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J.L. JONES
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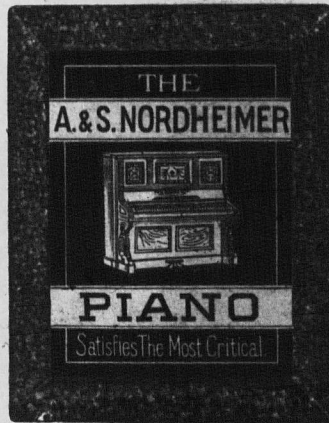
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F. H. TORRINGTON,

DIRECTOR

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MR. TORRINGTON'S family residence being annexed to the
College of Music,

HOME ADVANTAGES

are afforded to Students, such as are seldom found in connection with such institutions. This feature of the College of Music has been and is fully appreciated by pupils, especially those coming from places outside of Toronto. This is a point for the serious consideration of parents sending daughters to the city for musical education.

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TORONTO
COLLEGE OF MUSIC

(LTD)

AND

ORCHESTRAL AND ORGAN SCHOOL

INCORPORATED 1890

12 and 14 Pembroke Street, Toronto, Ont

AND

West End Branch, Cor. Spadina Ave. and College St.

F. H. TORRINGTON,

MUSICAL DIRECTOR

FIFTH YEAR, 1892-93

TORONTO:

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AND

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The University of Toronto

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

The curriculum and modus operandi for examinations for the degrees of Mus. Bac. and Mus. Doc. will be found on page 30.

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MISS MARGUERITE DUNN.

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FRAULEIN LAPATNIKOFF.

LECTURES

ON ELEMENTARY SUBJECTS, MUSICAL HISTORY, ACOUSTICS, VOCAL PHYSIOLOGY, VOCAL
HYGIENE, etc., will be delivered during the Session.

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Toronto College of Music (Limited)

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Orchestral and Organ School

F. H. TORRINGTON,

Musical Director.

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HE season opening in September, 1892, will be the fifth year of the work of the TORONTO COLLEGE OF MUSIC, LIMITED. In placing their Annual Announcement before the public, the Musical Director, Mr. F. H. Torrington, and the Board of Management, take the opportunity of recording the unqualified success which has attended the work of the College

during the past four seasons. Its growth within the time mentioned has been such as to establish it as one of the largest Schools of Music in America. Its *clientelle* was extensive from the very beginning and with each year has been largely increased, students having been enrolled from near and remote parts of the United States as well as from every Province of the Dominion. Among the principal reasons to be assigned for this satisfactory condition of affairs is the fact that the public has confidence in the College management, the stability of the institution, the capability of its faculty, and

its high artistic aims.

Previously to the establishment of the TORONTO COLLEGE OF MUSIC no institution, having all the necessary facilities for systematic and practical training in the important departments of Music, had ever before existed in Canada, and with the additional experience gained since its organization in 1888, the College has now become complete in all its details, and every legitimate aid is afforded students which they may require in obtaining a complete musical education.

The staff of the College has from time to time been greatly strengthened, and musicians of the first eminence are associated with it. None but the most thoroughly qualified teachers are employed.

The Object

Experience has taught that without a thorough foundation no extensive superstructure can be raised, and that this is true in the study of music as in other arts is evidenced by the very large number who spend much time and money, and in the end have very little to show for it. This is the result of a wrong system pursued in the beginning, and which may be described as forcing the young student with trashy music, with a view to immediate display, at the expense of a slower progress but more lasting results. An eminent authority has said: "The principal objects of true musical instruction and training are to afford pupils the means whereby they shall be enabled to develop their own individual gifts and capacities to the best advantage and to give them a sure and permanent basis in musical and technical knowledge, by the assistance of which they will later be able, even without guidance, aided by their own intelligence and with their own powers, to comprehend and to achieve the highest musical results." The efforts of THE TORONTO COLLEGE OF MUSIC are directed to these ends. Education so pursued under a rational system and upon a high scientific musical basis secures musical freedom and independence, through the fullest expression of individual feeling and thoughts. Students become MUSICIANS in the true sense of the term.

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

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

DEAR MR. TORRINGTON,

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

Wishing you every success,

Believe me, very faithfully yours,

(Sgd.) A. C. MACKENZIE,

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

Mr. T
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Mr. Torrington, having written Madame Albani, expressing his opinion of her singing, received the following letter:—

QUEEN'S HOTEL, TORONTO.

DEAR SIR,

I am extremely obliged to you for your very kind and flattering letter, and I am very glad that I have succeeded in pleasing one who is doing so much in the cause of music in Toronto. I have been much interested in reading the programme of your last festival; it is a very well chosen one, and I am told that it was very well carried out, and that the festival was very successful.

I hope you will accept the two enclosed tickets for to-morrow night's concert, and if you will kindly come into the artist's room during the interval, I shall be delighted to make your acquaintance.

Yours very truly,

(Sgd.) E. ALBANI-GYE.

Mr. Torrington availed himself of the invitation to visit the great songstress, being received by her in the most kindly manner. Madame Albani expressed her wish to visit the College of Music, and hoped that success would in every way attend its work.

On May 3rd, 1890, Mr. Edward Lloyd, the great English tenor, who was in Toronto professionally, visited the College, and was so much interested in its work that, in the most generous and artistic spirit, he offered to sing for the students at their regular weekly Saturday afternoon concert, which he did to the delight and instruction of all present, his songs "Adelaide" (Beethoven), "The Message" (Blumenthal), and "I'll Sing Thee Songs of Araby" (Clay), being received with great enthusiasm. His ideal renditions and his genial manner will always be remembered at the College with gratitude and pleasure.

