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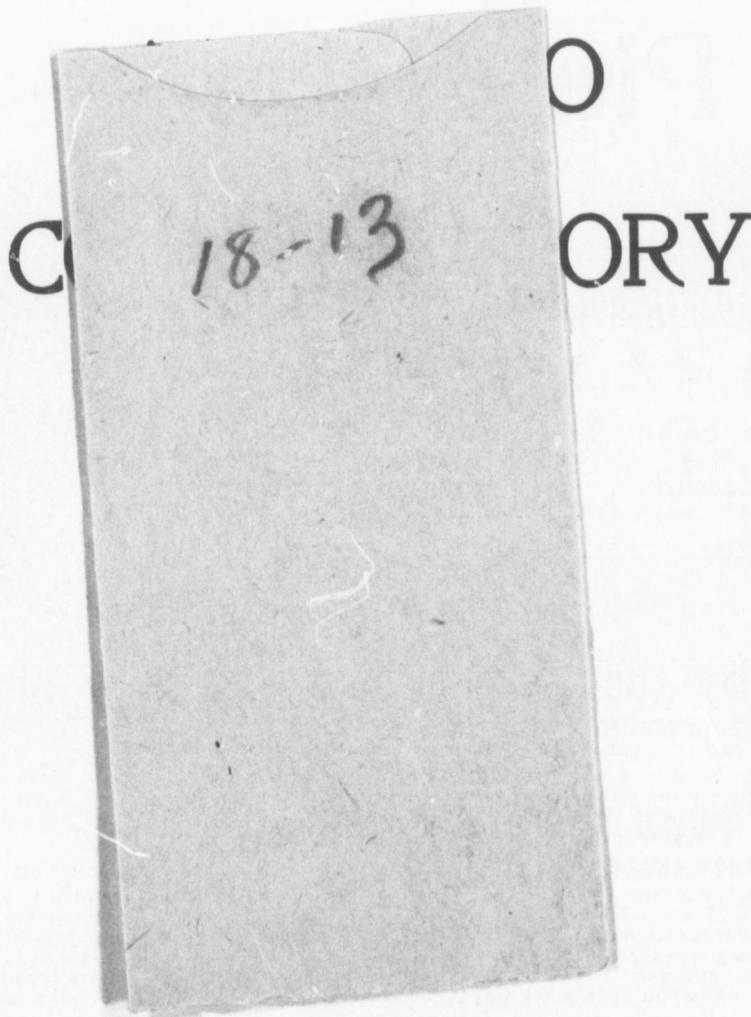
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TENTH ANNUAL CALENDAR

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**MASON &
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PIANOS
ARE
MUSICAL
PERFECTION**

THE MASON & RISCH PIANO CO., Ltd.

32 King Street West, TORONTO.

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" Organ
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Aluminum

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I have just seen one of the prettiest boxes made out of this remarkable metal.

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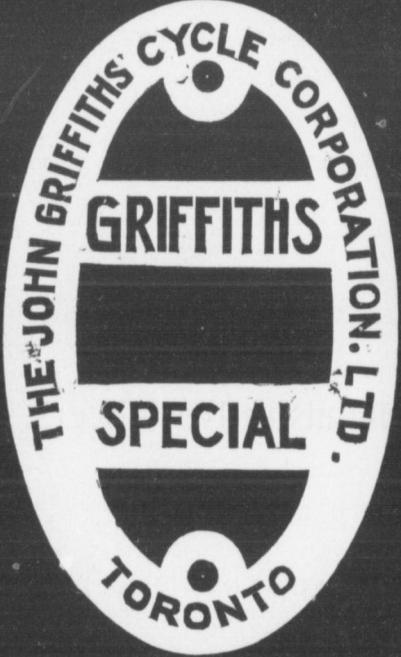
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100		130

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Organs.

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LILLIE COTT

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Piano.

SARA E. DAL
Piano and C

ELEANOR A. D
—Theory.

ALICE DENZI

GIUSEPPE D
Violoncello.

WM. FORDER
phone.

BELLA M. GE

MAUD GORD

JOHN GOWAN

J. W. F. HARR

LENA M. HAY

MRS. M. B. HI

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WM. HOUSTO
Literature.

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- EDWARD FISHER, (Musical Director)—
Piano, Organ and Ensemble Playing.
- MRS. DRECHSLER ADAMSON—Violin.
- J. HUMFREY ANGER, Mus. Bac., Oxon.,
F.R.C.O., (Eng.)—Theory.
- J. CHURCHILL ARLIDGE—Flute.
- JOHN BAYLEY—Violin.
- NELLIE BERRYMAN—Physical Culture,
Delsarte, Vocal Expression and Recitation.
- MRS. J. W. BRADLEY—Voice.
- DR. P. H. BRYCE, M.A., M.D.—Lecturer on
Physiology and Anatomy of the Vocal
Organs.
- REV. PROF. CLARK, M.A., (Trinity Univer-
sity)—Lecturer on English Literature.
- LILLIE COTTAM—Mandolin.
- EDITH M. CRITTENDEN, A. T. C. M.—
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- SARA E. DALLAS, F.T.C.M., Mus. Bac.—
Piano and Organ.
- ELEANOR A. DALLAS, A.T.C.M., Mus. Bac.
—Theory.
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- GIUSEPPE DINELLI—Piano, Violin and
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- WM. FORDER—Oboe, Clarionet and Saxa-
phone.
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- MAUD GORDON, A.T.C.M.—Piano.
- JOHN GOWAN—Contra Basso.
- J. W. F. HARRISON—Piano and Organ.
- LENA M. HAYES, A.T.C.M.—Violin.
- MRS. M. B. HEINRICH—Piano.
- 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.
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Recitation and Impersonation.
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- MARY L. McCARROLL, A.T.C.M.—Theory.
- DR. G. R. McDONOGH—Lecturer on Physi-
ology and Anatomy of the Vocal Organs.
- EUGENE MASSON—Languages.
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- MRS. J. L. NICHOLS—Piano.
- S. H. PRESTON—Sight-Singing, Introduc-
tory Theory, Music in Public Schools.
- NORMA REYNOLDS—Voice.
- MRS. W. J. ROSS, A. T. C. M.—Elocution,
Voice Culture.
- H. N. SHAW, B.A. (Principal School of Elocu-
tion)—Philosophy of Expression, Vocal
Culture and Dramatic Art.
- H. ETHEL SHEPHERD, A.T.C.M.—Voice.
- 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
the Vocal Organs.
- RECHAB TANDY—Voice.
- ETHELIND G. THOMAS, A.T.C.M.—Piano.
- A. S. VOGT—Piano and Organ.
- JOHN WALDRON—Cornet, French Horn
and Slide Trombone.
- L. N. WATKINS—Guitar.
- IDA M. WINGFIELD, A.T.C.M.—Delsarte
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Departments of Instruction.

The following list of Departments of Instruction is exceptionally comprehensive, embracing no less than twelve, 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, VIOLONCELLO AND OTHER STRINGED INSTRUMENTS.
- “ HARMONY, COUNTERPOINT, COMPOSITION, INSTRUMENTATION, MUSICAL HISTORY AND ACOUSTICS.
- “ RUDIMENTARY THEORY, SIGHT-SINGING, CHORUS PRACTICE AND PUBLIC SCHOOL MUSIC.
- “ ORCHESTRAL AND BAND INSTRUMENTS.
- “ ORCHESTRAL AND ENSEMBLE PLAYING, ETC.
- “ CHURCH MUSIC, ORATORIO, CHOIR TRAINING, ART OF CONDUCTING, ETC.
- “ ELOCUTION, ORATORY, DELSARTE AND SWEDISH GYMNASTICS.
- “ LANGUAGES (Italian, German, French and Spanish).
- “ PIANO AND REED ORGAN TUNING.

For Tuition Fees see pages 71, 72 and 73.

FALL TERM,
Begins Tue

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Term Calendar, 1896=97.

FALL TERM, 1896.

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

WINTER TERM, 1896-97.

Begins Tuesday, November 10th, and closes Saturday, January 30th. Thanksgiving Day will be a holiday. Christmas vacation begins on Thursday, December 24th. Classes open again on Monday, January 4th. Lessons missed because of Thanksgiving Day will be given, if desired, on Dec. 24th.

EXAMINATIONS.

Tuesday and Wednesday, 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 16th.*

SPRING TERM, 1897.

Begins Monday, February 1st, and closes Saturday, April 10th.

SUMMER TERM, 1897.

Begins on Monday, April 12th, and closes on Tuesday, June 29th. Easter vacation begins Friday, April 16th. Classes resume on Tuesday, April 20th. The Queen's Birthday will be a holiday.

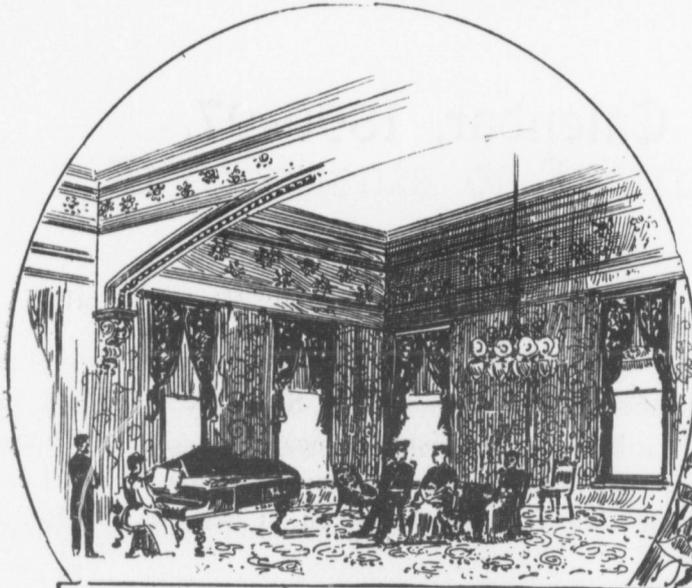
EXAMINATIONS.

The days June 15th, 16th, 17th and 18th will be devoted exclusively to examination purposes. No lessons will be given on these days. *Applications should be in on or before June 5th.*

SUMMER NORMAL TERM.

SUMMER NORMAL TERM (Five weeks).

Begins Thursday, July 2nd, and closes Wednesday, August 5th.



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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 under the "Ontario Joint Stock Companies Letters Patent Act," Nov. 20th, 1886, and was first opened to the public in September, 1887.

The amount of its capital stock was placed at \$50,000, thus putting the institution at once on a solid financial basis. The corporation now contains fifty-eight 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.

During the summer of 1892, the Conservatory building was much enlarged and remodelled throughout, being now especially adapted to the work of the institution in all its departments. It contains a commodious, well-lighted and well-ventilated music hall, adjoining the reception rooms and offices, where frequent concerts and recitals by members of the Faculty and pupils are held throughout the year. Steam-heating has been introduced throughout the building; electric lighting has largely been substituted for gas; speaking tubes and electric bells have been placed at various points communicating with the office; double floors, partitions and doors have been constructed throughout with the object of more completely isolating the class-rooms respecting sound, and many other conveniences and improvements involving large expense have been added.

It has been the aim of the Board of Directors to furnish the Conservatory with the most complete equipment possible for the special educational work in which it is engaged. How well they have succeeded in this direction anyone may judge by paying a visit to the institution, inspection of which is at all times cordially invited.

The Faculty includes some of the most eminent musicians in Canada, besides others of great distinction brought expressly by the Conservatory from England 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.

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DIPLOMA

So high is the esteem in which the training received at the Conservatory is held, that there is already a constant demand for its students in concert and church choir engagements, organ positions, *musicales*, etc.

It may fairly claim to possess all the principal 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.

NINTH GENERAL ANNUAL MEETING OF SHAREHOLDERS.

TO THE SHAREHOLDERS OF THE TORONTO CONSERVATORY OF MUSIC :—

The Directors of the Toronto Conservatory of Music, in laying before the shareholders their Ninth Annual Report and the accompanying Statement of Accounts, have again to congratulate all who are interested in the Conservatory on the accomplishment of another year of successful work, as will be found more fully set forth in the following satisfactory Report of the Musical Director :—

“TO THE DIRECTORS OF THE TORONTO CONSERVATORY OF MUSIC :

GENTLEMEN,—My annual report is again a brief document, the past year having been unmarked, except by quiet and steady progress.

The attendance of pupils has, on the whole, exceeded that of any previous year, and the standard of scholarship was never so high as at the present time. The results of the February and June examinations in the various departments read as follows :

DIPLOMAS—Harmony and General Theory	- - - - -	3
Pianoforte (Teachers' Course)	- - - - -	3
“ (Artists' Course)	- - - - -	5
Voice	“ - - - - -	8
Elocution	“ - - - - -	4

CERTIFICATES—

Harmony and General Theory (Primary) - - - - -	50	Voice (Intermediate) - - -	10
Harmony, Theory and Musical His- tory (Junior) - - - - -	52	“ (Final) - - - - -	8
Harmony, Theory and Musical Form (Intermediate) - - -	13	Organ (Junior) - - - - -	3
Harmony, Theory and Musical History (Final) - - - - -	3	“ (Intermediate) - - -	3
Pianoforte (Junior) - - - - -	45	Form - - - - -	20
“ (Intermediate) - - - - -	34	Elocution (Junior) - - -	4
“ (Final) - - - - -	3	“ (Final) - - - - -	4
Voice (Junior) - - - - -	22	Teachers' Normal Course -	3
		Introductory Theory and Sight- Singing - - - - -	96
			396

Medals were awarded as follows: Pianoforte—Gold Medal; Voice—Gold Medal; Theory—Gold Medal; Voice and Instrumental—The Governor-General's Silver Medal; Pianoforte Sight-Playing—Silver Medal; Pianoforte Memory-Playing—Silver Medal.

It may be seen by the foregoing record that the number of students who have taken and passed examinations is nearly one hundred more than in any former year, showing that the desire is gaining ground for a more thorough course of instruction, such as our Collegiate course affords.

Several changes have taken place in our teaching staff during the past season, among which may be mentioned the withdrawal of Signor and Madame d'Auria, who decided some time ago to leave Toronto. They had been identified with the vocal department since the opening of the Conservatory, and general regret was felt at their departure. Valuable accessions to our professional ranks have recently been made in the persons of Mr. Rechab Tandy and Miss Norma Reynolds in the vocal department; Mrs. Drechsler Adamson in the violin department; Miss Bella M. Geddes, F.T.C.M., in the pianoforte department; Mr. J. Churchill Arlidge as teacher of the flute, and Mr. W. J. Thorold and Miss Nelly Berryman in the elocution school. These teachers are specialists in their respective departments; and as each possesses marked ability, combined with energy and enthusiasm for work, much good to our students and benefit to the institution may be expected to result from this added source of educational strength.

Fifty-four Conservatory concerts and recitals, several of which have been given by visiting artists and members of the staff, have taken place during 1895,

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From the numbers and what is of fully maintained and passed Conservatory

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besides which a number of lectures on musical subjects have been delivered to the students by members of the staff. These concerts and recitals cover a wide range of the best instrumental and vocal music, and also include elocutionary work of a high order. Their educational value to our students is very obvious, and their influence in raising the standard of musical taste in the community must be considerable, especially as our audiences are invariably large and appreciative.

I need only say, in conclusion, that the utmost harmony prevails amongst our teachers and students, all working assiduously for higher attainment and greater progress."

From the particulars furnished by Mr. Fisher, it will be seen that not only have the numbers attending the Conservatory exceeded those of any previous year, but, what is of still greater importance, the standard of scholarship has not only been fully maintained, but has been higher, and the number of students who have taken and passed examinations greater than in any year since the organization of the Conservatory.

These results cannot but be most gratifying to all the friends of the institution, and bear most satisfactory testimony to the efficiency and ability with which the work of the Conservatory has been conducted by Mr. Fisher and his able staff of teachers.

In regard to the changes which have taken place during the year in the teaching staff, while we have, as mentioned in Mr. Fisher's report, to regret the loss of two of its members, who have long been associated with the Conservatory, there have also been several valuable additions, which will bring much strength and add greatly to the efficiency of the various departments of musical instruction.

The financial position of the Conservatory, as shown by the statements which accompany the report, will be found to be very satisfactory, and such as to fully warrant the Directors in declaring a dividend of 6% upon the paid-up capital stock of the institution.

All of which is respectfully submitted,

G. W. ALLAN, *President.*

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



MR. EDWARD FISHER.

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 choir-master of St. Andrew's Church, 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.

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.

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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.

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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, Æsthetics 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 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. At the end of each quarter, a grand *Quarterly Concert* is given in which the more advanced pupils of the Conservatory are allowed to participate. Owing to the large number of such students attending the institution, it is often necessary to supplement these periodical concerts with one or sometimes two similar ones, in order to avoid undue length of programmes. 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, Æsthetic, 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, for which no charge is made, until they have received the certificate of having passed the examination therein.

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; but advanced pupils, whose previous instruction has been correct, are graded in this department according to their proficiency on entering. In such cases pupils are not necessarily compelled to remain for the entire time 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.

