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1900-1901

# Toronto College of Music

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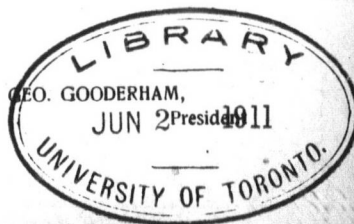


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MARGARET TAYLOR  
LILLIAN LANDELL  
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BESSIE YOUNG  
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MARGARET TAYLOR  
HAROLD BAYLEY

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MRS. DUNDAS CAMPBELL  
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FLORENCE GRAHAM  
URSULA ARCHER

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# Term Calendar, 1900-1901

## FALL TERM, 1900.

Begins Monday, September 3rd, and closes Saturday, November 10th. Thanksgiving Day a holiday.

## WINTER TERM, 1900-1901.

Begins Monday, November 12th, and ends Thursday, January 31st.

Christmas vacation begins on Saturday, December 22nd, and ends Tuesday, January 1st. Classes reopen on Wednesday, January 2nd.

## SPRING TERM, 1901.

Begins Friday, February 1st, and ends Thursday, April 11th.

Easter vacation begins Good Friday. Classes reopen following Tuesday.

## SUMMER TERM.

Begins Tuesday, April 16th, and ends Tuesday, June 25th. Queen's Birthday a holiday.

## SUMMER TERM.

Begins Tuesday, July 2nd, 1900 (five weeks).



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## Departments of Instruction

It will be seen at a glance from the following list of Departments of Instruction that each division of musical study has its appropriate school, and that we cover every practical field of work.

Each course is divided into elementary, intermediate, and advanced grades.

THE PIANOFORTE DEPARTMENT.

THE ORGAN.

THE VOCAL.

VIOLIN AND OTHER STRINGED INSTRUMENTS.

THEORY.

Harmony, Counterpoint, Canon and Fugue, Instrumentation, Musical History and Literature, Acoustics, etc., etc.

ENSEMBLE PLAYING.

THE ART OF CONDUCTING.

SIGHT-SINGING AND SOLFEGGIO.

NORMAL.

ORCHESTRAL AND BAND INSTRUMENT.

GUITAR, MANDOLIN, AND BANJO.

THE TORONTO ORCHESTRAL SCHOOL, AND

THE COLLEGE SCHOOL OF EXPRESSION, ENGLISH LITERATURE AND

DRAMATIC ART.

## Terms of Tuition

For term of ten weeks, two lessons per week, one half hour in length unless otherwise indicated. Tuition fees strictly in advance.

Pianoforte, 1st grade, private lessons from	\$ 8 00 to \$12 00	
1st grade, two lessons per week,		
class of four		5 00
1st grade, two lessons per week,		
class of three		6 00
2nd grade, two private lessons		
each week	8 00 to	20 00
3rd grade, two private lessons per		
week	20 00 to	35 00
Vocal, two half-hour lessons per week, pri-		
rate instruction	10 00 to	35 00
Organ, two lessons per week	15 00 to	35 00
Violin, two lessons each week	10 00 to	20 00
Composition, Harmony, Counterpoint. Class		
lessons once a week, four in a class		
of one hour	5 00 to	7 50
Private instruction	15 00 to	25 00
Guitar, Mandolin, Banjo, two lessons per week		10 00
(Pupils in this branch have the privilege of attending the rehearsals of the College Mandolin and Guitar Club.)		
Languages—French, German, Italian		10 00
Matriculation—class		5 00
Ensemble playing (piano with strings)		5 00
Solo performance with orchestra (vocal or instrumental)		5 00
Elementary Theory taken in general class (free from September until January) commencing January 1st until June		5 00
Rudiments of music, class		2 00
Sight-singing		5 00
Teachers' Normal Training Class		5 00
Practical Theory Class		5 00

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## Fees for Examinations and Diplomas

### EXAMINATIONS IN TORONTO (Instrumental and Vocal):

Primary Examination	\$ 2 00
First Examination (Course)	3 00
Second " "	4 00
Third " "	5 00

### THEORY

Introductory Theory	\$ 2 00
First Examination (Course)	4 00
Second Examination	4 00
Third Examination	4 00
Musical History, Harmony, Counterpoint, Sight-singing, and any other subject taken separately from above, each	1/2 00
College (Graduate) Diploma	10 00
Artists' Diploma	10 00
Teachers' Certificate	5 00
Testimonial	1 00

Fees for Examinations at Local Centres outside Toronto, are the same as for Students in attendance at the College, with Entrance Fee additional each year.

### Entrance Fees for Candidates who are not Students of the College:

First Examination (Course)	1 00
Second " "	2 00
Third " "	3 00
Testimonial	1 00

One Entrance Fee only is required each year. The Candidate may take Examinations in one or several Departments.

Fees for Testimonials, Certificates, and Diplomas must be forwarded with Examination Fees. The amount paid for Testimonials, Certificates, or Diplomas will be refunded should the Candidate fail to pass.

Application Forms for Examinations are provided by the College. These must be returned with Fees from Local Centres before June 1st.



## Rules and Regulations

I. Tuition fees are payable strictly in advance for the whole term.

(No exception to this rule allowed.) Terms consist of ten weeks, but students may enter at any date. *Cheques should be made payable to the "Toronto College of Music," and at par in Toronto.*

II. *No allowance will be made for temporary absence from lessons or for lessons discontinued.* In case of protracted illness (of several weeks' duration) a doctor's certificate will be required, when lessons lost during that time will be made good, provided due notice is given to the Registrar.

III. Pupils are requested to give one week's notice before the end of term if they intend to discontinue lessons.

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

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

VI. Students are particularly requested to read all notices on the bulletin board, as they are official.

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

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

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

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

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

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# The Toronto College of Music

(18TH SEASON)

## FOUNDATION, HISTORY, AND AIMS

**T**he Toronto College of Music is justly entitled to rank as the most advanced institution of its kind in Canada, not only from the character of its general work, but that on several most important lines of musical education it bears more than favorable comparison with the most eminent music schools of Europe and America.

Founded by Mr. Torrington in 1888, incorporated by Government in 1890, the first musical institution recognized by affiliation with the University of Toronto, the Toronto College of Music has, from its inception, proved to be a prosperous and ever-increasingly effective agency for musical development in the Dominion.

The amount of its capital is placed at \$50,000. The charter granted by Government gives power for the fullest development in the art and science of Music, together with control of lands, buildings, and appliances necessary thereto.

Graduates of the Toronto College of Music are afforded the highest University of Toronto advantages, being exempted from all examinations, except the third or final for the degree of Bachelor of Music. The faculty of the Toronto College of Music has, from the opening, consisted of the most prominent and experienced executive and theoretical musicians, representing the best methods of Germany, France, Russia, Italy, England, and America. Students have thus been drawn to the College in large numbers from all parts of Canada and the United States.

In addition to the Toronto College of Music proper, on Pembroke Street, it has been found necessary to provide a branch

for West End students, located over the Dominion Bank, corner Spadina Ave. and College Street. The equipment of the College is complete in every department, and unusual facilities are provided for the most thorough all-round musical education.

Two of the largest and most complete three-manual Organs; Orchestra under Mr. Torrington's personal direction; Choir and Oratorio chorus training, notably in the Festival chorus, the Metropolitan Church Choir, and with special opportunities for public introduction in concert and church work, together with every up-to-date means calculated to educate musicians on broad lines.

Practical testimony to the efficacy and value of Toronto College of Music training is accorded through the fact that its vocal, instrumental, and theory graduates are constantly sought for to fill important positions as teachers, organists, choir directors, and as soloists for concerts and church engagements.

#### LOCATION OF THE COLLEGE

The College is most delightfully situated on Pembroke Street (just above Shuter St.), one of the most attractive residential streets in Toronto, quiet, beautifully shaded, leading directly to the Horticultural Gardens, in which desirable spot its students pass much of their leisure time. Pembroke Street is in the heart of the City, in close proximity to all the leading lines of street cars. Pupils arriving at the Union Station take the Yonge Street cars, with transfer to the "Belt" line east; and going up Sherbourne, get off at Shuter. A short half block brings you to the College. Those arriving by boat walk to Front Street, and take the street cars at the corner of Yonge and Front, with transfer as above. By the system of transfer, the College is easy of access from even the most distant parts of the city.

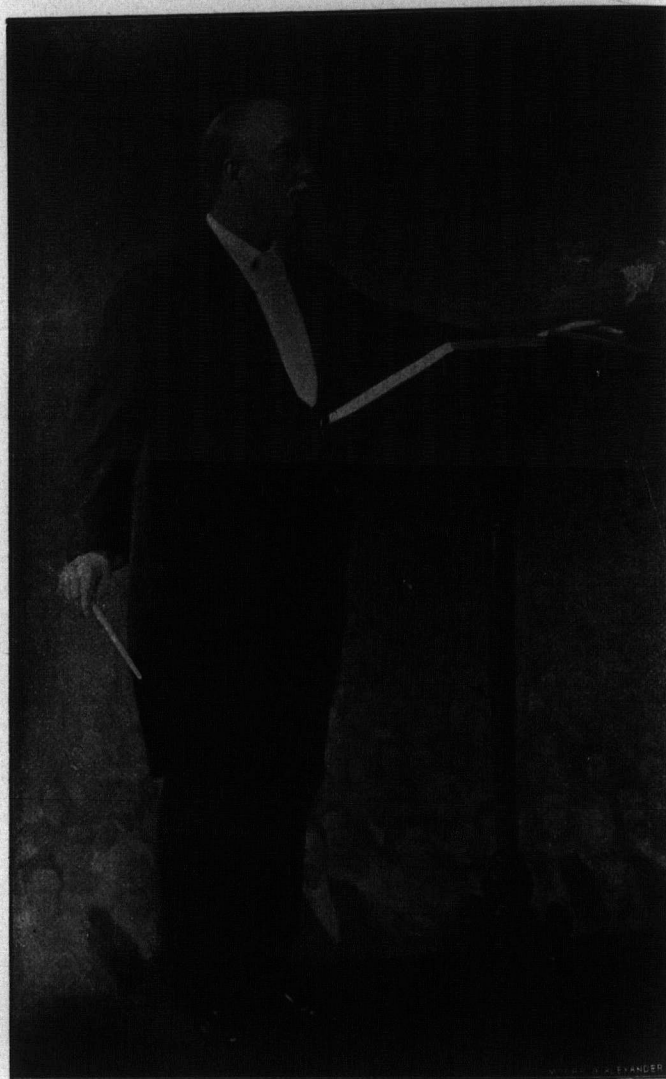


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MR. F. H. TORRINGTON.

Photo of oil painting, presented by his chorus and friends, on the occasion of the testimonial Festival, given in his honor, October 24th and 25th, as a tribute of personal esteem, and in recognition of thirty-six years of eminent service in the cause of music in Canada. (Life-size oil painting by Foster.)

CONDUCTOR



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Messiah (6) ...  
Elijah (6) .....  
Creation (3) ...  
Lay of the Ball  
Fridolin (2)....  
St. Paul (2)....  
Stabat Mater (2)  
May Queen (3)  
Hymn of Praise  
Redemption (4)  
Rose Maiden...  
March and Chorus

March Cortège



# F. H. Torrington

ORGANIST METROPOLITAN CHURCH

CONDUCTOR TORONTO PHILHARMONIC SOCIETY AND FESTIVAL CHORUS

FOUNDER AND DIRECTOR OF THE

TORONTO COLLEGE OF MUSIC



R. TORRINGTON'S name is so well known throughout Canada and the United States, and his identification with the development of the musical resources of Canada has been so marked, that a mere record of his active work is a sufficient indication of the position he holds in the musical world of our country.

The activity of Mr. Torrington's life in Toronto, as well as in Canada, may be shown by the enormous list of orchestral and choral works given under his direction by the Toronto Philharmonic Society and the Festival Chorus and Orchestra. This subjoined list will also show Mr. Torrington's opportunities to further the interests of pupils:

Messiah (6) .....	Handel	Walpurgis Night .....	Mendelssohn
Elijah (6) .....	Mendelssohn	Naaman (2) .....	Costa
Creation (3) .....	Haydn	Spring's Message .....	Gode
Lay of the Bell (2) .....	Romberg	Bride of Dunkerron .....	Smart
Fridolin (2) .....	Randegger	Judas Maccabeus (2) .....	Handel
St. Paul (2) .....	Mendelssohn	Gypsy Life .....	Schumann
Stabat Mater (2) .....	Rossini	The Last Judgment .....	Spohr
May Queen (3) .....	Bennett	Acis and Galatea .....	Handel
Hymn of Praise (3) .....	Mendelssohn	Preciosa .....	Weber
Redemption (4) .....	Gounod	Arminius .....	Bruch
Rose Maiden .....	Owen	Eve .....	Masenet
March and Chorus, Tannhauser (5)	— Wagner	Callirhoe .....	Dr. J. F. Bridge
March Cortege, Reine de Saba .....	Gounod	Una .....	Dr. Gaul
		Prayer and Finale, Lohengrin (4) ..	Wagner

# March and Chorus, Life of the Czar

—Glinka

Farewell to the Forest..... Mendelssohn

The Sea Hath its Pearls..... Pintsuti

Good Night; Beloved..... Pintsuti

Crusaders..... Gode

Fair Ellen..... Bruch

Rose of Sharon..... Mackenzie

Mors et Vita..... Gounod

Spectre's Bride..... Dvorak

Golden Legend..... Sullivan

Jubilee Ode..... Mackenzie

Antigone..... Mendelssohn

Fritjof Saga..... Max Bruch

Pilgrim's Chorus, l'Lombardi..... Verdi

Messengers of Peace, Rienzi..... Wagner

All Hail to Thee, Tannhauser..... Wagner

Bridal Chorus, Lohengrin..... Wagner

Choral and Finale, Meistersinger..... Wagner

Praise Ye the Father..... Gounod

Soldier's Farewell..... Kucken

Selections, Rosamunde..... Schubert

Misere Scene, Trovatore..... Verdi

Chi mi frena, Lucia..... Donizetti

## ORCHESTRAL WORKS

Intermezzo—Cavalleria Rusticana..... Mascagni

Introduction, Act II', Lohengrin..... Wagner

Maritana—Overture..... Wallace

Martha..... Flotow

Oberon..... Weber

Preciosa..... "

Ruy Blas..... Mendelssohn

Fest..... Leutner

Phedre..... Massenet

Egmont..... Beethoven

Valse lente e Pizzicati (from Suite)..... Delibes

March—Tannhauser..... Wagner

March—Prophete..... Meyerbeer

Hungarian Dances..... Brahms

Concertos (Piano with orchestra)

minor..... Mendelssohn

Caprice Brill..... "

C minor (Reinecke Cadenza)..... Beethoven

Rienzi..... Wagner

Sakuntala..... Goldmark

Tannhauser..... Wagner

Hungarian Dances..... Dvorak

Serenade..... Tchaikowski

Symphony (Surprise)..... Haydn

" Jupiter..... Mozart

" No. 1..... Beethoven

" No. 2..... "

" No. 4..... "

"..... Saint Saens

Gavotte—L'Ingenu..... Ardit

Emperor..... Beethoven

E Flat..... List

" Op. 2..... Chopin

" Polonaise..... "

Concertos..... Mozart

Concertstucke Op. 92..... Schumann

" Op. 11..... "

Concerto..... "

" Op. 85..... Hummel

Mr. Torrington was born in Dudley, Worcestershire, England. At seven years of age he evinced marked ability in playing the violin, and was placed by his parents under the care of competent musical instructors in Birmingham. After-

wards, he was a member of the cathedral organist, and subsequently of the Church, Be-

After a short time he was engaged by the Methodist Church, Mass., and subsequently by the King's Chapel, Metropolitan.

While residing in Carl Zerrin, a great choral conductor of piano and music, Boston Orchestra at Plymouth.

His exposure to piano at the hands of a conductor of a cathedral violinist, and in Toronto.

Thus, he has been in every teaching position before the musical world of advancement is accompanied to appear.

wards, he was articled for four years to James Fitzgerald, Cathedral organist of St. George's and St. Mary's at Kidderminster, subsequently becoming organist and choirmaster of St. Ann's Church, Bewdley.

After a successful career in England he came to Canada, and was engaged in Montreal as organist of Great St. James' Street Methodist Church for twelve years. He then removed to Boston, Mass., accepting the position of organist and musical director of King's Chapel, which post he left for the one he now holds in the Metropolitan Church of Toronto.

While residing in Boston he was conductor, in association with Carl Zerrahn and P. S. Gilmore, of the mass rehearsals of the great chorus of the last Boston Jubilee. He was also professor of piano and solo organist at the New England Conservatory of Music, Boston, Mass.; first violin of the Harvard Symphony Orchestra; solo organist at Boston Music Hall; and solo organist at Plymouth (Henry Ward Beecher's) Church, Brooklyn, N. Y.

His experience as organist at King's Chapel, and professor of piano at the New England Conservatory of Music, and as conductor of orchestral and vocal societies, together with his training as a Cathedral organist and choirmaster, and his ability as a violinist, eminently fitted him for the work he has accomplished in Toronto.

Thus, his name is the synonym for leadership and experience in everything musical in Canada. The value of Mr. Torrington's teaching is commensurate with his reputation. He strives assiduously to impart to his pupils correct methods and to place before them every legitimate aid in acquiring a thorough modern musical education. A special feature of his work is the training of advanced pianists and vocalists for professional life. Provision is made for public appearance of such, with full orchestral accompaniment; opportunities also offer for those duly qualified to appear in oratorio, and in church concerts.

To Mr. Torrington is due the conception of establishing musical festivals in Toronto. The first took place in June, 1886, with one thousand voices in the chorus, and one hundred performers in the orchestra, at which he conducted the great oratorios: *Israel in Egypt* (Handel) and Gounod's *Mors et Vita*; the miscellaneous programmes including the overtures to *Tannhauser* (Wagner), *Ruy Blas* (Mendelssohn), *William Tell* (Rossini), and *Oberon* (Weber), etc.

Mr. Torrington also conducted the Festival given at the inauguration of the new Massey Music Hall in June, 1895, and the Jubilee performance of Mendelssohn's Oratorio, "Elijah," given at Massey Hall, November, 1896.