The *Musical Journal*, of Toronto, in chronicling the event, contained the following:

On the afternoon of May 3rd, Mr. Edward Lloyd sang for the students of the TORONTO COLLEGE OF MUSIC, out of compliment to Mr. Torrington and his staff, prompted only by a love for his art, a desire to encourage faithful work on the part of the students, and a spirit of good will towards the institution. Mr. Lloyd was at his best, and sang with an inspiration that transformed itself into a lode-star in the life of every musical listener. It was an afternoon never to be forgotten by all who were present, and Mr. Lloyd will always be remembered by the College students not only as the great tenor and the exceptional artist, but also as the magnanimous man.

The following letter, which was received from Mr. Lloyd, will be read with interest:—

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L. C. MACKENZIE,
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NEW YORK, MAY 11TH, 1890.

DEAR MR. TORRINGTON,

In the hurry of my departure from Toronto, on Tuesday last, I had not the opportunity of asking you to convey to the ladies of your Academy my best thanks for their pretty souvenir and for the very kind remarks in the note accompanying it. Will you please do this. At the same time assure them of the pleasure it gave me to meet them and sing before them. I have also to thank you personally for your many kind attentions while in Toronto. Looking forward to the time we may meet again, with kind regards,

Believe me,

Yours very truly,

(Sgd.) EDWARD LLOYD.

Among other eminent musicians and artists who have visited the College may be mentioned, Mr. Chas. Santley, the famous English baritone; Mr. Caldicott, a well-known English composer; Mr. and Mrs. Georg Henschel, of London, Eng., and formerly of Boston; Mr. P. S. Gilmore, of New York; Mr. Carl Zerrahn, of Boston; Messrs. Frederic Archer and S. P. Warren, the famous organists, and many other artists of the highest standing.

Of the large and complete pipe organ in the College Hall, built specially for the students, Mr. Frederic Archer pronounced it to be one of the best he ever played upon, containing, as it does, ample resources for every style of organ music. Mr. S. P. Warren, also expressed his greatest satisfaction with the instrument, and took a copy of the specifications for future use in New York.

Extract of letter to Mr. Torrington from S. P. Warren, New York:—

"The American College of Musicians met here this week after my return from Toronto

"Mr. Bonner, the secretary, as also Mr. Bowman, the president, seemed very much pleased to hear of what was going on in Canada, thanks to your hard work and musical enthusiasm, and I am sure would be glad to do anything in their power towards establishing a mutual rapport between the College of Organists of Canada and the American College of Musicians. In the examinations here there were in all nineteen candidates, eight of them being organ. Of these latter, five were Associate and three Fellowship. Seven of them passed. This is the largest number of organ candidates we have as yet had, and you can judge from this what an auspicious start the Canadian College has made beginning with nine.

"I need hardly tell you again, but I will, that I was much gratified by the examinations in Toronto. I was quite unprepared for so large a number of candidates, and for such a good showing as to quality. Numbers 3 and 9 passed through admirably.

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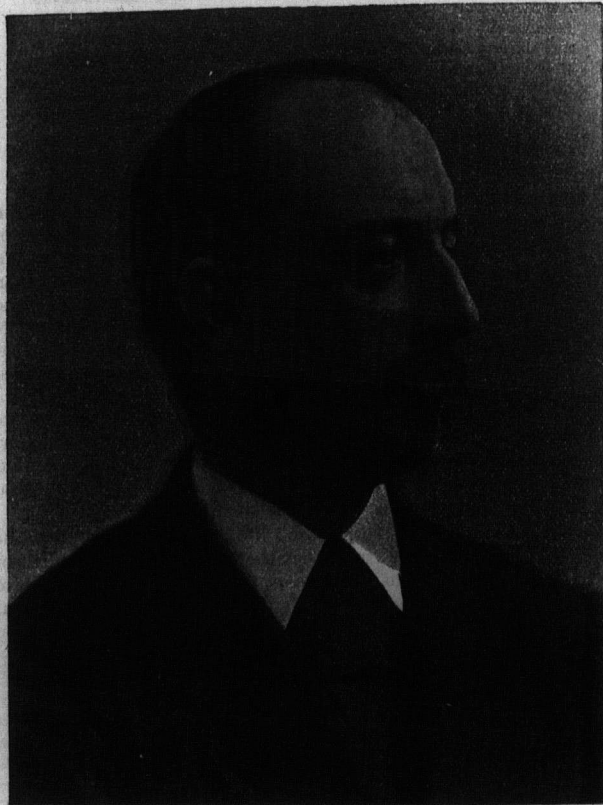
"My visit to the College of Music gave me more pleasure than I can express. There was certainly strong evidence of long years of activity on your part, and of great good accomplished. The institution is complete in its appointments, from the simple class rooms to the library and the concert hall with such an organ as I wish I had for my own pupils' lessons. I was happy, too, to meet so talented and efficient a working staff. Through all this you have been enabled to bring the musical life of Toronto to a focus, and with such results as the building up of an orchestra and giving birth to the new and independent College of Organists. Moreover with such splendid chorus singing as I have heard under your baton, the musical future of the city—yes, of Canada—is well spoken for and assured. Toronto may well be proud of this."