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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 *Teacher's Diploma*. This Diploma will rank 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 Teacher's 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, classes of children and pupils of various grades will be utilized, giving the Normal students an opportunity of doing actual teaching under the supervision of an experienced master.

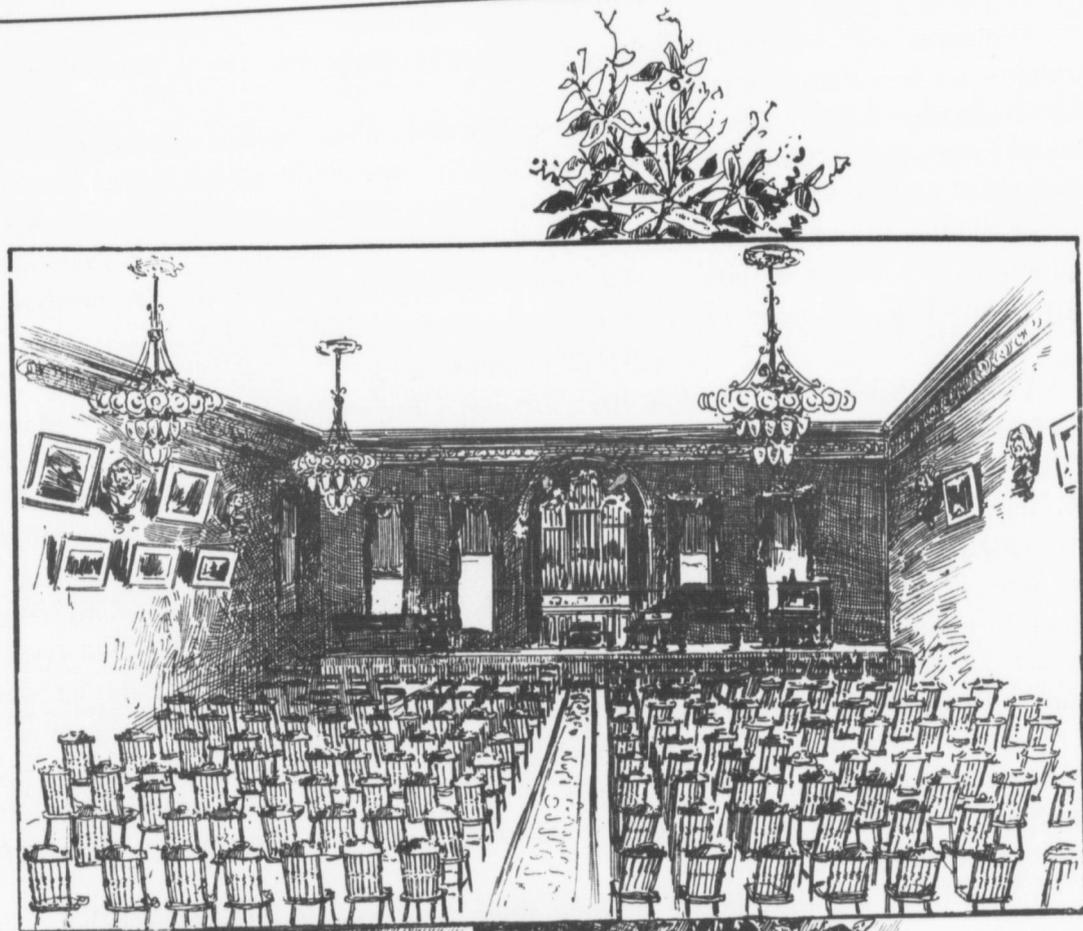
It may be added that pupils passing final examinations in both Teachers' and Artists' Course, will receive Diplomas for each, thereby getting full credit for what they have accomplished.

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.



MUSIC HALL
AND MAIN STAIRWAY.

The Toronto Conservatory of Music is a school of principles in all branches of music, trained, not only in the art of playing, but in the science of the Conservatory.

The most common of the principles of the Conservatory is the playing of every instrument with perfection. Thus the Conservatory is a school of common of the art of playing for their playing.

The best method of instruction is utilized in the Conservatory.

While the Conservatory is a school of the piano curriculum, the Conservatory is a school of versatile and practical instruction. The instruction is planned from the beginning.

The new method of instruction is for the students.

Frequent instruction of the students, the Conservatory is the best common of the powers of performance.

Pupils study the art of playing as soon as they begin their phrasing and performance.

Lectures are given the year by month.

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 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, Pianoforte Department, 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.
7. Candidates passing the *Junior* Pianoforte Examinations will receive a certifi-

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

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 the Pianoforte Normal Class Certificates.

The Voice.

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, Voice Department. Candidates passing this examination will receive the T.C.M. Junior Vocal Certificate after obtaining the T.C.M. Introductory Theory Certificate.

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

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, Final Examination. 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.

Candidates passing in this examination will receive the T.C.M. Vocal Diploma (Artists' Course) after obtaining the T. C. M. Introductory Theory and Junior Theory Certificates.

N.B.—Paragraphs 2, 3 and 4, Pianoforte Department (see page 28) are equally applicable to the Vocal Course.

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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.

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.

Besides several large church organs (two of which are among the largest and most complete instruments of the kind in Canada), now at the disposal of the teachers, the Directors of the Conservatory, recognizing the importance of the Organ Department, have very greatly increased the facilities for organ teaching and practice by purchasing, at large expense, a grand Concert Organ, and erecting the same in Association Hall, one of the best known and most perfectly arranged concert halls in Toronto, capable of comfortably accommodating an audience of 1,300 persons, and forming the place where all the larger Conservatory Concerts are held.

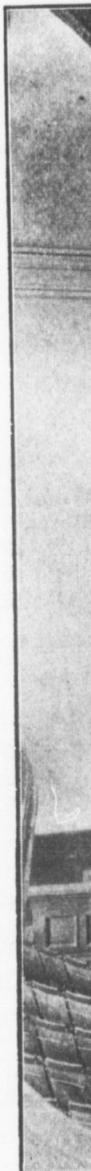
The proximity of Association Hall to the Conservatory, and also to several different lines of street cars, are advantages which pupils resident in every quarter of the city will appreciate.

The organ was completed in December, 1889, and is designed expressly to suit the requirements of the Conservatory for teaching, practice, and also for organ recitals and concerts of the most comprehensive character.

For the purposes which this organ is especially designed to meet, it is the largest and most complete in Canada.

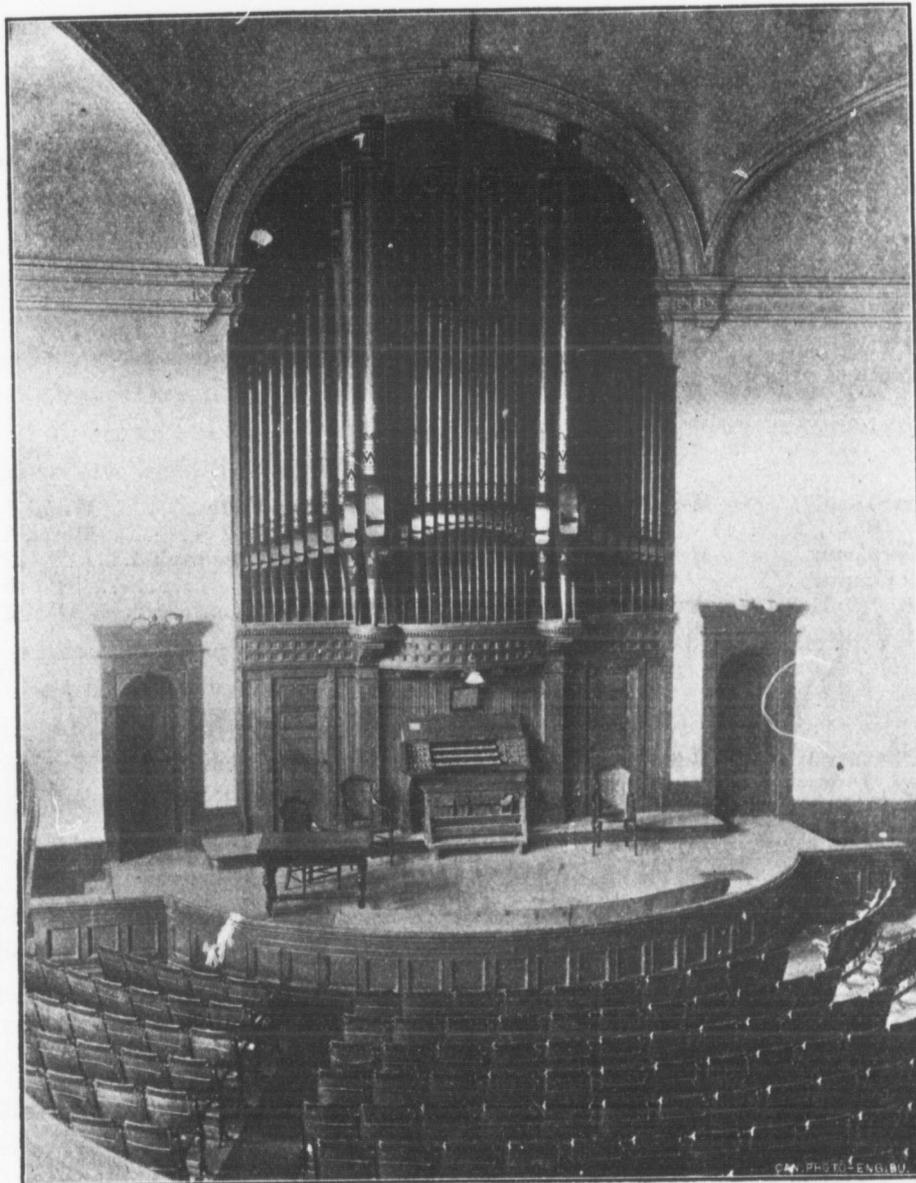
The majority of organ students naturally expect to eventually obtain positions as church organists, and intending organ pupils will readily perceive the advantage to be derived from pursuing their studies on an organ adequate in every respect for all church or concert purposes, and situated in a large auditorium corresponding in size to the church of ordinary dimensions.

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



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THE PRINCIPAL



THE CONSERVATORY ORGAN IN ASSOCIATION HALL.

THE PRINCIPAL CONCERTS, LECTURES AND RECITALS OF THE CONSERVATORY ARE HELD IN THIS HALL. SEATING CAPACITY, 1,300.

The Conservatory Organ.

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 $\frac{2}{3}$ -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 Traverse Flute	Wood, 61	4-ft.
11 " (Bass)	" 61	16-ft.	17 Flautina	Metal, 61	2-ft.
12 Open Diapason	Metal, 61	8-ft.	18 Mixture (three ranks)	" 183	
13 Viola di Gamba	" 61	8-ft.	19 Cornopean	" 61	8-ft.
14 Aeoline	Metal and Wood, 61	8-ft.	20 Oboe	" 61	8-ft.
15 Stopped Diapason	Wood, 61	8-ft.			

CHOIR ORGAN.

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

PEDAL ORGAN.

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

MECHANICAL REGISTERS.

- 30 Swell to Great.
- 31 Swell to Choir.
- 32 Great to Choir.
- 33 Great to Pedal.
- 34 Swell to Pedal.
- 35 Choir to Pedal.

- Tremolo Pedal to Swell Organ.
- Three Combination Pedals to Great Organ.
- Three Combination Pedals to Swell Organ.
- Pedal Swell to Great.
- Pedal Great to Pedal, Reversible.
- Balanced Swell Pedal.

The bellows, which are of ample size, are placed in the basement of the hall and operated by a large water motor. The keys and pedals are of the most approved pattern; the front pipes are operated by tubular pneumatic action, and the materials throughout, as well as the workmanship and tone quality, are of the highest excellence. The organ is one in every respect suited to the varied requirements of an Organ School and Concert Hall.

Classes are of service playing Episcopal service Instruction Gregorian, and including hints cognate subject owing to the line These class ments, and all been made so l

Advanced properly cultivated organist's work No branch stood as this, " This is not alw frequently an Every earnest s of musical form and rambling in

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

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, Intermediate Examination. 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. Candidates passing this examination will receive the T.C.M. Intermediate Organ Certificate after obtaining the T. C.M. Introductory Theory and Junior Theory Certificates.

FINAL EXAMINATION (*Artists' Course*).

Candidates for this examination must be prepared to perform ten of the compositions contained in the Conservatory Syllabus, Final Examination. 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.

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Candidates passing this 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.

N.B.—Paragraphs 2, 3 and 4, Pianoforte Department (see page 28) are equally applicable to the Organ Course.

FINAL EXAMINATION (*Teachers' Course*).

The requirements for the Teacher's 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; and the Intermediate Theory Certificate. 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.

Violin, Orchestra and Band Instruments.

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, Intermediate Examination, 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, Final Examination, 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 28) 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

Counterpoint, Form

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Harmony,

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

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.

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, and *viva voce* examination on some selected work for full orchestra.

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 21 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 Music 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 per-

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centage 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 are therefore strongly advised to commence their studies as early as possible in September and February in order to get in the full complement of lessons, and thus lose no opportunity of gaining marks.

Those 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 \$10 per term of ten lessons.

TEXT BOOKS ARE SELECTED FROM THE FOLLOWING LIST.

PRIMARY EXAMINATION.

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

JUNIOR EXAMINATION.

MusicBannister. History.....Hunt.

INTERMEDIATE EXAMINATION.

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

FINAL EXAMINATION.

Double Counterpoint.....*Bridge. Fugue*Higgs.
Acoustics*Stone. Instrumentation*Prout.
HistoryHullah.

The following are also in occasional use :

Harmony	Stainer.	Part Writing	Hiles.
"	Jadassohn.	Double Counterpoint & Canon.	Prout.
"	Ouseley.	Counterpoint and Fugue....	Haupt.
"	Prout.	Fugue.....	Prout.
Counterpoint	Cherubini.	Acoustics	Tyndall.
"	Macfarren.	Instrumentation***.....	Berlioz.
"	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.
Musical Theory.....	Weitzman.		

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

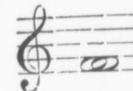
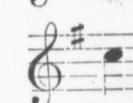
The following are copies of the papers given at the examinations held at the close of the last season.

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, 1896, may be obtained at the office of the Conservatory.

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JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

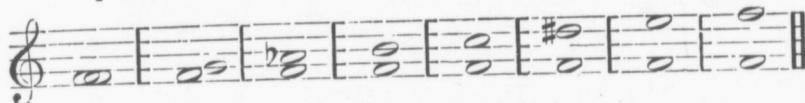
RUDIMENTS.

THURSDAY,
JUNE 25TH, 1896.

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

1. Define a clef, giving the literal meaning of the word. How do you account for the peculiar shapes of the clefs?

2. Define an interval. State into what classes intervals are divided. Explain inversion of intervals. Name the following intervals:—



3. Define a scale. Give some account of the minor scale, and explain the construction of both its harmonic and melodic forms; write an example of each commencing on C-sharp.

4. Define time. Classify the times in ordinary use. Add bar lines to the following, the value of a pulse being a dotted note. Give the time signature:—



5. Define a chord. Explain the difference between concord and discord.

6. Define transposition. Name the key in which the following passage is written, and transpose it into the key a minor second below:—



7. Define score. Give the meaning of open score, close score, vocal score, and full score.

8. Define and give examples of:—a turn; a shake; a pause; a mordent; an arpeggio; and an appoggiatura.

JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

HARMONY.FRIDAY,
JUNE 26TH, 1896.TIME,
9.30 A.M. TO 12.30 P.M.

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

2. Explain the meaning of chromatic resolution, and give examples of at least two such resolutions of the Dominant seventh in the key of F.
3. Name the chord: Since it consists of five notes, explain the treatment of the various chords which arise in four-part harmony by the omission of each of its notes in turn.
4. Write out the chord of the diminished seventh in the key of B minor, and by enharmonic changes convert the chord into the diminished seventh in three other minor keys.
5. Take the chord of the tonic in the key of G, and treat it with, (a) a single, (b) a double, and (c) a triple suspension; in each case give a chord of preparation.

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HARMONY (*Continued*).

6. Analyse the chords in the following passage:—

JUNIOR EXAMINATION IN THE THEORY OF MUSIC.

HISTORY.

THURSDAY,

JUNE 25TH, 1896.

TIME,

10.30 A.M. TO 12.30 P.M.

1. To what great master are we indebted for having founded an important Conservatory of Music? Give an account of the system of teaching carried on in a Conservatory. State the advantages such an institution offers to its pupils, its professors, and to the general public of the city in which it is situated.
2. Mention all the musicians who have written works directly or indirectly connected with Goethe's poem of Faust.
3. Write a brief sketch of the life of Spohr.
4. Name the composer who is *especially* associated with each of the following:—Oratorio; opera; symphony; fugue; piano music; violin music.
5. Describe the harpsichord. Name the instruments which preceded and followed it; and state what special feature of modern music was lacking in the harpsichord and its predecessors.
6. Give approximate dates (birth and death) of Auber; Donizetti; Meyerbeer; Schubert; Spontini; and S. S. Wesley. Mention also the most important work composed by each of them.