Some years ago Mr. Torrington made an extended tour through Europe in the interests of the Toronto College of Music, visiting the Leipsic Conservatorium and Gewandhaus; the Hoch (Joachim) School of Music, Berlin; and the Wagner Festival at Bayreuth; the Royal Academy of Music, London; The Royal College of Music, London; and the College of Organists, London. He was also most cordially received by Sir John Stainer, Professor of Music, Oxford University; Sir Alexander Mackenzie, Royal Academy; Sir Frederick Bridge, Westminster Abbey and Professor Gresham College; Dr. W. H. Cummings, of Guild Hall School of Music; Dr. Turpin, College of Organists, and, in Leipzig, by Herr Jadassohn and Herr Krause, and other eminent musicians. It is very satisfactory to find that the strongest features of these various schools of music are incorporated in the scheme adopted as the basis of the work of the Toronto College of Music.

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## The College Course of Training

It being the object of the Toronto College of Music to educate the student upon a well-regulated and scientific plan, the course of study has been divided into the following departments:

### The Preparatory

### The Collegiate

### The Normal

### The Post-Graduate

#### PREPARATORY DEPARTMENT



HIS department is designed to impart a thorough technical training from the first stages, the teachers in this grade being specially trained for their work. Students may enter from the earliest possible age, and the thorough foundation thus laid ensures correctness of technique and style, saving loss of time and money to the student, in that early faults are not hereafter to be corrected.

#### EXAMINATIONS.

An elementary examination is held in this department covering the preparatory stage leading to the three higher grade examinations of the College course. This examination is under the supervision of the musical director, and is held twice a year, in February and June.

#### COLLEGIATE DEPARTMENT

Students entering this department are guided through a systematic course of study, and prepared for professional work both as *teachers* and *artists*.

THE FULL COLLEGIATE COURSE covers a period of at least three years. Pupils are graded, however, according to proficiency upon entering, and may complete the course in less than the specified time.

PUPILS DESIRING TO ENTER this department may—without charge—arrange for an examination for standing.

#### EXAMINATIONS.

Two examinations are held during the Collegiate year, the first at the end of the second term, in February, and the second at the end of the fourth term, in June.

Pupils should read carefully the requirements of each course as outlined in the College Syllabus.

#### TESTIMONIALS

Testimonials are awarded to candidates upon passing the examinations in the several departments leading up to Teachers' Certificate, Artists' Diploma and College Diploma.

#### TEACHERS' CERTIFICATES

PIANO, ORGAN, VOICE, VIOLIN AND OTHER ORCHESTRAL INSTRUMENTS.—The Teachers' Certificate is granted upon passing the three practical examinations as outlined in the *College Syllabus*, together with the special requirements set forth in each department.

**Normal Training** is provided of a thoroughly practical nature, embracing "Methods of Teaching," "Harmony at the Keyboard," "Accompanying," "Sight Reading," "Solfege," "Choir and Chorus Training." For Teachers' Certificate it is necessary that students study in the College for at least one year and attend the normal training classes from September to the following June.

#### DIPLOMAS

"AN ARTIST'S COURSE DIPLOMA," which has special reference to *artistic* performance, is granted upon the same terms, requirements, and examinations as the College Diploma, with the *exception* of theory. Only the first year theory is required for the Artists' Diploma.

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"A THEORY DIPLOMA" is granted upon passing the three examinations as indicated and upon giving evidence of a practical knowledge of the piano, organ, or some orchestral instrument.

"THE COLLEGE DIPLOMA" is granted upon examinations covering the entire practical course ; and a public recital—piano with strings, and concerto with full orchestra—and upon the complete theoretical course.

### POST-GRADUATE COURSE

THE POST-GRADUATE COURSE in each department has for its object the further development of students, and acquisition of a degree of musical culture, needed for the highest grade of work in the profession, as concert performers, composers, conductors, and choir directors, also for church, oratorio and operatic performance. POST-GRADUATE DIPLOMA awarded upon completion of the course.

### GRADUATES

Graduates (Teachers' Certificate and Artists' Diploma) are entitled to use the letters A. T. Coll. M., (Associate Toronto College of Music); and those who win the College Diploma, and Post-Graduate Diploma, F. T. Coll. M. (Fellow Toronto College of Music).

### SYLLABUS

Pupils should read carefully and be guided by the course of study in the several departments as outlined in the *College Syllabus*, a copy of which will be mailed free upon application.

## Free Advantages

### CONCERTS AND RECITALS

I. ADMISSION TO ORGAN, PIANO, VOCAL RECITALS, AND CHAMBER CONCERTS.—In the College Hall. 1. In the College Concerts are regularly performed programmes, consisting of solo pieces, concertos, trios, quartettes, and quintettes for piano, with strings and full orchestra; arias, songs (secular and sacred), duets and concerted vocal numbers. Thus, while the College provides every advantage for those who wish to study Music from the earliest grades, it has advantages peculiarly its own for those possessing unusual musical talent, and who may wish to be educated for the profession. The conscientious student will appreciate the value of these privileges.

THE OBJECT of these concerts and recitals is therefore manifold. They afford the students opportunities to hear, and to *perform* the best compositions; thus, with growing experience comes that most desirable acquisition, self-reliance, and the power to perform well before friends or in public. These entertainments prove a great stimulus to study. They also afford parents, guardians, and others the very best opportunity to see for themselves what the College is doing in the various branches of musical instruction.

A special feature of the College Training has been the Saturday afternoon recitals, specially designed to give experience in playing before an audience to students from the earliest to the most advanced grades. *Scholarships*, free and partial, are annually awarded to students in the several departments; by this means

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many students of talent are enabled to complete a course of study which would otherwise be impossible for them to obtain.

### LECTURES

2. ADMISSION TO ALL LECTURES GIVEN BY THE MEMBERS OF THE STAFF AND OTHERS.—This includes lectures on all Elementary Subjects pertaining to music, the History of Music, Acoustics, the Biography and Works of Great Composers, the History and Construction of the Organ—all of which are illustrated—on the Physiology, and Hygiene of the Voice, and other pertinent subjects.

### ORCHESTRAL EXPERIENCE

Students of orchestral instruments have the special advantages of actual experience in orchestra playing in the College and the Festival Orchestra under the personal direction of Mr. Torrington, thus qualifying themselves on professional lines to take part in oratorios, cantatas, and orchestral works of the great composers.

### INTRODUCTORY THEORY CLASS

3. This class, which is free from September until the following January is preparatory to entering upon the First Year Theory Examination, and is of importance to every student of music. The class is made extremely interesting as well as instructive.

### THE COLLEGE LIBRARY

4. ADMISSION TO THE COLLEGE LIBRARY.—One of the most valuable privileges which students can enjoy is the use of the College Library. This contains a rich store of musical works. There are also to be found exhaustive treatises on musical history, biography, encyclopædias, reference books of all kinds, together with the leading musical journals and periodicals. The Library represents the collection of half a century, yet, though

it is very complete, it is constantly being added to. Of special advantage to musical students and conductors is Mr. Torrington's comprehensive collection of full scores of oratorios, cantatas, symphonies, and every kind of orchestral music. These are available for reference.

#### DISTINGUISHED VISITORS

Since the College Hall was opened by the Mendelssohn Quintette Club, of Boston, it has been the scene of many events of musical importance. Amongst these have been concerts by Mr. and Mrs. Georg Henschel; the Mendelssohn Quintette Club, of Boston; the Detroit Philharmonic Club; the Yunck String Quartette; Kneisel Quartet of Boston; organ recitals by Mr. Frederic Archer.

Among other eminent musicians and artists who have visited the College, are Mr. Chas. Santley, the famous English baritone; Mr. Caldicott, a well-known English composer; Mr. P. S. Gilmore, of New York; Mr. Carl Zerrahan, of Boston; Mons. Guilmant and S. P. Warren, the famous organists; Mr. Victor Herbert, Madame Albani, Emma Juch, Madame Van derVeer Green, and a host of others.

Mr. Edward Lloyd, the great English tenor, visited the College, and was so much interested in the work, that, in the most generous and artistic spirit, he offered to sing for the students at their regular weekly Saturday afternoon concert. Mr. Lloyd's singing was an inspiration to every listener, his songs, *Adelaide*, by Beethoven; *The Message*, by Blumenthal; and *I'll Sing the Songs of Araby*, by Clay, being received with the greatest enthusiasm.

Mr. Watkin Mills, the eminent English basso, also generously gave a song recital for the students, singing a programme of rare excellence. It is in this hall that the weekly orchestral rehearsals take place under Mr. Torrington.

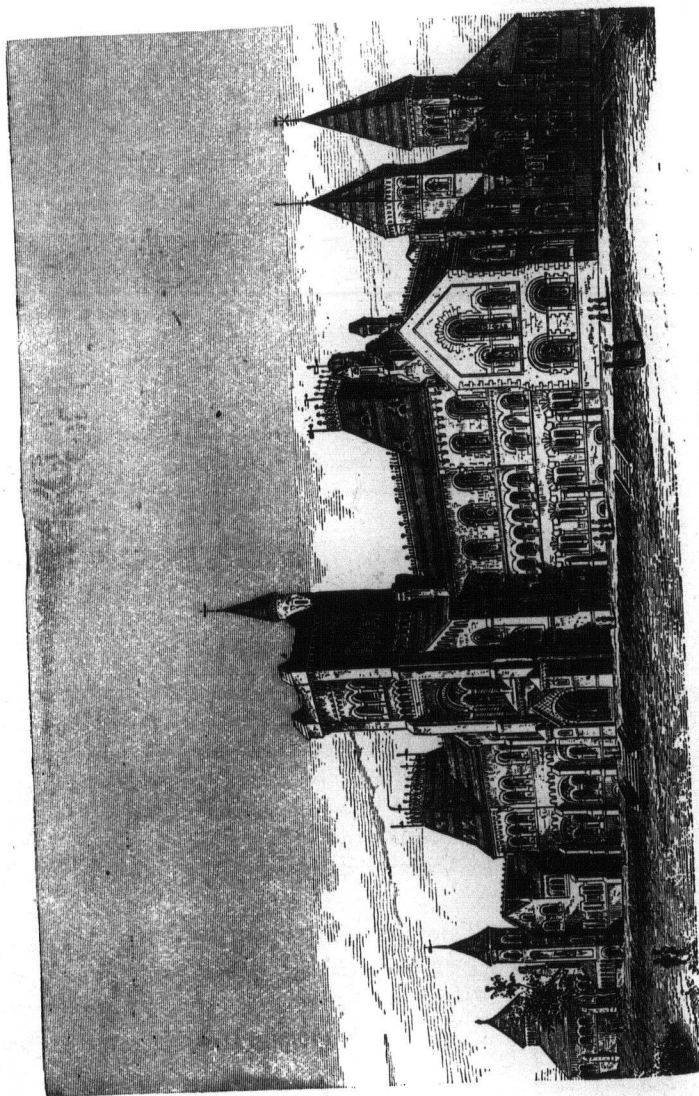
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# The University of Toronto



## Department of Music

### DEGREE OF BACHELOR OF MUSIC

**T**HE Degree of Bachelor of Music (Mus. Bac.) will be conferred by the University of Toronto upon students of Music, on compliance with the requirements of the curriculum in Music, which may from time to time be prescribed by the Senate. Copies of curriculum may be had upon application to the College Registrar.

A certificate of having passed the examinations of the First and Second Year of the Toronto College of Music will be accepted, *pro tanto*, in lieu of the First Year Examinations.

The COLLEGE DIPLOMA, which is awarded by the Toronto College of Music upon completion of the entire practical and theoretical course, will be accepted, *pro tanto*, in lieu of the First and Second Year Examinations.

### Matriculation Classes

Candidates for Matriculation at the University of Toronto prepared at the College.

## Medals and Scholarships

GOLD MEDAL of the Toronto College of Music is awarded for highest standing and all-round musical excellence.

TORRINGTON GOLD MEDAL is awarded for excellence in piano-forte playing.

COLLEGE GOLD MEDAL for solo singing is awarded yearly to student obtaining highest standing in vocal department.

GERHARD HEINTZMAN PARTIAL SCHOLARSHIP in Piano Department (value \$50.00), is awarded yearly upon terms and conditions made known by the Registrar.

HEINTZMAN & CO. PARTIAL SCHOLARSHIP in Piano Department (value \$50.00). Terms regarding this Scholarship may be had upon application to the Registrar.

MASON & RISCH PARTIAL SCHOLARSHIP in Piano Department (value \$50.00). Special terms of this Scholarship made known upon application to the Registrar.

OTHER PARTIAL SCHOLARSHIPS.—At the beginning of the College year, in September, there will be a competitive examination for TEN PARTIAL SCHOLARSHIPS—not more than one scholarship to any one person—in the following departments: Piano, Organ, Voice, Theory and Violin. These scholarships may be in any, or in all of the grades of the College according to the qualifications of the candidates. A Board of Examiners will pass upon the merits of each student.

The conditions governing these scholarships are as follows: The person to whom any scholarship is awarded shall continue his or her studies in the department in which the scholarship is won for at least one full College year, taking not less than one full hour lesson each week for forty weeks. These PARTIAL SCHOLARSHIPS are, HALF TUITION for the year, in that branch or department in which the scholarship is won. These scholarships are worth from \$30 to \$80 each.

THREE FULL SCHOLARSHIPS also are open to the pupils of the Public Schools—1900-1901. These are one each on Piano, Voice and Violin, graded according to the qualifications of the candidates. The full scholarship awarded is, FREE TUITION for ONE YEAR, in that branch or department in which the scholarship is won. The exams. for these scholarships will take place in September.

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The holder of any scholarship—partial or full—may forfeit the same, if he or she should show any lack of interest or diligence, be too frequently absent from lessons, or fail to conform to the teacher's instructions. In such case, a new examination will be held to fill the scholarship for the balance of the scholastic year.

Students who have won a scholarship in any department, and who have fulfilled the conditions governing the same, may not again compete for the *same* scholarship, nor may any pupil hold two or more scholarships at the same time.

#### Cash Prizes for Composition

A CASH PRIZE OF \$10.00 is offered for a composition which may take the form of a Scherzo, Minuet, March or Polonaise, written either for pianoforte or organ, or a song with organ or pianoforte accompaniment. The above prize will be awarded upon examination, selection and approval of the judges. Such composition may be performed at a public concert of the College. A duplicate copy of the successful composition to be supplied by the composer to the Toronto College of Music, and which will become the property of the College.

A CASH PRIZE OF \$25 is offered for a composition for chorus and orchestra (similar in form to "Spring's Message"—Gade), or overture for full orchestra. The above prize will be awarded upon examination, selection and approval of the judges. Such composition may be performed at a public concert of the College. A duplicate copy, in full score, of the successful composition to be supplied by the composer to the Toronto College of Music, and which will become the property of the College.

## College Pianoforte Course

**T**HE TORONTO COLLEGE OF MUSIC Standard for Instruction provides for the pupil a comprehensive system of training, both for thorough technique and artistic performance of the works of the best schools of pianoforte music. In addition a special Normal course in the art and science of *teaching* the pianoforte is provided. In forming the course of study, the systems of the most advanced schools of music in the world, including those of St. Petersburg, Paris, and London, but particularly those of Leipsic and Berlin, have been examined, including the methods of artists such as Krause, Deppe, Mason and others, and their most practical points have been adopted by the Toronto College of Music.

A proper foundation for piano playing is of the greatest importance, and to this end special attention is paid to the junior department. It is desirable that students enter the College at an early age and develop the necessary technique and musical knowledge on modern lines. A systematic course of training is adopted throughout all the grades, and pupils are thereby steadily advanced and saved from the drawbacks of incorrect teaching.

Piano recitals are given on Saturday afternoons before the students and their friends in the College Hall, in which all students take part. From these recitals are drawn those who may take part in the public evening recitals, held also in the College Hall, and the successful performers at these recitals are drafted for concert work in public halls. Every month a recital is given by the junior department which always receives special attention from the musical director. A special feature of the

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College training in this department is the advanced work taken up by graduates—Chamber music, piano with strings, concerto playing, piano with full orchestra, public performance at the College concerts before large audiences.

The Ensemble Department

*Ensemble* playing (two or more pianos in combination with other instruments), under the personal direction of Mr. Torrington, constitutes a special branch.

Particular attention is given to this department of artistic work. Students attend these classes as soon as they are sufficiently advanced to do so. In them Chamber Music of the classical and modern composers is carefully studied, and higher standing as Pianists is thereby attained.

Requirements of candidates may be found in the *College Syllabus*. Herr Wm. Yunck, the leader of the Detroit Philharmonic Club, who recently played three programmes of classical *ensemble* music with Mr. Torrington's pupils, writes :

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

In the *prima vista* reading piano classes, four scholars participate in one lesson, and play in two piano arrangements, for eight hands, of classic and modern works, the object being to gain facility in reading at sight, development of a sense of rhythm, a more extended experience in *ensemble* playing, and a knowledge of the compositions of the great masters.

## The Organ Department

The Toronto College of Music provides an exhaustive system of instruction in all schools of organ music. The organ in the College building is a complete three-manual organ, adequate to every requirement of organ study and performance, and so pronounced by the celebrated organists, Frederic Archer and Mons. Guilmant and S. P. Warren. In addition, students have the advantage of practice upon the largest three-manual organ (53 stops) in the Province. The organ faculty is composed of eminent Toronto organists: Mr. Torrington, organist Metropolitan Church; Mr. W. E. Fairclough, F.R.C.O., organist, "All Saints' Church"; Mr. T. C. Jeffers, Mus. Bac., organist Central Methodist Church, and others.

Mr. Torrington has a national reputation as an organist; hence this department has always been a favored one in the College.

The systematic course of instruction is most practical. It includes a thorough knowledge of obligato playing, pedal playing, the art of accompanying Church and Oratorio Music, and the requirements for concert playing.

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

Intending pupils for the organ are required to have studied the piano before beginning their studies in this course.

Students are advised to commence the study of Harmony immediately upon entering the organ department and, if possible, to take at least a partial course in vocal culture, a knowledge of which will be found invaluable in the training of choirs; this with a view to fit the student for practical church work.

The classes in sight playing (Pianoforte) are also recommended as valuable opportunities for acquiring proficiency in sight playing, reading of scores, etc.

