatory Instruction.

AN ERRONEOUS IMPRESSION, unfortunately too general, is that any teacher will answer for beginners, whereas the truth is that this stage of tuition demands an experienced teacher, possessing sound judgment, the greatest patience, tact and foresight. Otherwise the student will inevitably fall into gross errors, and acquire habits which years of effort may fail to correct.

While this is true of all branches, it applies with particular force to the cultivation of the voice, where the correct use of the respiratory and vocal organs may be made all but impossible by the ignorance of persons undertaking to give vocal

instruction while knowing nothing of the mechanism of the voice or of its capabilities.

In the Toronto Conservatory only experienced teachers will be employed in Primary as well as Senior Departments.

Pianoforte Department.

The piano is now an accompaniment to civilization, and it has grown to be an almost indispensable article in every household where there are pretensions to culture and refinement. It is well-nigh an orchestra in itself, and is indeed the people's instrument.

For good or evil its influence on music as an art cannot be over-estimated, and great is the moral responsibility resting upon the ever-rapidly increasing army of those professing to teach the piano. Between correct and thorough instruction from the hands of an accomplished and experienced musician, and instruction from a novice, or possibly a charlatan, there is a wide gulf. The possibilities in *right* and *wrong* directions are of the gravest character, and a consideration of these possibilities is of the utmost importance to the one receiving instruction.

Students may chafe under "exercises" and rudimentary instruction generally, and long for brilliant compositions which may afford them opportunities for display; in brief, yearn to read before acquiring the alphabet; but foolish or ignorant indulgence in this respect on the part of incompetent teachers only too surely will ruin natural abilities of the brightest promise in any student.

It is not necessary to deprive the student of the enjoyment which the practice of melodious compositions brings, but these should be taken up judiciously, and require to be selected with great care and judgment.

The Conservatory will be a guarantee against all too prevalent evils in piano and other musical instruction, *i.e.*, *erroneous methods* and *illiterate and incompetent teachers*.

Students will be required to pursue the most thorough modern system of technical training. Those who are advanced will have frequent opportunities for practice in, and public performance of OVERTURES, SONATAS, SYMPHONIES, etc., for four and eight hands.

A certain number of hours' daily practice will be required. These will be according to the grade of the student, and as the teacher may direct.

The Voice.

FORMATION AND DEVELOPMENT.
SOLFEGGIOS.
BALLAD, CHURCH, AND ORATORIO
MUSIC.

CONCERTED SINGING.
SCENA AND ARIA IN OPERA, DE-
LIVERY AND EXPRESSION.
LYRIC AND DRAMATIC RECITALS.

No branch of musical education is of greater importance than the proper development and training of the voice, and yet it is certainly true that the average music pupil suffers in other branches of study from nothing that can compare with the baneful effects of injury to the vocal organs caused by forcing and mismanagement. Voices so abused seldom fully recover, but they may by proper treatment regain much of their original sweetness and power. Recognizing to the full the necessities of the department of vocal instruction, the Conservatory will always have on its staff skilled and experienced teachers of pronounced merit and professional standing. 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 most favourable auspices are practically unlimited in Toronto.

Organ Department.

In this department the Conservatory will afford its organ students every possible facility for a complete course of instruction and the mastery of the various schools of organ music. Organ recitals by the Conservatory teachers and eminent visiting organists will be so arranged as to provide illustrations of all classes of music for that instrument. Pupils will have the advantage of instruction on a three manual organ, complete with water power and all modern mechanical appliances, it being one of the largest and finest in Canada.

Violin, Orchestral and Military Band Instruments.

VIOLIN, VIOLA, VIOLONCELLO, CONTRA BASSO, FLUTE, OBOE, CLARINET, BASSOON, HARP, HORN, CORNET, TROMBONE, TIMPANI, SAXAPHONE, EUPHONIUM, ETC.; ORCHESTRAL, QUARTETTE AND ENSEMBLE PLAYING.

The departments under the above heading will be developed according to their necessities, and eventually they must be of leading prominence in the Conservatory.

Besides thorough courses of solo instruction in each instrument, students will be formed into classes for *ensemble* playing; and, practising in trios and quartettes, they will be enabled to study chamber music for piano, string and other instruments.

Advanced students will be organized into a Conservatory Orchestra, and will there be taught to play the music of symphonies, overtures and other compositions for full orchestra.

The increasing interest in the violin and other instruments now referred to is plainly manifest throughout the country, but heretofore, opportunities for the best instruction have been very limited.

Sight Singing and Chorus Practice.

Sight singing should be included in the course of study 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, 1st, 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. 2nd, 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.

THE CHORUS CLASSES are of great importance, and the advance in this branch is through a carefully graded part-course relating to time, rhythm, intonation and expression, until the ear and voice are trained to their most acute and delicate capacity.

Music in Public Schools.

Musical instruction should be coincident with the earliest educational training. It is an error on the part of parents to wait until a child develops unaided a marked taste for music, and is no more logical than it would be to defer teaching the child the alphabet until it began to manifest a genius for spelling and writing.

In nearly all children there is dormant the capacity to sing, or to play upon some musical instrument, and to develop this capacity music should be an inseparable part of the curriculum of public and private schools.

The importance of this truth is now almost universally recognized, and music is generally engrafted upon the course of studies of our best public schools. The consequence is that teachers are constantly in demand.

One of the chief objects of this department of instruction is to prepare those (*not necessarily regular students of the Conservatory*, but teachers in schools, etc.) who desire to teach singing in schools. For this purpose an instructor has been engaged who has had large and valuable experience in connection with public school teaching, and is exceptionally qualified for this work.

Church Music and Oratorio.