INTERMEDIATE EXAMINATION IN THE THEORY OF MUSIC.

HARMONY.

FRIDAY,
JUNE 26TH, 1896.

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

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

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

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

2. Analyse the chords employed in the above passage ; in every case give the root and where necessary the generator.
3. Explain the meaning of *natural* modulation ; and exemplify it by modulating from the key of F minor to A-flat, D-flat, B-flat minor, E-flat and C minor, finally returning to the original tonic and concluding with a plagal cadence.
4. Harmonize the following melody for four voices in as simple and natural a manner as possible, employing only common chords and their inversions, or at the most the dominant seventh:—

*Andante**Old English*

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INTERMEDIATE EXAMINATION IN THE THEORY
OF MUSIC.

FORM.

THURSDAY,
JUNE 25TH, 1896.

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

1. Analyse the following theme, showing the periods, phrases and strains into which it may be divided:—

(Continued on page 47).

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FRIDAY,
JUNE 26

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and

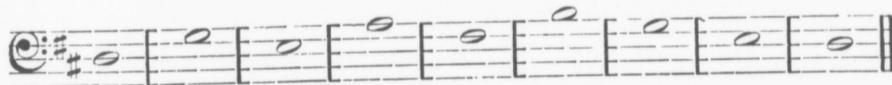
INTERMEDIATE EXAMINATION IN THE THEORY
OF MUSIC.

COUNTERPOINT.

FRIDAY,
JUNE 26TH, 1896.

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

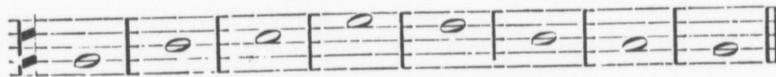
1. To the following Canto Fermo add a counterpoint for the Treble in the *second* species, and for the Alto in the *third*:— (three parts.)



2. Place the above Canto Fermo in the Alto (an octave higher), and add parts for Treble and Bass both in florid counterpoint (fifth species). (three parts.)

3. Write out all the Chords available in strict Counterpoint in the key of C minor. How would you treat the major sixth and the minor seventh of the key, if these notes appeared in a Canto Fermo?

4. (a) *Above* the following Canto Fermo write a Treble in the *fourth* species; and (b) *below* the same write a Bass also in the fourth species:— (two parts.)



N.B.—The species must not be broken.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

HARMONY.

FRIDAY,
JUNE 26TH, 1896.

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, employing simple diatonic harmonies:—

2. Name the most important chords by which enharmonic modulation is effected, and write a short example introducing the same.
3. Mention any composers who have employed chords containing *seven different notes*. How do you account for the chord marked * in the following passage?—

4. Write out the scale of C major in its *complete* form, employing minims (half notes) for the diatonic notes and crotchets (quarter notes) for the chromatic. State the three chords of the fundamental ninth from which the latter are derived.
5. Give a list of all the chords which may be employed to precede the cadential $\frac{6}{4}$ (on the dominant) in the key of A.
6. Harmonize the following fragment of an old English melody, continuing the free quaver (eighth note) movement to the end:—

FINAL

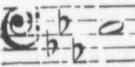
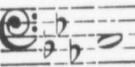
FRIDAY,
JUNE 26TH

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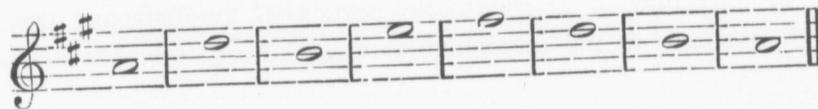
FINAL EXAMINATION IN THE THEORY OF MUSIC.

COUNTERPOINT.

FRIDAY,
JUNE 26TH, 1896.

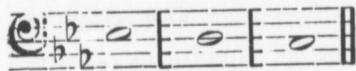
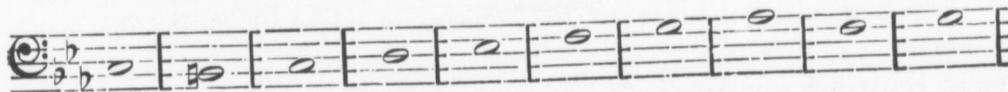
TIME,
2.30 P.M. TO 5.30 P.M.

1. To the following Canto Fermo add a counterpoint for the Alto in the *first* species, for the Tenor in the *second*, and for the Bass in the *third*:—
(*four parts.*)



2. Place the above Canto Fermo in the Bass two octaves lower, and (a) add three upper parts all in the *mixed* species (second and fourth combined); then (b), change them into florid counterpoint, making all the parts, as far as possible, equally interesting.

3. Above the following Canto Fermo add four simultaneous counterpoints, all in the *first* species, employing only chords purely and simply in the minor key:—
(*five parts.*)



- 4 Write a double counterpoint at the octave against the following theme.
Extra credit will be given if the same be also in double counterpoint at the twelfth:—



5. Explain "added thirds and sixths," and state the value of this style of counterpoint in composition.
6. Are there any reasonable grounds for the supposition that the establishment of harmony may be traced to the somewhat unsatisfactory treatment of the mediant in the antepenultimate measure of strict counterpoint?

N.B.—All examples must be written in open score.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

HISTORY.

THURSDAY,
JUNE 25TH, 1896.

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

Write a brief sketch of the history of music *as an art*, tracing its development from Hucbald's crude attempts at harmony up to the death of Wagner, with particular reference to the impetus it received during the renaissance.

Avoid altogether any personal mention of musicians, except indeed, in so far as the art itself may have been influenced by their lives and works. Let the account be as complete, and at the same time as concise as possible; in no case should it exceed one thousand words.

FINAL

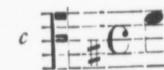
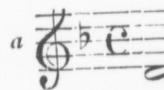
WEDNESDAY
JUNE 2

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FINAL EXAMINATION IN THE THEORY OF MUSIC.

CANON AND FUGUE.

WEDNESDAY,
JUNE 24TH, 1896.

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

1. Continue the following Canon for about twelve measures, introducing at least one modulation :—

2. Briefly define, and explain the difference between, Round, Canon, Imitation and Fugue.

3. Give correct answers to the following subjects :—

a Marpurg

b Scheibe

c Eberlin

d Haydn

4. Name the two important features of the Episode, and state the source from which the material to form the Episode is most frequently derived.
5. Write an exposition (for four voices) on the following subject, employing a proper countersubject. Add a short coda introducing Stretto, upon either a Tonic or Dominant Pedal :—



6. Give the literal meaning of the word Fugue ; and explain the use and treatment of the cadence when employed in fugal compositions.

FINA

WEDNES
JUNE

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FINAL EXAMINATION IN THE THEORY OF MUSIC.

INSTRUMENTATION.WEDNESDAY,
JUNE 24TH, 1896.TIME,
9.30 A.M. TO 12.30 P.M.

1. Score the following excerpt for full orchestra, employing 2 Futes, 2 Oboes, 2 Clarionets, 2 Bassoons, 4 Horns (valve), 2 Cornets, 3 Trombones, Drums, and the usual stringed instruments:—

From the Sonata in E-flat by F. N. Hummel.

The musical score is presented in four staves. The top two staves are for the Violin and Viola parts, and the bottom two are for the Cello and Double Bass parts. The key signature is E-flat major (three flats) and the time signature is 3/4. The first measure of the top staff is marked with a forte dynamic (ff). The music consists of a melodic line in the upper strings and a rhythmic accompaniment in the lower strings.

The musical score consists of six systems of staves. The first system shows a piano part with a treble clef and a bass clef, with a dynamic marking of *cres* and *f*. The second system continues the piano part. The third system shows a string part with a treble clef and a bass clef, with a dynamic marking of *dolce* and *sf*. The fourth system continues the string part. The fifth system shows a piano part with a treble clef and a bass clef. The sixth system continues the piano part.

2. Give the compass of the Oboe, the Clarinet, and the Bassoon; and write (on a staff) the exact pitch of the open notes on the Viola, the Violoncello, and the Double Bass.
3. Explain the change which has taken place with regard to the Horns and their treatment since the death of Berlioz.
4. Mention and briefly describe the most important of the rarely employed orchestral instruments.

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THURSDAY
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ACOUSTICS.

1. Define amplitude, length, and character, as applied to the sound wave.
2. Given C, with 128 vibrations, find the vibration number of B-flat (the minor seventh above), (a) by taking two perfect fourths, and (b) by taking a perfect fifth and a minor third.
3. Explain the phenomenon known as "Terzi Suoni," and give the name of the musician who is supposed to have discovered them.
4. Name the musical instruments whose sounds are produced by the vibration of free reeds; beating reeds; membranes; plates; fixed rods; and columns of air.

ANALYSIS.

(VIVA-VOCE.)

THURSDAY,
JUNE 25TH, 1896.

TIME.
4 P.M.

Each Candidate must bring a copy of the full Score of Beethoven's symphony
No. 1 in C.

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.

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, frequently assists at the Quarterly 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 no exaggeration to say that very few institutions in America offer to their students advantages of this nature. 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.

Sight-Singing and Chorus Practice.

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.

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Those passing the examination in Piano Tuning 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.

Miscellaneous.

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.

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.

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.

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.

SITUATION OF THE CONSERVATORY.

The Conservatory Building is situated at the corner of Yonge Street and Wilton 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, which will convey them directly to the Conservatory doors.

It is desirable to all preliminary dates and hours of a term.

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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.

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.

TO STUDENTS.

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

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.

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.

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.

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.

GENERAL EDUCATIONAL ADVANTAGES.

Young ladies prosecuting their musical studies in the Conservatory can also continue 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.

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.

SCHOLARSHIPS.

To enable the Conservatory to render the best 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 means 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.

Although no promoters is so natural result of the Musical Director recommend Teachers, churches, schools, churches, such, the graduates be given a preference.

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A large number occupied through instances are glad their music study thoroughness—time. This session made especially music.

The courses school, thus enable a brief term of study daily if so desired.

Residents during the Summer heat. Few, if adapted for an environment its climate is there of its summer, it rare interest, and charming places.

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.

The Mid-Summer School or Special Normal Session.

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 Supertonic. The Dominant Major Ninth and its Derivative, the Leading Seventh. The 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. Chords of the Dominant with the Seventh and its Enharmonic the Dominant, and Modulation by means possible but rarely a glance at the lecture examples and the method in which or by means of in Toronto.

MUSIC IN notation by Ear. Steps in Time. Time. Easy Chromatic Tone of Methods. Application of Sight-Singing. Lectures on the staff.

In addition opportunity of h Faculty and adv

NOTE.—Full School Prospect

1. All term for the whole ten weeks, but payable to "To

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 thereby 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 prominent 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.

Rules and Regulations.

1. All term bills are 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."

RULES AND REGULATIONS (*Continued*).

2. Students receive a card 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. No deduction will be made for temporary absence from lessons, or for lessons discontinued. In case of protracted illness (of several weeks' duration), exceptions may be made to this rule, provided that prompt and explicit written notification shall have been made to the Musical Director.

4. Students are requested to give one week's notice before the end of the term when intending to discontinue lessons.

5. Students may obtain all music they require 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.

6. Visitors will not be permitted in the class-rooms during lesson hours without permission from the Director.

7. All matters of business connected with the Conservatory, including tuition, changes of hours, or changes from one class to another, must be arranged *at the Office*, and not with the teachers.

8. AS AN INVARIABLE RULE REGARDING LESSONS MISSED BY A TEACHER, THE PUPIL, IN EVERY INSTANCE, MUST OBTAIN A "CREDIT MEMORANDUM" FROM THE REGISTRAR, OTHERWISE ALL RIGHTS TO SUCH LESSONS WILL BE FORFEITED.

9. Lessons falling on public holidays will not be lost by students.

10. All pupils are positively required to be punctual at lessons.

11. Any misunderstanding, disagreement, or trouble of any kind, occurring in the relations between pupils and teachers should be reported *directly* to the Musical Director.

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

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.

14. LIBRARY.—The library is intended to be used exclusively as a "Reference Library." Therefore the books must not be taken away from the Conservatory.

15. Conservatory students are requested to read the notices posted on the bulletin board when entering or leaving the reception room.

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Special arrangement

Pianoforte—Edith M
Bella M
Annie
Mrs. M
Franc
Mrs. J
Sara B
Maud C
Donal
Mrs. E
Ethelin
Giusep
V. P. B
J. W. I
A. S. V
Edward

Piano, Normal Class

Voice—H. Ethel She
Alice Denzil
Mrs. J. W. B
Norma Reyn
H. N. Shaw,
Rechab Tan

Theory—Eleanor A.
M. L. McC

Department 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.	CLASS.
Pianoforte —Edith M. Crittenden, A.T.C.M.....	\$ 8 00	} \$5.00 to \$20.00.
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.....		
Ethelind G. Thomas, A.T.C.M.....		
Giuseppe Dinelli.....	} 20 00	
V. P. Hunt.....		
J. W. F. Harrison.....	25 00	
A. S. Vogt.....	35 00	
Edward Fisher.....	40 00	
Piano , Normal Class, two hour lessons per week (class of six or more)...	17 00
Voice —H. Ethel Shepherd, A.T.C.M.....	10 00	} \$6.00 to \$17.50.
Alice Denzil.....	15 00	
Mrs. J. W. Bradley.....	20 00	
Norma Reynolds.....	} 30 00	
H. N. Shaw, B. A.....		
Rechab Tandy.....	35 00	
Theory —Eleanor A. Dallas, A.T.C.M., Mus. Bac.....	} 15 00
M. L. McCarroll, A.T.C.M.....	

	PRIVATE.	CLASS.
Theory —J. Humfrey Anger, Mus. Bac., Oxon, F.R.C.O. (England):		
First Year (Junior), 1 lesson per week.....	\$13 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 “ “	28 00	
1 “ “ (class of four).....	8 00	
2 “ “ “ “	15 00	
Correspondence lessons, 10 lessons, (per term).....	10 00	
<u>No lessons will be given by Mr. Anger during the last week of the Academic Year.</u>		
 Organ —Sara E. Dallas, F.T.C.M., Mus. Bac.....	\$15 00	\$ 7 50
J. W. F. Harrison.....	30 00	15 00
A. S. Vogt	35 00	17 50
Edward Fisher	40 00	20 00
Improvisation (Organ) —A. S. Vogt.....		5 00
Service Playing “ J. W. F. Harrison.....		5 00
Reed Organ —.....	10 00	6 00
Violin or Viola —Lena M. Hayes, A.T.C.M.	12 50	6 50
John Bayley.....	} 20 00	10 00
Giuseppe Dinelli.....		
Mrs. Drechsler Adamson.....		
Violoncello —Giuseppe Dinelli.....	20 00	10 00
Contra Basso —John Gowan.....	15 00
Flute —J. Churchill Arlidge	20 00
Oboe	} William Forder	15 00
Saxophone ..		
Clarionet		
Bassoon		
Cornet	} John Waldron.....	15 00
French Horn		
Slide Trombone ..		
Euphonium ..	} Frederick Smith	15 00
Tuba		
Guitar —L. N. Watkins.....	15 00	7 50
Mandolin —Miss Lillie Cottam.....	15 00
Public School Music (Normal Class) —S. H. Preston	10 00
Sight Singing —S. H. Preston.....	7 50	4 00

Elocution, etc., see

Piano and Organ

Tuning Practice—Pe

Organ Practice on C

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Clavier Practice, per

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Fees for Examination

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Musical History and

Entrance Fee for C

Examination

Fees for Examination

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Certificate.....

Diploma

20 Lessons

20 Lessons.....

A discount is al

For lessons at p

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

Piano and Organ Tuning —Sandford Leppard	From \$13 00 to \$25 00	
Tuning Practice—Per week, one hour each day		\$0 50
Organ Practice on Conservatory Organ in Association Hall, 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 21 <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 (2nd Y'r)		
“ “ “ “ “ “ Final (3rd Year)		
Certificate		1 00
Diploma		5 00

Languages Tuition.

REGULAR CLASSES. (Not more than six members.)

20 Lessons

	\$8 00
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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.

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.

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 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.

A Gold Medal, presented by Mrs. George Tate Blackstock, will be awarded to the Pupil who "displays the highest degree of skill in Extemporization" in the Organ Department.

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 in
as Associates of

NOTE.—The names

188

P

Mr. J. D. A. Tripp.

188

P

Miss Sara E. Dallas
Miss Maude Gordon
Mr. Donald Herald
Mrs. Edgar Jarvis
Miss Ethelind G. Th

189

P

Miss Louie Reeve,
Miss Kathleen B. St

V

Mr. Wm. M. Robins
Miss Lizzie L. Walk

TH

Miss May A. Bean.
Miss Sara E. Dallas
Miss Eleanor A. Dal
Miss Jennie M. Edm
Miss Maude Fairbai
Miss Emily M. Fens
Miss Isabel Geddes
Miss Rowena E. He
Miss Kate I. Hutchi
Miss Annie Johnson
Miss Edith Maclean
Miss Constance Lea
Miss Lottie McMulle
Miss Alice M. Smith

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

Miss Maude Gordon.....Toronto

Mr. Donald Herald.....Toronto

Mrs. Edgar Jarvis.....Toronto

Miss Ethelind G. Thomas.....Belleville

1890-1891.