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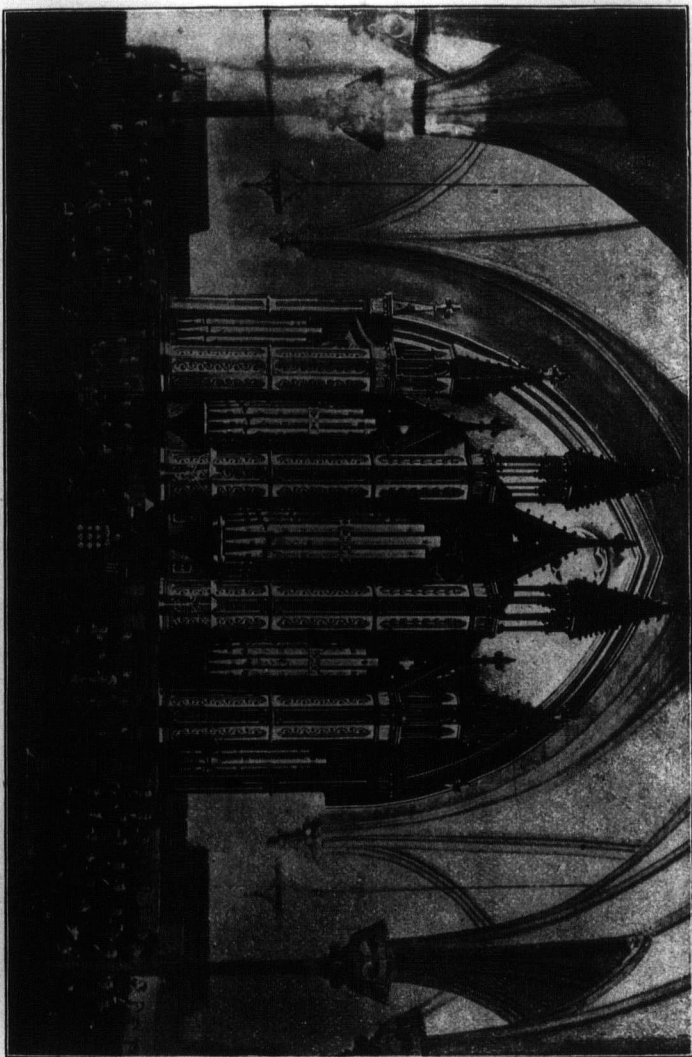
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Lessons and practice are obtainable on every week day, and also in the evenings, unless the College Hall is required for concert or orchestral rehearsals, etc.

#### TEACHERS' CERTIFICATE (Organ)

THE TEACHERS' CERTIFICATE is granted upon passing the third examination in Organ Course, and second year's Theory Examination. The candidate will be examined in the art of organ teaching in all the grades and in church service playing.

#### ARTISTS' DIPLOMA

THE ARTISTS' DIPLOMA is granted upon completing the practical course and performance in public of a comprehensive programme of organ music representing the various schools. The candidate must hold the First Year Theory Certificate.

The regulations governing Organ Examinations, Requirements of Candidates, etc., may be found in the *College Syllabus*.

### Specification of the College Organ

Built by S. R. Warren & Son.

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

#### GREAT ORGAN.

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

#### SWELL ORGAN.

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

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

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

MECHANICAL REGISTERS.			
24. Swell to Great.		26. Great to Pedal.	
25. Swell to Choir.		27. Swell to Pedal.	
		28. Choir to Pedal.	
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### Special Organ Classes

A special feature of the Organ Department is the classes held under the direction of Mr. Torrington, the Musical Director, and Mr. W. E. Fairclough, F.R.C.O., for the study of choir training and service playing in all its various modes. Instruction is given in the Art of Improvisation and other subjects of interest to those intending to become church organists. Organ students are strongly advised to participate in the advantages afforded in these classes.

Mons. Guilmant, the most eminent French organist, tried the College organ, and regarded it as a most excellent instrument. He also inspected the College buildings, and sometime afterwards wrote Mr. Torrington as follows :

BOSTON, Vendome Hotel.

DEAR MR. TORRINGTON :

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

(Sgd.) ALEXANDER GUILMANT.

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## College Vocal Course

The College training in this department is designed to secure a proper and permanent voice production, correct breathing, and artistic delivery. The significance of vocal culture is indicated by the large number of applications for voice teachers and accomplished singers, for church, concert, and the operatic stage. The College training aims to develop each individual voice, so that its best qualities may be made the most of. Students preparing for concert, or oratorio platform, or for the lyric stage will be afforded opportunities for public introduction under the most favorable auspices.

The course comprises voice training (implying principles of breathing as applied to tone production) and art of vocalization. Voice placing to be continued throughout the entire course according to the requirements of individuals, special stress is laid upon the attainment of correct enunciation. Lectures are held weekly in sight-singing, etc. Students desiring to take the

### TEACHERS' COURSE

are required to take the junior course in Elocution, and also to attend the Teachers' Normal Training Class, in which is embodied lectures in the art of accompanying, sight-singing, practical harmony, hints on choir directing, etc., and also the study of Theory First Year.

The candidate will be required to give practical illustration of ability to teach, and method of treating the different classes of voices. Ability to play accompaniments gives higher standing.

### ARTISTS' DIPLOMA

In order to obtain the ARTISTS' DIPLOMA, the student, upon completing the vocal course, will be required to give a recital, composed of selections according to repertoire chosen.

The regulations governing Vocal Examinations, Requirements of Candidates, etc., may be found in the *College Syllabus*.

### Violin and other Orchestral Instruments

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

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

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

#### TEACHERS' CERTIFICATE

THE "TEACHERS' CERTIFICATE" is granted upon passing the Third Examination, together with passing First Year Theory, the candidate to give practical illustration of ability to teach in all the grades.

#### ARTISTS' DIPLOMA

THE "ARTISTS' DIPLOMA" is granted upon passing the examinations in entire practical course and public performance of comprehensive programme.

#### VIOLIN

The regulations governing Violin Examinations, requirements of candidates, etc., may be found in the *College Syllabus*.

### **The Toronto Orchestral School**

F. H. TORRINGTON, Conductor

THIS TRAINING SCHOOL, though distinct in its organization from the College, is under the musical directorship of Mr. Torrington, and College students may become members of it without extra charge. The advantages of giving a student the *actual*



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work of an orchestral musician, as a means of future usefulness, cannot be over estimated, and in this respect the TORONTO COLLEGE OF MUSIC offers rare opportunities, as shown by the fact that many of the best orchestral players in Toronto have gained their practical experience under Mr. Torrington's guidance in the various orchestral and choral performances he has given. That the College occupies a unique position in its orchestral facilities, is borne out by the following extract from a letter from that able musician and veteran musical director, Thomas Ryan, one of the well-known Mendelssohn Quintette Club, of Boston :

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

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

## College Theory Course

HARMONY, COUNTERPOINT, CANON AND FUGUE, INSTRUMENTATION, HISTORY OF MUSIC, MUSICAL FORM, ANALYSIS, AND ELEMENTARY ACOUSTICS.

A knowledge of the laws of harmony and composition is of the greatest importance to the student of music. It is true that a pupil may be taught to play correctly many difficult compositions without this, but without it no one can become a musician, able to understand and interpret the works he has to learn.

This College has been the first to recognize the necessity of teaching theory in such a way that it will be of practical benefit to the student at the keyboard and in the study of other branches. Practical Harmony at the pianoforte has been instituted in connection with the written work and a definite course laid out which will inevitably result in developing the harmonic instinct of the student. Those who take this course will find themselves possessed of a practical working knowledge of all chord forms and progressions at the keyboard as well as the more critical and definite knowledge of the laws of harmony, the grammar of music. This mode of study and the feeling of increased power which it imparts will greatly increase the interest and satisfaction of the student. For particulars of examinations, text books, etc., see *College Syllabus*.

In entering this course pupils must give evidence of having previously acquired the general rudiments of music.

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

A certificate of having passed the First and Second Year Examinations in Theory will be accepted *pro tanto*, in lieu of the First Year Examination at the University of Toronto for the

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HARMONY, COUNTERPOINT, ETC., BY CORRESPONDENCE

Those desirous of pursuing their studies in these subjects may do so by correspondence. Every point is clearly explained in writing, the student thus having the advantage of studying and re-studying the explanations given.

LECTURES ON INTRODUCTORY THEORY are given Saturday mornings, open to students taking this examination.

LECTURES ON HARMONY, Practical Harmony, Counterpoint and other subjects embraced in this department.

HISTORY OF MUSIC

The College recognizes that in all departments of musical activity, broad culture should form the basis of all special proficiency. The lectures given in this branch deal with the development of music in all its forms, from the earliest age to the present, and also with the history of musical taste and culture in all countries and periods.

Students are expected to do a certain amount of private reading and research, under the direction of the professors.

For rules and regulations *re* Theory Examinations see *College Syllabus*.

For text books see *Syllabus*.

# Theory Papers, 1900

Midsummer Examinations, June, 1900.

FIRST YEAR HARMONY

FRANK S. WELSMAN, Examiner

No. 1 Value. 15

Write three parts above the following figured bass.

2 12

Give the root, and resolve each of the following chords two ways.

3 12

Write this chord four times and follow it by a suitable combination so as to form the following cadences: full, half, interrupted, and plagal. State the key in which each cadence could be found.

Elementary Theory paper may be had upon application to the Registrar. Practical Harmony exercises are to be obtained in College Office.

1900.

WELSMAN, Examiner

- 4 8 Write an example of the added sixth chord in the key of A flat, and resolve it in two ways.
- 5 10 Write out the melody of Annie Laurie in the key of D. (The melody will be sung or played for the candidates.)
- 6 15 Condense the following, explain the mistakes, and afterwards re-write the exercise correctly with the same figuring.



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- 7 8 Treat the following phrase in sequence to the tonic chord given.



- 8 20 Write three parts above the following figured bass.

No.	Value.
1	10
2	10
3	10
4	10
5	10
6	10
7	5
8	20
9	15

NOTE.—Practical Harmony takes the place of First Year Counterpoint, and the exercises used in same may be obtained at the College for 35c.

## MUSICAL HISTORY—2nd Year.

TIME 2½ HOUR

No.	Value.
1	15

52

The first two staves of the handwritten musical score for 'The Rose Tree'. The first staff is a bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The second staff is a bass clef with a key signature of two sharps (F# and C#).



## Midsummer Examinations, June, 1900

### FIRST YEAR HISTORY

FRANK S. WELSMAN, Examiner.

No.	Value.	
1	10	Tell what you know of the musical scales of the Greeks. It has been asserted that harmony was unknown to them; state whether this was or was not the case, and give reasons for your answer.
2	10	Mention the name of the composer who first introduced the chromatic element into musical composition. Tell what you know of his life and works.
3	10	What important advancement in musical composition was made by Claudio Monteverde? Give a list of his works, and describe the orchestra of his period.
4	10	Write a life of Henry Purcell, "the greatest English musical genius" and give a list of his works.
5	10	Trace the history of the Canon, with special reference to the development of this form of composition by the Belgian masters.
6	10	To whom is the invention of the stave popularly ascribed? Give an account of the various changes it has undergone up to the present time.
7	5	Name an important work by each of the following: Orlando Lassus Peri William Bryce Heinrich Schutz Palestrina
8	20	Write a short history of French Opera, from the time of the appearance of the first genuine French work to the year 1750. Name the composers and their principal works.
9	15	Give a description of the Miracle Play, and state what improvements were effected in these performances through the influence of St. Philip de Neri.

TIME 2½ HOURS.

## Midsummer Examinations, June, 1900

### SECOND YEAR HARMONY

FRANK S. WELSMAN, Examiner.

No.	Value.	
1	15	Write three parts above the following figured Bass:

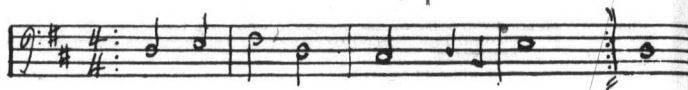
Handwritten musical notation for figured bass, showing two staves with notes and figures. The figures are numbered 1 through 6, corresponding to the exercises listed in the table above.

1. 2. 3. 4. 5. 6.

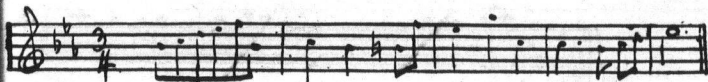
The notation includes various musical symbols such as clefs, key signatures, and note values, along with handwritten figures for figured bass.

2 10 Analyse the numbered chords in the above exercise.

3 20 Harmonize the following Bass in four parts, in three different ways a continuous exercise.



- 7 10 Below the following Soprano write an Alto, Tenor and Bass. Keep up the  $\frac{1}{8}$ th-note movement in one or more parts, except in the last 121.



TIME 3 HOURS.

## Midsummer Examinations, June 1900

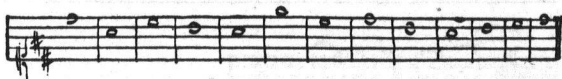
### SECOND YEAR COUNTERPOINT

FRANK S. WELSMAN, Examiner.

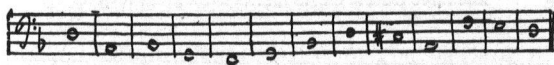
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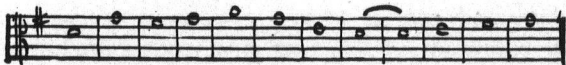
- (a) Below the following C. F. write an Alto in the first species.  
(b) Transpose the C. F. to the Tenor a Major 9th lower and add a Soprano in the first species.



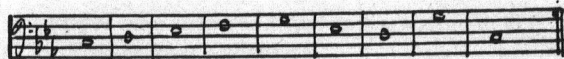
- 10 Write a part in the 4th species above the given subject.



- 15 Against the following C. F. write a Soprano in the 5th, and a Bass in the 2nd species.

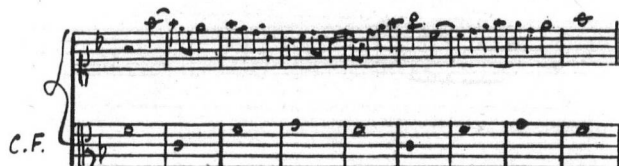


- 15 To the following C. F. add a Soprano in the 4th and an Alto in the 3rd species.



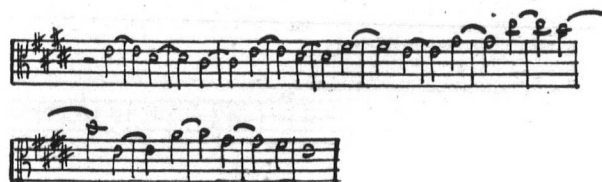
5 10

Mention the mistakes in the following exercise and re-write it correct, altering and improving the C. F., and retaining as far as possible the given counterpoint.



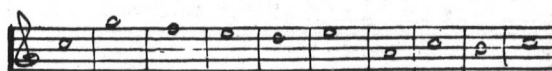
6 15

Against the following counterpoint write Soprano, Tenor and Bass parts all in the 1st species.



7 25

Add three parts in the 5th species to the given subject.



TIME—3½ HOURS.

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## Church Privileges

Toronto is eminently an educational city—a city of homes and of churches. Every branch of the Christian and Hebrew faiths is represented in one or more places of worship. The Church Choirs are an aid and inspiration to our students; and Mr. Torrington takes special pains to foster a love for Church music and *service playing* in the Organ classes (see page 42), and in proper singing of the various services (see Vocal Department, pp. 43, 44.)

Instruction is afforded in chanting—its different modes, both Anglican and Gregorian, and in the suitable manner of conducting the full services of the Anglican Cathedral and the full masses of the Roman Catholic Church. These classes are of special interest to all wishing to fill Organ appointments, or who wish to know how to train choirs both vested and mixed.

## Advantages of Toronto College of Music Training

INSTRUCTION under musicians of recognized ability, in every department, Practical and Theoretical.

SUPERVISION by special teachers, and personally, by the Director of the College.

WEEKLY GRADED CONCERTS, in which vocal and instrumental students are regularly brought forward in public performance, thus gaining confidence which is of the utmost value in after experience. *Parents and friends invited.*

EMULATION on judiciously regulated lines, the interests of pupils and teachers being protected and enhanced.

CLASS SYSTEM in combination with individual instruction. *Students carefully graded.*

VOCAL Training in CONCERTED Music. Solo, Instrumental, and Vocal performance, with full orchestral accompaniment.

ENSEMBLE work, Pianforte, with strings in combination.

READING at sight CLASSES.

EXAMINATIONS, CERTIFICATES, AND DIPLOMAS.

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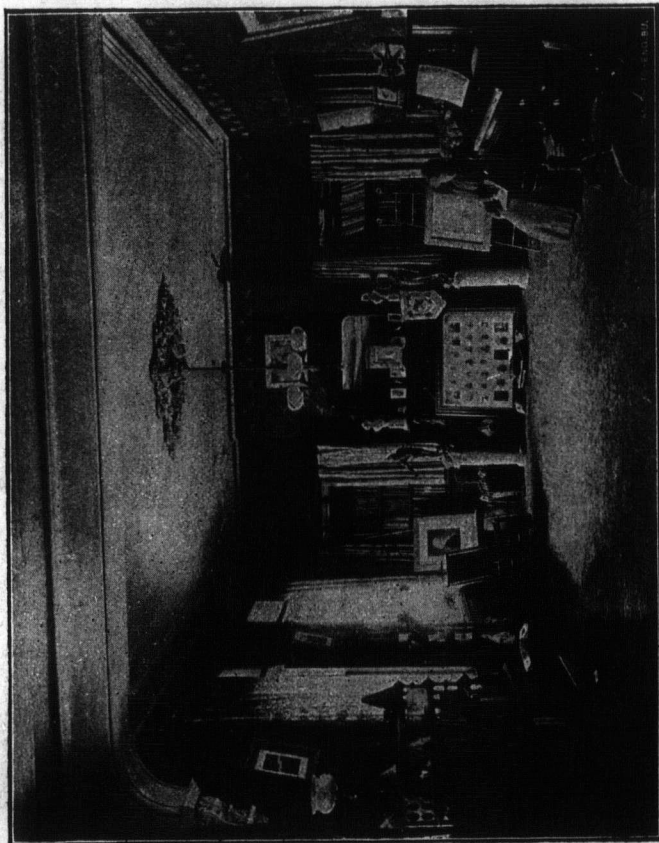
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CHOIR TRAINING experience either for organist, singers, or choir directors.