Important requisites of good Church Music are, first, on the part of clergymen in charge of churches—as an incentive

—a proper appreciation of the value of good music in promoting a devotional spirit. Next, a choir with naturally true voices and ear, fair ability to read music, and imbued with a right intention and willingness to practise thoroughly.

As regards the choir, the nucleus of it should be a good quartette. This, supported by a chorus, will make possible the rendering of compositions from the immense *répertoire* of church music written by the great masters. These compositions are not only worthy of careful study, but their persistent use, properly directed, must result in a sustained advance in the character and helpfulness of the Service of Song wherever used. A prevailing want in churches generally is an elevation of the class of music used, and also of the standard of proficiency in its rendering.

It is true that an interest in this important subject is now awakening in this country, and the continually increasing demand for *organists*, *directors* and *soloists* of distinctive merit and education amply testifies to this.

In the Conservatory, classes will be formed for the study of various kinds of church music, and such duly qualified students as desire to become conversant, as singers, with the larger choral works of Bach, Händel, Haydn, Mozart, Mendelssohn, Rossini, Schumann, Gounod, etc., will, under a special arrangement for the students' benefit, be able to do so through the medium of a choral society of several hundred members.

Harmony, Counterpoint, Composition and Instrumentation.

The study of Harmony, Counterpoint and Fugue is compulsory in the Professional course, and pupils of every grade, excepting perhaps young children, are strongly advised to enter some class in Musical Theory.

There will be new classes 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 especial needs. Pupils desiring to qualify for examinations at Canadian or other Universities will find every facility furnished them for taking any special course required. The standard which a graduate in this department will be required to reach cannot at the time of going to press be definitely fixed, but it may be stated that the course will be comprehensive enough to prepare the graduate for occupying a high position in the profession, and, if talented, for engaging in the art of Composition.

Elocution and Dramatic Action.

VOICE—Quantity, Pitch, Articulation, Accent, Inflection, Emphasis.

ACTION—Carriage, Gesture, Grace of Manner, Freedom and Ease of Posture and Attitude, Facial Expression.

The course of study will include the various departments of Vocal Technique, Dramatic Art, Lyric Art, etc. These, in differing measures, are essential ingredients in the education of such as aspire to success as concert and operatic singers, and as lyric artists. The department will be under the direction of instructors of large experience.

Languages.

Italian, German, French and Spanish will be taught with especial reference to their use in singing. However, for the purpose of studying important untranslated works on music a thorough knowledge of some of these languages, especially German and French, is greatly to be desired. Besides these,

there are many other advantages attending their study which are self-evident and need not be enumerated.

The methods of instruction in the Conservatory will be of the most progressive and practical character, and by experienced teachers of University reputation.

Musical History and Biography.

The title of this department is self-explanatory. The lectures will frequently be illustrated by vocal and instrumental performances of the music of the period or composer being treated.

Pianoforte and Organ Tuning.

Thoroughly proficient tuners are exceedingly rare, and are always in demand among piano and organ manufactories and dealers. Of incompetent persons who profess to tune, but whose knowledge is of the most superficial and limited order, there are any number, and the aggregate of the damage caused by these must be enormous. Their little knowledge is sufficient to accomplish that which is right apparently to the ordinary owner of an instrument, but the work which they really do is often ultimately very injurious. The usual safeguard is to have an instrument tuned by an expert from some thoroughly respectable pianoforte or organ house.

It is unfortunately true that some unprincipled individuals, for catch-penny purposes, will undertake to make tuners out of persons who do not possess the natural qualifications necessary, and it is claimed by these teachers that all can succeed as tuners who have sufficient ability to succeed in any other branch of a musical education. This statement is grossly false, and it is bound to do incalculable injury by

encouraging persons to study who naturally are unfit for the occupation of tuners.

In the tuning department of the Toronto Conservatory of Music, students will only be encouraged who are possessed primarily of natural qualifications of the right order (fine ear, etc.), which need not be enumerated here, and can only be determined when an applicant for admission is presented to the *expert* head of the Tuning Department.

Instruction in this department is of material advantage to teachers, and especially those who may pursue their occupations where resident tuners are not to be found. In such cases particularly (and they are very frequent), the expenditure for tuition will shortly be repaid.

The course includes the rudiments of instrumental music and harmony, musical acoustics, principles and practice of pianoforte and organ tuning, and the mechanism, defects and remedies of the same instruments.

The most extensive facilities will be afforded for practical work in this department, and in this connection the Conservatory will have the co-operation of large manufactories.

MISCELLANEOUS.

FREE ADVANTAGES.

All students of the Conservatory will have, in addition to their regular lessons, certain FREE ADVANTAGES which could not be obtained in any other way than by the Conservatory system. Among these are pupils' recitals, classical concerts by visiting artists and the Conservatory Faculty; instruction

in rudimentary musical theory ; lectures on musical subjects, historic, biographical, scientific and æsthetic ; lectures by distinguished members of the medical profession on the physiology and anatomy of the vocal organs, vocal hygiene, health principles, and other relevant subjects. Arrangements have been made with the University of Toronto whereby pupils may attend a series of lectures to be delivered in University College, by Mr. W. J. Loudon, lecturer in Physics, on the principles of Musical Acoustics. These lectures will be fully illustrated by the acoustic apparatus in possession of the University, and will treat of the following subjects: Sound, its origin, nature and mode of propagation; Pitch; Intensity; Quality; Simple and Compound Tones; Harmonics; Overtones; Vibrations of Strings; Vibrations of air in wind instruments; Interference of Sound; Study of Beats; Concord and Discord; Scales, intonation and temperament.