PIANO.

Miss Louie Reeve.....Toronto

Miss Kathleen B. Stayner.....Toronto

VOICE.

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

Miss Lizzie L. Walker.....Perth

THEORY.

Miss May A. Bean.....Oshawa

Miss Sara E. Dallas.....Toronto

Miss Eleanor A. Dallas.....Toronto

Miss Jennie M. Edmondson.....Toronto

Miss Maude Fairbairn.....Bowmanville

Miss Emily M. Fensom.....Toronto

Miss Isabel Geddes.....Toronto

Miss Rowena E. Helliwell.....Toronto

Miss Kate I. Hutchinson.....Toronto

Miss Annie Johnson.....Toronto

Miss Edith Maclean.....Toronto

Miss Constance Lea.....Toronto

Miss Lottie McMullen.....Toronto

Miss Alice M. Smith.....Hamilton

ORGAN.

Miss Florence Brown.....Port Perry

VIOLIN.

Miss Maude Fairbairn.....Bowmanville

Miss Lena Mandelle Hayes.....Toronto

ELOCUTION.

Miss Hermenia Walker.....Toronto

PIANO—TEACHERS' NORMAL COURSE.

Miss Sara E. Dallas.....Toronto

Miss Emily M. Fensom.....Toronto

Miss Maude Gordon.....Toronto

Mr. Donald Herald.....Toronto

Miss Annie Johnson.....Toronto

Miss Ethelind G. Thomas.....Belleville

1891-1892.

PIANO.

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

Miss Bella Geddes.....Toronto

Miss Louie McDowell.....Aurora

Miss Via Macmillan.....Toronto

Miss Frances S. Morris.....Perth

Miss Ruby E. Preston.....Toronto

VOICE.

Miss Louie K. Bambridge.....Oshawa

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

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

Miss Mamie M. Kitchen.....Chatham

Miss Edith J. Miller.....Portage la Prairie

1891-1892.

ORGAN.

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

VIOLIN.

Miss Ethelind G. Thomas Belleville

THEORY.

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

ELOCUTION.

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

PIANO—TEACHERS' NORMAL COURSE.

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

1892-1893.

PIANO.

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

VOICE.

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

ORGAN.

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

THEORY.

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

PIANO—TEACHERS' NORMAL COURSE.

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

ELOCUTION.

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

1893-1894.

PIANO.

Miss Anna Coad Butland Toronto
Miss Emma C. Geddes Toronto
Miss Lena Moore Brooklin
Miss Maude 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
Miss Ida L. Smyth Toronto

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PIANO—TEACH

Miss Edith A. Bursc
Miss Elizabeth M. C
Miss Margaret R. G
Miss Emma Macken
Miss Maggie R. Mil
Miss Maggie V. S. M
Miss Mary Russell.

ELO

Miss Lillian Mary Ac
Miss Ione H. Dwyer
Miss Agnes Goodfel
Miss Mary M. Gunn
Miss Wilhelmine Ma
Miss Charlotte Mac
Miss Katharine J. V
Miss Margaret Mau

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P

Miss Emma Andric
Miss Jennie Creight
Miss Ida C. Hughes
Miss Margaret Love
Miss Edith Myers.

V

Miss Annie E. Bull
Miss Jessie Fraser C
Miss Bertha Dewart
Miss Annie C. Laid
Miss Eldred M. Mac
Miss Dora L. McMu
Miss Mary Trench
Miss Allie B. C. Wa

TH

Mrs. Thirza Black
Miss Lexie Davis
Mr. Edmund Hardy

PIANO—TEACH

Miss Bella Geddes
Miss Ina M. Hogg
Miss Ida I. Smyth

ELO

Miss Kate A. Beatty
Miss Annie Hart
Miss Kate L. Root
Miss Ethel Tyner

1893-1894.

PIANO—TEACHERS' NORMAL COURSE.

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

ELOCUTION.

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

1894-1895.

PIANO.

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

VOICE.

Miss Annie E. Bull . . . Niagara Falls South
Miss Jessie Fraser Caswell Toronto
Miss Bertha Dewart Toronto
Miss Annie C. Laidlaw Hamilton
Miss Eldred M. Macdonald Toronto
Miss Dora L. McMurtry Toronto
Miss Mary Trench Richmond Hill
Miss 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
Miss Ina M. Hogg Winnipeg
Miss Ida I. Smyth Toronto

ELOCUTION.

Miss Kate A. Beatty Toronto
Miss Annie Hart Alliston
Miss Kate L. Root Fonthill
Miss 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
Miss Ella How Toronto

VOICE.

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

ORGAN.

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

THEORY.

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

PIANO—TEACHERS' NORMAL COURSE.

Miss Lottie E. Ballah Aylmer
Miss Bessie B. Burgar Welland
Miss Beatrice R. Decker Whitby
Miss Marguerite T. Hall Toronto
Miss Lizzie J. Henderson Collingwood
Miss Ada F. Wagstaff Toronto
Miss 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
Miss Ida M. Wingfield Toronto

Certificated Pupils.

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

1892-1893.

PIANO—JUNIOR.

Miss Jennie Anderson	Toronto
Miss Mabel Blaine	Toronto
Miss Alice E. B. Bull	Niagara Falls
Miss Mabel Burke	Green River
Mr. Dorsey A. Chapman	Toronto
Miss Maud Charlton	Lynedoch
Miss Dora Connor	Berlin
Miss Jennie Creighton	Toronto
Miss Jennie Cross	Fenella
Miss Laura A. Devlin	Toronto Junction
Miss Alberta Doble	Seaforth
Miss Annie E. Downey	Toronto
Miss Ida M. Fletcher	Blenheim
Miss Lillie Fisher	Toronto
Miss Frances E. Forbes	Toronto
Miss Maria E. Gall	Toronto
Miss Ella E. Garland	Portage la Prairie
Miss Lizzie Gowanlock	Toronto
Miss Ella Howe	Toronto
Miss Emma Hunter	Toronto
Miss Marguerita Hall	Toronto
Mr. William L. Harrison	Toronto
Miss Ruby Hoffman	Gretna, Man.
Mr. Peter C. Kennedy	Toronto
Miss Katie M. Lang	Toronto
Miss Edith C. Miller	Toronto
Mr. Orwin A. Morse	Toronto
Miss Lillie M. McConnell	Toronto
Miss E. Maud Nelson	Fergus
Miss Jessie E. Parker	Winnipeg
Miss Ethel M. Reid	Toronto
Miss Carrie L. Sanders	Barrie
Miss Dinah Shier	Cannington
Mr. Malcolm Smith	Toronto
Miss Ida I. Smyth	Toronto
Miss Bertha Seager	Toronto
Miss M. Maud Whiteside	Lindsay
Miss Ada F. Wagstaff	Toronto

PIANO—INTERMEDIATE.

Miss Edith A. Burson	St. Catharines
Miss Isabel Christie	Toronto
Miss Tillie M. Corby	Belleville

Miss Edith M. Crittenden	Detroit
Miss Lily Dundas	Toronto
Miss Emma C. Geddes	Toronto
Miss Margaret R. Gillette	Port Hope
Miss Cassie Grandidge	Toronto
Mr. W. E. Hardy	Toronto
Miss Ina M. Hogg	Winnipeg
Miss Elma Holiday	Brooklin
Miss Florence M. Johnston	Seaforth
Miss Elsie Kitchen	Chatham
Miss Kathleen H. Malloch	Perth
Miss Ada E. Mulligan	Port Hope
Miss Jessie H. McLeod	Georgetown
Miss Margaret C. McIntosh	Toronto
Miss Janie McWilliams	Port Hope
Miss Ethel G. Taylor	Perth
Miss Phoebe C. Williamson	Kincardine
Miss Grace A. Wyld	Toronto

ORGAN—JUNIOR.

Miss Dora Connor	Berlin
Miss Mary May Hamilton	Toronto
Miss Eva M. Lennox	Toronto

VOICE—JUNIOR.

Miss Annie Bull	Niagara Falls South
Miss Rossie Campbell	Toronto
Miss Marie Cavers	Galt
Miss Juanita Chambers	Toronto
Miss Jennie Gier	Grand Valley
Miss Nellie Green	St. Thomas
Miss Lottie Hill	Brussels
Miss Elise Huger	Savannah, Georgia
Miss Libbie Lennox	Toronto
Miss Edith Macdonnell	Lindsay
Miss Mary McCracken	Toronto
Miss Jennie McCrimmon	St. Thomas
Miss Anna May McFadden	Neepawa, Man.
Miss Florence McLean	Port Arthur
Miss Jessie Sims	Toronto
Miss Lillie Tedd	Toronto
Miss Ada F. Wagstaff	Toronto
Miss Allie B. C. Watson	Beaverton
Miss Claribel Webb	Waterloo

VOICE—JUNIOR.

Miss Amy Berthon	
Miss Nettie Cassidy	
Miss Jessie F. Caswa	
Miss Marie Cavers	
Miss Maud Charlton	
Miss Anna M. Dunning	
Miss Jennie Gier	
Mr. Isaac D. High	
Miss Edith Macdonne	
Miss Mary McCracke	
Miss Anna May McFa	
Miss Maggie C. Merr	
Miss Allie B. C. Wats	

HARMONY

Miss Lulu Ada Armou	
Miss Maud Charlton	
Miss Amelia Coleman	
Miss Fanny Coleman	
Miss Jennie Creighton	
Miss Kate Cumming	
Miss Lily Dundas	
Miss Edith Fox	
Miss Marguerita Hall	
Mr. W. E. Hardy	
Miss Ina M. Hogg	
Miss Katie M. Lang	
Miss Etta Lee	
Miss Lillie M. McConn	
Miss Lottie McCulloug	
Miss Bertha V. McEw	
Miss Jessie McNabb	
Miss Alexandra Magu	
Miss Kathleen H. Mai	
Miss Gertrude Marling	
Miss Helen Maxwell	
Miss Maggie R. Mills	
Mr. J. Parnell Morris	
Miss Jessie E. Parker	
Miss Ada F. Wagstaff	
Miss Ida Walker	
Miss Anna B. Walton	
Miss Laura S. Wise	

HARMONY—

Miss Lila Carss	
Miss Isabel Christie	
Miss Tillie M. Corby	
Miss Edith M. Crittend	
Miss Thirza Gray	
Miss Marianne Kilner	
Miss Florence Kitchen	
Miss Jessie Hope McL	

1892-1893.

VOICE—INTERMEDIATE.

Miss Amy Berthon Toronto
 Miss Nettie Cassady Toronto
 Miss Jessie F. Caswall Toronto
 Miss Marie Cavers Galt
 Miss Maude Charlton Lynedoch
 Miss Anna M. Dunning Port Colborne
 Miss Jennie Gier Grand Valley
 Mr. Isaac D. High South Cayuga
 Miss Edith Macdonnell Lindsay
 Miss Mary McCracken Toronto
 Miss Anna May McFadden Neepawa, Man.
 Miss Maggie C. Merrett Smithville
 Miss Allie B. C. Watson Beaverton

HARMONY—JUNIOR.

Miss Lulu Ada Armour Toronto
 Miss Maud Charlton Lynedoch
 Miss Amelia Coleman Toronto
 Miss Fanny Coleman Toronto
 Miss Jennie Creighton Toronto
 Miss Kate Cumming Lyn
 Miss Lily Dundas Toronto
 Miss Edith Fox Toronto
 Miss Marguerita Hall Toronto
 Mr. W. E. Hardy Toronto
 Miss Ina M. Hogg Winnipeg
 Miss Katie M. Lang Toronto
 Miss Etta Lee Walkerton
 Miss Lillie M. McConnell Toronto
 Miss Lottie McCullough Toronto
 Miss Bertha V. McEwan Carleton Place
 Miss Jessie McNabb Bracondale
 Miss Alexandra Magurn Toronto
 Miss Kathleen H. Mailloch Perth
 Miss Gertrude Marling Toronto
 Miss Helen Maxwell Morrisburg
 Miss Maggie R. Mills Guelph
 Mr. J. Parnell Morris Toronto
 Miss Jessie E. Parker Winnipeg
 Miss Ada F. Wagstaff Toronto
 Miss Ida Walker Kincardine
 Miss Anna B. Walton Bronte
 Miss Laura S. Wise Ottawa

HARMONY—INTERMEDIATE.

Miss Lila Carss Smith's Falls
 Miss Isabel Christie Toronto
 Miss Tillie M. Corby Belleville
 Miss Edith M. Crittenden Detroit
 Miss Thirza Gray Laurel
 Miss Marianne Kilner Toronto
 Miss Florence Kitchener Toronto
 Miss Jessie Hope McLeod Georgetown

Miss Emma MacKenzie Toronto
 Miss Ethel Morris Toronto
 Miss Emily R. Smith Winona
 Miss Ida Irene Smyth Toronto

MUSICAL FORM.

Miss Isabel Christie Toronto
 Miss Dora Connor Berlin
 Miss Tillie M. Corby Belleville
 Miss Maud Hubertus Toronto
 Miss Ada E. Mulligan Port Hope

INTRODUCTORY THEORY.

Miss Jennie Anderson Toronto
 Miss Lottie E. Ballah Aylmer
 Miss Maggie C. Beacock Caeserea
 Miss Amy Berthon Toronto
 Miss Alice E. B. Bull Niagara Falls South
 Miss Annie E. Bull Niagara Falls South
 Miss Anna Butland Toronto
 Miss Rossie Campbell Toronto
 Miss Marie Cavers Galt
 Miss Juanita Chambers Toronto
 Mr. Dorsey A. Chapman Toronto
 Miss Florence Chapman Toronto
 Miss Bessie Cowan Toronto
 Miss Mabel Crabtree Toronto
 Miss Jennie Cross Fenella
 Miss Edith Despard Toronto
 Miss Laura A. Devlin Toronto Junction
 Miss Alberta Doble Seaforth
 Miss Annie E. Downey Toronto
 Miss Lily Dundas Toronto
 Miss A. C. Eldridge Toronto
 Miss Lillie Fisher Toronto
 Miss Ida M. Fietcher Blenheim
 Miss Amelia Fraser Toronto
 Miss Maria E. Gall Toronto
 Miss Bertha Gamble Toronto
 Miss Ella E. Garland Portage la Prairie
 Miss Jennie Gier Grand Valley
 Miss Thirza Gray Laurel
 Miss Nellie Green St. Thomas
 Miss Mary May Hamilton Toronto
 Miss May Hannon Guelph
 Miss Dora Hills Toronto
 Miss Ina M. Hogg Winnipeg
 Miss Ella How Toronto
 Miss Elise Huger Savannah, Georgia
 Miss Ida Hughes Toronto
 Miss Alice Irish Toronto
 Miss Carrie Lamonte Toronto
 Miss May Livingstone Toronto
 Miss Lillie McConnell Toronto

1892-1893.

INTRODUCTORY THEORY—Cont.

Miss Mary H. McCracken	Toronto
Miss Mary McCrimmon	St. Thomas
Miss Anna May McFadden	Neepawa, Man.
Miss Florence McLean	Port Arthur
Miss Gertrude Marling	Toronto
Mrs. W. E. Martin	Toronto
Miss Edith C. Miller	Toronto
Miss Maggie Milloy	Nobleton
Miss May Morris	Toronto
Mr. Orwin A. Morse	Toronto
Miss Hannah Newsome	Toronto
Miss Jessie E. Parker	Winnipeg
Miss Minnie Philip	Guelph
Miss Florence Playter	Waterloo
Miss Katie D. Ryan	Georgetown
Miss Carrie L. Sanders	Barrie
Miss Dinah Shier	Cannington
Mr. Malcolm Smith	Toronto
Miss Lillian Sutherland	Toronto
Miss Annie Swanzey	Toronto
Miss Lillie Tedd	Toronto
Miss Ida Walker	Kincardine
Miss Ella Wallace	Toronto
Miss Allie B. C. Watson	Beaverton
Miss Claribel Webb	Waterloo
Miss Maud Whiteside	Lindsay
Miss Ola Wilkinson	Grimsby
Miss Phœbe C. Williamson	Kincardine
Miss Laura S. Wise	Ottawa
Mrs. Mary S. Witter	Shelburne

1893-1894.

PIANO—JUNIOR.