The College Hall, since its opening by the Mendelssohn Quintette Club of Boston, has been the scene of many events of musical importance. Amongst these have been concerts by Mr. and Mrs. Georg Henschel, The Mendelssohn Quintette Club; organ recitals by Mr. Frederic Archer, the professors and pupils; piano and song recitals by pupils, and lectures on a greatly varied range of musical subjects, etc., by the professors. It is in this hall that the weekly rehearsals of the Toronto Orchestral School, founded by Mr. Torrington (see note page 27), are held.

Pianists and vocalists, trained in the College of Music, are introduced to the public through the Philharmonic Society, Ensemble and Orchestral concerts, the most favorable and influential auspices in Canada. The advantage of the full orchestral accompaniments, where necessary, is self-evident.

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

Messiah, (6).....	Handel	Gypsy Life	Schumann
Elijah, (6).....	Mendelssohn	The Last Judgment	Spohr
Creation, (3).....	Haydn	Acis and Galatea.....	Handel
Lay of the Bell, (2).....	Romberg	Preciosa.....	Weber
Fridolin, (2)	Randegger	Redemption, (3).....	Gounod
St. Paul, (2)	Mendelssohn	Rose Maiden	Cowen
Stabat Mater, (2).....	Rossini	March and Chorus, (5) Tannhauser	—Wagner
May Queen, (3).....	Bennett	March Cortege, Reine de Saba	—Gounod
Hymn of Praise, (2) ..	Mendelssohn	March and Chorus, Life of the Czar	—Glinka
Walpurgis Night.....	Mendelssohn	Crusaders	Gade
Naaman, (2)	Costa	Fair Ellen.....	Bruch
Spring's Message.....	Gade		
Bride of Dunkerron.....	Smart		
Judas Maccabeus, (2).....	Handel		



MR. F. H. TORRINGTON.

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Rose of Sharon	<i>Mackenzie</i>	Pilgrim's Chorus, I' <i>Lombardi</i>	
Mors et Vita	<i>Gounod</i>		<i>Verdi</i>
Spectre's Bride	<i>Dvorak</i>	Messengers of Peace, <i>Rienzi</i>	
Golden Legend	<i>Sullivan</i>		<i>Wagner</i>
Jubilee Ode	<i>Mackenzie</i>	All Hail to Thee, <i>Tannhauser</i>	
Arminius	<i>Bruch</i>		<i>Wagner</i>
Eve	<i>Massenet</i>	Bridal Chorus, <i>Lohengrin</i> . <i>Wagner</i>	
Callirhoe	<i>Dr. J. F. Bridge</i>	Choral and Finale, <i>Meistersinger</i>	<i>Wagner</i>
Prayer and Finale, (4), <i>Lohengrin</i>	<i>Wagner</i>	Praise ye the Father	<i>Gounod</i>

PART SONGS, ETC.

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

INSTRUMENTAL.

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

At the great festival of 1886 Mr. Torrington conducted the performances of *Mors et Vita*, *Israel in Egypt*, the overtures to *William Tell*, *Oberon*, *Tannhauser* and *Ruy Blas*.

During the summer vacation of 1891 Mr. Torrington made an extended tour through Europe in the interests of the Toronto College of Music, visiting the Leipzig 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; being most cordially received by Dr. Stainer, Prof. of Music, Oxford University; Dr. Mackenzie, Royal Academy; Dr. Briggs, Westminster Abbey and Professor Gresham College; Dr.

Turpin, College of Organists, and in Leipzig by Herr Jadassohn and Herr Krause, and other eminent musicians. It was 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.

In the College Concerts last year there were performed nearly one thousand works or movements, consisting of solo pieces, concertos, trios, quartettes and quintettes for piano with strings and full orchestra, arias, songs (secular and sacred), duets and concerted vocal numbers. Thus, while the College has all the advantages for all who wish to study music from the earliest grades, it has advantages peculiarly its own for those possessing unusual musical talent.

Course of Study

The course is divided into elementary, intermediate and advanced grades. *Students graduate according to ability and not according to number of terms taken.*

The Gold Medal of the Toronto College of Music is awarded each year to the student who attains the highest standing in practical and theoretical work.



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Departments

Pianoforte

Efficient teachers only being connected with the TORONTO COLLEGE OF MUSIC, competent instruction is thus guaranteed. Students enjoy all the strong features, privileges and advantages of the foreign Conservatory system.

The pupils of the College are carefully guided through the different grades, both as to difficulty and the formation of the taste, and only music of the most eminent composers is used, while a thorough system of technical training is the rule of the College.

Ensemble playing (Piano in combination with other instruments) constitutes a special branch, and the necessary solo artists required in addition to the piano are furnished by the College. Particular attention is given to this department of artistic work, and proves of great advantage to pupils.

Graduates must be competent to give piano recitals from the great composers, and to perform concertos with orchestra.

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

The Piano Course

The standard for instruction has always been a subject for earnest and critical consideration by the Director and College Professors, and the graded course of study decided upon provides for the pupil a comprehensive system of training, both for thorough technique and artistic performance of the works of the best schools of Pianoforte music. In forming the course of study, the systems of the most advanced schools of music in the world, including those of St. Petersburg, Paris, London, but particularly those of Leipzig and Berlin, have been examined, and their most practical points adopted by the TORONTO COLLEGE OF MUSIC.

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

While the graduation course occupies three years, it is not intended that those who have been pupils of competent teachers, and are advanced students, shall be rigorously compelled to go through the complete course ; but in such cases they pass an examination and are graded accordingly.

Classes for ensemble playing of the trios, quartettes, symphonies, overtures, and other works of the ancient and modern classical masters, are formed each season under Mr. Torrington's personal direction. (See page 51 for programmes.)

FIRST GRADE.