CLASSES IN ENGLISH LITERATURE, MATHEMATICS, and cognate subjects.

LECTURES AT UNIVERSITY OF TORONTO.

ORCHESTRAL TRAINING in the Toronto Orchestral School, and the College Orchestra, under Mr. Torrington's conductorship.

FREE MUSICAL LIBRARY for reference by students. Orchestral and Oratorio Works, FULL SCORES, and all the best Musical Literature, Musical Journals, etc., also access to the Public Library of Toronto.

ORGAN RECITALS, Piano, and Vocal Recitals.

FACULTY CONCERTS, free to pupils.

As showing the high esteem in which the College of Music is held, and the views taken by leading composers and musicians, as to our rational system, and high scientific musical basis, we append the following:

**From the Famous Composer, Dr. Mackenzie:**

Royal Academy of Music,  
Tenterden Street, Hanover Square,

DEAR MR. TORRINGTON, —

London, England.

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

Wishing you every success,

Believe me, very faithfully yours,

(Sgd.) A. C. MACKENZIE,

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

**From Dr. Trout, Professor of Music, Dublin University, Ireland:**

DEAR MR. TORRINGTON,—

Let me congratulate you on the good work you are doing at the Toronto College of Music. I have read your calendar with much interest, and am glad to find that there is an institution in your city with such resources at its disposal for the promotion of our noble Art. I cordially wish you every success.

I am, my dear sir,

Yours very faithfully,

EBENEZER PROUT.

Regarding the University regulations for the Mus. Bac. Degree Dr. Prout says:

"I have looked carefully through the regulations for the Mus. Bac. Degree, and they appear to me excellent"; and, after offering a few admirable suggestions, he again says: "Your requirements, are, I think, most excellent. It may interest you to see the new regulations which my colleague, Prof. Inshaffy, and myself have drawn up for our Dublin Degrees, and which were passed by our Senate last month. I therefore enclose you a copy, which you will be able to compare with your own."

The fact that pupils attend the Collège from all parts of Canada, representing British Columbia, North West Territories, Manitoba, Nova Scotia, New Brunswick, Quebec, Ontario, and the United States—Maine, New Hampshire, Vermont, Mississippi, Michigan, Dakota, Pennsylvania, New York and other States, also from Bermuda and the Bahamas, gives proof of its wide influence and high reputation as an Educational Institution.

#### Visit of the Governor-General

Lord Aberdeen, then Governor-General of Canada, visited the College. His Excellency was received by Mr. J. K. Kerr, Q. C., Vice-President of the College. The students rendered a difficult and representative programme, including the Trio, Op. 70, *Beethoven*, the Quintette, Op. 44, *Schumann*, and the Quintette, Op. 114, *Schubert*. From His Excellency's address on that occasion:

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been given to me to form some practical acquaintance with the interesting and valuable work of this College. I was particularly gratified by the reminder which the Vice President of the College gave us of the important fact that this College is affiliated with the University of Toronto, and I am sure that we shall all recognize with pleasure the presence of the learned Principal on this occasion; it is indicative of his appreciation of that gratifying fact that this College is essentially a part of that great University. I have—we have all, who have been here—had some opportunity of forming some opinion of this College of which we have heard; we have had the practical test of a delightful programme of classical music. I cannot help thinking it is refreshing, even apart from the opportunity for the enjoyment of the music, to find a programme with such names as Beethoven, Bach, Chopin, Handel and Schumann; for, as we all know, we sometimes go to concerts and find that these names are conspicuous by their absence. To-day, however, we have had a really genuine classical programme."

### Board and Lodging

Young Ladies attending the best Boarding Schools in Toronto may pursue the College Course in music, thus obtaining the highest musical advantages while under most exclusive guardianship.

To meet all requirements regarding boarding places and associations, for both ladies and gentlemen, there is a list of excellent private boarding houses kept at the College Office, where board may be had at reasonable rates. Students from a distance may come direct to the College, 12 and 14 Pembroke St. where they will be taken charge of until a home is settled upon.

### Miscellaneous

#### Sheet Music

A stock of standard instrumental and vocal compositions, for use in the College, upon which the students are allowed a liberal discount.

#### Evening Classes

Lessons in the evening may be arranged for in the several branches.

### **Instruction at Pupils' Homes**

Lessons under the auspices of the Toronto College of Music at the residence of pupils can be arranged for through the Secretary of the College.

### **Piano Hire**

Students may arrange for Piano Hire or practice at the College Office.

### **Information Bureau**

Relative to Teachers' Positions, Soloists, Organists, Conductors, and Choir Directors, and all general information tending to the professional interest of College Students. Through the excellent reputation of the College, and its Musical Director being so widely known, both in Canada and the United States, application is constantly being made for graduates to fill positions in all branches of the art.

### **Annual Calendar**

The annual Calendar of the College will be forwarded post paid, to any desiring a copy.

### **Former Students**

The College will be glad to hear from former students at any time, and to give any information or help possible, and a cordial invitation is extended to visit the College when opportunity offers.

### **Brantford Ladies' College**

The College Examinations are adopted by the Brantford Young Ladies' College, Mr. W. Norman Andrews, Musical Director.

### **Local Examinations**

For years past the examinations of the Toronto College of Music have been sought for in localities outside Toronto. An organized system has been developed and the College Examinations are now held in certain centres throughout Canada, at midsummer, or at other times as may be arranged for. Examinations in Theory are held on same dates as in Toronto. Practical examinations on dates specially arranged for. Artists' Course,



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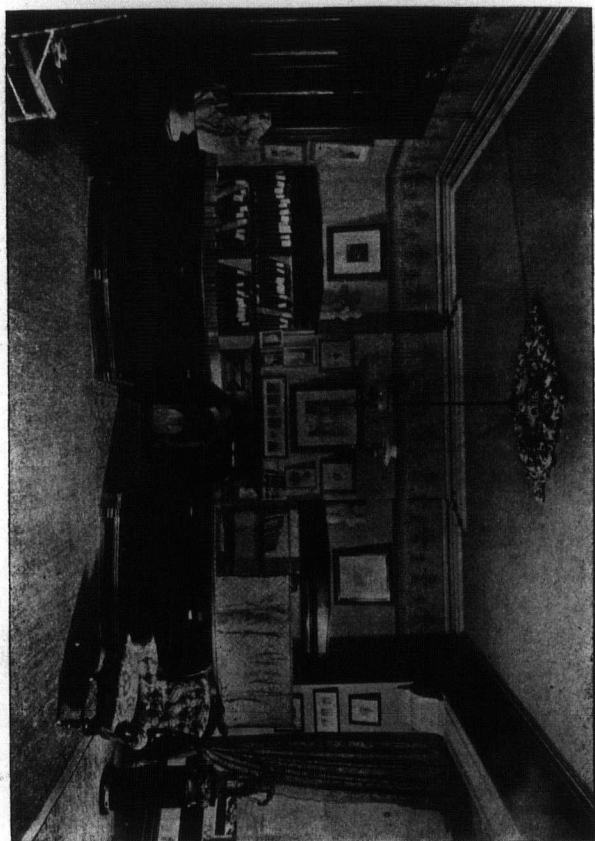
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and Post Graduate requirements in practical work must be passed at the Toronto College of Music in Toronto. College Examinations at local centres are open to all candidates. Application forms to be applied for to the Registrar and returned to the College with fees for examination and testimonials on or before June 1st. Successful candidates will be duly announced in the Toronto press in July.

#### **Local Representatives**

have been appointed at the several centres for the convenience of candidates. However, all information regarding examinations may be obtained by applying to the College direct when any changes in dates or regulations will be duly made known.

#### **North-West Examinations**

An important step has been taken in extending the examinations of the Toronto College of Music to Manitoba, the North-West Territories, and British Columbia. Many have attended the College from the West, and these with others have requested that the advantages of taking the College Examinations be extended to those living in that part of Canada.

EXAMINATIONS under an institution organized with due power to grant certificates and diplomas leading up to the degree of Mus. Bac. at the University of Toronto, and where the work done is so thorough and practical as at the Toronto College of Music, must bring to the successful candidate decided advantage.

The quality of the work done at this institution as shown through its graduating pupils in public performance, has justly been a source of satisfaction to all concerned.

EXAMINATIONS at local centres are on exactly the same lines as those held at the College in Toronto.

All information regarding examinations in the West may be obtained by addressing the Secretary of the College at Toronto, or Mr. W. J. Matthews, 527 Balmoral St., Winnipeg, who has kindly consented to act as representative of the College.





## The Detroit Philharmonic Club

ASSISTED BY STUDENTS OF THE COLLEGE.

FOUR CHAMBER CONCERTS in the Theatre of the Normal School, by kind permission of the Hon. the Minister of Education.

### Programme No. 1

PIANO AND STRINGS—Op. 70 Quintette, <i>Jadassohn</i> . Allegro energico—Adagio sostenuto—Scherzo—Finale.....	Miss Sullivan.
VOICE AND VIOLIN—"Leila's Song" (Romanza), <i>Suppe</i> .....	Miss Maud Snarr and Mr. Yunc.
PIANO AND STRINGS—Op. 87 Quintette (first movement), Allegro resolute—Assai— <i>Hummel</i> .....	Miss McKinnon.
STRINGS—Op. 41, No. 3. Quartette, in A major, <i>Schumann</i> , Andante espressivo—Allegro molto moderato assai agitato molto—Finale (Allegro molto vivace).	
VOCAL—{ Romanza, "Com e Bello" (Lucrezia), } <i>Bellini</i> .....	Mrs. Parker.
{ Cabaletta, "Si voli il primo," }	
CELLO SOLO—{ a. Andante, from Concerto, <i>Motique</i> .....	Mr. Alfred Hoffman.
{ b. Tarantelle, <i>Potter</i> .....	
PIANO AND STRINGS—Op. 109, Quartette, <i>Jadassohn</i> —Allegro energico ma troppo—Vivace—Adagio sostenuto—Scherzo—Finale.....	Miss Cowley.

### Programme No. 2

a. PIANO AND STRINGS—Op. 77, Quartette—Adagio, <i>Jadassohn</i> .....	Mr. Burden.
b. PIANO AND STRINGS—Op. 21, Trio, <i>Deorak</i> —Adagio molto e maestro—Allegro molto.....	Miss Dease.
VOCAL—"Ah! S'Estinto" (Donnacaritea) <i>Mercadante</i> .....	Miss Roseburgh.
STRINGS—Quartette in E-flat major, <i>Carl Van Ditterdorf</i> —Allegro—Andante—Finale (Allegro vivace).	
VOCAL TRIO—"Voga, Voga," <i>Campana</i> .....	Misses Burns, Forbes and Roseburgh.
PIANO AND STRINGS—Op. 35, Trio, <i>Goldmark</i> —Scherzo—Andantino.....	Miss McLaughlin.

### Programme No. 3

PIANO AND STRINGS—(Two movements), <i>Goetz</i> .....	Miss Kane.
VOCAL, RECIT., AND ARIA—"Lascia de Pianga" (Armida), <i>Handel</i> .....	Mrs. Klein.
VIOLIN SOLO—"Faust Fantasia," <i>Pablo de Sarasate</i> .....	Mr. Wm. Yunc.
STRINGS—Op. 18, No. 2, Quartette in G major, <i>Beethoven</i> —Allegro—Adagio cantabile—Scherzo (allegro)—Molto quasi, presto.....	
VOCAL, ARIA—"O Mio Fernando" (La Favorita), <i>Donizetti</i> .....	Miss Agnes Forbes.
PIANO AND STRINGS—Op. 44, Quintette, <i>Schumann</i> —Allegro brillante, in modo d'una marcia—Scherzo—Allegro ma no troppo....	Miss Sullivan.

### Programme No. 4

PIANO AND STRINGS—Op. 144, Quintette, <i>Schubert</i> —Allegro vivace—Andante—Scherzo—Tema and variations—Allegretto—Finale.....	Miss Cowley.
"Adelaide," <i>Beethoven</i> .....	Mr. Shaw.
Fantasia for viol, d'Armour, <i>F. Karl</i> .....	Walter Voigtlander.
STRING QUINTETTE—In E-flat major, Op. 33, No. 2, <i>Haydn</i> —Allegro moderato, cantabile—Scherzo, allegro Largo sostenuto—Finale, presto,	
a. "Spring Flowers," <i>Reinecke</i> .....	Miss Ella Patterson.
b. "In Autumn," <i>Weil</i> .....	
CELLO—{ a. Nocturne, <i>Chopin</i> .....	Alfred Hoffman.
{ b. Serenade, <i>Garpriel, Marie</i> .....	
PIANO AND STRINGS—Quintette, Op. 44, <i>Schumann</i> —Allegro brillante, in modo d'una marcia—Scherzo, molto vivace—Trio, l'istesso tempo—Allegro, ma non troppo.....	Miss F. Sullivan.

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

<i>f</i> a. Liebestraume No. 3, <i>Liszt</i> .....	
<i>b</i> . Scherzo valse, Op. 64, <i>Prudent</i> .....	
SONG—"She Wandered Down the Mountain Side," <i>Clay</i> .....	Miss Donnelly.
a. Ballade, Op. 47; <i>b</i> . Mazurka, Op. 24, No. 4, <i>Chopin</i> .....	
SONG—"Star of Our Love," <i>Coven</i> .....	Miss Reynolds.
FANTASIA IMPROMPTU—Op. 6, <i>Moskowski</i> .....	
SONATA—Op. 27, No. 2, "Moonlight," <i>Beethoven</i> .....	
DUET—"Ah! Could I Teach the Nightingale," <i>Keller</i> .....	} Misses Reeve and Robertson.
BALLAD—Op. 20, <i>Reinecke</i> .....	
SONG—"Dear Heart," <i>Mattei</i> .....	Miss Parry.
<i>f</i> a. Caprice Espagani, <i>Moskowski</i> .....	
<i>b</i> . Valse, Op. 30, <i>Scharwenka</i> .....	

Piano and Organ Recital by Miss Beatrice Dent, winner of Public School Scholarship 1897-8, pupil of Mr. Torrington.

#### PIANO

##### PART I.

BEETHOVEN—"Sonata" Op. 27, No. 2, "Adagio Sostenuto," "Allegretto," "Presto Agitato.".....	
LISZT—"Consolation" No. 3.....	
SCHUBERT—"Impromptu" Op. 90, No. 4.....	
BISCHOFF—"Silken Bands," Vocal.....	Miss Annie Mottram.
MENDELSSOHN—"Rondo Capriccio".....	
CHOPIN—"Polonaise" C-sharp minor.....	
CHOPIN—"Berceuse" D-flat.....	
MENDELSSOHN—"Caprice Brilliant".....	

#### ORGAN

##### PART II.

VERDI—"Ernani Involami" (Cavatina), Vocal.....	Miss Annie Mottram.
HANDEL—Chorus, "And the glory of the Lord" (Messiah).....	
BACH—"Prelude and Fugue" in C major.....	
ROECKEL—"Air du Dauphin" (Best Transcription).....	
RINK—"Allegro" in G.....	
HANDEL—"Hallelulah Chorus".....	

Organ I  
clough, F.

J. S. BACH—To  
WM. WOLSTE  
THEO. DUBO  
BOHM—"Calm

MENDELSSO

SCHUBERT  
WILSON G. SM  
BERTHOLD T  
H. SALOME—  
VERDI—"Infe  
ALEX. GUILM

Piano R  
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MENDELSSO

HAYNES—"O

CHOPIN—Be  
CHOPIN—Polo  
SCHUBERT—  
LÖHR—"Bion  
MENDELSSO  
RHEINHOLD  
RODNEY—"F

SCHUMANN—  
GOTTSCHAL

ROSSINI—"Q

WIENIAWSK

Piano R

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(a) BACH—To

(b) CHOPIN—

FRANCES AL

CHOPIN—Two

(a) SCHUETT

(b) MOSKOW:

WILLIS—Cami

MENDELSSO

GRIEG—Albu

CHOPIN—Two

FURNISS—"J

LISZT—Liebest

(a) NEVIN—

(a) RACHMA

Florence Taylor,  
 my vocal pupils

Miss Donnelly.

Miss Reynolds.

Misses Reeve and  
 Robertson.

Miss Parry.

Organ Recital by Miss Bessie Young, pupil of W. E. Fair  
 clough, F.R.C.O., London, Eng.

J. S. BACH—Toccata and Fugue in D minor .....	
WM. WOLSTENHOLME—Canzone in B-flat. ....	
THEO. DUBOIS—Toccata in G. ....	
BOHM—"Calm as the Night," Vocal .....	Mr. E. B. Jackson.
MENDELSSOHN { Sonata No. 5 in D. ....	
{ Chorale, Andante con moto .....	
{ Allegro, Maestoso .....	
SCHUBERT "The Litany," Vocal .....	
WILSON G. SMITH—"If I but Knew," .....	Mr. E. B. Jackson.
BERTHOLD TOURS—Allegretto Grazioso .....	
H. SALOME—Offertoire in D-flat. ....	
VERDI—"Infelice" (Ernani.) Vocal .....	Mr. E. B. Jackson.
ALEX. GUILMANT—Finale, from the Second Sonata. ....	

Piano Recital, 1899, by Miss Lillian Porter, pupil of Mr. Tor-  
 rington, winner of Public School Scholarship 1896-7.

MENDELSSOHN—Caprice Brillante. Piano .....	
HAYNES—"Off to Philadelphia," Vocal. ....	Mr. F. Marlett Bell Smith.
CHOPIN—Berceuse D-flat. Piano .....	
CHOPIN—Polonaise C-sharp minor. ....	
SCHUBERT—Moments Musical .....	
LOHR—"Biondina," Vocal .....	Miss Eileen Millett.
MENDELSSOHN—"Andante and Rondo Capriccio." Piano .....	
RHEINHOLD—"Impromptu," Piano .....	
RODNEY—"Forging the Anchor," Vocal .....	Mr. F. Marlett Bell Smith.
SCHUMANN—"Aufschwung" .....	
GOTTSCHALK—"Trovatore" .....	
ROSSINI—"Quis est Homo" (Stabat Mater). Vocal Duo ..	Miss Eileen Millett and Miss B. Warden.
WIENIAWSKI—"Valse Brillante." Piano .....	