Miss Blanche Badgley	Toronto
Miss Lottie E. Ballah	Aylmer
Miss Margaret J. Birrell	Greenwood
Miss Annie L. Bletsoe	Toronto
Mr. Leslie R. Bridgman	Smithville
Miss Annie E. Bull	Niagara Falls South
Miss Alberta M. Carey	Toronto
Miss Annie M. Cascaden	Dutton
Miss Jessie F. Caswall	Toronto
Miss Florence I. Chapman	Toronto
Miss Mabel Crabtree	Toronto
Miss Edith Despard	Toronto
Miss Valerie N. Dinsley	Wingham
Miss Gertrude Graham	Sharon
Miss Dora Hills	Toronto
Miss Alice G. Irish	Toronto
Miss May Livingstone	Toronto
Miss Gertrude Marling	Toronto
Miss May A. Morris	Toronto

Miss Margaret Murdoch	Toronto
Miss Etta Norris	Bolton
Miss Gertrude M. Pink	Toronto
Miss Lillian C. Rankin	Calgary
Miss Kate Reesor	Markham
Miss Katie D. Ryan	Georgetown
Miss Annie B. Scarlett	Cobourg
Miss Lulu W. Sharp	Toronto
Miss Lillian A. Sutherland	Toronto
Miss Maggie E. Thompson	Ballinafad
Miss Gussie Vercoe	Toronto
Miss Henrietta Wallace	Alma
Miss Ella Wallace	Iroquois
Miss Allie B. C. Watson	Beaverton
Miss Edna A. Webster	Toronto
Miss Nora Weeks	Uxbridge
Mr. Harry C. G. West	Toronto
Miss Edith J. White	Toronto
Miss Clara Womeldorf	Toronto
Miss Mabel H. Worsfold	Toronto

PIANO—INTERMEDIATE.

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

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ORGA

Miss Carrie R. How
Miss Martha Kirkpat
Miss Edith C. Miller
Miss Jessie Perry

ORGAN—

Miss Florence Easto
Miss Mary Hamilton
Miss Jessie Perry

VIOLI

Miss Charlotte L. Ma

VOIC

Miss Marion H. Cum
Miss Norma V. Dinsl
Miss Anna C. Laidla
Miss Eldred M. Mac
Mrs. W. E. Martin
Miss Ada E. Mulliga
Miss Lillian C. Rank
Miss Ella E. Riley
Miss Beatrice J. Rox
Miss Maggie E. Tho
Miss Bertha Tucker
Miss Laura A. A. Wa
Miss Katherine War
Miss Amelia B. War
Miss Clara Wilson

VOICE—I

Miss Annie E. Bull
Miss Marion H. Cum
Miss Anna C. Laidla
Miss Eldred M. Mac
Miss Sadie L. Milne
Miss Janie Ritchie
Miss Beatrice J. Rox
Miss Mary Trench
Miss Ada F. Wagsta
Miss Amelia B. War

THEOR

Miss Lottie E. Balla
Miss Annie R. Bean
Miss Margaret J. Bir
Miss Mabel Blaine
Miss Alice E. B. Bul
Miss Annie E. Bull

1893-1894.

ORGAN—JUNIOR.

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

ORGAN—INTERMEDIATE.

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

VIOLIN—JUNIOR.

Miss Charlotte L. Mackenzie..... Wingham

VOICE—JUNIOR.

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

VOICE—INTERMEDIATE.

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

THEORY—JUNIOR.

Miss Lottie E. Ballah..... Aylmer
 Miss Annie R. Bean..... Waterloo
 Miss Margaret J. Birrell..... Greenwood
 Miss Mabel Blaine..... Toronto
 Miss Alice E. B. Bull..... Niagara Falls South
 Miss Annie E. Bull..... Niagara Falls South

Miss Edith A. Burson..... St. Catharines
 Miss Anna C. Butland..... Toronto
 Miss Jessie F. Caswall..... Toronto
 Mr. Dorsey A. Chapman..... Toronto
 Miss Helena Codd..... Frankford
 Miss Minnie Cornell..... Toronto
 Miss Agnes J. Cross..... Fenella
 Miss Laura A. Devlin..... Toronto Junction
 Miss Alberta Doble..... Seaforth
 Miss Anna E. Downey..... Toronto
 Mr. Napier Durand..... Toronto
 Miss Florence Easton..... Lindsay
 Miss Ida M. Fletcher..... Blenheim
 Miss Annie Forbes..... Toronto
 Miss Frances E. Forbes..... Toronto
 Miss Bertha Gamble..... Toronto
 Miss Emma C. Geddes..... Toronto
 Miss Cassie Grandridge..... Toronto
 Miss May Hamilton..... Toronto
 Miss Ella How..... Toronto
 Miss Ida C. Hughes..... Toronto
 Miss Emily E. Hunter..... Victoria, B.C.
 Miss Ida L. Jane..... Toronto
 Mrs. Alfred B. Jury..... Toronto
 Mr. Alfred B. Jury..... Toronto
 Miss Lillian M. Kirkpatrick..... Toronto
 Miss Mary H. McCracken..... Toronto
 Miss Dora S. L. McGill..... Port Perry
 Mrs. W. E. Martin..... Waterdown
 Miss Maggie C. Merritt..... }
 (Mrs. Frank E. Perney)..... } Norwood
 Miss Lillian Norman..... Toronto
 Mrs. H. W. Parker..... Toronto
 Miss Dina Shier..... Cannington
 Miss Clara Strong..... Bradford
 Miss Mary Trench..... Richmond Hill
 Miss Ella Wallace..... Iroquois
 Miss Allie B. C. Watson..... Beaverton
 Miss Margaret M. Whiteside..... Lindsay
 Miss Ola Wilkinson..... Grimsby
 Miss Katharine M. Williams..... Ottawa

THEORY—INTERMEDIATE.

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

MUSICAL FORM.

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

1893-1894.

INTRODUCTORY THEORY.

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

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

1894-1895.

PIANO—JUNIOR.

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

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PIANO—JUNIOR.

Miss Sydney Macintyre
Miss Hettie G. McKim
Miss Annie L. McManis
Miss Ada Pearce
Miss Annie Proctor
Miss Beatrice J. Rumball
Miss Eleanor Shepley
Miss Annie Shepherd
Miss Adelaide Skelly
Miss Ella M. Thompson
Miss Mabel V. Thompson
Miss Sara G. Thomson
Miss Bertha Tucker
Miss Gertrude Van Hook
Miss Alice M. Wilson
Miss Ethel Wood

PIANO—JUNIOR.

Miss Lottie E. Ballah
Miss Mabel Blaine
Miss Flora M. Boyd
Miss Mabel Crabtree
Miss Lottie Crozier
Miss Laura Eschelman
Miss Bertha G. Gambrell
Miss Marguerite Hall
Miss Lizzie J. Hender
Miss Ina M. Hogg
Miss Emily E. Hunter
Miss Alice Irish
Miss Annie W. Kilgour
Miss Gertrude Marling
Mr. J. Parnell Morris
Mr. Orwin A. Morse
Miss Winnie Mackinnon
Miss Marjorie Ough
Miss Lilian C. Rankin
Miss Mabel Rathbone
Miss Kate E. Reesor
Miss Ethel M. Richards
Miss H. Ethel Shepley
Miss Ida I. Smyth
Mr. Reuben L. Stiver
Miss Clara Strong
Miss Eva Taylor
Miss Ada F. Wagstaff
Miss Ella Wallace
Miss Henrietta Wallace
Miss Allie B. C. Watson

1894-1895.

PIANO—JUNIOR—*Continued.*

Miss Svdney Macintyre Rat Portage
 Miss Hettie G. McKittrick Toronto
 Miss Annie L. McMahon Toronto
 Miss Ada Pearce Toronto
 Miss Annie Proctor Sarnia
 Miss Beatrice J. Rumsey Newmarket
 Miss Eleanor Shepherd Toronto
 Miss Annie Shepherd Toronto
 Miss Adelaide Skelly Keenansville
 Miss Ella M. Thompson Norval
 Miss Mabel V. Thompson Mitchell
 Miss Sara G. Thomson Port Elgin
 Miss Bertha Tucker Allanburg
 Miss Gertrude Van Horn Bay Mills, Mich.
 Miss Alice M. Wilson Toronto
 Miss Ethel Wood Moulinette

PIANO—INTERMEDIATE.

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

Miss Edna A. Webster Toronto
 Miss Edith J. White Toronto
 Miss Ola V. Wilkinson Copetown

ORGAN—JUNIOR.

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

ORGAN—INTERMEDIATE.

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

VOICE—JUNIOR.

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

VOICE—INTERMEDIATE.

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

1894-1895.

HARMONY—PRIMARY.

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

THEORY—JUNIOR.

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

1895.

THEORY—

Mr. Leslie R. Bridgn
Miss Edith A. Burson
Miss Annie B. Climie
Miss Jennie A. Creigh
Miss Beatrice R. Dec
Miss Annie Downey
Miss Lily Dundas...
Miss Bertha G. Gam
Miss Margaret R. Gi
Miss May M. Hamilt
Miss Ina M. Hogg...
Miss Ella How.....
Miss Ola V. Wilkinso

MUSIC.

Miss Eugenie Atkins
Miss Lottie Ballah...
Mrs. Thirza Black...
Miss Alice E. B. Bull
Mr. Dorsey Chapmar
Miss Amelia Coleman
Miss Minnie Cornell
Miss Lexie Davis...
Miss Annie A. Forbes
Miss Cassie Grandig
Mr. Edmund Hardy...
Miss Ida C. Hughes
Miss Margaret Lovel
Miss Emma Mackenz
Miss Gertrude Marlin
Miss Lena Moore...
Mr. J. Parnell Morris
Miss Edith Myers...
Miss Lillian Norman
Miss Katharine Willia

INTRODUCT

Miss Maggie Atchiso
Miss Clara Balfour
Miss Annie R. Bean
Miss Vera E Board
Miss Bertha L. Brad
Miss Eva May Brown
Miss Maude Bryce
Miss Bessie M. Burg
Miss E. Lynne Caver
Miss Mabel E. Charl
Miss Violet Clarke...
Miss Annie M. Clarr
Miss He'len Cooper...
Miss A. Joey Cram...
Miss Lottie Crozier
Miss Caroline L. Dan

1894-1895.

THEORY—INTERMEDIATE.

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

MUSICAL FORM.

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

INTRODUCTORY THEORY

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

Miss Lizzie Davison.....Newmarket
 Miss Eva Denesha.....Morrisburg
 Miss Jessie B. Denny.....Toronto
 Miss Kate A. Dougherty.....Mitchell
 Miss Rosa Duck.....Morpeth
 Miss Nellie Dundas.....Ingersoll
 Miss Lillian Ewen.....New Westminster, B.C.
 Miss Adelaide Ewen.....Belleville
 Miss Laura Eschelmann.....Calgary
 Miss Frances M. Farmer.....Ancaster
 Miss Jessie M. Fisher.....Toronto
 Miss Alice E. Forhan.....Owen Sound
 Miss Mary E. Forrest.....Bedford Park
 Miss Josie Freyseng.....Toronto
 Miss Dora Frost.....Belleville
 Miss Carrie Fulford.....Brockville
 Miss Lizzie Gibson.....Grimsby
 Miss Frances Gibson.....Beamsville
 Miss Etta Graham.....Aurora
 Miss Bessie Hadow.....New Brunswick
 Miss Abbie M. Helmer.....Toronto
 Miss Franziska Heinrich.....Toronto
 Miss Alicia E. Hobson.....Toronto
 Miss Lizzie J. Henderson.....Collingwood
 Miss Muriel Hunt.....Toronto
 Miss Ethel M. Hunter.....Plattsville
 Miss Ruby L. Hunter.....Toronto
 Miss Bertha Huyck.....Frankford
 Miss Margaret C. Jennings.....Toronto
 Mr. Frank H. Karn.....Woodstock
 Miss Leola Belle Kerr.....Nottawa
 Miss Annie W. Kilgour.....Guelph
 Miss Nellie King.....Toronto
 Miss Annie E. Laidlaw.....Georgetown
 Miss Lizzie G. Langlois.....Toronto
 Miss Ella Miller.....Lucknow
 Mr. Wm. Walter Mills.....Belleville
 Miss Edith Mitchell.....Toronto
 Miss Fannie Moses.....Toronto
 Miss Ruth F. McGill.....Toronto
 Mrs. J. A. McGolpin.....Toronto
 Mr. Sydney MacIntyre.....Rat Portage
 Miss Winnie MacKinnon.....Guelph
 Miss Hettie G. McKittrick.....Orangeville
 Miss Annie L. McMahon.....Toronto
 Miss Dora L. McMurtry.....Toronto
 Miss Annie McNichol.....Creemore
 Miss Katie O'Donoghue.....Toronto
 Mr. Percy E. Pascoe.....Woodstock
 Miss Ada Pearce.....Toronto
 Miss Annie Proctor.....Sarnia
 Miss Mabel Rathbone.....Toronto
 Miss Maude Richards.....Jasper
 Miss Florence B. Ridout.....Toronto
 Miss Ella Robbins.....Toronto
 Miss Emily Robinson.....Toronto

1894-1895.

INTRODUCTORY THEORY—*Cont.*

Miss Rebecca Rouse.....	Plattsville
Miss Mabel Rowan.....	Omeme
Miss Violet L. Seath.....	Toronto
Miss Eleanor Shepherd.....	Toronto
Miss Lavinia Shore.....	Toronto
Miss Minnie Stephenson.....	Pilot Mound
Miss Maude Stockwell.....	Toronto
Miss Eva Taylor.....	Guelph
Mr. Wm. J. Taylor.....	Jackson
Miss Sarah G. Thompson.....	Port Elgin
Miss Ella M. Thompson.....	Norval
Miss Gertrude Van Horn.....	Bay Mills, Mich.
Miss Bertie Walden.....	Berlin
Miss Ida E. Walker.....	Hayesville
Miss Ada F. Wagstaff.....	Toronto
Miss Grace Webster.....	Belleville
Miss Therese Wegener.....	Toronto
Miss Gertrude Williams.....	Glen Williams
Miss Alice M. Wilson.....	Toronto
Miss Ethel Wood.....	Moulinette
Mr. Norman E. L. Wright.....	Orangeville
Miss Minnie Wright.....	Toronto
Miss C. May Young.....	Toronto
Miss Georgina Young.....	Toronto

1895-1896.

PIANO—JUNIOR.

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

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

PIANO—INTERMEDIATE

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

ORGAN—JUNIOR.

Miss Ida May Ritchie.....	Orangeville
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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
Miss Frances I. Gibson.....	Beamsville
Mrs. Henry J. Hamilton.....	Toronto

1895

VOICE—JUNIOR.

Miss Lulu F. Howe.....	
Miss Berta C. Huyck.....	
Miss Libbie E. Johns.....	
Miss Hettie J. Lawsc.....	
Miss Louise Mather.....	
Miss Emily Maclaren.....	
Miss Annie McNeil.....	
Miss Georgie Parker.....	
Miss Dell Potter.....	
Miss Nettie P. Richa.....	
Miss Mary E. Robert.....	
Mr. J. J. Walsh.....	
Miss Ethel Webster.....	
Miss Catherine J. W.....	

VOICE—INTERMEDIATE.

Miss Estella A. Bric.....	
Miss Eva Denesha.....	
Miss Jessie R. Denn.....	
Miss Jeannie Dought.....	
Miss Mysia Graydon.....	
Miss Libbie E. Goulc.....	
Miss Alicia E. Hobs.....	
Mr. Frank H. Karn.....	
Miss Helen King.....	
Miss Bertha M. Meli.....	
Miss Annie McNicho.....	
Miss Georgie Parker.....	
Miss Frances E. Pich.....	
Miss Minnie A. Steph.....	
Miss Mabel V. Thon.....	
Miss E. Maidie Whit.....	

HARMONY.

Miss Marion Babbitt.....	
Miss Clara Beech.....	
Miss Mabel M. Benn.....	
Mr. Frank Blachford.....	
Miss Annie Borrown.....	
Miss Lottie Brawn.....	
Miss Doris A. F. Bro.....	
Miss Fia Brown.....	
Miss Hannah Camer.....	
Miss Sophia Crouche.....	
Miss Bessie Currie.....	
Mrs. Sophia E. Davi.....	
Miss Sarah A. C. P.....	
Miss Agnes Dodds.....	
Miss Harriet Dudley.....	
Miss Ethel M. Edwa.....	

1895-1896.

VOICE—JUNIOR—*Continued.*

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

VOICE—INTERMEDIATE.

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

HARMONY—PRIMARY.

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

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

THEORY—JUNIOR.

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

1895-1896.

THEORY—JUNIOR—*Continued.*

Mr. Percy E. Pascoe	Woodstock
Miss Lillian E. Payne	Colborne
Miss Kate Peters	Thistleton
Miss Mary Reynolds	Uxbridge
Miss Ethel Richardson	Millbrook
Miss Ida May Ritchie	Orangeville
Miss Leila J. Sampson	Toronto
Miss Eleanor S. Shepherd	Toronto
Miss Minnie A. Stephenson	Pilot Mound, Man.
Mr. W. O. Stevens	Napanee
Miss Annie T. Swanzey	Toronto
Miss Sarah G. Thompson	Port Elgin
Miss A. Bertha Tucker	Allenburg
Miss Bertie Walden	Berlin
Miss Louie West	Ailsa Craig
Miss A. M. Wilson	Toronto
Miss Violet Williams	Georgetown
Miss Marie Wheler	Toronto
Miss Ethel Wood	Moulinette
Miss Frances Wright	Toronto

THEORY—INTERMEDIATE.