S. EMERY, Foundation Studies.
 A. EHMANT Op. 22, Selections from First Book (Paris).
 L. KOEHLER. Popular Melodies, Litolf, Op. 512.
 A. KRAUSE. Erstes Notenbuch (English) Op. 25 (Leipzig).
 NOTATION EXERCISES.
 LEBERT & STARK'S Piano Method.

SECOND GRADE.

1ST EXAMINATION.

— PLAIDY. Technical. *To 2nd section*
 — DUVERNOY STUDIES, Op. 176, 2 Books.
 — DOERING STUDIES, Op. 8, 3 Books.
 — BERTINI, Op. 100.
 L. KOEHLER, Op. 50.
 CZERNY, Op. 139, Second Book.
 SCHMIDT, Op. 16.
 LOESCHHORN, Op. 65.

MUSIC, Four Hands.

DIABELLI, Op. 149, First and Second Book.

DIABELLI, Op. 163, Sonatas.

PIECES.—BY KULLAK, HUNTEN, H. BERENS.

BEETHOVEN, EHMANT, Op. 22, First and Second Books. Krause.

CLEMENTI, KUHLAN.

HALLE'S PIANOFORTE SCHOOL.

READING AT SIGHT.

THIRD GRADE

2ND EXAMINATION.

PLAIDY.

BACH. Preludes and Fugues (Peters'). First Book.

CZERNY, 6 Octave Studies.

LOESCHHORN STUDIES, Op. 65.

HASERT, Velocity, Op. 50, 3 Books.

HELLER STUDIES, Op. 46.

KRAUSE, Trill Studies.

BERENS, Velocity, Op. 61, 4 Books.

HELLER, Op. 47.

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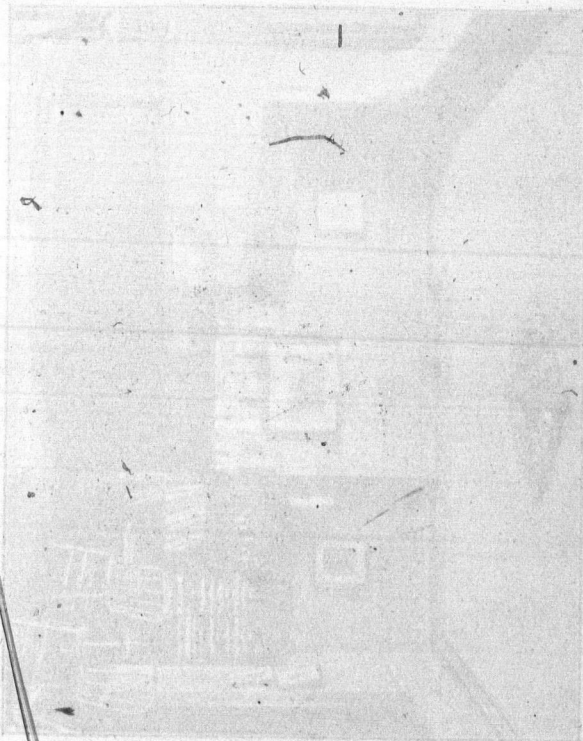
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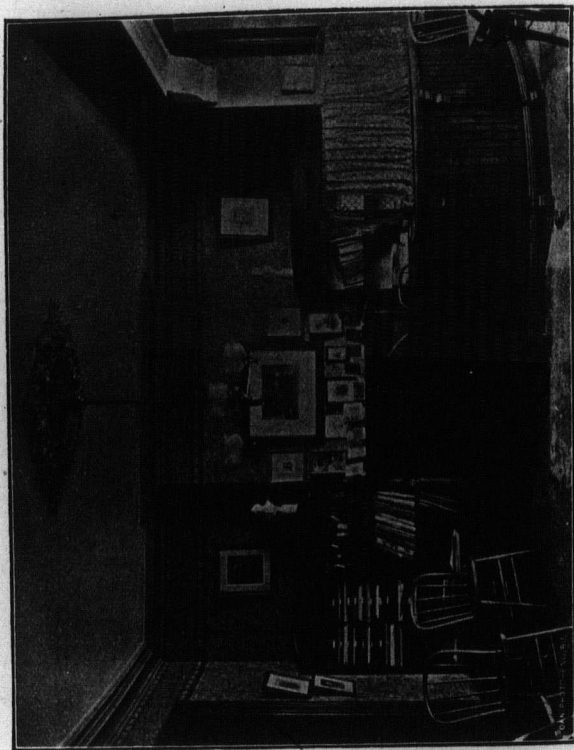
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BACH, Two-Part Inventions.

CRAMER-BULOW STUDIES, as far as Grade goes.

PIECES.—Beethoven (Sonatas), Reinecke, Schumann, Gade, Raff, Haydn, Jensen, Merkel, Field, Scharwenka, Heller, Mozart, Clementi, Moszkowski, Moscheles, Mendelssohn, Hummel, Grutzmacher, Jadassohn, Halle's School.

FOUR HANDS—CZERNY, Op. 824 (Litolf).

CLEMENTI, Sonatas, C and F major.

WEBER, Op. 3, Op. 12 (Peters 188 a).

FOURTH GRADE.

3RD. EXAMINATION.

CZERNY, Tagliche Studien (Peters).

CRAMER-BULOW, Selected Studies.

HELLER, Op. 45 and 90.

ALOYS SCHMIDT, Op. 16, Second and Third Books.

KRAUSE, Op. 9, Broken Chords.

Low, Octave Studies.

BACH, Two-Part Inventions.

RAFF, 30 Studies.