A course of lectures will also be delivered by Mr. T. M. Logie, B.A., on Mental Philosophy. In a preliminary lecture there will be given a brief statement of the relation of philosophy to the sciences, its problem, and, in way of solution, the fundamental conditions of the possibility of knowledge. The remaining lectures will treat of psychological subjects of special interest to the musician, such as association of ideas and habit, the senses in general, sensations of sound in particular, etc.

These lectures will prove highly instructive and enjoyable, and will 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 MUSICAL RECEPTIONS.

These performances will vary in character, and will be participated in by students, teachers and artists. Students

will be carefully selected, and will not be prematurely encouraged to perform in public. Parents and friends of those attending the Conservatory will frequently be invited to these entertainments.

BOARD AND LODGINGS.

Provision will be made for board and residence in a private institution directly responsible to and in connection with the Conservatory, and where *ladies only are taken*. Parents will be able to send their daughters to the Conservatory with confidence that they will be provided with a safe and comfortable home.

As it is proper and necessary that parents should have the fullest assurance that their children will not be led into undesirable company, satisfactory references will be required from applicants for admission to the institution who live out of Toronto, and who desire to stay at the Conservatory Residence.

The rates for board and rooms will vary according to accommodation, of which full particulars will be given on application.

Application for board and room should be made as far in advance as possible.

It may be said that outside of the Conservatory Residence plain but very good board and lodging may be obtained for \$3.00 upwards per week.

The Conservatory Residence and everything pertaining to the management of the Conservatory will be conducted strictly upon *undenominational principles*, and no sectarian teaching or influence will be permitted. In order to meet the possible wishes of such students as prefer to live in a *conventual* establishment, arrangements have been made for

suitable board and lodging accommodations at one of the best appointed and most comfortable institutions of this kind in Toronto. It is in the next block to the Conservatory. Pupils can have each a room, or two pupils can be accommodated in one room, and a piano supplied, if desired. The pupils there will be required to comply with the rules that ordinarily are in force in such institutions regarding visitors, visiting friends, etc. These rules are framed in the interests of the boarders, and are an assurance to parents that their daughters are under proper discipline. Arrangements for admission can be made through the Conservatory, and should be some time in advance.

COURSES OF INSTRUCTION.

There will be both Professional and Amateur courses of study; the former being for those desiring to qualify as teachers and artists, while the latter may be pursued by those who have not the time, or do not desire such extended instruction.

It is impossible to fix a time, in advance, for completing a course of study, as the natural abilities and progress of pupils vary so greatly. Some will accomplish in two years what would take others three or four years.

Students who wish to become teachers are strongly advised against confining themselves to a *single* study. The demand for specialist teachers is limited as compared with the demand for those who can give instruction in voice, piano, organ, harmony, etc. This advice applies equally well in cases where the student is gifted with exceptional abilities, as he or she will succeed better in any chosen specialty, if, together with the subject of special study, a broad, general knowledge of music is acquired.

At the date of issuing this calendar it is impossible to define positively and exactly what the courses of instruction will be. Many things have to be considered which will only be possible when the Faculty has been completely organized, as it will be shortly, when full information will readily be furnished on application.

CERTIFICATES AND DIPLOMAS.

Eminent musicians, not connected with the Conservatory, will be engaged as examiners for certain departments. Students who have taken at least four terms of instruction, completed certain prescribed courses, as will be more exactly defined later on, and passed examinations satisfactorily, will receive a certificate, or, in the event of graduation, a diploma.

PROFESSIONAL SITUATIONS.

Although nominally a *Toronto* Conservatory of Music, this is the only institution of its kind in the Dominion, and the influence of its promoters is so distributed as to make it virtually a *Provincial* institution. The natural result of this, combined with the reputation and standing of the Members of the Faculty, will be that the Conservatory will constantly be called upon to recommend vocalists, organists, pianists and violinists for positions in churches, schools, orchestras, etc. Accordingly, the Directors have decided to establish a TEACHERS' AND MUSICIANS' BUREAU, for the benefit of certificated students of the Conservatory, who will always *have a claim on its influence*.

All applications in this connection should be made to the Musical Director.

SUMMER NORMAL SESSION.

The Summer Normal Session—lasting five weeks—is designed more especially for a large class throughout the

country who are privately engaged in teaching music, and public school teachers, whose principal opportunity for taking lessons and perfecting their musical studies is during the summer vacation. The course of instruction will be found to be peculiarly adapted to the necessities of these students, and will be made as comprehensive and thorough as the limited time will permit. Those intending to enter the Conservatory for this course are requested to notify the Director, in advance, and, if possible, state what particular branches of study they wish to pursue.

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. And it may be well to mention here, that owing to the charm of its summer—cool and yet not cold—its water privileges, its proximity to Niagara Falls, and the frequency of private, society, and public excursions there and elsewhere, both by rail and by steamer, Toronto has become a recognized summer resort. Students of the Conservatory can have abundant opportunities for participating in many of the popular forms of pleasure at a very moderate expenditure.

Regular students of the Conservatory desiring to do so may continue their ordinary studies without interruption through the Summer Normal Session.

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 authority of the Musical Director. It will be a convenience to students, and they will be allowed a liberal discount on all purchases.

PIANO AND ORGAN HIRE AND PRACTICE.

Pianos can be leased at from \$8 to \$12 per term, or those already in the Conservatory Residence and ordinary boarding-houses may be rented at a moderate price. Students may practice on instruments in the Conservatory, for one hour daily, at fifty cents per week.

CHURCH ORGAN PRACTICE.

The expense for this varies according to the style of instrument—from ten to twenty-five cents per hour.

SITUATION OF THE CONSERVATORY.