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

MUSICAL FORM.

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

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

INTRODUCTORY THEORY.

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

1895

INTRODUCTORY

Miss Alice McCarron
Miss Emily Maclaren
Miss Ada McLaughlin
Miss Maud McLean
Miss Helen McLean
Miss Annie McLennan
Miss Janie E. McLeod
Miss Mabel O'Brien
Miss Lyndhurst Ogden
Miss Georgie Parker
Miss Lillian E. Payne
Miss Frances E. Pick
Miss Emma Rainsber
Miss Mary Reynolds
Miss Nettie P. Richa
Miss Mary E. Roberts
Miss Ethel Ross
Miss M. G. Ruttan

MEDA

The Gold Medal
Honors in the Pianofo
The Gold Medal p
Pianoforte Teachers'
The Gold Medal
Honors in the Organ
The Gold Medal
Honors in the Vocal D
The Gold Medal
Honors in the Theory
The Silver Medal
by Miss Eva J. Taylor
The Silver Medal
won by Mr. Napier N.
A Partial Scholar
"Highest Standing" i
A Partial Scholar
"Highest Standing"
ment, was won by
A Partial Scholars
1st year Piano, was w
A Partial Scholars
2nd year Singing, was
A Partial Scholars
1st year Singing, was
A Partial Scholars
2nd year Organ, was v
A Partial Scholars
2nd year Theory Work
A Partial Scholars
1st year Theory Work

1895-1896.

INTRODUCTORY THEORY—*Cont.*

Miss Alice McCarron Toronto
 Miss Emily Maclaren Hamilton
 Miss Ada McLaughlin Toronto
 Miss Maud McLean Toronto
 Miss Helen McLean Collingwood
 Miss Annie McLennan Stratford
 Miss Janie E. McLeod Halifax
 Miss Mabel O'Brien Toronto
 Miss Lyndhurst Ogden Toronto
 Miss Georgie Parker Gananoque
 Miss Lillian E. Payne Colborne
 Miss Frances E. Pickell Markdale
 Miss Emma Rainsberry Osborne
 Miss Mary Reynolds Uxbridge
 Miss Nettie P. Richardson Tilsbury
 Miss Mary E. Robertson Prescott
 Miss Ethel Ross Tilsonburg
 Miss M. G. Ruttan Manitou, Man.

Miss Leila J. Sampson Toronto
 Miss Winnifred Skeath-Smith Toronto
 Miss Ina Springer Burlington
 Miss Minnie Staples Teeswater
 Miss Clara Steen Streetsville
 Mr. W. O. Stevens Napanee
 Miss Daisy Sutherland Toronto
 Miss Ethel Sutton Toronto
 Miss Agnes Tegart Tottenham
 Miss Florence Tilley Bowmanville
 Miss Lena Vrooman Sutton
 Mr. J. J. Walsh Toronto
 Miss Alberta Warnica Franklin, Pa.
 Miss Edith Webster Westport
 Miss Louie West Ailsa Craig
 Miss Maidie Whitney Prescott
 Miss Mattie Wightman Deer Park
 Miss Ray E. Wilson Toronto
 Miss Catherine J. Wise Carberry, Man.
 Miss Jessie Wright Glen Allen
 Miss Jessie Wyatt Easton's Corners

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 Mr. Napier N. Durand.

The Gold Medal presented by D. W. Karn, Esq., Woodstock, for "Highest Standing" in the Pianoforte Teachers' Normal Course, was won by Miss Bessie B. Burgar.

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

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

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

The Silver Medal presented by Mr. Edward Fisher for "Sight Playing" Pianoforte, was won by Miss Eva J. Taylor.

The Silver Medal presented by Mr. Edward Fisher for "Memory Playing" Pianoforte, was won by Mr. Napier N. Durand.

A Partial Scholarship (value \$50), presented by Gerhard Heintzman, Esq., Toronto, for "Highest Standing" in the Pianoforte Department, was won by Mr. Napier N. Durand.

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

Miss Bessie B. Burgar	}	equal.
Miss Laura Devlin		

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

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 2nd year Singing, was won by Miss Alicia E. Hobson.

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

A Partial Scholarship presented by the Conservatory for "Highest Standing" with Honors in 2nd year Organ, was won by Mr. Harry E. G. West.

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

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

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 1894-95 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. A large number of Candidates were examined, and the following having shown greatest *talent* and *proficiency* were declared winners: *Pianoforte*, under Edward Fisher, won by Napier Durand. *Voice*, under Signor F. d'Auria, won by Oscar Wenbourne. *Organ*, under A. S. Vogt, won by Miss Lillian M. Hall. *Composition*, under J. Humfrey Anger, Mus. Bac., Oxon, F.R.C.O., won by Walter E. Barclay, Toronto. *Violin*, under John Bayley, won by William Pearce, Toronto. *Violoncello*, under Signor Giuseppe Dinelli, won by Master Herbert Wagner, Toronto. Three free and ten partial scholarships in elementary pianoforte were also awarded.

In September, 1895, free scholarships were awarded to the value of \$1,200.00. These were offered for open Competition as follows:—Pianoforte, under Edward Fisher, J. D. A. Tripp and J. W. F. Harrison. *Voice*, under Miss Norma Reynolds, Mrs. J. W. Bradley and Miss Denzil. *Organ*, under A. S. Vogt, J. W. F. Harrison and Miss S. E. Dallas, Mus. Bac., F.T.C.M. *Composition*, under J. Humfrey Anger, Mus. Bac., Oxon, F.R.C.O. The Competition for these was very keen, and so close that in some instances the examiners were compelled to divide the scholarship. The *talent* and *proficiency* of the following Candidates was found up to the requirements of the examiners, and they were declared the winners:—Pianoforte, under Mr. Fisher, Bessie Cowan and Mabel Crabtree; under Mr. Tripp, Bessie Macpeak; under Mr. Harrison, Gracie Bourne. *Voice*, tenor, under Miss Reynolds, H. C. Johnson and Walter F. Hayes; under Mrs. Bradley, soprano, Ethel Rice; tenor, C. V. Hutchison; baritone, Nassau B. Eagen; under Miss Denzil, J. J. Walsh. *Organ*, under Mr. Vogt, Miss Jessie Perry; under Mr. Harrison, Ernest Brisley; under Miss Dallas, Harry West. *Composition*, under Mr. Anger, Edmund Hardy. Three free and ten partial scholarships in elementary pianoforte were also awarded as usual.

Press Notices.

The Toronto Conservatory of Music being now in its *tenth 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.

Monday, I
Magic Fire.
Carnaval, O
1. Preambu
2. Pierrot.
3. Arlequin
4. Valse N
5. Eusebius

{ a. Recit.—
b. Air - W
c. (Song)
d. (Song)
Valse } Chop
Etude }
Pastoral
Valse Impro
Song without
Scherzo
Tarentelle, A

Thursday,
1. Organ—
2. Vocal—
3. Piano—
4. Vocal—
5. Piano—
6. Vocal—
7. Piano—
8. Organ—
9. Vocal—
10. Duolog
11. Vocal—
12. Piano D
13. Vocal—
14. Piano—
15. Vocal—
16. Organ—

Sample Programmes.

SEASON 1895-1896.

Monday, December 9th, 1895, Lecture-Recital—Mr. Anthony Stankowitch.

Magic Fire. (Closing scene of Wagner's opera : Die Walkure.) *Brassin.*

Carnaval, Op. 9, *Schumann.*

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|-----------------|------------------------|----------------------------|------------------------|
| 1. Preambule. | 6. <i>a</i> Florestan. | 9. Chiarina. | 14. Valse Allemande. |
| 2. Pierrot. | <i>b</i> Coquette. | 10. Chopin. | (Intermezzo Paganini.) |
| 3. Arlequin. | <i>c</i> Replique. | 11. Estrella. | 15. Aveu. |
| 4. Valse Noble. | 7. Papillons. | 12. Reconnaissance. | 16. Promenade. |
| 5. Eusebius. | 8. Letters dansante. | 13. Pantalon et Columbine. | |

17. Marche des Davidsbundler contre les Philestins.

A short discourse on the Practice Clavier, and the Clavier Method.

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|--|------------------|---------------------|
| <p><i>a.</i> Recit.—Deeper and Deeper Still,
 <i>b.</i> (Song) The Distant Shore, <i>Sullivan.</i>
 <i>c.</i> (Song) Mona, <i>Adams.</i></p> | } <i>Handel.</i> | } Mr. Rechab Tandy. |
|--|------------------|---------------------|

Valse } *Chopin.*
 Etude }

Pastoral } *Liszt.*
 Valse Impromptu }

Song without words } *Tschaikowsky.*
 Scherzo }

Tarentelle, *Moszkowski.*

Thursday, December 12th, 1895. First Quarterly Concert.

1. Organ—Fugue in D (The Giant), *Bach*—Miss Edith C. Miller.
2. Vocal—Bel Raggio (Semiramide), *Rossini*—Miss Sadie Milne.
3. Piano—Rondo, Op. 49, From Sonata D Minor, *Weber*—Mr. Dorsey A. Chapman.
4. Vocal—O mio Fernando (from La Favorita), Recit and Cavatina, *Donizetti*—Miss Gertrude Smith.
5. Piano—Prelude and Fugue, E Minor, Op. 35, *Mendelssohn*—Miss Lily Dundas.
6. Vocal—Only the Sound of a Voice, *Watson*—Miss Edythe Hill.
7. Piano—

{	Praeludium	}	From Holberg Suite, <i>Grieg</i> —Miss Alice E. B. Bull.
	Gavotte		
	Air		
	Rigaudon		
8. Organ—Scherzo, Adagio and Finale, from 2nd Symphony, *Widor*—Miss May Hamilton.
9. Vocal—Sognai, *Schira*—Miss Gertie Black.
10. Duologue—Marie's Secret, *Belle Marshall Locke*—*Marie*, Miss Gertrude Trotter; *Annette*, Miss Ida M. Wingfield.
11. Vocal—Elizabeth's Prayer (Tannhauser), *Wagner*—Miss Katharine Ward.
12. Piano Duo—Les Preludes, *Liszt*—Miss Jessie Perry and Miss Mabel Bertram.
13. Vocal—Delight, *Luckstone*—Miss Teresa Tymon.
14. Piano—Toccata, Op. 7, *Schumann*—Mr. Napier Durand.
15. Vocal—Valse (Faust), *Gounod*—Miss Dora L. McMurtry, A.T.C.M.
16. Organ—Grand Choeur in D, *Guilmant*—Miss Birdie Buchan.

Monday, February 24th, 1896—Second Quarterly Concert.

1. Organ—Scherzo, A Minor, *Best*—Miss May Hamilton.
2. Vocal—Protestations, *Homer A. Norris*—Miss Nellie King. Violin obligato by Miss Lena M. Hayes, A.T.C.M.
3. Piano—Fantasia, F Sharp Minor (Con moto agitato), *Mendelssohn*—Miss Ada F. Wagstaff.
4. Recitation—Scene from *The Rivals*, *Sheridan*—Mr. C. LeRoy Kenney.
5. Violin—Chaconne, *Dancla*—Miss Winnifred Skeath Smith.
6. Vocal—Ave Maria, *Bach-Gounod*—Miss Annie Hallworth. Signor Giuseppe Dinelli, Violoncello; Miss Norma Reynolds, Piano; Miss S. E. Dallas, Mus. Bac., F.T.C.M., Organ.
7. Organ—Overture to *William Tell* (arranged by Buck), *Rossini*—Miss Jessie Perry.
8. Vocal—Vulcan's Song, *Gounod*—Mr. Fred. W. Stevenson.
9. Piano—Ballade, A Flat, *Reinecke*—Miss Eva J. Taylor.
10. Violin—First Concerto, *De Beriot*—Master Frank Blachford.
11. Vocal—Spirit Song, *Haydn*—Miss Katharine Ward.
12. Piano—Sonata, Op. 53 (First Movement), *Beethoven*—Miss Alice E. B. Buli.
13. Recitation—Cupid's Arrows, *Rudyard Kipling*—Miss Blanche Lehigh.
14. Vocal—Vaults, Sacred, Solemn, *Vaccaj*—Recit. and Aria (Tomb Scene from *Romeo and Juliet*), Miss Mima Lund.
15. Piano—Ballade, Op. 23, No. 1, *Chopin*—Miss Cassie Grandidge.
16. Vocal—Staccato Polka, *Mulder*—Miss Elda Idle.
17. Violin (Duet)—*Grunwald*—Miss Eva Stonier and Miss Hilda Davis.
18. Vocal—Part Song, Stars of the Summer Night, *Cruikshank*—Miss Jean Mortimer, Mr. William Selby, Mr. Herbert Power, Mr. Fred. W. Stevenson.

Thursday, April 2nd, 1896—Physical Culture Exhibition by pupils of Elocution School, and Song Recital by vocal pupils of Mr. H. N. Shaw, B.A.

Wand Drill (1); Swedish Exercises; Dumb Bell Drill; Fancy March; Wand Drill (2); Junior Delsarte Drill; Scarf Drill. The Drills were arranged and prepared for presentation by Miss Nelly Berryman, who has charge of the Physical Culture Department. The following young ladies of the class participated: Misses Jean Gunn, Clara Kleiser, Blanche Lehigh, Ella Metcalfe, Florence McConnell, Florence Ruthven, May Walker, Katharine Ward and Ida Wingfield; Mesdames W. H. Pierce and W. J. Ross.

Solo—Nobil Signor, *Meyerbeer*—Miss Ethel Lazier.

Four Part Song—Stars of the Summer Night, *Cruikshank*—Miss Mortimer, Messrs. Stevenson, Selby and Powell.

Solo—Oh, Happy Day, *Goetze*—Mr. Herbert Power.

Solo—Calm as the Night, *Bohm*—Mrs. J. A. Walker.

Solo—Oh, This Love is a Bird (Habanero from *Carmen*), *Bizet*—Miss C. May Young.

Reading—Tiger Lily's Race, *Fiske*—Mr. C. LeRoy Kenney.

Quartette—Flow Gently, Sweet Afton, *Collin Coe*—Messrs. Power, Selby, Stevenson and Shaw.

Solo—Good-bye, Sweet Day, *Vannah*—Miss Jean Mortimer.

Reading—The Lotus Eaters, *Tennyson*—Miss Nelly Berryman. Illustrative Tableaux by Mrs. Ross, Misses Lehigh and Wingfield.

Solo—Out on the Deep, *Lohr*—Mr. Fred. Stevenson.

Saturday, April 11th, 1896—Song Recital by pupils of Mrs. J. W. Bradley.

1. Duet—I Feel Thy Angel Spirit, *Graben-Hoffman*—Miss Ethel Rice and Mr. Eagen.
2. Song—Holy City, *Stephen Adams*—Master Bert Morrison.
3. Song—Madrigal, *Victor Harriss*—Miss Adda Gould.
4. Song—When the Heart is Young, *Buck*—Miss Jessie Denny.
5. Piano—Valse Impromptu, Op. 94, *Raff*—Miss Mamie Louks.
6. Song—My Heart Adores Thee, *Keighley*—Mr. Victor Hutchison.
7. Song—Sing to Me, *Denza*—Miss Ruth McGill.

Saturday,

8. Song—
9. Song—
10. Song—
11. Song—
12. Piano—
13. Song—
14. Song—
15. Song—
16. Song—
17. Duett—

Monday, A

1. Piano—
2. Song—
3. { Recit.
4. { Air. E
5. Song—
6. Violin—
7. Song—
8. Piano—
9. Song—
10. Song—
11. Piano—
12. Song—
13. { Scena
- { Ariett
- { Canzo

Thursday,

1. Piano—
2. Violin—
3. Vocal—
4. Reading
5. Vocal—
6. Piano—
7. Vocal—
8. Organ—
9. Reading
10. Piano—
11. Violin—
12. Vocal—
13. Vocal—
14. Violin—
15. Vocal—
16. Piano—
17. Vocal—
18. Vocal—

Saturday, April 11th, 1896—Song Recital by pupils of Mrs. J. W. Bradley.—*Continued.*

8. Song—Waltz Song, *Pattison*—Miss Annie McNichol.
9. Song—Angel's Serenade, *Braga*—Mrs. G. Galloway. Violin Obligato by Miss Lizzie G. Langlois.
10. Song—The Wanderer, *Fesca*—Mr. N. B. Eagen.
11. Song—The Land of Yesterday, *Mascheroni*—Miss Frank Pickell.
12. Piano—Menuett, Op. 17, No. 2, *Moszkowski*—Miss Bessie B. Burgar.
13. Song—Maritana, Gay Gitana, *Levy*—Miss Lizzie Brown.
14. Song—O Fair, O Sweet and Holy, *Cantor*—Miss Ethel Rice.
15. Song—My Native Land, *Mattei*—Mr. F. H. Karn.
16. Song—Judith, *Concone*—Miss Bertha Dewart.
17. Duett—Night in Venice, *Lucantoni*—Miss Frank Pickell and Mr. Victor Eagen.