CLEMENTI, Tausig, Gradus.

HELLER, Art of Phrasing.

BACH, Three-Part Inventions.

HABERBIER, Op. 53, Etudes Poesies.

NEUPERT, Six Etudes.

PIECES.—By Mendelssohn, Mozart, Hummel, Tchaikowsky, Beethoven, Schubert, Schumann, Clementi, Haydn, Niemann, Silas, Moszkowski, Rheinberger, Saint Saens, Scharwenka, Dvofak, Mozart, Beethoven, Heller, Rubinstein, Handel, Gade, Brassin, Henselt, Scarlatti, Halle's School.

FOUR HANDS—VOLKMAN, Hungarian Sketches, 2 Books.

MOZART, Sonatas, B-flat major.

SCHARWENKA, Op. 57, Six Pieces.

BERTINI, Etudes, Op. 97.

MOZART SONATA, D major (Krause), Two Pianos.

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

FIFTH GRADE.

ARTISTS AND GRADUATING DIPLOMA.

TAUSIG, Daily Exercises.

HENSELT, Etudes, Preparatory.

MOSCHELES, Op. 70, 2 Books.

KULLAK, Octave Studies, 1, 4, 5.

SCHARWENKA, Six Preludes, First Book.

NICODE, Op. 12, Two Studies.

BACH, Preludes and Fugues (Peters' Kroll Ed.)

MENDELSSOHN, Preludes and Studies (Ed. Steingraber).

CHOPIN, Preludes and Studies.

CZERNY, School of Virtuosity, Op. 365 (Bischoff).

PIECES.—Mozart, Weber, Beethoven, Raff, Jensen, Moszkowski, Schumann, Chopin, Bach, Hummel, Heller, Liszt, Chopin-Liszt, Sgambati, Moscheles, Reinecke, Weber, Bach, Greig, Wagner-Bendel, Hauptmann, Heller-Ernst, Halle's School.

FOUR HANDS (Two Pianos).

DVRÁK, Slavonic Dances, Op. 46.

MOSCHELES, Homage a Handel.

BRULL, Sonata, D minor.

SIXTH GRADE.

CZERNY, School of Virtuosity.

TAUSIG, Exercises, Third Book.

HENSELT, Studies.

RUBINSTEIN, Op. 23 (Peters).

BACH-LISZT, Preludes and Fugues (Peters).

BRAHMS, Studies, Bach, Chopin, Weber.

SAINT SAËNS, Six Studies, Op. 52.

SCHUMANN, Symphonic Studies.

PIECES.—Beethoven Sonatas, Op. 401, 110, 109, 111, 106.

CONCERTO, E-flat, Op. 73, with Orchestra.

CHOPIN, Concerto, E minor.

Sonatas.

Ballades, G and F minor.

SCHUMANN, Concerto, A minor, Op. 54.

LISZT, Hungarian Rhapsodies, 2, 9, 12.

RUBINSTEIN, Concerto, G major, D minor.

RAFF, Suite, D minor, Op. 91.

Concerto, C minor.

Suite, E-flat major, Op. 200 (Orch.)

BRAHMS, Rhapsodies, Op. 79.

Concertos, D minor, B-flat major.

SAINT SAËNS, Concerto, E-flat major (Orch.)

STERNDALE BENNETT, Concerto, F minor.

TAUSIG, Valse Caprices.

GREIG, Ballade.

ENSEMBLE MUSIC.

BEETHOVEN, Trios, Op. 70 and Op. 97.

SCHUMANN, Trio, D minor.

Quartette, Piano and Strings, E-flat.

Quintette, " " E-flat.

SCHUBERT, Trios, Op. 99, 8, 100.

Quintette, Op. 99, 8, 100 (with Double Bass).

RUBINSTEIN, Trios, F major, G minor, B-flat major.

Quartette in C with Strings.

HUMMEL, Trio, E-flat major, Op. 93.

MENDELSSOHN, Trios, D and C minor.

Quartette, B minor.

RAFF, Quartet, C minor, G major.

Quintette, A minor.

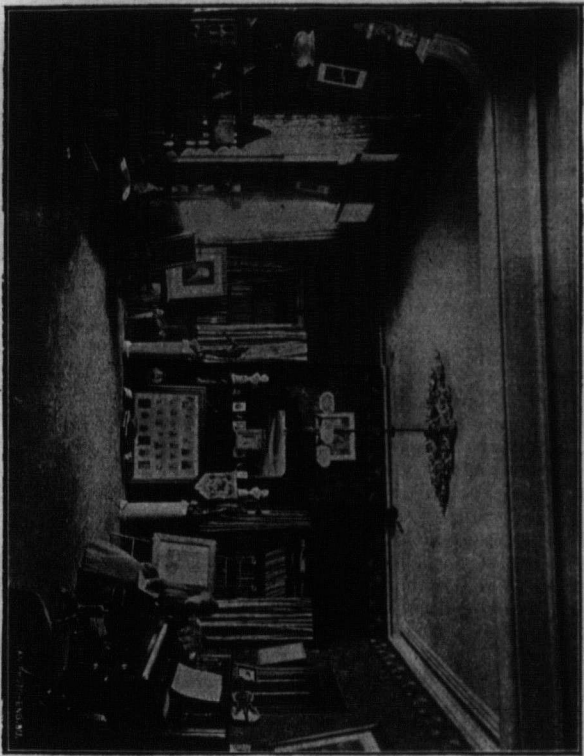
JADASSOHN, Trios, Quartettes and Quintettes.

FOUR HANDS (Two Pianos).