The premises to be occupied in September, 1887, are at the corner of Yonge Street and Wilton Avenue. The location is central, and easy of access from every quarter of the city.

Strangers arriving at the Union Station will find the "Union Station and North Toronto" Street cars at the corner of York and Front Streets, which will convey them directly to the Conservatory doors.

The class-rooms, lecture-rooms, etc., will be fitted up at large expense, with a view to the comfort and convenience of the students, and will be admirably adapted to all requirements until the time arrives to erect a larger building, which is already in contemplation.

EVENING CLASSES.

In order to accommodate those who are unable to attend the Conservatory during the day, Evening Classes, will be held in Piano, Vocal Culture, and the various other branches.

REGISTRATION.

It is most desirable that those who purpose entering the Conservatory should attend to all preliminaries, such as registration, arranging as to classes, course of studies, dates and hours of lessons, payment of bills, etc., in the week *preceding* the opening of a term. This is especially required of those residing in or near Toronto.

BEGIN WITH THE TERM.

Students may enter at any time during a term, and tuition will be charged *pro rata* to those joining after the beginning, except for the first two lessons of the term, for which no allowance will be made. But it is more desirable and greatly to the students' advantage to be present at the beginning of the term. (See page 33 for Conservatory Calendar giving dates.)

PRIMARY INSTRUCTION.

Beginners will be received as well as advanced students, and the courses of instruction will be found equally thorough throughout.

HOME INSTRUCTION.

Persons desiring instruction at home, 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 the *free* privileges of the regular Conservatory students.

EXAMINERS.

When it is deemed advisable, and as circumstances will warrant, special examiners, not connected with the Conservatory as teachers, will be engaged for the more important departments of instruction. The first step has already been taken in this direction, and the services of Mr. Wm. H.

Sherwood, of New York, have been secured as an examiner for the pianoforte department. Mr. Sherwood's career as a teacher, concert artist, and an authority on everything pertaining to piano playing, is too generally known and recognized to need detailed reference here.

SCHOLARSHIPS.

To enable the Conservatory to render the best possible service to Musical Art in Canada, provision should be made for the partial support of students displaying evidences of possessing exceptional talent, but who cannot command the resources necessary to complete their education. Such provision can best be made by the endowment of scholarships, and this work is warmly commended to persons of wealth desirous of rendering Music in Canada a most needed service.

FORM OF DONATION AND PROMISE.

I (or we) herewith give to the Toronto Conservatory of Music the sum of _____ dollars, and I (or we) promise hereafter to contribute annually for _____ years, beginning _____, 18____, a similar sum, to be applied in aid of deserving students in the Pianoforte (or other specified) Department, and to be called the _____ Scholarship Fund.

FORM OF BEQUEST.

I give and bequeath to the Toronto Conservatory of Music the sum of _____ dollars, to be invested and called the _____ Scholarship Fund. The interest of this fund shall be applied to aid deserving students in the Pianoforte (or other specified) Department.

SPECIAL NOTE.

The necessity, which is obvious, for issuing this Calendar several months before the date upon which the Conservatory will go into operation involves incompleteness of information regarding certain departments of instruction. This is wholly unavoidable, but it is expected that every department in the Conservatory will be fully provided for considerably before the opening, and those desiring information not given in the Calendar can shortly obtain it by writing to the Musical Director.



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CONSERVATORY CALENDAR.

1887-88.

FOUR TERMS OF TEN WEEKS.

FALL TERM begins Monday, 5th September, and closes Saturday, 12th November, 1887.

WINTER TERM begins Monday, 14th November, 1887, and closes Wednesday, 1st February, 1888. **Vacation** begins Friday, 23rd December, and Classes open again Tuesday, 3rd January.

SPRING TERM begins Thursday, 2nd February, and closes Saturday, 14th April, 1888. **Vacation** begins on Good Friday, 30th March, and Classes open again Tuesday, 3rd April,

SUMMER TERM begins Tuesday, 17th April, and closes Tuesday, 26th June, 1888. **Vacation**, Monday, 16th April, for examination, and Thursday, 24th May, Queen's Birthday.

SUMMER NORMAL SESSION OF FIVE WEEKS

Begins Monday, 9th July, and closes Saturday, 11th August, 1888.



TUITION FEES

FOR CLASS INSTRUCTION.

TERM OF TEN WEEKS.—TWO LESSONS OF ONE HOUR EACH PER WEEK, EXCEPT WHERE OTHERWISE SPECIFIED.—PAYABLE STRICTLY IN ADVANCE.

(For List of FREE Advantages See Page 23.)

Pianoforte, First Grade	\$6 00
Second Grade	10 00
Third Grade	15 00
Voice, First Grade	10 00
Second Grade	15 00
Organ, First Grade	12 50
Second Grade	17 50
Violin, First Grade	8 50
Second Grade	12 50
Viola	8 50
Violoncello	12 50
Contra Basso	8 00
Flute	10 00
Oboe, Clarionet, or Saxaphone, each	8 00
Bassoon	8 00
Horn	8 00
Cornet	8 00
Euphonium or Tuba, each	8 00
Timpani	8 00
Orchestral and Ensemble Playing	\$5 to 15 00
Public School Music	10 00
Sight-Singing (\$3 only when taken with another branch)	5 00
Oratorio Practice (\$1 only when taken with another branch)	4 00
Church Music	5 00
Theory, First Grade	5 00
Second Grade (one lesson per week)	5 00
Elocution and Dramatic Action	10 00
Modern Languages (Italian, German, French and Spanish)	5 00
Tuning, with use of instruments for practice	15 00
Instruction under the heading of "Free Advantages" if taken with- out one of the regular branches	4 00
Summer Normal Classes	*
Certificate	1 00
Final Examination, Fee and Diploma	4 00

PRIVATE INSTRUCTION.