Miss Annie Mottram.

Piano Recital, by pupils of Mr. Frank S. Welsman, Feb. 1900

BEETHOVEN—Variations from Sonata Op. 26. ....	Miss Florence Turner.
(a) BACH—Toccata in G. ....	
(b) CHOPIN—Valse Op. 70, No. 1. ....	Miss Alice Welsman
FRANCES ALLISTEN—"There's a Land." Vocal. ....	Mr. Bell-Smith.
CHOPIN—Two Preludes, C minor and D-flat major ..	Mr. Geo. D. Atkinson.
(a) SCHUETT—Etude Mignonne .....	Miss Florence
(b) MOSKOWSKI—Expansion .....	Turner.
WILLIS—Cambyzes and the Macrobian Bow. Reading .....	Mr. H. N. Shaw.
MENDELSSOHN—Lied ohne Worte No. 1. ....	
Spinning Song .....	Miss May McFarlane
GRIEG—Albumblatt in A .....	
CHOPIN—Two Preludes, F major and G minor .....	Miss Alice Welsman.
FURNISS—"His Unbiased Opinion." Reading .....	Mr. H. N. Shaw.
LISZT—Liebestraum No. 3. ....	Miss Florence Turner.
(a) NEVIN—A Shepherd's Tale .....	Mr. George D.
(a) RACHMANINOFF—Prelude C-sharp minor .....	Atkinson.

Miss Annie Mottram.

# Violin Recital by Mr. Harold Bayley, Jan. 18th.

(a) RAFF— <i>Erklärung</i> .....	Mr. Harold C. Bayley, 1st Violin
(b) ERNEST GILLET— <i>Babillage</i> . String Quartette.....	Mr. Horace Corner, 2nd Violin
	Mr. J. C. Switzer, Violoncello
	Mr. E. N. Lubbock, - 'Cello
EDWARD GERMAN—(a) <i>Morris Dance</i> .....	
(b) <i>Shepherd's Dance</i> . Violin.....	
(c) <i>Torch Dance</i> .....	
SCHIRA—"Sognal." Vocal.....	Miss Eileen Millett.
OVIDE MUSIN— <i>Caprice de Concert</i> . Violin.....	
BEETHOVEN SONATE— <i>Rondo Op. 12, No. 1</i> . Piano and Violin.....	
(a) MENDELSSOHN— <i>Andante from Concerto</i> . Violin.....	
(b) MOZART— <i>Menuet</i> . Violin.....	
SUPPE—"Canto di Leila." Vocal.....	Miss Eileen Millett.
	Violin Obligato by Mr. Bayley.
MASSENET— <i>Meditation from Thais</i> .....	
HAUSER— <i>Ungarischer Nos. 1 and 2</i> . Violin.....	
SCHUBERT— <i>Allegro Op. 125, No. 1</i> . Quartette.....	

## Piano Recital by Miss Florence Turner, pupil of Mr. Welsman

### PART I.

BEETHOVEN— <i>Sonata Op. 26. Andante con Variazioni</i> . Piano.....	
DENZA—"If Thou Did'st Love Me." Vocal.....	Miss Eileen Millett.
CHOPIN—(a) <i>Nocturne Op. 9, No. 3</i> . Piano.....	
DREYSCHOCK(b) <i>Menuet Op. 17, No. 2</i> .....	
MUSIN—"Mazurka de Concert." Violin.....	Mr. Harold C. Bayley

### PART II.

SINDING—(a) " <i>Fruhlingstrauschen</i> ," Op. 32, No. 3. ....	
MOSKOWSKI—(b) " <i>Expansion</i> ," Op. 36, No. 3. Piano.....	
SCHUETT—(a) " <i>Etude Mignonne</i> ".....	
LISZT—(b) " <i>Liebestraum</i> " No. 3. Piano.....	
MATTEI—"Leave Me Not." Vocal.....	Miss Eileen Millett.
SCHUMANN— <i>Concerto in A Minor, Op. 54, Allegro Affettuoso</i> . Piano.....	
(With orchestral accompaniment on second piano.)	



h.

Old C. Bayley, 1st Violin  
ace Corner, 2nd Violin  
Switzer, - Violin  
f. Lubbock, - 'Cell

Miss Eileen Millett.

Miss Eileen Millett.

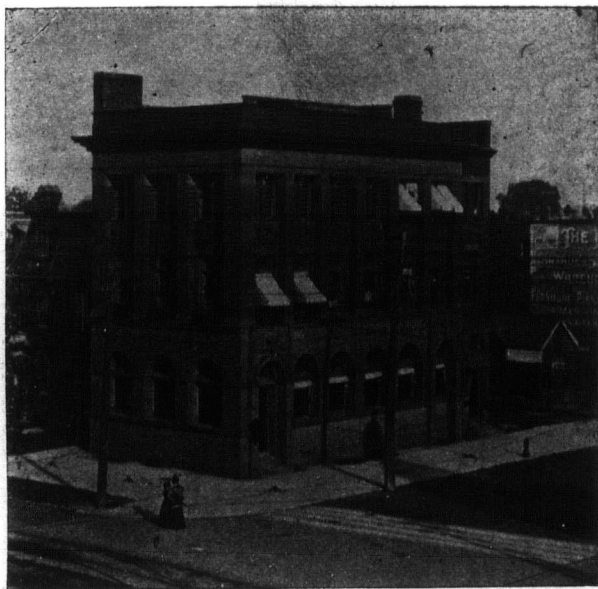
of Mr. Welsman

Miss Eileen Millett.

Mr. Harold C. Bayley

Miss Eileen Millett.

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WEST END BRANCH

Oral

Philosophy of I

Physical Culture

Lectures  
year by the

# School of Elocution

Oratory, Physical Culture and Dramatic Art.



## TEACHERS

H. N. SHAW, B.A., Principal,  
Philosophy of Expression, Vocal and Pantomimic Expression, Voice Culture, Shakespeare,  
Acting, Oratory, Rhetoric and English Literature.

Miss MABEL HALL, Ass't. Principal,  
Physical Culture, Delsarte, Pantomime, Vocal Expression, Recitation, Physiology, Phonetics,

MRS. EMMA SCOTT-RAFF,  
Literature, Recitation, Physical Training and Voice.

MISS LOUISE CATHARINE PROCTOR,  
Dramatic Art, Impersonation, Recitation and Delsarté.

MR. FRANK KENNEDY, Librarian.

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Lectures and Recitals will be given at intervals throughout the  
year by the teachers, also by noted readers and eminent literati.

## Elocution and Oratory

### .. AIM ..



THE general aim of the course is to provide thorough and effectual training for the development of natural expression in all forms. The school is for growth and culture rather than mere acquirement. True expression is co-operation of all the agents and powers, not a mere product of will, and therefore can never be subject to artificial rules, but must result from the development of all the mental and emotional powers and the control of the agents of manifestation. Training stimulates the powers to correct activity and brings them into perfect unity, secures responsiveness in each agent of the body and harmonizes the whole organism.

### Methods

It would be impossible in such small compass as is afforded by this prospectus to give more than a general outline of the methods employed to secure the desired results, but their efficiency is assured by the number of successful teachers throughout Canada who have received their training from the Principal of this school.

Students are led to study nature's processes and avoid artificial systems.

A correct grasp of the author's thought is the first essential, then the stimulation of assimilative quality and artistic insight, followed by careful training of voice and body until the highest possibility of each agent is attained.

These methods are carried out under the direction of conscientious, painstaking teachers who have been *thoroughly prepared* for the work and have had *extended experience*.

The course is largely eclectic, consisting of those methods of procedure which careful research and experience have proven to be successful and most beneficial.

The past success of the school and its able teachers warrants the assertion that we present the *most advanced, thorough and efficient course* provided by any School of Expression in Canada.



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## Courses of Study



**The Artists' and Teachers' Courses** extend over a period of two years, and include Physical Culture, Voice Training, Articulation, Orthoepy, Pantomime, Recitation, Reading, Oratory, English Literature, etc. Upon the completion of the Collegiate or Graduating course—either Artists' or Teachers'—and the passing of the required examinations, the diploma of the department is awarded.

The one year, or Junior course, embraces the study of the technique of the art and a certain degree of artistic proficiency in expression. The course is sufficiently comprehensive to warrant the pupil's ability to carry on his study by himself without deviating from the correct methods. A certificate is awarded at the completion of this partial course.

**The Dramatic Course** is intended for those pupils whose talents warrant the attempting of a histrionic career, and embraces those subjects which will prepare them for the stage most quickly and judiciously, thus avoiding the long preparation for prominent rôles which experience without adequate training necessitates. The removal of personal defects by physical and vocal exercise, the stimulation of Dramatic Instinct and the acquirement of ease by stage practice, are the results of this course, which may be completed in one year if sufficient time be given each day. A diploma is awarded for the satisfactory completion of this course and a certificate for the partial completion.

### ORATORS' OR PUBLIC SPEAKERS' COURSE

A one year's course, especially for public speakers, has been arranged, consisting of those subjects which will aid and develop the ability to express one's thoughts before the public with ease and effect, preserving the voice, giving the possibility of prolonged speaking, and preventing throat difficulties. The subjects

are elective according to the profession of the pupil, and a certificate is awarded at its completion. Evening classes in this course will be arranged.

### CONCERT AND OPERATIC CLASS

A course is arranged for all pupils in singing who purpose appearing in concert or entering a professional career in opera. The course consists of a study of concert etiquette—such as entrances, exits, salutations, self-possession, correct standing and sitting positions, correct walking, ease and repose of manner, stage business, gesture for opera and study of dramatic action in the principal operas. Public appearances by the pupils of this class in scenes from various operas will be arranged.

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## Synopses of Courses

### ARTISTS' AND TEACHERS' COURSE

#### FIRST YEAR.

Vocal Process in Theory. Vocal Process in Exercise.  
Vocal Exercises in progressive programmes for Correct Breathing, Control of Breath, Vocal Freedom, Voice Placing, Delivery of Voice.  
Care of the Voice.  
Orthoepy.  
Removal of Speech Defects.  
Ease and Precision in Articulation.  
Development of the Psychic Principles.  
English Literature.  
Physical Culture and Development.  
Exercises for Poise, Ease, Freedom and Harmony.  
Plastic Action.  
Pantomime.  
Reading, Recitation and Criticism.

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SECOND YEAR.

Advanced Voice Culture, including Range, Intervals, and Flexibility.  
Vocal Physiology.  
Anatomy.  
Advanced Principles of Vocal Expression.  
Quantity, Rhythm and Melody.  
Study of Shakespeare.  
Physical Culture.  
Advanced Pantomime.  
Study of the Poets.  
Interpretation.  
Sight Reading.  
Recitation and Criticism.  
Pedagogy.

ARTISTS'

Special preparation in Public Repertoire of Scenes and Recitations.

TEACHERS'

Psychology, Extemporaneous Speaking, Practical Teaching.

School Teachers wishing to undertake the course will be exempt from examination in Psychology, Pedagogy and Physiology.

DRAMATIC COURSE

Vocal Training, as in the Artists' Course.

Physical Culture, as in the Artists' Course.

Poise, Freedom, Elemental Action and Harmonic Co-operation of the agents.

Pantomime.

Study of the Elements of Dramatic Instinct.

Qualities of Impersonation.

Stage Business.

The Art of Costuming, Making Up.

Study of the Elements of Comedy, Drama and Tragedy.

Technique of the Drama.

Analytical Study of the Shakespearian Drama.

Preparation of Scenes, Staging of Plays.

Each pupil will be required to prepare a leading rôle and several minor rôles from the following plays after a thorough study of the series :

COMEDIES—The Rivals, Taming of the Shrew, Scrap of Paper, Three Hats, Our Regiment, Our Boys.

DRAMAS—Merchant of Venice, Richelieu, Camille, Damon and Pythias, Cyrano de Bergerac.

TRAGEDIES—Hamlet, Macbeth, Fool's Revenge, Romeo and Juliet.

The dramatic classes will be held chiefly in the evening.

A suitable stage and appropriate scenery with all necessary conveniences will be provided.

### PUBLIC SPEAKERS'

Vocal Exercises for Correctness of, Control of, and Increased Respiration.

Vocal Attack.

Range of Voice.

Vocal Power.

Correction of Vocal Defects.

Care of the Voice.

Correction of Speech Defects.

Ease in Articulation.

Phonetics.

Poise and Freedom of Body.

Gesture.

Sight Reading.

Attention.

Spontaneity.

Transition.

Control.

Progression.

Extemporaneous Speaking.

Delivery of Selections from Famous Orations.

Delivery of an original oration or sermon.

ELECTIVE SUBJECTS.—Descriptive Reading, Bible and Hymn Reading, Liturgical Reading, Public Debates.

### POST GRADUATE COURSE

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

History of Elocution.

Browning, Tennyson and Wordsworth.

Technique of the Shakespearian

Drama.

Advanced Vocal Culture.

Ethics of Shakespeare.

Pedagogy.

Psychology.

Extempore Speaking.

Logic.

Review of Collegiate Course.

Rhetoric.

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

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

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

## Physical Culture

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

### FIRST—SWEDISH GYMNASTICS

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

### SECOND—DELSARTE ÆSTHETIC GYMNASTICS

Having for their object the removal of all stiffness and awkwardness of gesture and attitude, and preparing the body for the performance of its true office, the manifestation of soul. This

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feature of the work receives special attention, and as far as possible the endeavor is to conform to the principles of the great master. It is well to bear in mind, however, that Delsarte left no complete work behind him, all that was left being innumerable, isolated notes discovered after his death. These notes have been collected and published by various pupils of Delsarte, who, by the way, often differ so widely in their interpretation as to be positively antagonistic. It is therefore plain that such a term as "the Delsarte Method of Elocution" is a misnomer. The elocution side of Delsartism is *nil*, and its value lies entirely in the cultivation of the body to manifest the soul. This value is very great, and no system of æsthetic physical culture has done so much to impart ease and grace to those who practise it.

### THIRD—ECLECTIC

To those who purpose teaching, our 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 the demand we have arranged 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.

This refers to that requiring facility of expression to acquire that illustration

Classes meet on Monday

The object in the fundamental experienced into bad habits put into his lines. Therefore, this, it can be elementary

In addition amount of needs.

In addition the School culture, weekly are followed itself is an lectures by obtaining



## 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.

## Methods 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 in 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.

### 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 for 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.

#### 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 from any of the teachers can be had by those unable to take the full course.

MEDALS—A Gold Medal will be awarded to the graduate attaining first place in the Artists' Course with first-class honors.

A Silver Medal will be awarded to the pupil attaining highest marks in the Partial or Junior Course.

#### In Conclusion

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

The terms are as low as those of any other first-class school and *the Teaching Year extends over thirty-three weeks.*

The Principal has taught for several years in Toronto and his pupils are always successful as performers and teachers. Both in recitals and drama the Principal of the School is acknowledged to be a superior artist.

Full course of instruction

Payable as follows

1st Term (

2nd "

3rd "

When the whole

Full course

Payable as follows

1st Term (

2nd "

3rd "

Pupils who have any of the regular

Cost of Book

" Disposal

" Certificate

No charge

PRIVATE INSTRUCTION lessons (two hours)

With Mr. :

" Miss

" Mrs.

" Miss

Arrangement \$8 00 and \$10.00

## List of Fee

### 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

When the whole year's fees are paid in advance . . . 140 00

### POST-GRADUATE COURSE

Full course . . . . . 100 00

Payable as follows:

1st Term (in advance)		\$34 00
2nd " "		33 00
3rd " "		33 00

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

Cost of Books (about)		\$ 5 00
" Diploma		10 00
" Certificates		1 00

No charge for Examinations.

### SPECIAL COURSES

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

With Mr. Shaw		\$30 00
" Miss Hall		20 00
" Mrs. Scott-Raff		15 00
" Miss Proctor		15 00

Arrangements may be made with junior teachers for lessons at \$8 00 and \$10.00 per term.

## CLASS LESSONS

### DRAMATIC, ORATORY, GYMNASTICS OR ELOCUTION :

Twenty hours (ten weeks) - - - - -	\$10 00
Children's Class on Saturdays - - - - -	5 00

## REGISTRATION

Pupils are required before entering on their studies to register their names at the 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.

### Elocution Term Calendar for 1900-01

FIRST TERM begins Tuesday, 25th of September, and ends Saturday, 15th December—12 weeks.

SECOND TERM begins Wednesday, 2nd January, and ends Saturday, 9th March—10 weeks.

THIRD TERM begins Tuesday, 12th March, and ends Saturday, 25th May—10 weeks. (One week omitted at Easter.)

### Graduates of 1900 :

#### A.T.COLLM.

Miss Louise Catharine Proctor (Gold Medalist).

Miss Sara Bickell

Mrs. Emma Scott-Raff

Mr. Leonard Oliver Lumbers

#### POST-GRADUATE COURSE

Miss Nettie Marshall

## BACHELORS TORONT OF THE

FIRST YEAR.—C  
Elliott, Port Robinson  
L. Livingstone, Simc  
SECOND YEAR.—  
Alice Mansfield, Tor

THIRD YEAR.—M  
SECOND YEAR.—  
(\*Practical).  
FIRST YEAR.—M  
Toronto; Miss Ethe  
Toronto; Mr. J. A. 1

THIRD YEAR.—M  
Degree of Mus. Bac.  
SECOND YEAR.—  
Burt Paris; Miss E.  
FIRST YEAR.—M  
(Special Prize for The

THIRD YEAR.—M  
Miss Charlotte Addis  
and Canon).  
SECOND YEAR.—  
(\*Double Counterpoi



# Graduates

## BACHELORS OF MUSIC (MUS.BAC.), THE UNIVERSITY OF TORONTO; GOLD AND SILVER MEDALISTS; FELLOWS OF THE COLLEGE; AND GRADUATES IN GENERAL

### University Examinations—June, 1894

FIRST YEAR.—C. Latham True, Portland, Me.; Miss Maud Hicks, Exeter, Ont.; Miss Etta Marie Elliott, Port Robinson; Frank S. Welsman, Toronto; Miss Hattie M. Martin, Cayuga; Miss Edith L. Livingstone, Simcoe.

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

### University Examinations—June, 1895

THIRD YEAR.—Miss Alice Mansfield (\*History); Miss N. McLaughlin (\*Exercise).