BRAHMS, Sonata, F minor.

RAFF, Chaconne.

LISZT, Concerto Duo, E minor.



LIBRARY, TORONTO COLLEGE OF MUSIC

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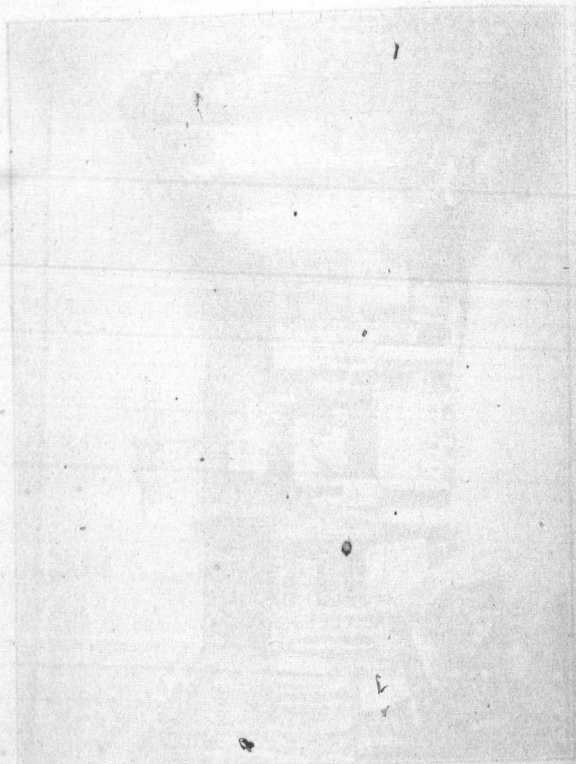
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Organ

A systematic course of practical training for church organists, embracing a knowledge of obligato pedal playing, the art of accompanying Church and Oratorio Music, concert playing, etc., is provided at the College and positions are secured for qualified graduates.

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

The College contains a large three-manual pipe organ, with full scope of pedals and an ample variety of registers in each manual, both for lessons and practice. In addition to this, pupils who wish have access to the great organ in the Metropolitan Church, the largest in the province (53 speaking stops).

Frequent recitals by eminent organists 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.

Students in this department are prepared for the yearly examinations held by the College of Organists (Canada).

In this connection it may be mentioned that Mr. Torrington originated the College of Organists (Canada). It is founded upon similar lines to the English College of Organists with which it is to be affiliated. The consequence of this affiliation will be that graduates of the Canadian Institution will secure equal recognition by the English College. The first examinations were held in June, 1890, in the Metropolitan Church, on papers prepared by and under the personal supervision of Mr. S. P. Warren, the eminent organist of Grace Church, New York. Of the nine candidates who were examined, six were pupils of the TORONTO COLLEGE OF MUSIC, seven passed, and two of them with honors. Mr. Warren's report is as follows :—

NEW YORK, 23rd June, 1890.

The only comment now to be made on these examinations is one of agreeable surprise and pleasure at the result. The quality of the work at the organ as well as on paper, was generally very creditable and satisfactory.

Due allowance being made in cases where the disturbing influence of nervousness was unmistakable, ample evidence was given of earnest study and endeavour on the part of the candidates, and of intelligent, artistic purpose in those having the direction of their musical training in hand.

Without entering into specific statement of individual merits—almost every candidate, in some one or other paper, reaching 90, and several of them over this—numbers 3 and 9 (Miss Clarke and Mr. Blakely), nevertheless, as betraying musical talent and culture in a marked degree, may justly be singled out as worthy of honorable mention.

SAMUEL P. WARREN, *Examiner.*

Subsequent examinations in following years were equally successful.

Miss Clarke and Mr. Blakely, students at the College of Music.

Organ Course.

Pupils required to have studied piano previously.

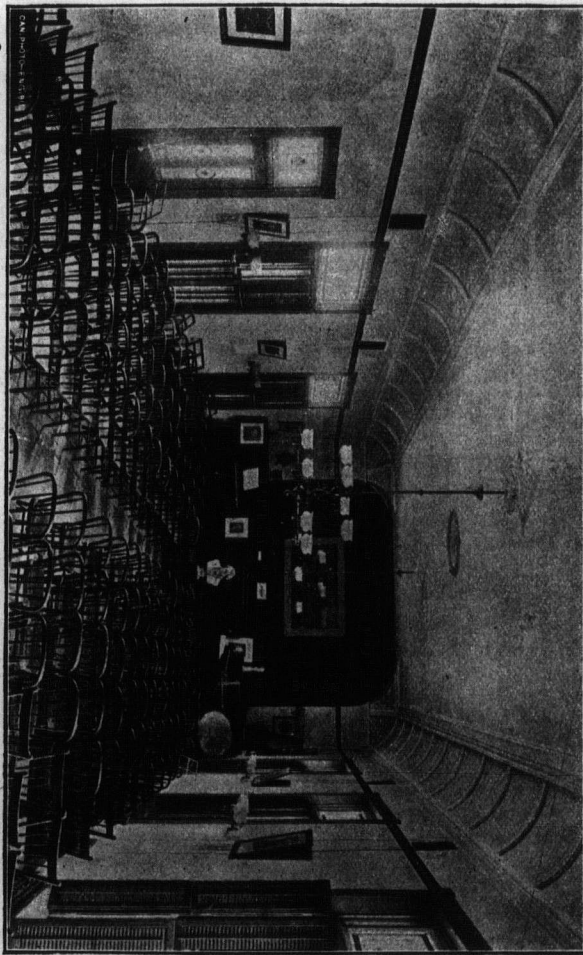
Preliminary work,	{	Stainer's Organ. Rink " Best " Lemmen's "
2nd Grade,	{	Pedal Obligato Playing. Hymn Tune Playing—Interludes, Modulations and Registration (Elementary).
3rd Grade,	{	Extended Study of Registration. Preludes and Postludes—Church Service. Bach Studies—Quartette and Choir Accompaniment. Schneider Studies. Dudley Buck Pedal Phrasing.
4th Grade,	{	Accompaniment Solo Voice, Quartet and Choir Chaut, Mass Oratorio. Organ Solo, Sonata, etc., in every style. Reading from Figured Bass. History of Organ—Exam. Classification of Stops. Specifications for Organs. Improvisation.
Organ Course Graduate,	{	Thorough Development of Technic. The advanced works of Bach, Thiele, Guilman, Hesse, Merkel, Rheinberger. Adaptation of Organ Part from Oratorio Scores. Pass Exams. in Harmony and Counterpoint, and Satisfactory Performance of Comprehensive Programmes of Sterling Organ Music, and Transcriptions of Orchestral Works for Organ.