Private terms for Piano, Organ, Orchestral and Military Band Instruments, and Voice instruction vary from \$10 to \$35 per term of 20 half-hour lessons, according to the teacher.

* Rates furnished later upon application.

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PRESS OPINIONS.

Musical Courier, New York, May 25, 1887.

A preliminary circular prospectus of the Toronto Conservatory of Music, just received, is an intimation that our Canadian cousins desire to be abreast with the times and with other countries in matters of musical education. The scheme is handled by a joint-stock company, incorporated under the laws of the Provincial Government, with abundant capital and powers to increase it at discretion.

The very large Board of Directors consists of men known and respected from one end of the country to the other, and includes dignitaries of the Dominion Senate, the highest court of law, and a large number of representative business men.

Mr. Edward Fisher stands at the head of the musical profession in Canada, and as a musician and clear-headed gentleman is exceptionally qualified for the position of musical director of the Conservatory.

We congratulate our Canadian brethren on their spirit of enterprise, and wish the Conservatory the very full measure of success which may safely be predicted for it.

The Indicator (Music and Drama), Chicago, May 28, 1887.

One of the most complete projects for the development and cultivation of the science and art of music, which has recently appeared, is in the prospectus of the Toronto Conservatory of Music. The institution will be the first of its kind in Canada, but so comprehensive is its curriculum . . . that little or nothing could be suggested as an addition or improvement. . . . The musical director is Mr. Edward Fisher, who is eminently a gentleman and an able musician of wide experience. . . . The company's directorate is composed of men of distinction in Canada's social, business and political world. . . . The outlook for this promising educational enterprise is of the brightest, and deserving the

best wishes of all who are honestly interested in the universal advance of musical art.

Toronto Globe, September 1, 1886.

A comprehensive Conservatory of Music, which should afford a thorough education in all branches and sub-branches of the art, is something which has long been talked of as a great desideratum in Toronto, but the attainment of which until now has seemed too difficult to be attempted.

Through the exertions, however, of Mr. Edward Fisher, a scheme has been projected and partially carried into execution, which promises to secure for our city an institution which shall meet the wants that have so long been felt in this direction, and will, with judicious management, be a credit to the country. It is a lamentable fact that no music school of any considerable pretensions, maintained as such independently of other institutions, such as Ladies' Colleges, exists at the present time in Canada. Parents who desire to give their children the advantages which can only be obtained in such institutions are obliged to send them to Europe or to the United States. Toronto has now become so great a musical centre, and is making such rapid progress in the culture and appreciation of music, that a Conservatory, established on a sound financial basis, and conducted under a broad and liberal policy, will undoubtedly be supported. . . .

The scheme for the proposed Conservatory is an eminently practical one, and . . . Mr. Fisher has already met with so much encouragement and support in his laudable undertaking, that he has every reason to expect a successful accomplishment of his plans.

Toronto Mail, September 2, 1886.

A few days ago we announced the fact that a Conservatory of Music had been projected for Toronto, and that a large amount of money had already been subscribed towards getting the scheme into operation. . . . There are many advantages to be derived from a Conservatory Course of Education which are unattainable in ordinary private instruction. The mere circumstance of a large number of students coming together for the purpose of studying the Art and Science of Music has an irresistible tendency to stimulate them to accomplish much more in the same time than under the usual conditions. . . . It is to be hoped that the people of Canada will show their appreciation of having such an institution in their midst, by extending to it their hearty support.

Canada Presbyterian, Toronto, May 11, 1887.

The Toronto Conservatory of Music, to be opened in September next, is chartered by the Ontario Government, with a capital of \$50,000 (500 shares of \$100 each). The Board of Directors comprise: Hon. G. W. Allan, president; Hon. Chancellor Boyd, first vice-president; Mr. George A. Cox, second vice-president; Mr. A. M. Cosby, honorary treasurer; Hon. S. H. Blake, James MacLennan, Q.C., Messrs. W. B. McMurrich, Robert Jaffray, D. A. O'Sullivan, A. T. Fulton, John I. Davidson, and Edward Fisher, musical director. This board will be increased to twenty-one members. With such a board thorough efficiency may be relied upon. A Conservatory of Music has become a necessity in Canada. At present all efforts toward advancing musical culture are individual, and although not without result, are just as effective as general education would be if conducted only by private tutors. . . .

Dominion Churchman, May 12, 1887.

We warmly commend the Conservatory of Music to the hearty appreciation and generous support of the lovers of music throughout Ontario. With all tenderness towards many teachers, who are honorably struggling to win a living out of this arduous profession, we cannot hide from ourselves that, in too many cases, the pupils are sadly imposed upon; their time, fees and patience being wasted owing to defective tuition. Between bad teaching and good in all branches of education the gulf is wide, and the difference to the pupil *is the difference between help and hindrance*, between a clog and a spur, between a *seeing* guide and a *blind* one. To a connoisseur, the first bar played at the piano tells of the promise of success by good tuition, or of ruin by bad methods. So of the voice, and of *other* instruments, yes, other instruments, for the organ of the voice is a musical instrument as truly as a violin. Now, the Conservatory will be a guarantee against the miserable waste, and the life-long inefficiency, and the heart-breaking disappointments that result from erroneous methods in teaching, and in studying the various branches of the art and of the science of music. It will be, we trust and expect, to the pupils what the Normal School training is to the public school children and their friends, a protection against illiteracy and incompetence in the teachers. To the teachers it will be to themselves a stimulus, and a shield against unworthy competitors. It will tend to raise the pupil's ideas, to expand his conceptions of the art, to destroy those petty notions of his ability, which arise in narrow circles, where conceit runs riot, preventing

the development of talent, and vitiating the public taste. The Conservatory will raise the standard of proficiency all round. We have personal knowledge of the musical director, as a teacher and as a citizen of highest professional standing. As a tutor, Mr. Fisher is judicious, conscientious and skilful; he knows his work thoroughly and performs it efficiently. A great point is private character in one at the head of a Conservatory—a vital point. In this respect, as in professional ability, the Conservatory is to be congratulated on securing one whose reputation is above reproach. Those who enter the Conservatory may rest assured that the musical director is not only a sound musician, but a gentleman.