SECOND YEAR.—Miss E. M. Elliott, Port Robinson (\*Practical); Miss H. M. Martin, Cayuga (\*Practical).

FIRST YEAR.—Mr. Frank Burt, Paris; Miss Florence Hayworth, Toronto; Miss C. Addison, Toronto; Miss Ethel Husband, Toronto; Miss E. L. Millichamp, Toronto; Miss May O'Hara, Toronto; Mr. J. A. Riddell, Arnprior (\*Counterpoint).

### University Examinations—June, 1896

THIRD YEAR.—Miss H. M. Martin, Cayuga, Degree of Mus. Bac.; Miss Alice Mansfield, Toronto, Degree of Mus. Bac. (matriculation still required).

SECOND YEAR.—Miss M. A. C. W. Addison, Toronto; Miss F. E. Haworth, Toronto; Mr. F. H. Burt, Paris; Miss E. L. Husband, Toronto; Miss M. O'Hara, Toronto.

FIRST YEAR.—Miss C. G. Evans, Toronto; Miss H. H. Snider, Hamilton; Miss Ethel Husband, (Special Prize for Theory).

### University of Toronto—June, 1897

THIRD YEAR.—Miss Ethel L. Husband, degree of Mus. Bac. (subject to supplemental in history); Miss Charlotte Addison; Mr. Frank Burt, Paris; Miss E. M. Elliott, Ottawa (\*Double Counterpoint and Canon).

SECOND YEAR.—Miss H. H. Snider, Hamilton (\*Practical); Mr. G. D. Atkinson, Caledonia, (\*Double Counterpoint and Canon); Miss A. H. Rogers, Peterboro' (\*Practical).

## University of Toronto—1898

Miss Ethel Husband, degree of Mus. Bac., Degree Conferred.

THIRD YEAR.—Miss E. V. Haworth, Toronto (\*Harmony Counterpoint).

SECOND YEAR.—Miss A. H. Rogers, Peterboro', Practical Music.

### Gold and Silver Medalists

1890.	College Gold Medalist.....	Miss Florence Clarke, Toronto.
1891.	College Gold Medalist.....	Miss Fannie Sullivan, Toronto.
1892.	College Gold Medalist.....	Mr. B. K. Burden, Toronto.
1894.	College Gold Medalist.....	Miss Victoria McLaughlin, Toronto.
1896.	College Gold Medalist.....	Mr. Albert D. Jordan, Toronto.
1897.	College Gold Medalist.....	Miss Alice Mansfield, Mus. Bac., Toronto
1891.	College Silver Medalist.....	Miss Emma Ferguson, Brampton.
1893.	College Silver Medalist.....	Miss Victoria McLaughlin, Toronto.
1893.	College Silver Medalist.....	Miss Clara Dease, Port Rowan.
1897.	College Silver Medalist.....	Miss Ella J. Martin, Guelph.

### Gold Medals for Solo Singing

1893.	Miss Florence Brimsood (given by Mrs. Alexander Cameron).....	Toronto.
1894.	Miss Louisa McKay.....	Castleton, N. Dakota.
1895.	Mrs. J. N. McGann (awarded by Musical Director, Mr. Torrington).....	Toronto.
1896.	Mr. W. J. A. Carnahan.....	Toronto.
1897.	Miss Susie Herson.....	Toronto.
1897.	Miss Florence McPherson (College Medal).....	Toronto.

1894. SILVER MEDAL given by the GOVERNOR GENERAL for BEST COMPOSITION, awarded Miss G. Canniff (song).

### Medals Awarded by Teachers

#### GOLD MEDALS—FOR THE YEAR'S WORK.

1892.	Miss Agnes Forbes, Toronto.....	Reynolds, Vocal Medal.
1893.	Mrs. Fred. Lee, Toronto.....	Field, Piano "
1893.	Miss Annie Hallworth, Toronto.....	Reynolds, Vocal "
1893.	Miss Mabel Bastedo, Toronto.....	Hamilton, Piano "
1893.	Miss Mabel Land, Laramie City, Wyoming.....	College, Elocution "
1893.	Miss Estelle Butcher, Aurora.....	Dunn, Elocution "
1894.	Miss Minnie Topping, Galt.....	Field, Piano "
1894.	Miss May Flower, Toronto.....	Reynolds, Vocal "
1894.	Miss May Pollard, Toronto.....	Hamilton, Piano "
1894.	Miss May O'Hara, Toronto.....	Sullivan, Piano "
1894.	Lucia May Holden, Toronto.....	Dunn, Elocution "
1895.	Miss Mary Mara, Toronto.....	Field, Piano "
1895.	Mr. Percy Milne, Toronto.....	Sullivan, Piano "
1895.	Miss Gertrude Smith, Toronto.....	Reynolds, Vocal "
1895.	Miss Edith Zimmerman, Toronto.....	Hamilton, Piano "
1895.	Miss Florence Haworth, Toronto.....	Moore, Theory "
1896.	Miss Kathryn Birnie, Collingwood.....	Field, Piano "
1897.	Miss Bessie Austin, Simcoe.....	Field, Piano "

## College Medals and Diplomas—1897-8

College gold medal, highest standing all-round musicianship—Miss Alice E. Mansfield, Mus. Bac., University of Toronto.

College silver medal, general proficiency—Miss Ella J. Martin, Guelph.

Torrington gold medal, solo singing—Miss Susie Herson, Toronto.

Field gold medal, piano playing—Miss Bessie Austin, Simcoe.

Gold medal, vocal department—Miss Florence McPherson, Toronto.

College gold medal awarded for all-round excellence and highest standing—Miss Ethel Husband, Mus. Bac.

Gold medal, awarded for highest standing in vocal department—Mr. James Douglas Richardson, Toronto.

## Diplomas

DIPLOMAS, graduates—College diploma, Miss Mabel Tait, Bowmanville; Miss Ella J. Martin, Guelph. Artists' diplomas—Miss Mabel A. Bastedo, Toronto; Miss Helen E. Mullen, Hamilton; Miss Edith A. Burgess, London. Theory diplomas—Miss Ethel Love Millichamp, Toronto; Miss Florence Haworth, Toronto; Miss Janet Douglas Grant, St. Mary's; Miss Ida McClain, Owen Sound; Miss Ella J. Martin, Guelph.

College diploma for full theoretical and practical course—Miss Evangeline Odery, Toronto. Artists' diploma—Eleanor Kennedy, Toronto; J. A. Brent, Uxbridge; Ethel Merton Fosdick, Toronto; Miss Marie G. Hogg, Brantford; \*Margaret T. Macdonald, Brantford; \*Ethel M. Edwards, Cannington; \*Edith A. Harrington, Brantford [\*subject to concerto playing with full orchestra].

## Scholarships—1896-7

Gerhard Heintzman, \$50 cash—Master Chas. Eggett.

Public Schools—Piano, Miss Mabel Wills; vocal, Miss Ethel Robinson; violin, Master Gamble Cooper. Partial scholarship—Miss Bertha McDonald.

Certificate awarded for excellence in accompanying—Miss Annie McKay, Toronto.

## 1897-8

Scholarship—Gerhard Heintzman, \$50 cash—Miss Lillian Porter. Torrington piano scholarship—Mr. Albert J. Brent, Uxbridge, for 1898-9. Graham scholarship—Miss Annie Nelson for 1898-9. Piano scholarship—Miss Eileen Millet, 1898-9. Public School scholarships, annually presented by the Toronto College of Music, singing—Miss Mabel Palen. Partial scholarship—Miss Annie Nelson. Violin—Miss Budd Harrison, Master Jack Fabian. Piano—Miss Beatrice Dent. Partial scholarship—Miss Bertha McDonald.

The Carlyle scholarship in dramatic class, "The School of Expression," Miss Mabel Dalby, 1898-9.

## Graduates

### FELLOWS TORONTO COLLEGE OF MUSIC

Miss Alice Mansfield, Mus. Bac. (Pianoforte).....	Toronto
Miss Victoria McLaughlin (Pianoforte).....	Toronto
Miss Cassie Russell (Pianoforte).....	Berlin
Miss Ethel Husband, Mus. Bac. (Pianoforte).....	Toronto
Miss Ella J. Martin (Organ and Piano).....	Guelph
Miss Mabel A. Tait (Pianoforte).....	Bowmanville
Miss Evangeline Odery.....	Toronto

## ARTISTS' COURSE

Miss Florence Clarke (Pianoforte) .....	Toronto.
Miss Fannie Sullivan (Pianoforte) .....	Toronto.
Miss Norma Reynolds (Vocal) .....	Toronto.
Mr. B. K. Burden (Organ) .....	Toronto.
Mrs. Fred Lee (Pianoforte) .....	Toronto.
Miss Clara M. Dease (Pianoforte) .....	Port Rowan.
Miss Katharine Birnie (Pianoforte) .....	Collingwood.
Miss Edith May Mulock (Pianoforte) .....	Toronto.
Miss Lillian Landell (Pianoforte) .....	Toronto.
Miss Lulu Dundas (Vocal) .....	Toronto.
Miss Mabel Bastedo (Pianoforte) .....	Toronto.
Miss Helen E. Mullin (Pianoforte) .....	Hamilton.
Miss Edith A. Burgess (Pianoforte) .....	London.
Miss Jennie E. Williams (Pianoforte) .....	Toronto.

## Special Honors

1893. Best Accompanist (Cash Prize) .....	Miss Fannie Sullivan.
1894. " " " .....	Mr. Frank S. Welsman.
1895. " " " .....	Mr. Albert Jordan.
1896. " " (Testimonial) .....	Miss Jennie Williams.
1897. " " " .....	Miss Annie McKay

## Theory

1891. Miss Emma Ferguson (Silver Medal) .....	Brampton.
1895. Miss Mary Swan .....	Toronto.
1895. Miss Ellen Kelly .....	Alliston.
1896. Miss Mabel Bailey .....	Kingston.
1896. Miss Cecil Griffin .....	Fergus.
1896. Miss Cassie Russell .....	Berlin.
1896. Miss Ethel Husband .....	Toronto
1896. Mr. Ernest A. Humphries .....	Parkhill.
1896. Miss Emmabel Mudie .....	Kingston.
1896. Miss Mabel Tait. ....	Bowmanville
1897. Miss E. L. Millichamp .....	Toronto.
1897. Miss Ella J. Martin .....	Guelph.
1897. Miss Florence Haworth .....	Toronto.
1897. Miss Janet D. Grant .....	St. Mary's.
1897. Miss Ida McClain .....	Owen Sound.

## Graduates in Elocution

Miss Estelle Butcher .....	Aurora.
Miss Annie Richardson .....	Flesherton.
Miss Lillian Burns .....	Toronto.
Miss Emma Browne .....	Maple.
Miss May Holden .....	Toronto.
Miss M. Land .....	Laramie City, Wyoming.



## Normal Training Class for Teachers

.....Toronto.	Miss Eva Moffatt.....	Gananoque
.....Toronto.	Miss Cassie V. Russell.....	Berlin
.....Toronto.	Miss May O'Hara.....	Toronto
.....Toronto.	Miss Florence Haworth.....	Toronto
.....Toronto.	Miss Alice H. Rogers.....	North Pelham
.....Port Rowan.	Miss Maud Burt.....	Toronto
.....Collingwood.	Miss Mabel Bastedo.....	Toronto
.....Toronto.	Miss Eugenie Maxwell.....	Toronto
.....Toronto.	Miss Jennie Neilson.....	Toronto
.....Toronto.	Miss Jennie E. Williams.....	Toronto
.....Toronto.	Miss Annie Anderson.....	Berlin
.....Toronto.	Miss Nellie Kennedy.....	Toronto
.....Hamilton.	Miss Minnie Moore.....	Orillia
.....London.	Miss Ella J. Martin.....	Guelph
.....Toronto.	Miss Birdie Rose.....	Welland
	Miss Mildred E. Fisher.....	Portland, Maine

Miss Mabel Tait.....	Bowmanville
Miss Kate Landy.....	Toronto
Miss Eva Bourne.....	Toronto
Mr. A. D. Jordan.....	Toronto
Miss May Packert.....	Stratford
Miss Ethel Keys.....	Clarksburg
Mrs. Janet Needham.....	Orillia
Miss H. M. Martin.....	Cayuga
Miss Margaret Taylor.....	Toronto
Miss Ethel Husband.....	Toronto
Miss Emma Morrow.....	Peterboro'
Miss A. Anderson.....	Toronto
Miss Ethel Millicamp.....	Toronto
Miss Lulu Dundas.....	Toronto
Miss Lillian Scott.....	Aurora

Annie Sullivan.  
 Frank S. Welsman.  
 Albert Jordan.  
 Annie Williams.  
 Annie McKay

.....Brampton.  
 .....Toronto.  
 .....Alliston.  
 .....Kingston.  
 .....Fergus.  
 .....Berlin.  
 .....Toronto.  
 .....Parkhill.  
 .....Kingston.  
 .....Bowmanville.  
 .....Toronto.  
 .....Guelph.  
 .....Toronto.  
 .....St. Mary's.  
 .....Owen Sound.

.....Aurora.  
 .....Flesherton.  
 .....Toronto.  
 .....Maple.  
 .....Toronto.  
 .....City, Wyoming.

1898-9

## Gold and Silver Medalists; Fellows of the College; and Graduates in General.

College Gold Medal—For all-round excellence and highest standing in music.—Awarded Miss Mabel A. Tait, Bowmanville.

College Gold Medal—Awarded for highest standing in vocal department.—Miss Eileen Miller, Toronto.

Gold Medal for excellence in Pianoforte.—Awarded Miss Eleanor Kennedy, Toronto.

## Artists' Diplomas

Diploma for Organ—Miss Bessie Young.

Diplomas for Piano—Miss Mabel A. Wolfe, Brantford; Miss Edith A. Harrington, Brantford; Miss Elizabeth F. Brown, Brantford; Miss Lena Shannon, Brantford.

## Scholarships

Gerhard Heintzman, \$50.00 cash—Miss Emma Baker, Toronto.

Heintzman & Co.—Miss Beatrice Dent.

Welsman Partial Scholarship—Miss Frances Bower.

Florence Graham Scholarship—Miss M. Brown.

Fairclough Scholarship—J. H. Follet.

Public School Scholarships, annually presented by the Toronto College of Music—Singing, Miss Maisie Booth, Miss Leda Lynd; Piano, Miss Rose Danson. Partial Scholarships—Miss Ethel Hayes, Mr. Allan McLean, Miss May Rowland, Miss May Milligan, Miss Mabel Graeb, Miss Mary McGregor, Mr. Lyman Wood. Violin Scholarship—Master Willie Eggett. Carnahan Scholarship, partial—Miss Louise Robb. Scholarship—Miss Ethel Robinson, Margaret Taylor Scholarship, Piano—Miss Florence Nelson. Alice Mansfield Scholarship, Piano—Miss Maud Denning.

## Teachers' Certificates

Miss Bessie Young, Toronto.

Mr. J. A. Brent, Uxbridge.

Miss Helena Slaght, Toronto.

## Teachers' Normal Class

Miss Margaret Mathews, Georgetown.

Mr. J. A. Brent, Uxbridge.

Miss Edith Davis, Toronto.

Miss Bessie Young, Toronto.

## Piano Department

### THIRD YEAR.

Miss Adelaide Armstrong ..... Lloydtown  
Mr. J. A. Brent ..... Uxbridge  
Miss Elizabeth F. Brown ..... Brantford  
Miss Katharine Genge ..... Brantford  
Miss Eva Knight ..... Woodstock  
Miss Margaret Mathews ..... Georgetown  
Miss Lillian Porter ..... Toronto  
Miss Angele Rumpth ..... Toronto  
Miss Lena Shannon ..... Brantford  
Miss Helena Slaght ..... Toronto  
Miss Mable Wolfe ..... Brantford  
Miss Alice Welsman ..... Toronto

### SECOND YEAR.

Miss Florrie Allison ..... Toronto  
Mr. B. M. Alexander ..... Brampton  
Miss Eva M. Anderson ..... Brampton  
Miss Maude Borthwick ..... Orillia  
Miss Eleanor Bate ..... Killarney, Man.  
Mr. E. D. Brebber ..... Mount Forest  
Miss Emma Baker ..... Toronto  
Miss Elizabeth F. Brown ..... Brantford  
Miss Maud Crampton ..... Windsor  
Miss Nina Caswell ..... Orillia  
Miss Mamie Cadenhead ..... Toronto  
Miss Susie Campbell ..... Peterboro'

# SECOND YEAR—Continued

Miss Hannah Connell.....	Alliston
Miss Daisy Deyell.....	Port Hope
Miss Della Dunham.....	Orillia
Miss Florence Donaghue.....	Woodstock
Miss Beatrice Dent.....	Toronto
Miss Lillian Elliott.....	Brandon
Miss Eva Farr.....	Port Stanley
Miss May Fitzgibbon.....	St. Thomas
Miss Alice Hewitt.....	Orillia
Miss Edna Hoagg.....	Brantford
Miss Nora Jones.....	Toronto
Miss Clara Amelia Jones.....	Boxall
Miss Violet Mary Jackson.....	Point Edward
Miss Georgina Knight.....	York
Miss Florence London.....	Toronto
Miss Ethel Munroe.....	Fergus
Miss Leila McKay.....	Woodstock
Miss Elmer Medhurst.....	Hamilton
Miss Carolina Morrisop.....	Toronto
Miss Maggie Meldron.....	St. Mary's
Miss Greta Moffat.....	Brantford
Miss Lillian J. Mibell.....	St. George
Miss Jessie McAllister.....	Hamilton
Miss Kate Bryce Marquis.....	Brantford
Miss Ena McKay.....	Bræmar
Miss Lillian Maude Nixon.....	St. George
Miss Annie B. Norman.....	Toronto
Miss Lillian Roie Presto.....	Brantford
Miss Lillian Rose Pringle.....	Toronto
Miss Georgia Powell.....	Woodstock
Miss Jean W. Rice.....	Islington
Miss Beatrice Richardson.....	London
Miss Lena Shannon.....	Brantford
Miss Edith J. Swinton.....	Orillia
Miss Mary M. Sanderson.....	Toronto
Miss Margueretta Sargent.....	Boissevain, Man.
Miss Nellie Tyndale.....	Fergus
Miss Eva F. Wilson.....	Thornhill
Miss Edith Waldoek.....	Woodstock
Miss Alice Welsman.....	Toronto