N. B.—Students prepared to pass the A. C. O. and F. C. O. Theoretical and Practical Examinations of the College of Organists, Canada and England, and positions found for qualified organists.

Vocal.

The work of the College in this department is designed to secure a proper and permanent voice production, as well as an artistic delivery, and this institution offers special advantages to the professional student owing to the opportunities for introduction to the public available through the connection of Mr. Torrington, and other members of the staff, with concerts and church recitals.

CONCERT HALL, TORONTO COLLEGE OF MUSIC



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The study of oratorio music and the formation of a correct classical style also receives special attention.

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

Students may, if they so desire, for the purpose of studying the great masters, associate with the Philharmonic Society and its 300 members, by a special arrangement. It is obligatory upon students in this department who desire a certificate or diploma, that they pass an examination in Rudiments, Sight-Singing, and First Year's Theory.

Vocal Course.

FIRST EXAMINATION.

Candidates for this examination will be tested in voice production, vocalization and solfeggi. They must also have prepared to sing before the examiners three songs of different styles adapted to the character of voice of each pupil.

The candidate must hold the introductory certificate in theory.

Selections from the following works are to be used in preparing pupils for the examinations in the entire course in vocal music.

DEVELOPMENT OF VOICE, ETC.—Randegger, Abt, Concone, Marchesi, Lamperti, Henschel.

SOLFEGGI.—Concone, Vaccai, Lablache, Marchesi, Romaniai and Nava.

VOCALIZZI.—Abt, Lablache, Lamperti, Viardot and Marchesi.

SECOND EXAMINATION.

Candidates for this examination will be tested in intermediate exercises, solfeggi and vocalizzi. They must also have prepared to sing before the examiners six songs, selected to display versatility and capabilities, according to judgment of examiners.

Candidates must hold the Introductory Certificate in Theory.

They will also be examined in sight-singing in grade of difficulty equal to an English ballad. The ability to sing in Italian, French or German will be considered in the pupil's favor.

The candidate must prepare ten selections, embracing selections from opera, oratorio and concert repertoire.

TEACHER'S CERTIFICATE.

In addition to above, those who purpose qualifying themselves for teaching vocal music must read at sight a song of medium difficulty and play at sight the accompaniment to the same; also give a lesson to a pupil before the Board of Examiners.

THIRD YEAR.

Candidates for this examination will be tested in advanced exercises, vocalizzi and solfeggi, and will be required to sing at sight a song of medium difficulty.

The candidate must hold the Introductory Certificate in Theory and Grade Harmony, 1st year, and will also require to study the following text-books: "The Voice in Singing," by Madame Seiler; "Voice, Song and Speech," by Behnke and Brown, and "Hygiene of the Vocal Organs," by Sir Morell Mackenzie.

Diplomas will be granted to students who hold a certificate in Theory and who can render artistically selections from different oratorios and operas. Higher standing in examinations given to those able to play accompaniments.

Violin.

Pupils in this branch of study, in both solo and orchestral work, secure a regular progressive course of graded instruction. Advanced pupils have the opportunity, by special arrangement, of gaining practical experience as orchestral performers in the Toronto Orchestral School of sixty-five instrumentalists.

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

FIRST GRADE—Tours, Allard, Pleyel, Kayser, Handel, and pieces of same grade.

SECOND GRADE—Kayser, Masas, Dancla, Schradieck, De Beriot, Rode, and pieces of same grade.

THIRD GRADE—Kreutzer, Fiorillo, Leonard, Schradieck, Vieuxtemps, Wieniawski, Spohr, and pieces of same grade.

Examinations will be held each year in this department, and those desiring certificates or diplomas must hold the Theory certificate.

Orchestral and Band Instruments.

The most experienced teachers are provided for every instrument used in ordinary orchestras and brass bands—violin, viola, violoncello, contra basso—all wood and brass instruments in fact. By the system adopted students are not only grounded in the science of the particular instrument they may select, but gain such other general knowledge bearing on the subject as cannot fail to be of great value to them. In this connection it is important to

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properly understand the many collateral advantages which orchestral instrument students of the College have and may participate in, according to their proficiency. Besides the Ensemble classes, for piano and strings and other instruments, formed each season in the College, students have certain privileges in connection with the orchestra of the Toronto Philharmonic Society. As affording practical training in orchestral playing, however, students are particularly advised to associate themselves with

THE TORONTO ORCHESTRAL SCHOOL.