This institution is much needed; its prospectus is full of promise for musical culture. We hail its establishment with earnest pleasure, and trust it may meet with all success and long years of prosperity and usefulness.

The Musical Journal, Toronto, May 15, 1887.

The announcement some months ago of this proposed addition to Toronto's educational institutions has created a widespread interest among the musical people of the city and throughout the country generally. The proposal, as stated in a previous issue of the *Musical Journal*, is to open in September next a Conservatory which will afford every facility for pursuing the study and cultivation of music, with the view of achieving a degree of excellence at a very moderate cost, similar to that which may be obtained in the world-renowned Conservatories of England, Germany, Italy and France.

The scheme of the Toronto Conservatory of Music, as outlined in the preliminary prospectus, is in the hands of men of prominence, ability and means, and it is safe to assume that the work of the institution will be carried on upon the most highly approved methods, and that generally it will be abreast with kindred schools of music, of the best type, in other countries.

Evangelical Churchman, Toronto, June 2, 1887.

As prosperity becomes widespread and education more general throughout Canada, it is a natural result that the culture of music and of kindred arts should increase, and music is now recognized as an essential part of the curriculum of our Public Schools. In the matter of higher musical education, however, affairs are not equally satisfactory. Not that we are without teachers of great and recognized merit, who in their day, and

within the limits of individual powers, have done and continue to do great service for music; but there has been no distinctly musical college, corresponding in its formation and objects with the great schools of music in . . . Europe and America. The advantages of such colleges of music are of the most pronounced character, and are to be valued upon the same principle that the Universities of Oxford and Cambridge in England, Harvard in the United States, and similar institutions in Canada, are valued by educationalists in general. The announcement, therefore, that, through the exertions of Mr. Edward Fisher, a joint stock company has been successfully organized for the purpose of establishing the Toronto Conservatory of Music, the pupils of which will be able to obtain a systematic and thorough training in all branches of knowledge which pertain to vocal and instrumental music, . . . is a matter of unusual importance, and one deserving the kindest consideration and the warmest encouragement from all interested in the advance of art in Canada.

Mr. Fisher, in entrusting his plan of a Conservatory to a powerful governing board, consisting of representative men of differing shades of religion and politics, has divested it of all semblance to a private institution or clique, and in this he has exercised the wisest discrimination.

The Catholic Record, London, June 4, 1887.

The rapid strides musical taste has made in this country within the past few years must have attracted the attention of all who are interested in the art, and the necessity for carefully nurturing and the proper development of this taste must be apparent to every musical educationist. It is satisfactory, therefore, to learn that in Canada we are to have a Conservatory or College of Music similar in its design and objects to the world-renowned Conservatories of Germany, Italy, France, England and the United States. The extraordinary success of these institutions is largely based upon the fact that a complete musical education—from the rudimentary principles to the highest form of graduation, and virtually in all departments of music—may be obtained from first-class teachers at rates within the reach of the general public.

Mr. Edward Fisher, so well known as conductor of the Toronto Choral Society, Vice-President and founder of the Royal Canadian Society of Musicians, etc., has succeeded in organizing a largely capitalized joint stock company to establish the Toronto Conservatory of Music, to go into operation in September next. . . .

Truth, Toronto, May 7, 1887.

Probably one of the most important steps in the history of education in this country will be the establishment of the Toronto Conservatory of Music, to be opened in September next. The enterprise takes the form of a largely capitalized joint stock company, incorporated by the Ontario Government. The promoters number among them men of marked eminence in social and business life, and a musical director whose professional standing and wide-spread reputation is alone a sufficient guarantee that all promises and obligations will be faithfully carried out.

A Conservatory of Music is relatively, in its particular line, what a University is to ordinary education. . . . It is not difficult, although it is appalling, to imagine what would be the result were public schools and private institutions of learning abolished, and education carried on by private tutors. Even the favoured few who live in affluence would receive comparatively an inferior education. Inferentially, then, it may be said that the establishment of a Conservatory of Music, . . . operated on the lines of similar and successful institutions in other countries, must be an important event to all interested in the advance of music in Canada.

The Toronto Conservatory of Music purposes at once including in its curriculum some *sixteen different departments*, and these will be added to as may be desirable. . . .

The Catholic Weekly Review, Toronto, May 12, 1887.

The Toronto Conservatory of Music, the establishment of which was mentioned in *The Review* a week or so ago, promises to be the most satisfactory and practical scheme for the higher cultivation of music yet undertaken in this city. . . .

The Week, Toronto, April 28, 1887.

It may be assumed from the general prominence of the gentlemen interested in the Toronto Conservatory of Music, and from the amount of the company's capital, that the introduction of this particular and extensive scheme for the cultivation of music as an art is the result of matured and careful consideration. The very great success of Conservatories in England, Germany, and the United States is well known. The reasons are easily apparent. . . .

Information About Toronto.