## FIRST YEAR.

Miss Jessie Allen.....	Toronto
Miss Evelyn M. Anderson.....	Fergus
Miss E. F. Brown.....	Brantford
Miss Hilda Burns.....	Orillia
Miss Maude Borwick.....	Orillia
Miss Lizzie D. Brehber.....	Mount Forest
Miss Iza Broadfoot.....	Fergus
Miss Eleanor Bate.....	Killarney, Man.
Miss Eva Cuddy.....	Woodstock
Miss Winnie Cull.....	Orillia
Miss Nina Caswell.....	Orillia
Miss Ella Cleghorn.....	Toronto
Miss Bessie Carmichael.....	Orillia
Miss Muriel Cayley.....	Toronto
Miss Hannah Connell.....	Islington
Miss Ada Evelyn Christie.....	Aylmer
Miss Eva Carr.....	Iona
Miss Daisy Deyell.....	Port Hope
Miss Mary Doody.....	Lindsay
Miss Beatrice Dent.....	Toronto
Miss Cora L. Emerson.....	Lindsay
Miss Martha Ellis.....	M. hawk
Miss Mary Farrington.....	Woodstock
Miss Eva Farr.....	Port Stanley

Miss Tena Forbes.....	Woodstock
Miss Lora M. Fowlie.....	Orillia
Miss Mary Grant.....	Orillia
Miss Ethel Gray.....	Coldwater
Mr. Harold Henningway.....	Aylmer
Miss Maud Henry.....	Brantford
Miss Alice Hewitt.....	Orillia
Miss Mabel Harrison.....	Keane
Miss Bell Hanoven.....	Alliston
Miss Ada Ireland.....	East Toronto
Miss Katharine Johnston.....	Deloraine, Man.
Miss Amanda Jickling.....	St. Mary's
Miss Nellie Kingsley.....	Lindsay
Miss Clara A. Jones.....	Boxall
Miss Alma Kalofisch.....	Tavistock
Miss Mary E. Lynch.....	Orillia
Miss Edith Locke.....	Toronto
Miss Edna L. Millard.....	Orillia
Miss Mary G. McCauley.....	Orillia
Miss Margaret M. McDonell.....	Orillia
Miss Lottie McMaster.....	Orangeville
Miss Maggie Melorum.....	St. Mary's
Miss Alice McKee.....	Toronto
Miss May Meek.....	Port Stanley
Miss Lenore Merrill.....	Tilsonburg
Miss Eleanor Medhurst.....	Hamilton
Miss Mary M. Gregor.....	Toronto
Miss Myra E. Middleton.....	Lindsay
Miss Clara M. Masales.....	Brantford
Miss Lillie McKay.....	Woodstock
Miss Edna McKay.....	Bræmar
Miss Mary Muirhead.....	Toronto
Miss Kate Bryce Marquis.....	Brantford
Miss Flora Nichol.....	Stratford
Miss Maud L. Nixon.....	St. George
Miss Edith Nichol.....	Toronto
Miss Maud Purdy.....	Aylmer
Miss Georgia Powell.....	Woodstock
Mr. Ray Palmer.....	Jerseyville
Miss Edith M. Pooler.....	Toronto
Miss Frank Park.....	Toronto
Miss Ruby Parker.....	Toronto
Miss Fanny Resser.....	Lindsay
Miss Mary H. Robertson.....	Hamilton
Miss Adelaide Sheppard.....	Orillia
Miss Mary Stubbs.....	Caledon
Miss Maude Shaw.....	Forest
Miss Lena Smith.....	M. hawk
Miss Tena Stewart.....	Stratford
Miss Ethel Sweet.....	Lindsay
Miss Mary Stewart.....	Hamilton
Miss Lena Shannon.....	Brantford
Miss Mina Thompson.....	Fergus
Miss May Tocque.....	Toronto
Miss Mattie Weir.....	Brockville
Miss Marie Weekes.....	Orillia
Miss Ethel Walker.....	Hamilton
Miss Mary Widner.....	Tilsonburg
Miss Margaret Wood.....	Fergus
Miss Edith Waldoek.....	Woodstock
Miss Amy Laura Wilson.....	Brantford
Miss Cecile Williamson.....	Toronto
Miss Rose Zenfeldt.....	Lindsay

## JUNIOR PIANOFORTE EXAMINATION.

Miss May Collatin.....	Coleman P.O.
Miss Carrie Walker.....	Coleman P.O.

## Theory

### SECOND YEAR.

#### HARMONY

Mr. J. A. Brent	Uxbridge
Miss Edith Davis	Toronto
Miss Carolina Morrison	Toronto
Miss Ethel Munroe	Fergus
Miss Bessie Young	Toronto
Miss Mary Violet Jackson	Brantford
Miss Edith A. Harrington	Brantford

### SECOND YEAR.

#### COUNTERPOINT.

Miss Edith A. Harrington	Brantford
Miss Mary Violet Jackson	Brantford
Miss Bessie Young	Toronto
Miss Katharine H. Robertson	Brampton
Miss Ethel Munroe	Fergus
Miss Caroline Morrison	Toronto
Miss Edith Davis	Toronto
Mr. J. A. Brent	Uxbridge

### SECOND YEAR.

#### HISTORY.

Mr. J. A. Brent	Uxbridge
Miss Eva Knight	Woodstock
Miss Ethel Munroe	Fergus
Miss Bessie Young	Toronto
Miss Mary Violet Jackson	Brantford
Miss Edith A. Harrington	Brantford

### FIRST YEAR.

#### HARMONY.

Miss Eva Anderson	Brampton
Miss Maud Alexander	Brampton
Miss Gertrude Anderson	Toronto
Miss Adelaide Armstrong	Lloydtown
Miss Florence Allison	Toronto
Miss Olive Bilton	Toronto
Miss Elizabeth F. Brown	Brantford
Miss Lucy Clark	Toronto
Miss Mary Farrington	Woodstock
Miss Eva G. Howell	Brantford
Miss Edna Hoagg	Brantford
Miss Maud Millman	Toronto
Miss Margaret Janet Moffatt	Brantford
Miss Jessie McAllister	Hamilton
Miss Kate Bryce Marquis	Brantford
Miss Margaret Mathews	Georgetown
Miss Maud Lillian Nixon	St. George
Miss Lillian Ross Preston	Brantford
Mr. Ray Palmer	Jerseyville
Miss Edna McKay	Brampton
Miss Mary Sanderson	Toronto
Miss Margueretta Sargent	Boissevain
Miss Lena Shannon	Brantford
Miss Annie C. Smith	Brantford
Miss Mary Walsh	Brampton
Miss Margaret D. Wood	Fergus
Miss Anna M. Watson	Toronto
Miss Mabel Wolfe	Brantford
Miss Edith Waldock	Woodstock

### FIRST YEAR.

#### COUNTERPOINT.

Miss Edith Waldock	Woodstock
Miss Mabel Wolfe	Brantford

Miss Anna M. Watson	Toronto
Miss Margaret D. Wood	Fergus
Miss Mary Walsh	Brampton
Miss A. Smith	Brantford
Miss Lena Shannon	Brantford
Miss Margueretta Sargent	Boissevain
Miss Mary Sanderson	Toronto
Miss Lillian Ross Preston	Brantford
Mr. Ray Palmer	Jerseyville
Miss Maud Lillian Nixon	St. George
Miss Kate Bryce Marquis	Brantford
Miss Margaret Mathews	Georgetown
Miss Maud Millman	Toronto
Miss Margaret Janet Moffatt	Brantford
Miss Edna Hoagg	Brantford
Miss G. Howell	Brantford
Miss Mary Farrington	Woodstock
Miss Lucy Clark	Toronto
Miss Elizabeth F. Brown	Brantford
Miss Florence Allison	Toronto
Miss Adelaide Armstrong	Lloydtown
Miss Gertrude V. Anderson	Toronto
Miss Maud Alexander	Brampton
Miss Eva Anderson	Brampton

### FIRST YEAR.

#### HISTORY.

Miss Gertrude Anderson	Toronto
Miss Adeline Baldwin	London
Miss Muriel Cayley	Toronto
Miss Florence Allison	Toronto
Miss Elizabeth F. Brown	Brantford
Miss Mary Farrington	Woodstock
Miss Edna Hoagg	Brantford
Miss Eva Knight	Woodstock
Miss Margaret Janet Moffatt	Brantford
Miss Jessie McAllister	Hamilton
Miss Kate Bryce Marquis	Brantford
Miss Maud Millman	Toronto
Miss Helen Maxwell	Toronto
Miss Maud Lillian Nixon	St. George
Mr. Ray Palmer	Jerseyville
Mr. Ross Pringle	Toronto
Miss Fredrica Paul	Meaford
Miss Lillian Ross Preston	Brantford
Miss Edna McKay	Brampton
Miss Mary Sanderson	Toronto
Miss Margueretta Sargent	Boissevain
Miss Lena Shannon	Brantford
Miss Annie C. Smith	Brantford
Miss Margaret D. Wood	Fergus
Miss Bessie Young	Toronto
Miss Mabel Wolfe	Brantford
Miss Edith Waldock	Woodstock

### ELEMENTARY THEORY—1st Class Honors.

Miss Florence Allison	Toronto
Miss Eleanor Bate	Killarney, Man.
Miss Maud Brown	Medina
Miss Elizabeth F. Brown	Brantford
Miss Barbara Doughty	Toronto
Mr. H. J. Flumerfelt	Perth
Miss Helen Maxwell	Toronto
Miss Annie H. Mottram	Los Angeles
Miss Edith Macklin	Toronto



# ELEMENTARY THEORY.—Continued.

Miss Maude Millman.....	Toronto
Miss Agnes McMillan.....	Toronto
Miss Clara M. Masales.....	Brantford
Miss Margaret J. Moffatt.....	Brantford
Miss Edna McKay.....	Brantford
Miss Jessie McAllister.....	Hamilton
Miss Kate Bryce Marquis.....	Brantford
Miss Maude Lillian Nixon.....	St. George
Miss Flora Nichol.....	Stratford
Miss Edith M. Pooler.....	Toronto
Miss Lena Shannon.....	Brantford
Miss Mabel Robinson.....	Toronto
Miss Ethel Robinson.....	Toronto
Miss Mary H. Robertson.....	Harriston
Miss Tena Stewart.....	Stratford
Miss Winifred Maud Shaw.....	Forest
Miss Margaret D. Wood.....	Fergus
Miss Edith Waldo.....	Woodstock
Miss Edna Hoagg.....	Brantford
Miss Mary McGregor.....	Toronto

## (2nd Class Honors)

Miss Jessie Allen.....	Toronto
Miss Carrie Austin.....	Brantford
Miss Susie Deagle.....	Tuscarora
Miss Martha Ellis.....	Mount Pleasant
Miss Ella Guznet.....	Woodstock
Miss Maud Henry.....	Brantford

Miss Elenor Medhurst.....	Hamilton
Miss Lillian Ross Preston.....	Brantford
Miss Lillian Rudell.....	Berlin
Miss Mary Lena Smith.....	Mohawk
Miss Annie C. Smith.....	Brantford

## PASS.

Miss Eva M. Anderson.....	Brantford
Miss Adeline Baldwin.....	London
Miss Herzie Brecknell.....	Toronto
Miss Lillian Burgess.....	Hamilton
Miss Muriel Cayley.....	Toronto
Miss May Farrington.....	Woodstock
Miss Catharine Johnstone.....	Deloraine
Miss Alma Kalbfleisch.....	Stratford
Miss Lillie McKay.....	Woodstock
Miss Lillian J. Mihell.....	St. George
Mr. Ray Palmer.....	Jerseyville
Miss Eva Panter.....	Belleville
Miss Mary Stewart.....	Hamilton
Miss Nellie Tindale.....	Fergus
Miss Eva H. Workman.....	Lindsay
Miss Helen E. Cocksbutt.....	Brantford

## SENIOR ELEMENTARY THEORY.

Miss Martha Ellis.....	Mount Pleasant
Miss Maud Henry.....	Brantford
Miss Maud Shaw.....	Forest
Miss Lena Smith.....	Mohawk

# Vocal

## THIRD YEAR—1st Class Honors.

Miss Fredrica Paul.....	Meaford
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## (2nd Class Honors.)

Miss Lillian Rudell.....	Berlin
Miss Florence D. Wilkie.....	Toronto

## SECOND YEAR—2nd Class Honors.

Miss Ethel Finkle.....	Brantford
Miss Annie Nelson.....	Toronto
Miss Ethel M. Robinson.....	Toronto
Miss May G. Smith.....	Oshawa

## FIRST YEAR—1st Class Honors.

Miss Ethel Finkle.....	Brantford
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Miss Georgina Knight.....	York
Miss Atnie H. Mottram.....	Los Angeles, Cal.
Miss Helen Petch.....	Toronto

## (2nd Class Honors)

Miss Mabel E. Robinson.....	Toronto
Mr. George F. Empringham.....	Coleman
Miss Pauline Breckel.....	Toronto

## PASS.

Miss Zella Brimacombe.....	Bowmanville
Miss Maud Brown.....	Medina
Mr. James H. Heron.....	East Toronto
Miss Alice Law.....	Toronto

# Organ

## THIRD YEAR—1st Class Honors.

Miss Bessie Young.....	Toronto
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## FIRST YEAR—1st Class Honors.

Mr. Sidney C. Holley.....	New Hamburg
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# Violin

## SECOND YEAR—2nd Class Honors.

Miss Adeline Baldwin.....	London
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## FIRST YEAR—2nd Class Honors.

Miss Barbara Doughty.....	Toronto
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Miss Maggie Cairns.....	Lindsay
Miss Adeline Baldwin.....	London

## PASS.

Mr. Willie McCausland.....	Toronto
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1899-1900.

# Gold and Silver Medalists and Graduates.

Gold medal for pianoforte playing—Miss Lillian Porter, Toronto.

Gold medal for vocal music—Miss Anna Watson, Toronto.

Artists' diplomas—Piano—Miss Lillian Porter, Toronto; Miss Kate Bryce Marquis, Brantford; Miss Maud L. Nixon, Brantford; Miss Violet M. Jackson, Sarnia; Miss Edie Houghton, Thornhill; Miss Alice Walsman (subject to theory), Toronto. Vocal—Miss Anna Watson, Toronto.

Theory diploma—Mr. Geo. D. Atkinson.

Certificates—Theory certificate—Miss Gertrude V. Anderson, Toronto. Teachers' certificates—Miss Adelaide Armstrong, Lloydstown; Miss Lizzie Blackhall, Toronto; Miss Caroline Morrison, Toronto; Miss Edith Davis, Toronto. Miss Adelaide Armstrong, counterpoint, second year. Miss Lizzie Blackhall, harmony second year. Miss Caroline Morrison, history, second year.

Normal class—Muriel Cayley, Toronto; Percy Hook, Toronto; Beatrice Dent, Toronto; Caroline Morrison, Toronto.

Scholarships, 1899-1900—Heintzman & Co.—Miss Lillian Porter. Gerhard Heintzman—Miss Beatrice Dent.

## ELOCUTION.

School of Expression and Dramatic Art—Gold medal—Miss Louise Catherine Proctor, Toronto. Silver medal—Miss Pearl O'Neil, Toronto.

Artists' diplomas—First-class honors—Miss Louise Catherine Proctor, Toronto; Miss Sarah Alberta Bickell, Toronto; Mrs. Emma Scott-Raff, Owen Sound. Second-class honors—Mr. Leonard Oliver Lumbers, Toronto. Post-graduate—Miss Netta Marshall, Orangeville.

Junior certificates—First-class honors—Pearl O'Neil, Toronto; Emily Edythe Thompson, Toronto; Miss Louise May Mawhinney, Portage la Prairie, Manitoba; Frank Kennedy, Toronto; William Yule, Toronto.

Dramatic certificates—Margaret Blake Manly, Toronto. Intermediate certificate—Amy Dorothea Dundas, Toronto.

## PIANO DEPARTMENT.

Third year—First-class honors—Maude Cramp-ton, Windsor; Constance Fitzgerald, Charlottetown; Geo. Atkinson, Toronto; Beatrice Dent, Toronto; Winnifred Dingman, Stratford; Kate Bryce Marquis, Brantford; Mary Fitzgibbon, St. Thomas. Second-class—Edna Hoagg, Brantford. Pass—Edith Davis, Toronto; Violet M. Jackson, Brantford; Maud L. Nixon, Brantford; Greta Moffatt, Brantford; Lillian Preston, Brantford.

Second year—First-class honors—Flora Nichol, Stratford; Percy Hook, Toronto; May Tocque, Toronto; F. Grace Polson, Toronto; Florence Godfrey, Listowel; Ella Cleghorn, Toronto; Alice

Maude Christie, St. John, N.B.; Gladys Robinson, Annapolis Royal; Laura McFowle, Orillia; Alma Kalbfleisch, Tavistock; Ethel Kennedy, Toronto; Violet Long, Toronto; Mabel Rae, Toronto; Nellie Archibald, Kempsville; M. H. Robertson, Harriston; Mary Lynch, Orillia; Eliza Woolley, St. Thomas; Annie E. Paterson, Brantford; Wm. Buckley, Paris; Nell E. MacKenzie, Brantford; Jessie Allan, Toronto; Eva Workman, Lindsay; Evelyn Robinson, St. Thomas; Laura Gundy, Brantford. Second-class—Evelyn N. Anderson, Fergus; Evelyn Christie, St. Thomas; Clara Thompson, Lindsay; May Long, Toronto; Tena Stewart, Stratford; Mary Winder, Simcoe; Edna Abbey, Port Dalhousie; Daisy E. Ronald, Toronto; Lottie M. Master, Orangeville; Ethel Walker, Hamilton; Pearl Moore, Toronto; Mary McGregor, Toronto; Lottie M. Large, Brantford; Lena Smith, Mount Pleasant; Helen Wilson, St. Mary's; Helen A. Coon, London; M. J. Corkett, Brampton; Mary McCaully, Orillia; Margaret Macdonnell, Orillia; Clara A. Jones, St. Thomas; Margaret Wood, Fergus; Muriel Cayley, Toronto; May Meek, St. Thomas; Pass—Alice Innis, Woodstock; Susie Senior, Toronto; Mabel Harrison, Keene; Lillian Burgess, Hamilton; Kitty Johnson, Deloraine, Man.; Clara Masales, Brantford; Emma Hollingshead, Schomberg; Amy Laura Wilson, Brantford; Ethel Grey, Coldwater; Alice McEnany, Caldwell; Mabel Hall, Toronto; Mary Doody, Lindsay; Eva Farr, Port Stanley; Cora L. Emerson, Lindsay; Eva Carr, Iona Station; Ada Niven, Niagara; Hellen Bell, Tavistock; Annie Smith, Woodville; Maud Henry, Brantford.