Monday, April 20th, 1896—Song Recital by pupils of Miss Denzil.

1. Piano—Valse, C Sharp Minor, *Chopin*—Miss Grace Bourne.
2. Song—Could I Forget! *Mallard*—Miss B. Melia.
3. { Recit. It is a good thing to give thanks unto the Lord, *Costa* }
 { Air. Evening Prayer. } Miss F. Ridout.
4. Piano—Nocturne, F Major, *Chopin*—Miss Laura A. Devlin.
5. Song—Vainka's Song, *Whishaw*—Miss G. Parker.
6. Violin—{ a. Schlummerlied, *Ries*. }
 { b. Mazurka, *Wieniawski*. } Master Frank Blachford.
7. Song—Ave Maria, *Cherubini*—Miss K. Ward.
8. Piano—Impromptu Valse, Op. 94, *Raff*—Miss Mabel Rathbone.
9. Song—Impatience, *Schubert*—Miss L. Gould.
10. Song—Because of Thee, *Tours*—Miss F. Robins.
11. Piano—Air de Ballet, *Moszkowski*—Miss May Hollinrake.
12. Song—Ave Maria, *Mascagni*—Miss H. King.
13. { Scena. Ditemi buona gente. }
 { Arietta. Da quel di che a lei narrata. } (*Meyerbeer*) Miss K. Ward.
 { Canzonetta. Fanciulle che ill core. }

Thursday, April 23rd, 1896—Third Quarterly Concert.

1. Piano—Sherzo, B Flat Minor, *Chopin*—Mr. Dorsey A. Chapman.
2. Violin—Scene de Ballet, *De Beriot*—Miss Laura Acheson.
3. Vocal—Le Parlate d'Amour (Faust), *Gounod*—Miss Alice McCarron.
4. Reading—The Story of the Bells (with musical accompaniment)—Miss Blanche Lehigh.
5. Vocal—As the Dawn, *Cantor*—Mrs. G. Galloway.
6. Piano—Waldesrauchen (Concert Etude), *Liszt*—Miss Edith White.
7. Vocal—The Mighty Deep, *W. H. Jude*—Mrs. G. B. Miller.
8. Organ—Concert Fantasie, *Freyer*—Miss Emma Wells.
9. Reading—Love Me, Love My Dog (from Van Bibber Papers)—Mrs. W. J. Ross.
10. Piano—Magic Fire, *Wagner-Brassin*—Miss Franziska Heinrich.
11. Violin—Seventh Air Varie, *De Beriot*—Miss Eva Stonier.
12. Vocal—The Star of Bethlehem, *Adams*—Mr. W. Franklin Hayes.
13. Vocal—Nobil Signor, *Meyerbeer*—Miss Ethel Lazier.
14. Violin—Bolero, *German*—Miss Annie McMahon.
15. Vocal—Fiona, *Adams*—Miss Marie Wheler.
16. Piano—Ballade, Opus 24, *Grieg*—Mr. Napier Durand.
17. Vocal—The Flight of Ages, *Bevan*—Miss Therese Wegener.
18. Vocal—Bella Figlia (Rigoletto), *Verdi*—Verdi Quartette: Miss Elda Idle, Soprano; Miss Mima Lund, Contralto; Mr. H. C. Johnson, Tenor; Mr. H. P. Stutchbury, Baritone.

Monday, April 27th, 1896.—Song Recital, by pupils of Mr. Rechab Tandy.

1. Piano—Humoresken, Opus 6, Nos. 1 and 2, *Grieg*—Miss Bessie Cowan.
2. Vocal Duet—Home to Our Mountains (Il Trovatore), *Verdi*—Mrs. G. B. Miller and Mr. Rechab Tandy.
3. Vocal—The Gift, *Behrend*—Miss Mabel Macdonald.
4. Vocal—By the Silent Sea, *Caryll*—Miss C. Louise Tandy.
5. Mandolin—Russian Songs, *Rubinstein*—Miss Lillie Cottam.
6. Vocal—Just a Flower, *Cowen*—Miss Eva Bourne.
7. Vocal—Ailsa Mine, *Newton*—Mr. G. S. Forsyth.
8. Vocal—Big Ben, *Pontet*—Mrs. G. B. Miller.
9. Piano—Etude, Opus 25, No. 7, *Chopin*—Miss Alice E. B. Bull.
10. Vocal—The Dear Home Land, *Slaughter*—Miss Mary Waldrum.
11. Vocal—Look in Mine Eyes (La Cigale), *Caryll*—Miss Therese Wegener.
12. Vocal Trio—A Wish, *Foster*—Mrs. G. B. Miller, Miss C. Louise Tandy and Mr. Rechab Tandy.

Thursday, April 30th, 1896.—Violin Recital, by pupils of Mrs. Drechsler Adamson.

1. Violin—Le Retour Marche, *Allard*—The Misses Davis, Coleman, Webster, Stonier, Waste, Lingstrom and Mr. Frank Blachford.
2. Violin—Air Varie, *Dancla*—Miss Carrie Lingstrom.
3. Vocal—Quando a te lieta (Faust), *Gounod*—Miss Lola Ronan.
4. Violin—Cantilena, *Carl Bohm*—Miss Ethel Webster.
5. Violin Duet—Concertante, *Dancla*—Mr. Frank Blachford and Miss Eva Stonier.
6. Violin—Introduction u Gavotte, *Ries*—Miss Hilda Davis.
7. Vocal—Leila's Song, *Von Suppe*—Miss Gertrude Wilcox. Violin Obligato by Miss Eva Stonier.
8. Violin—Waltz from Faust, *Lohr*, arranged by G. Wichtl—Miss Marguerite Waste.
9. Vocal Duet—A Night in Venice, *Lucantoni*—Miss Elda Idle and Mr. H. C. Johnson.
10. Violin—Capriccio Valse, *Wieniawski*—Mr. Frank Blachford.
11. Intermezzo Sinfonico, *Mascagni*—Misses Coleman, Davis, Stonier, Webster, Waste, Lingstrom, Sydney, Adamson, Mr. Frank Blachford and Mrs. Drechsler Adamson.

Monday, May 4th, 1896.—Piano Recital, by pupils of Mr. Edward Fisher.

1. La Cascade, *Pauer*—Miss Marion Babbitt.
2. Mazurka, Op. 5, No. 2, *Paderewski*—Miss Dollie Martin.
3. Song Without Words (Duetto), *Mendelssohn*—Miss M. G. Ferguson.
4. Two Etudes, F Major and A Major, *Heller*—Miss Claribel Beech.
5. Cradle Song, *Henselt*—Miss Berta Huyck.
6. Vocal—Ave Marie, *Schubert*—Mr. F. H. Karn.
7. Barcarolle, Op. 37, *Tschaikowsky*—Miss Mabel Deeks.
8. Characteristic Piece, *Heller*—Miss Maud Charlton.
9. Nocturne, Op. 55, No. 1, *Chopin*—Miss Lizzie Henderson.
10. Natha Valse, Op. 51, *Tschaikowsky*—Miss Rosalind McKernan.
11. Vocal—Where Blooms the Rose, *Clayton Johns*—Miss Katie Ward.
12. Sonata, Op. 10, No. 2 (Allegro, Allegretto, Presto), *Beethoven*—Miss Edith Myers, A.T.C.M.
13. Air de Ballet, *Moszkowski*—Miss Mabel Crabtree.
14. Ballade, A Flat, *Chopin*—Miss Ada E. Mulligan, A.T.C.M.
15. Vocal—O Mio Fernando, *Donizetti*—Miss Frances Pickell.
16. Liebestraum, No. 2, *Liszt*—Miss Bessie Burgar.
17. Rhapsodie Hongroise, No. 7, *Liszt*—Miss Ada F. Wagstaff.

Saturday,
S. E.

1. March
2. Offerto
3. Vocal—
4. Sonata
5. Vocal—
6. March
7. Toccat
8. Vocal—
9. Finale

Monday,
Edwa

1. Sonata
2. Vocal—
3. Concer
4. Violin—
5. Ballade
6. Vocal—
7. Faust V

Thursday,

1. Piano (
2. Violonc
3. Piano—
4. Piano—
5. Vocal—
6. Piano—
7. Piano—
8. Violin—
9. Piano—
10. Piano—
11. Vocal—
12. Piano—

Saturday,
Edwar

1. Sonata,
2. Vocal—
3. Concert
4. Vocal—
5. (Cantilen
6. Violin—
7. Marche
8. Vocal—
9. Overture

Saturday, May 9th, 1896—Organ Recital, by pupils of Mr. A. S. Vogt and of Miss S. E. Dallas, Mus. Bac., F.T.C.M.

1. Marche Religieuse in F, *Guilmant*—Mr. Percy Pascoe.
2. Offertoire in A, *Batiste*—Miss Alberta Warnica.
3. Vocal—L'Amour, *Bemberg*—Miss Ethel Lazier.
4. Sonata, No. 5, D Minor, Allegro risoluto, Andante, Fuga (con moto), *Merkel*—Miss Edith C. Miller.
5. Vocal—The Lost Chord, *Sullivan*—Mrs. G. B. Miller.
6. Marche Pontificale, *F. De La Tombelle*—Mr. Leslie R. Bridgman.
7. Toccata, *Dubois*—Mr. Harry G. West.
8. Vocal—Should He Upbraid, *Bishop*—Miss E. Maidie Whitney.
9. Finale in E Flat (Grand Choeur), *Guilmant*—Miss Emma Wells.

Monday, May 18th, 1896.—Piano Recital by Mr. Napier Durand, pupil of Mr. Edward Fisher.

1. Sonata, Op. 53 (Waldstein), (Allegro con brio, Molta Adagio, Allegretto Moderato)—*Beethoven*.
2. Vocal—Elizabeth's Prayer (Tannhauser), *Wagner*—Miss Jean Mortimer.
3. Concerto, Op. 18 (Allegro Pathetico), *Henselt*—Orchestral Accompaniment, 2nd Piano, Miss S. E. Dallas, Mus. Bac., F.T.C.M.
4. Violin—Air Varie, *Vieuxtemps*—Mr. Frank Blachford.
5. Ballade, A Flat, *Chopin*.
6. Vocal—Marche Dileti Amiche (Sicilian Vespers), *Verdi*—Miss Ethel Shepherd, A.T.C.M.
7. Faust Valse, *Gounod-Liszt*.

Thursday, May 21st, 1896.—Piano Recital, by pupils of Mr. J. W. F. Harrison.

1. Piano (Duet)—Mazurka, *Nevin*—Miss Grace Brandon and Miss Mary Hollinrake.
2. Violoncello—Andante, from Concertstucke, *Goltermann*—Master Herbert Wagner.
3. Piano—Impromptu, *Erfolg*—Miss Grace Bourne.
4. Piano—Polish Dances, Op. 47, Nos. 2 and 3, *Scharwenka*—Miss Laura A. Devlin.
5. Vocal—Stay, Darling, Stay, *Marzials*—Miss Mary Waldrum.
6. Piano—Rondo, E Flat, *Weber*—Miss Mary Hollinrake.
7. Piano—Tambourin, *Raff*—Miss Mabel Rathbone.
8. Violin—Reverie, *Vieuxtemps*—Miss Laura Acheson.
9. Piano—Tarentelle, *Chopin*—Miss Charlotte Smith.
10. Piano—Scherzo, B Flat Minor, *Chopin*—Miss Lena Moore.
11. Vocal—The Wanderer, *Fesca*—Mr. F. H. Karn.
12. Piano—8th Rhapsodie, *Liszt*—Miss Cassie Grandidge.

Saturday, May 23rd, 1896—Organ Recital by Miss May Hamilton, pupil of Mr. Edward Fisher.

1. Sonata, No. 1, F Minor (Allegro moderato e serioso, Adagio, Andante, Allegro assai vivace), *Mendelssohn*.
2. Vocal—Se Saren Rose, *Arditi*—Miss Gertie Black.
3. Concerto, No. 2, B Flat (Andante maestoso, Allegro, Adagio ad libitum, Allegro ma non presto), *Handel*.
4. Vocal—Air Varie, *Proch*—Miss Elda Idle.
(Cantilene Nuptiale, *Dubois*.)
5. Finale from Second Symphony, *Widor*.
6. Violin—Romance, *Svensden*—Miss Lena M. Hayes, A.T.C.M.
7. Marche Funebre et Chant Seraphique, *Guilmant*.
8. Vocal—Look in Mine Eyes (La Cigale), *Caryll*—Miss Theresa Wegener.
9. Overture (Oberon), (Adagio sostenuto, Allegro con fuoco)—*Weber*.

Tuesday, May 26th, 1896—Piano Recital by pupils of Mr. A. S. Vogt.

1. Sposalizio, *Liszt*—Miss Jessie Perry.
2. { Galatea, Op. 44, No. 3, *Jensen*.
Capriccietto, Op. 54, *Moszkowski*. } Miss Mabel Bertram.
3. { Minuetto from Suite in E Minor, *Raff*.
Valse Serenade, *Godard*. } Miss Emma Andrich.
4. Vocal—Mona, *Adams*—Mr. H. C. Johnson.
5. Duo—Les Preludes, Symphonic Poem (arranged by the composer for two pianos), *Liszt*—Miss Jessie Perry and Miss Mabel Bertram.
6. Melodie, Op. 54, *Moszkowski*—Miss Dora L. McMurtry.
7. Berceuse, Op. 57, *Chopin*—Master Douglas H. Bertram.
8. For the Sake of the Past, *Mattei*—Miss Frances Pickell.
9. { Sonnet de Petrarca, *Liszt*.
Valse, E Major, Op. 34, *Moszkowski*. } Miss Jessie Perry.
10. Liebestod, from Tristan and Isolde, *Wagner-Liszt*—Miss Mabel Bertram.

Monday, June 8th, 1896—Piano Recital by pupils of Mr. V. P. Hunt.

1. Chromatische Fantasie, and Fugue in D Minor, *Bach*—Mr. Dorsey A. Chapman.
2. Vocal—Sing On, *Denza*—Miss Jessie Denny.
3. { Scherzo E Minor, *Mendelssohn*.
Toccatina and Jagdlied from Op. 77, *Reinecke*. } Miss Edith White.
4. Vocal—O Fair, O Sweet and Holy, *Cantor*—Mr. N. B. Eagen.
5. Papillons, Op. 2 (complete), *Schumann*—Mr. Chapman.
6. Vocal—Beauty Sleep, *Arditi*—Miss Ethel Rice.
7. Waldesrauchen (Concert Etude), *Liszt*—Miss White.
8. Vocal—Ave Maria, *Schubert*—Mr. F. H. Karn.
9. Sonata, Op. 53 (Allegro con brio), *Beethoven*—Mr. Chapman.
10. Vocal—Rose Tide, *Cantor*—Miss Frances Pickell.
11. Concerto, G Minor (Andante, Presto), *Mendelssohn*—Mr. Chapman. Orchestral accompaniment on Second Piano, Miss White.

Thursday, June 18th, 1896—Vocal Recital by pupils of Miss Norma Reynolds.

1. Piano—Carnival, Op. 9 (Preamble—Pierrot—Arlequin—Valse Noble), *Schumann*—Miss May Kirkpatrick.
2. Jacobite Air—The Bonnie Banks o' Loch Lomond—Mr. Geo. H. Doherty.
3. I Dreamp't, *Schira*—Miss A. Bertha Tucker.
4. Leila's Song, *Von Suppe*—Miss Gertrude Wilcox. Violin Obligato by Miss Eva L. Stonier.
5. Duo—Giorno d'orrore (Semiramide), *Rossini*—Miss Teresa Tymon and Miss Gertie Black.
6. Because I Love You, Dear, *Hawley*—Miss Lola Ronan.
7. Cavatina—Una Voce Poco Fa (Il Barbiere de Saviglia), *Rossini*—Miss Elda Idle.
8. Scena—Eccomi Alfine (Semiramide), *Rossini*—Miss Mima Lund.
9. Duo—Sainted Mother (Maritana), *Wallace*—Mrs. R. J. Walker and Miss Alice McCarron.
10. Air—Know'st Thou the Land (Mignon), *Liszt*—Miss Gertie Black.
11. Quartette—Serenade, *Schubert*—Miss Gertrude Wilcox, First Soprano; Miss Annie Hallworth, Second Soprano; Miss A. Bertha Tucker, First Alto; Miss Mima Lund, Second Alto.
12. Cavatina—More Regal in His Low Estate (Reine de Saba), *Gounod*—Miss Alice McCarron.
13. Mandolin—Russian Songs, *Rubinstein*—Miss Lillie Cottam.
14. Aria—Il est doux, il est bon (Herodiade), *Massenet*—Miss Annie Hallworth.
15. Scena—Softly Sighing (Der Freischutz), *Von Weber*—Miss Teresa Tymon.
16. The Children's Home, *Cowen*—Mr. W. Franklin Hayes.
17. Bella Figlia (Rigoletto), *Verdi*—The Verdi Quartette: Miss Elda Idle, Soprano; Miss Mima Lund, Contralto; Mr. H. C. Johnson, Tenor; Mr. H. B. Stutchbury, Baritone.