Population, 140,000. Seat of the Provincial Government. Headquarters of the Law and of the Educational Department of Ontario. In connection with higher education there are the following institutions: University of Toronto, University College, University of Trinity College, Collegiate Institute, Knox College, St. Michael's College, Toronto Baptist College, Wycliffe College, Upper Canada College and Ontario School of Art. There are also the College of Pharmacy, Toronto School of Medicine, Trinity Medical College, Canadian Institute, etc. There are over one hundred churches within the limits of the city. The Free Public Library, situate on the corner of Adelaide and Church Streets, has branches in the more remote quarters of the city.

Places of Interest and Public Buildings—Lieutenant-Governor's Residence, corner King and Simcoe Streets; Parliament Buildings, Front Street West; Custom House, corner Yonge and Front Streets; Provincial Lunatic Asylum, Queen Street West; Exhibition Grounds and Crystal Palace; New Fort and School of Infantry; Osgoode Hall, Queen Street West; College Avenue, north from Queen Street West; Queen's Park, head of College Avenue; Monument to the Heroes of Ridgeway, Queen's Park; University Buildings, Queen's Park; Pavilion Music Hall and Horticultural Gardens, corner Gerrard and Sherbourne Streets; Normal School, Museum, etc., Gould Street; St. James' Cathedral (Episcopal), corner King and Church Streets; St. Michael's Cathedral (R. C.), corner Bond and Shuter Streets; Metropolitan Church (Methodist), Queen Street East; St. Andrew's Church (Presbyterian), corner King and Simcoe Streets; Baptist Church, corner Gerrard and Jarvis Streets; St. James' Cemetery, corner Parliament and Wellesley Streets; Post

Office, Adelaide Street East; St. Lawrence Hall and Market, King Street East; Central Prison, Strachan Avenue; Knox College, Spadina Avenue; Trinity College, Queen Street West; Zoological Gardens, Industrial Exhibition Grounds; Ontario Society of Artists, King Street West; General Hospital, Gerrard Street East; Public Library, corner Church and Adelaide Streets; Grand Opera House, Adelaide Street West; Toronto Opera House, Adelaide Street West.

Favourite strolling resorts are Queen's, Exhibition and Lorne Parks. Besides these there are innumerable drives of unsurpassed beauty, by the lake shore and through the immediately surrounding country. The boating and yachting advantages are unequalled in Canada, both as regards convenience and safety.

Regarding pleasure in the way of public performances, Toronto is specially favoured. Besides a great many concerts given by local societies, including two large oratorio societies and others of more or less celebrity, and resident artists, the city, being almost in the direct line of concert, operatic, and dramatic travel from the Eastern to the Western States, has advantages which few other cities in America can claim. The greatest artists living have sung in Toronto, both in opera and concert, numbering among them Patti, Nilsson, Santley, Lehmann, etc. In orchestral performances there have been the Damrosch and Thomas organizations; while Irving, Booth, Barrett, and other representative exponents of the drama have frequently visited the city.



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Canada's HIGH-CLASS *Pianofortes.*

THE enviable position which the **MASON & RISCH PIANOS** have attained in the estimation of the musical public of Canada, and the great artists of England, Germany and America, is the result of

Unremitting Effort,

—AND—

A Determination to Win

A reputation of the Highest Character for a Canadian Pianoforte.

The following eminent authorities have given their unqualified testimony in favour of the **MASON & RISCH PIANOS**. Copies of their letters, if desired, will be promptly forwarded to any address:—

- THE LATE DR. FRANZ LISZT,**
HERR MULLER-HARTUNG, *Director Royal Orchestral School, Weimar.*
MADAME ALBANI, *the renowned Prima Donna, London.*
C. S. JEKYL, Esq., *St. James' Palace, London,*
Organist to Her Majesty's Chapels Royal.
DR. F. J. BRIDGE, *Organist, Westminster Abbey, London.*
DR. A. C. MACKENZIE, *London, the eminent Com-*
poser of "The Rose of Sharon," etc., etc., etc.
DR. W. C. SELLE, *Organist in Ordinary to*
Her Majesty, Hampton Court Palace.
FRANKLIN TAYLOR, Esq., *Premier Prof. of the Pianoforte, Royal College*
of Music, London.
HERR WILHELM GANZ, *the well-known Composer and Pianist, London.*
HERR LEIDERITZ, *Director of Wagner Orchestra, London.*
JAS. FITZGERALD, Esq., F.S.Sc., *Conductor Kidderminster*
Choral Society.
REV. W. BLOW, M.A., *the eminent Amateur Violinist and*
Musical Critic.
HENRY LESLIE, Esq., *of Henry Leslie's Cele-*
brated Choir, London.