First Year—First-class honors—Percy S. Hook, Toronto; Frances DuMoulin, Toronto; Mabel Breul, Port Hope; May McFarlane, Toronto; Nellie F. Archibald, Kempsville; Adelaide Staneland, Toronto; Laura Holland, Toronto; Florence Godfrey, Listowel; Evelyn Robinson, St. Thomas; Bessie Munns, Thedford; Alice Maud Christie, St. John, N.B.; Gladys Robinson, Annapolis Royal; Frances Stewart, Madoc; S. J. C. Sutherland, Bondhead; Rosabel Wainwright, Toronto; Mabel Rae, Toronto; Wm. Buckley, Paris; Annie E. Paterson, Brantford; Tena Martin, Granthurst; M. E. Prudhomme, Toronto; Eliza Woolley, Aylmer; Cara M. Smith, Stratford; Annie Nelson, Toronto; Marie Cadott, Lindsay; Hezzie Bricknell, Toronto; Annie B. McKay, Brantford; Laura Gundy, Scotland; S. C. Hiley, New Hamburg; Lottie M. Large, Brantford; Laura E. Holden, Rockwood; Kitty Donnelley, East Toronto; Ethel Cleator, Brantford; Willa Brough, Winnipeg; Alfred E. Cook, Toronto; M. E. Trebilcock, East Toronto; Jessie MacRitchie, Ottawa; Nell E. McKennie, St. George; Lea Potvin, Midland; Lillian Pearson, Toronto; Lena Pugsley, Bedford Park; Alberta Marlette, Moose Jaw; Helena E. Coon, London. Second-class—Pauline Rose, To-

# GRADUATES.—Continued.

ronto; Ethel Brown, Lindsay; Gertrude Thompson, Orangeville; Laura Murray, Toronto; Mary C. Robinson, Bondhead; Mary Walsh, Lindsay; Lizzie Whitacre, Toronto; James F. Adams, Drayton; Ethel Armstrong, Danforth; Amy Chantler, Newton Robinson; Carrie Walker, East Toronto; Lelia Cares, Orillia; May Acheson, Warton; S. Caroline Adams, Mount Forest; Minnie Dodds, Brantford; Myrtle Dodds, Caledon; Marion Bradley, Toronto; Maud Brown, Medina; Lizzie Westlake, East Toronto; Mabel A. Monkman, Orangeville; Wm. Rogers, Toronto; Monla O'Connor, Lindsay; Jeanie McHardy, Goderich; Mabel Kirkland, Galt; Ethel Hayes, Toronto; Evelyn Ashworth, Toronto; Helen Bell, Tavistock; Jennie Mehan, Lindsay; May Collaton, East Toronto; Estella Love, Toronto; Jennie Steele, Orillia; Marion Mann, St. Thomas. Pass—Nellie Broadfoot, Brillwood; Kate Ellis, Toronto; Evelyn Carter, Bondhead; Helen Wilson, St. Mary's; Esther Hammell, Beaton; A. L. Lundy, Wilsonville; Dora Fisher, Dexter; Gertrude McFarland, Brantford; Daisy Johnstone, Toronto; Maud Wilcox, Orondaga; Rachel Moon, Moonstone; Minnie Strong, Brantford; Maud McDonald, Brantford; Florence Armstrong, Brampton; May Smith, Midland; Aby Willard, St. Mary's; Carrie E. Moore, Reabro; Mabel Blain, Sauls Ste. Marie; E. Macklin, Toronto; Adella Brown, Coldwater; J. C. Kippax, Brantford; Bessie White, Guelph; Stasia McKee, Wallaceburg; Gertrude Brown, Toronto; Carrie Austin, Brampton; Ada Niven, Niagara; May Baird, St. Mary's; Mabel Sanderson, Brantford; Annie Smith, Woodville; Ethel Gorman, Lindsay; Bettie Houlding, Burtch; Lillian Neville, St. Thomas; Minnie McGurty, Lindsay; Edna Metcalf, Brantford; E. Josephine McCauly, St. Thomas; Ella Sullivan, Lindsay; Alma Clark, Aylmer; Walter Johnson, Brantford; Effie Joyce, Richmond Hill; Daisy E. Brown, St. Thomas; Georgina Dexter, Spring field.

Primary piano—First-class honors—Villa Hartley, Lindsay; Isabella Wright, St. Thomas; Florence Wilson, Toronto; Maggie Mitchell, Lindsay; Vera Kerr, Orillia; Hattie Arks, Coldwater; Lizzie Gilmore, Brantford; Nellie Unger, Hamilton; Catherine James, Hamilton; Ruby Lennon, Lindsay; Gertrude Vroman, Lindsay; Lilly Terry, Lindsay; Lulu Sisler, Aylmer; Ellen M. McCauly, St. Thomas; Second-Class—Maud Dowley, Campbellford; Jean Cruikshank, Brantford; Susie Hunt, Brantford; Beulah Chapman, Toronto. Pass—Dora Turnbull, Brantford; Bessie McKinnon, Brantford; Mary Watt, Brantford; Charles Anderson, Toronto; Isabel Storey, Toronto; Annie Valey, Brantford; Edith McCartney, Toronto; Lillian Wedlake, Brantford; Archie Heron, Wexford; Ethel Arthurs, Toronto.

Organ—Second year—First-class honors—Wm. Buckley, Brantford. First year—First-class honors—Wm. Buckley, Brantford. Second-class honors—Helena C. Coon, London; Louis W. Whetter, Toronto.

Vocal—Third Year—First-class honors—Annie H. Mottram, Toronto; Anna M. Watson, Toronto. Second year—First-class honors—Annie Mottram, Toronto; Florence E. A. Walton, Thorold. Second-class honors—Mabel Chester, Toronto; Helen Petch, Toronto; Mabel Robinson, Toronto; Pauline Brecknell, Toronto.

First year—First-class honors—Florence Walton, Thorold; Helena Spencer, Woodbridge; W. J. Young, Ellesmere; Edith Hager, Brantford; A. E. McKay, Brantford; Clara Thompson, Lindsay; Agnes O'Brien, Lindsay. Second-class honors—Geo. Cole, Brantford; Mabel Chester, Toronto. Pass—Netta Marshall, Orangeville; Eldred Neelands, Strathroy.

Violin—First year—First-class honors—Walter Johnson, Brantford. Pass—Eldred Neelands, Strathroy.

Primary violin—First-class honors—Francis Hagey, Brantford. Second-class honors—Roy Pierson, Brantford. Pass—Charles Hartley, Brantford; Herbert T. Hartely, Brantford; Albert Howarth, Brantford; Myrtle Taylor, Brantford.

## THEORY DEPARTMENT.

Harmony—Second year—First-class honors—Gertrude V. Anderson, Toronto; Wm. Buckley, Paris. Second-class honors—Louise S. Stevenson, Mount Forest. Pass—Margaret Wood, Fergus; Adelaide Armstrong, Lloydstown; Lucy Clarke, Toronto; Lillian Ross Pringle, Toronto.

Harmony—First year—Second class honors—Wm. Buckley, Paris; Flora Nichol, Stratford; Jessie Allen, Toronto. Pass—Emma Hollingshead, Schomberg; Lizzie Brebber, Mount Forest; Isa Broadfoot, Fergus; Gladys Robinson, Annapolis Royal; Tena Stewart, Stratford; Lillian Ross Pringle, Toronto; Lillian Porter, Toronto; Nellie Archibald, Kemptville; Florence Walton, Thorold; M. E. Prudhomme, Toronto; Nellie Broadfoot, Belwood; Mabel Breuls, Port Hope; Maud Brown, Medina; Caroline Clerihew, Kingston; Edna Abbey, Port Dalhousie; Mary Stewart, Hamilton; Evelyn Anderson, Fergus; Nellie Tindale, Fergus; M. H. Robertson, Harrison; Muriel Cayley, Toronto.

Practical Harmony—Second class honors—Gertrude Anderson, Toronto; Gladys Robinson, Annapolis Royal; Isa Broadfoot, Fergus. Pass—Lizzie Brebber, Mount Forest; Muriel Cayley, Toronto; Lillian Porter, Toronto; M. H. Robertson, Harrison; M. E. Prudhomme, Toronto; Margaret Wood, Fergus; Jessie Allan, Toronto; Mabel Breuls, Port Hope; Nellie Tindale, Fergus; Lillian Ross Pringle, Toronto; Nellie Archibald, Kemptville; Evelyn Anderson, Fergus; Nellie Broadfoot, Belwood.

Practical elementary harmony—Nell E. McKenzie, St. George; Laura Gundy, Scotland; Lena Smith, Mount Pleasant; Lottie Large, Brantford; Mary Widner, Simcoe; Clara Masales, Brantford; Minnie Strong, Brantford; Ann E. Paterson, Brantford; Amy Laura Wilson, Brantford; Helen Bell, Tavistock; Maud Henry, Brantford; Kittie Johnson, Deloraine, Man.

GRADUATES.—Continued.

Elementary harmony—Laura Gundy, Scotland; Lottie M. Large, Brantford; Annie E. Paterson, Brantford; Clara M. Masales, Brantford; Minnie Strong, Brantford; Kitty Johnson, Deloraine, Man.; Mary B. Widner, Simcoe; Amy L. Wilson, Brantford.

Counterpoint—Second year—Pass—Gertrude Anderson, Toronto; Wm. Buckley, Paris; Margaret Wood, Fergus; Louise S. Stevenson, Mount Forest.

History—Second Year—First-class honors—Wm. Buckley, Paris; Mary J. Walsh, Brantford. Second-class honors—Louise S. Stevenson, Mount Forest; Lizzie Blackhall, Toronto; Lucy Clarke, Toronto. Pass—Muriel Cayley, Toronto; Adelaide Armstrong, Lloydtown; Ray Palmer, Jerseyville; Lillian Ross Pringle, Toronto; Gertrude V. Anderson, Toronto.

History—First year—First-class honors—Annie Paterson, Brantford; Nellie Archibald, Kemptville; Mabel Bruels, Port Hope; Mary J. Walsh, Brantford; Mary B. Widner, Simcoe; M. H. Robertson, Harriston; Laura Gundy, Scotland; Lottie M. Large, Brantford; Florence Walter, Thorold; Maggie Cockett, Brantford; Florence R. Armstrong, Brantford; Lizzie Brebber, Mount Forest. Second-class honors—Lena Smith, Mount Pleasant; Wm. Buckley, Paris; Emma Hollingshead, Schomberg; Edna Abbey, Port Dalhousie. Pass—Eva H. Workman, Lindsay; Alma Kalbfleisch, Tavistock; Helen Bell, Tavistock; Anna Watson, Toronto; Gladys Robinson, Annapolis Royal; Ethel Walker, Hamilton; Maud Henry, Brantford; M. E. Prudhomme, Toronto; Clara M. Masales, Brantford; Flora Nichol, Stratford; Tena Stewart, Stratford; Isa Broadfoot, Fergus; Jessie Allan, Toronto.

Introductory theory—First-class honors—Adelaide Staneland, Toronto; Wm. Buckley, Paris; M. E. Prudhomme, Toronto; Nellie Archibald, Kemptville; Mabel Nichol, Brantford; A. E. McKay, Brantford; Lottie M. Large, Brantford;

Lizzie Whitacre, Toronto; Constance Fitzgerald, Charlottetown; Ethel Sweet, Lindsay; Florence Walton, Thorold; M. E. G. Balachley, Brantford; Isa Broadfoot, Fergus; Clara M. Smith, Stratford; Robertson Davies, Brantford. Second-class—Nellie Kingsley, Lindsay; Gertrude E. Gorman, Maud Crampton, Windsor; Gladys Robinson, Annapolis Royal; Mary Welsh, Lindsay; Jessie Kippax, Brantford; Clara Dickinson, Brantford; Geo. M. Cole, Brantford; Mabel Bruels, Port Hope; Ethel Gorman, Lindsay; Agnes O'Brien, Lindsay; Mabel Hall, Toronto; Nell E. McKenzie, St. George; Nora Jones, Toronto; Mabel Sanderson, Brantford; Mabel Harrison, Keene; Evelyn Anderson, Fergus; Minnie Strong, Brantford; May Tocque, Toronto; Helen Bell, Tavistock; Eva Boswell, Toronto; Edith Hartley, Brantford; Nellie Broadfoot, Belwood; Jennie Meehan, Lindsay; Edna Abbey, Brantford. Pass—Annie E. Paterson, Brantford; Mary Widner, Simcoe; Annie Nelson, Toronto; Gertrude McFarland, Brantford; Minnie Oles, Brantford; Bessie Munns, Thedford; Bettie Houlding, Burtch; Annie Lundy, Wilsonville; May Long, Toronto; Mary Brady, Lindsay; Ada Niven, Niagara; Emma Hollingshead, Schomberg; Myrtle Taylor, Port Maitland; Percy Hook, Toronto; Ella Clegghorn, Toronto; Ethel Kennedy, Toronto; Clara M. Clerihew, Kingston; Laura Holland, Toronto; Jessie MacRitchie, Ottawa; Lillian Workman, Stratford; May Smith, Brantford; Vera Houlding, Brantford; Annie Varey, Brantford; Edith McCagney, Toronto; Mabel Blaine, Brantford; Mary Doody, Lindsay; Carrie E. Moore, Lindsay; Nellie Anderson, Avonbank; B. E. White, Guelph; Mina Thompson, Fergus; Lizzie Brebber, Mount Forest; Ada Douglas, Brantford; Ada Metcalf, Florence Godfrey, Listowell; Louise Whetter, Toronto; Amy Wilson, Brantford; S. C. Holley, New Hamburg; Jennie Sutherland, Bondhead; Jeannie McHardy, Goderich; Mary Robinson, Brantford.



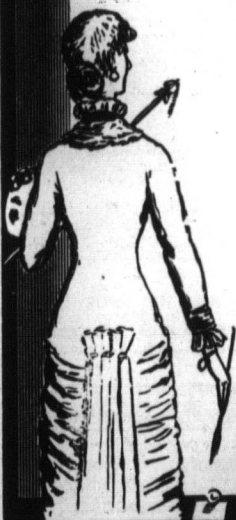
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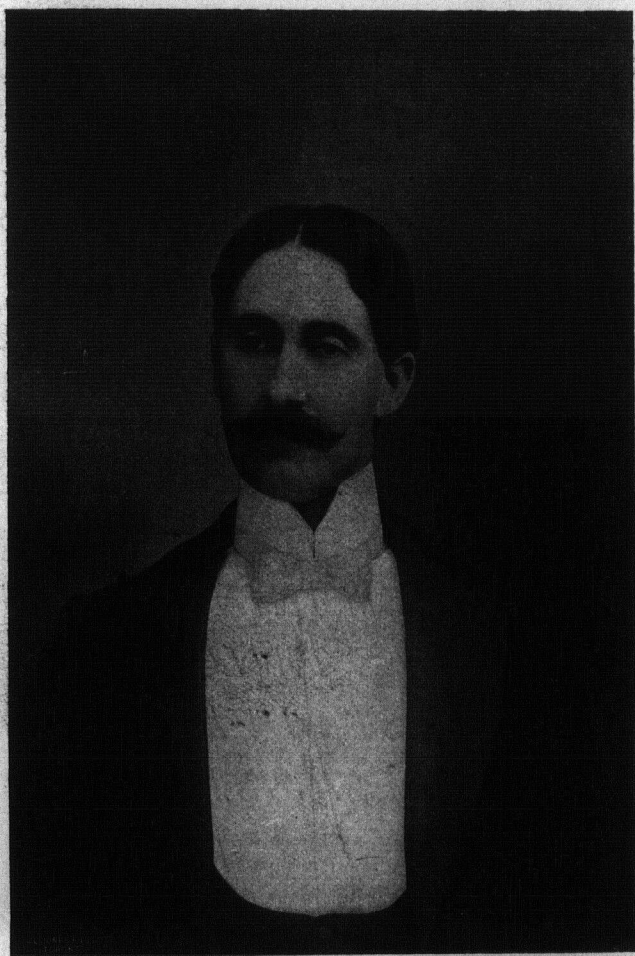
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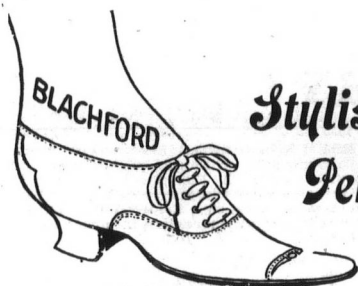


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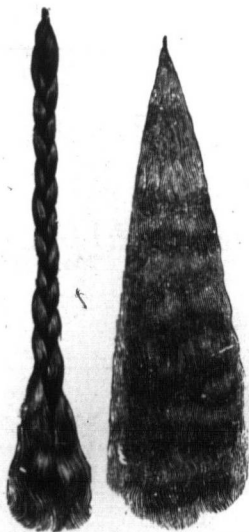
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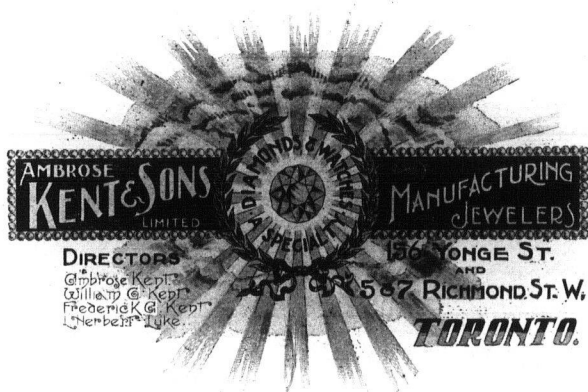
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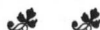
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