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14. Organ--
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School of Elocution, Oratory, Physical Culture and Dramatic Art.



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

TERM CALENDAR FOR 1896-97.

FIRST TERM begins Tuesday, 29th of September, and ends Saturday, 19th December—12 weeks.

SECOND TERM begins Tuesday, 5th January, and ends Saturday, 20th March—11 weeks.

THIRD TERM begins Tuesday, 23rd March, and ends Saturday, 8th June—10 weeks. (One week omitted at Easter.)

TEACHERS.

H. N. SHAW, B.A., Principal,
(Lecturer in Elocution at Trinity, Wycliffe
and St. Michael's Colleges.)

Philosophy of Expression, Phonetics,
Vocal and Pantomimic Ex-
pression, Voice Culture, Shake-
speare, Classic Art and
Acting.

MISS NELLY BERRYMAN, Asst. Princ'l,
Physiology, Physical Culture, Del-
sarte, Pantomime, Vocal Ex-
pression, 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.

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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, conducted on the lines of the leading American schools, 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.*

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.

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Voice Culture.

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 focussing 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

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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.

Literature.

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.

Pedagogics.

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.

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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.

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.

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

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to return to their homes at very low rates, which would be impossible did they attend schools outside of Canada.

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.

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.

Situation of the School.

The Conservatory building, owing to the increased attendance, has been extended, until its dimensions are double what they were. The entire premises have been remodelled, making this the most commodious and best-equipped institution of the kind in Canada. Among the additions is a spacious lecture-room for recitals, wherein pupils receive such training for platform work as will be of incalculable benefit in their future career. The building is situated in the heart of the city, corner of Yonge Street and Wilton Avenue, and within easy access of the electric street car lines.

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.
"The Elements of Rhetoric"	- - - - -	GENUNG, Ph.D.
"Handbook of Gymnastics"	- - - - -	BARON NILS POSSE, M.G.
"How Should I Pronounce?"	- - - - -	WM. HENRY P. PHYFE.

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 of renditions by members of the Faculty, students and others, of selections from the work 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.

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.

Full course of
Payable as follows
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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 :

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" Miss Berryman	- - - - -	20 00
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" Mrs. Ross	- - - - -	} 10 00
" Miss Lehigh	- - - - -	

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DELSARTE, GYMNASTICS OR ELOCUTION.

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

Graduates—Elocution.

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

1890-1891.

Miss Hermenia Walker.....Toronto

1891-1892.

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

1892-1893.

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

1893-1894.

Miss Lillian Mary Adamson.....Toronto
 Miss Ione H. Dwyer, Washington, D.C., U.S.
 Miss Agnes Goodfellow.....Bradford
 Miss Mary Gunn.....Toronto
 Miss Wilhelmine Mackenzie...Toronto
 Miss Charlotte Mackenzie.....Wingham

Miss Katharine J. Wallace.....Willowdale
 Miss Margaret Maude Whiteside....Lindsay

1894-1895.

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

1895-1896.

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

JUNIORS (WITH CERTIFICATES).

1895-1896.

Miss Jean Gunn.....Ailsa Craig
 Miss Florence McConnell.....Toronto
 Mrs. W. H. Pierce.....Toronto
 Miss May Walker.....Duluth, Minn.
 Miss Ethel Webb.....Toronto

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Dramatic Art.

The success attending the production of "Electra," "The Fool's Revenge" Act IV. 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 per-

7 after pupils

formance of "Antigone" two 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," "Better than Gold," "Merchant of Venice" and "Macbeth."

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.

Press Notices on Closing Exercises.

HELD AT ASSOCIATION HALL, JUNE 9, 1893.

The Empire.

Association Hall was crowded to the doors last evening on the occasion of the closing exercises of the Toronto Conservatory School of Elocution. Many of Toronto's fairest daughters were there, and as a very large number of the ladies were in evening dress, tasteful both in hue and style, the scene presented was a very fine one. The heat was sweltering, but so attractive did the audience find the programme that very few left before its completion. No doubt many in the audience were already conversant with the attainments of the students who graduate at the school; but others there were who were surprised and pleased beyond measure at the excellence of the various numbers. With no single exception all the young ladies who gave recitations displayed elocutionary power of the most meritorious kind, united to which they exhibited a graceful and self-composed presence, which rarely attends other than those who have devoted to elocution many years of study. Certainly Mr. H. N. Shaw, B. A., principal of the school, and his accomplished associates, are to be congratulated on the great educational work they are accomplishing in Toronto.

Miss Sargant's recitations of the "Scene Between Amy Robsart and Leicester at Kenilworth" was a strong dramatic effort. She was rewarded by the presentation of two beautiful bouquets. In the recitation, "The Flood on the Floss," Miss Smith scored an undoubted success. Her lines were given in a simple, unaffected manner, the pathos of the piece receiving proper treatment. She was likewise given a bouquet. Nothing but praise can be awarded Miss Hoag's recitation of "A Set of Torquise." The piece is a difficult one, in which tragedy and humor are closely allied, but the fair elocutionist was equally at home in both phases, showing herself to be possessed of dramatic gift of a most exceptionable order. In place of "A Coquette in Difficulties," which was down on the programme, a scene from "The Rivals" was recited by Miss Sargant. Frequent bursts of laughter testified to the skillful conception of the humorous characteristics of the selections. Following came the recitation "Vashti," by Miss Matthews, A.T.C.M. The reading of "Miss Squeer's Tea Party," from "Nicholas Nickleby," by Mrs. Emslie, A.T.C.M., proved a most enjoyable number, and the infection of the piece communicated itself to the audience.

Then came the distribution of the diplomas and certificates.

"CLOSING EXERCISES" HELD AT PAVILION, JUNE 7TH, 1894. *The Week.*

The graduating class of the Toronto Conservatory School of Elocution, under the personal direction of the Principal, Mr. H. N. Shaw, B.A., gave an exceedingly interesting and highly enjoyable entertainment in the Pavilion on Thursday evening, June 7th. There were some eight talented young ladies who were awarded certificates of graduation, and given diplomas, and in their numbers, which included some difficult classical selections, they displayed excellent elocutionary powers, and most graceful and fascinating stage deportment. The system of study adopted by Mr. Shaw is very artistic and thorough, for it develops originality in the pupil, and stimulates the imagination to such a degree that mere imitation becomes an impossibility. And rightly so; pure imitation applied to gesture or speech, which is unnatural, is not only inartistic,

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but that individuality which should always assert itself is never felt, a fair degree of mediocrity only being attained. The vocal selections which gave variety to the programme on the occasion above referred to, were all given by pupils of Mr. Shaw, and were much appreciated. Miss Jean Mortimer sang "Mignon's Song" from Thomas' charming opera Mignon; Miss Tena G. Gunn sang Haydn's "With Verdure Clad;" Miss Allie Watson gave Ardit's "Daisy Polka;" and Miss Ella Patterson sang "Ernani, Ernani Involami." These young ladies displayed highly cultivated voices, singing in each instance with musicianly expression, splendid intonation and distinctness. Mr. Shaw's knowledge of the voice in speech is of the greatest advantage in the production of a lovely singing quality of tone, and his pupils show this desired quality by their delightful singing. The programme closed with perhaps the most beautiful exhibition of posing ever seen in the city. A very large audience was present.

The World.

In response to a very dainty invitation in white and gold from the Toronto Conservatory School of Elocution a large concourse of people assembled in the Pavilion on Thursday evening, June 7th, and awaited with eager expectancy the appearance of the fair elocutionists, who, under the able instruction of Mr. H. N. Shaw, B.A., and Miss Genevieve Baright, had prepared an excellent programme. The opening number, "Herve Riel" (Browning), was well rendered by Miss Agnes Goodfellow. Miss Lillian Mary Adamson gave "The Monks Magnificent" (Nesbit) — a weird, dreamy selection—a very faithful interpretation. The next number, a monologue, "I and My Father-in-law" (Pemberton), made great demands upon the versatility of the reader, but Miss Ione Hartley Dwyer proved herself equal to the occasion and scored quite a success. "Rhyme of the Duchess May" was splendidly rendered by Miss Mary M. Gunn, who also took the part of the blind girl so creditably in the scene from "The Two Orphans"—given in costume. Miss Charlotte McKenzie's selection, "Miss Pinkerton's Academy for Young Ladies," was a humorous one, and the rendition of it gave the audience much pleasure, as did also Miss Catharine Jean Wallace's interpretation of a scene from "The Little Minister," which was a trying number, but the different characters were well taken and called forth hearty applause. Miss Maud Whiteside, who is rapidly coming to the front as a reader, was very happy in her selection of "A Dream of Fair Women," and I congratulate the Halifax young ladies on having secured her services as a teacher. "Education," by Miss Minnie Mackenzie, was one of the most inspiring numbers on the programme, and was clearly and gracefully delivered.

The scenes from "As You Like It" and "The Two Orphans" were among the most pleasant features of the programme. Miss Bertha Sargent deserves special mention for the able manner in which she portrayed the character of the outcast in the latter. This programme of readings was agreeably diversified by vocal selections as follows: "Mignon's Song," Miss Jean Mortimer; "With Verdure Clad," Miss Tena Gunn; "Daisy Polka," Miss Allie Watson; "Ernani Involami," Miss Ella Patterson. These young ladies are all pupils of Mr. Shaw, who in addition to his elocutionary work, has already established for himself a reputation as a vocal teacher.

In the absence of the president, Hon. G. W. Allan, Hon. Chancellor Boyd presented the diplomas and certificates, and in a few well-chosen, graceful sentences congratulated the class upon their success, wishing them prosperity in the future. Time and space will not permit of a detailed account of the "poses plastique," which were an especially interesting part of the programme, but suffice it to say that the representations from the classic statuary and friezes of ancient Greece, under the quickly varying colors of the lime lights, with the Greek costumes of the young ladies, formed an æsthetic picture superior to anything of the kind heretofore presented in Toronto.

SCHOOL OF ELOCUTION. *The Mail.*

The Pavilion Music Hall was crowded to the doors last evening on the occasion of the "Commencement Exercises" of the Toronto Conservatory School of Elocution. If abundant applause and many recalls are an evidence of appreciation and pleasure, then the audience were greatly delighted with the presentation of the well-selected and varied programme. The first part consisted of elocution and vocal selections, followed by a gamut of pantomimic expression and studies from the classics, presented under the lime light. With no single exception, all the young ladies who took part in recitations, extracts from dramatic authors and vocal selections, displayed elocutionary and vocal powers of a very high order, to which they added a graceful presence, which is a special quality of the work of this school. The diplomas and certificates were awarded during the first part of the programme by Chancellor Boyd, the happy recipients being as follows:—Diplomas, Miss Margaret M. Whiteside, Ione H. Dwyer, Agnes Goodfellow, Mary M. Gunn, Charlotte McKenzie, Minnie McKenzie, Lillian M. Adamson and Catharine J. Wallace; Certificates, Misses Kate Root, Ethel Tyner and Annie Hart. The readings, scene work, pantomimic work and posings in selections from the classics were all of a very high order, and well received.

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 to 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 Pylades of Mr. Kenney and the Ægisthos 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

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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.

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.

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 four 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, adopting the principles of such teachers as Lamperti, Garcia, Vannini, Shakespeare, Henschel and Guillmette.

Since coming to Toronto he has been appointed lecturer at Trinity University and Wycliffe and St. Michael's Colleges, where his teaching has been successful to 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 :

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

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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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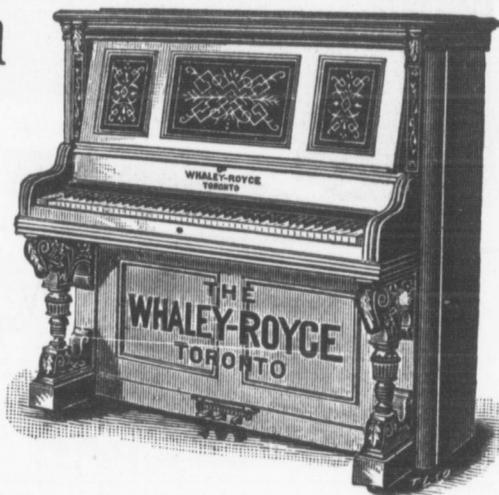
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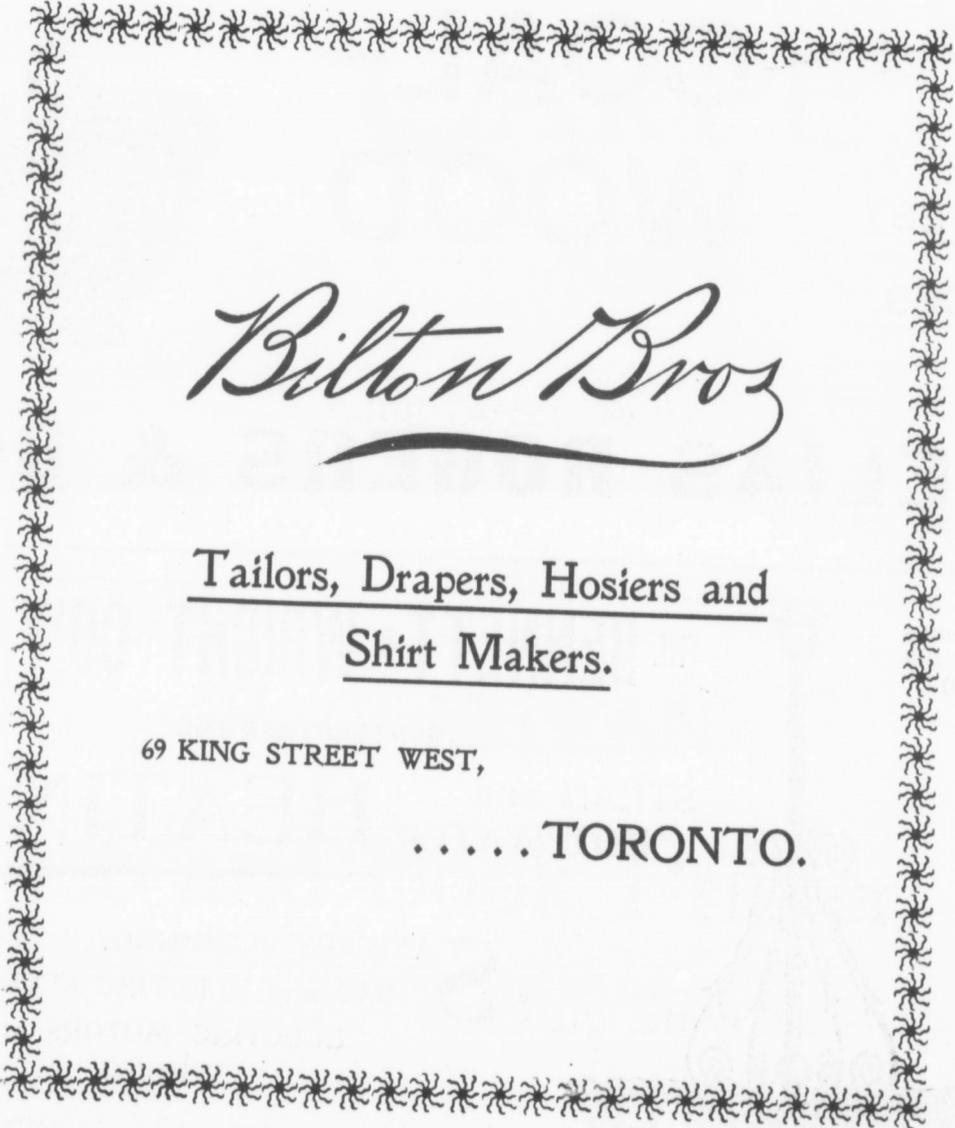
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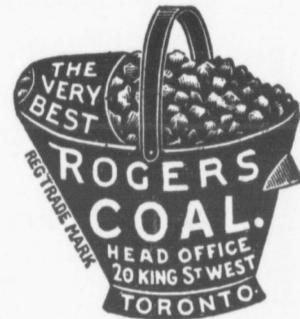
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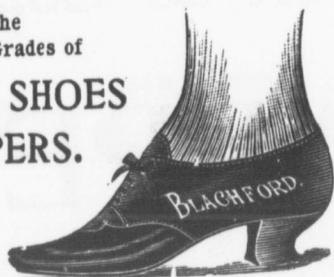
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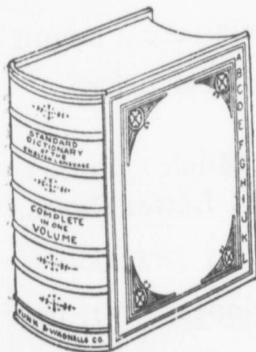
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