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	Cents.
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M. D. An der Wiege. Cradle Song	Gustav Lange. 40
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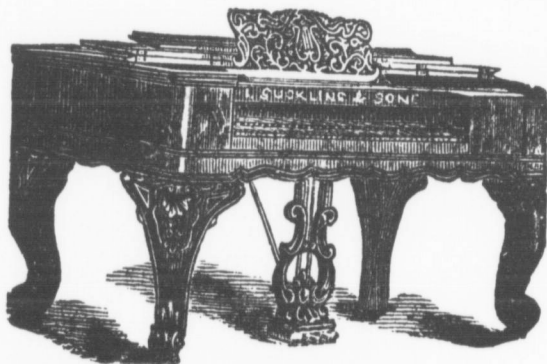
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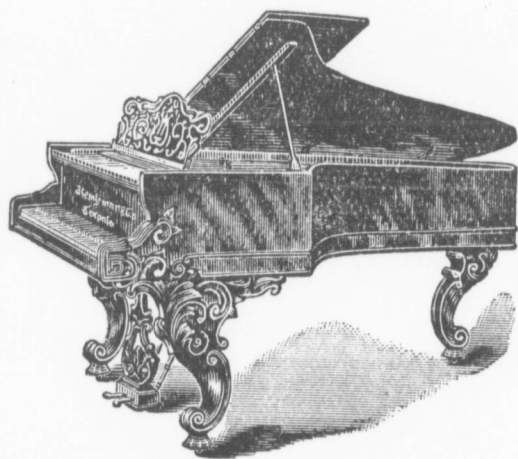
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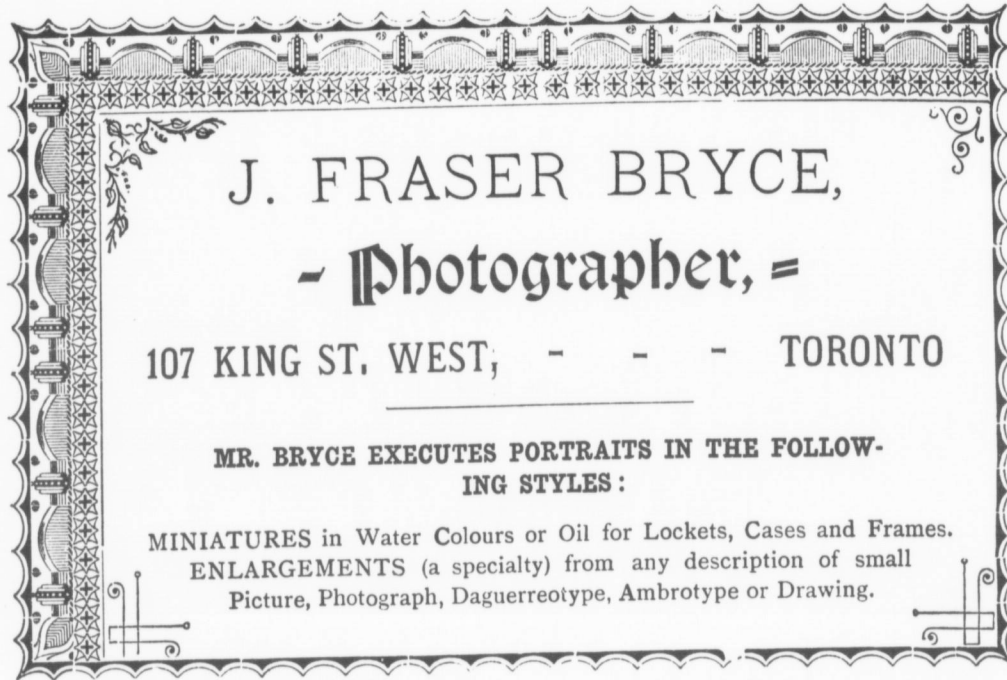
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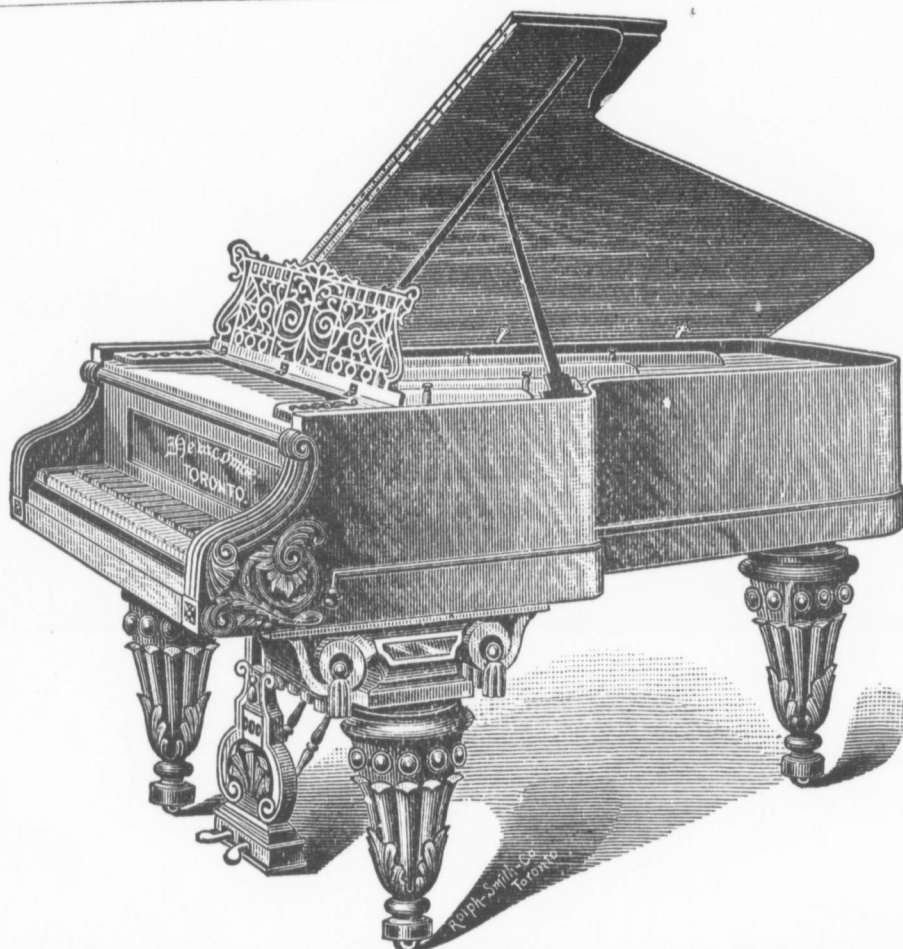
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(Signed.)

F. LISZT.

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