This school, though distinct in its organization from the College, is under the musical directorship of Mr. Torrington, and College students can become members of it FREE OF CHARGE. The advantage of giving a student the *actual work* of an orchestral musician, as a means of fitting him for future usefulness, cannot be over-estimated, and in this respect the Toronto College of Music offers rare opportunities, as shown by the fact that many of the best orchestral players in Toronto have gained their practical experience under Mr. Torrington's guidance, in the various orchestral and choral performances he has given. 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, of the well-known Mendelssohn Quintette Club, of Boston, written while in Berlin, Germany:

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

Students of the College are permitted to take part not only in the rehearsals, but also in the concerts of the orchestra.

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

Theory.

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

Theory Department.

REVISED AS PER NEW SUPPLEMENTARY CALENDAR,

pp. 4 to 7.

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

Regular examinations are held half-yearly in this department. Those wishing it, will be prepared for the examination for Musical Degrees at Toronto University or elsewhere.

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

THEORETICAL COURSE.

The complete theoretical course covers a period of three years, and embraces the study of Harmony, Counterpoint, Canon and Fugue, Instrumentation, Musical History, and Musical Form and Analysis.

Students who wish to do so, will be prepared for the Musical Degrees at the University of Toronto.

Students who are studying for the College Diploma will be required to take the entire theoretical course, and such students who succeed in winning the Diploma may proceed to the final examination in music at the University of Toronto, provided they have passed the Matriculation examination.

Students who compete for the Artist's Course Diploma will be required to pass the theoretical examination appointed for the first year.

Students who compete for Certificates will be required to pass the first year theoretical examination.

Students who wish testimonials of their work in Vocal or Instrumental Music will be required to pass the senior examination in the rudiments of music.

COURSE IN THE THEORY OF MUSIC.

FIRST YEAR.

The examination on the first year's work will comprise papers on the Rudiments of Music and in Harmony, which latter will comprise questions in the book work and figured bass exercises.

TEXT BOOKS.

- Cumming's Rudiments of Music.
- Stainer's Primer of Harmony.
- Macfarren's Rudiments of Harmony.
- Banister's Text Book of Music.

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The examination for this year will comprise Harmony, including unfigured basses, harmonization of melodies, pedals and modulation; and counterpoint up to four parts.

TEXT BOOKS.

Prout's Harmony, its Theory and Practice.
 Jadassohn's Harmony.
 Stainer's Primer of Composition (for the harmonization of Melodies.)
 Bridge's Primer of Counterpoint.
 Prout's Counterpoint (Part I.)
 Richter's Counterpoint.

THIRD YEAR.

The third year's (final) examination will be on Harmony, up to 5 parts; Simple Counterpoint up to 5 parts; Double Counterpoint; Canon and Fugue; Instrumentation; Musical Form and Analysis; Musical History; Elementary Acoustics.

TEXT BOOKS.

Prout's Harmony.
 Prout's Counterpoint (Part II.)
 Jadassohn's Counterpoint.
 Bridge's Primer on Double Counterpoint and Canon.
 Jadassohn's Canon and Fugue.
 Higg's Primer of Fugue.
 Prout's Instrumentation.
 Harding's Analysis of Form.
 Broadhouse's Acoustics.
 Pauer's Form.
 Hunt's History of Music.
 Ritter's History of Music.
 Naumann's History of Music.

Students who are making a specialty of the theoretical course may obtain a Diploma upon completion of the course. Such students will be required to give evidence of a practical knowledge of pianoforte playing.

In connection with the theoretical course there will be held during the year the following classes:

(a) A class in the Rudiments of Music, which will serve as a preparatory study for the examination in rudiments at the first year's examination. (Free for the first term.)

(b) A class in sight singing and musical dictation, which is intended specially for vocal students who are preparing for certificates, and for organ students and others for whom an examination in sight singing is required. (Free for the first term.)

(c) A class in the History of Music. (Free.)

(d) A class in Musical Form and Analysis. (Free.)

University of Toronto.

FACULTY OF MUSIC.

DEGREE OF BACHELOR OF MUSIC.—1. The candidate for the Degree of Bachelor of Music must pass the following examination of the University for a certificate of proficiency in general education:—

REQUIREMENTS FOR MATRICULATION IN THE FACULTY OF MUSIC.

I. ENGLISH:

(a) Composition.

(b) Grammar.

(c) Poetical Literature:—Intelligent comprehension of and familiarity with the prescribed texts will be required:—

1891. LONGFELLOW: Hymn to the Night, A Psalm of Life, The Day is Done, Evangeline, Resignation, The Builders, The Ladder of St. Augustine, The Warden of the Cinque Ports, The Fiftieth Birthday of Agassiz, The Village Blacksmith, The Arsenal at Springfield, The Bridge, King Robert of Sicily, The Birds of Killingworth, The Bell of Atri, From My Arm Chair, Auf Wiedersehen.

1892. TENNYSON: The May Queen, "You ask me why," "Of old sat Freedom," "Love thou thy land," Locksley Hall, Ulysses, St. Agnes, Sir Galahad, Enid (The Marriage of Enid), Geraint, and Enid, The Revenge, In the Children's Hospital.

1893. WORDSWORTH: (Arnold's Selections): Reverie of Poor Susan, We are Seven, Tintern Abbey, Lucy Gray, The Fountain, Michael, Heart-Leap Well, To the Daisy, To a Highland Girl, Stepping Westward, The Solitary Reaper, At the Grave of Burns, at the Residence of Burns, To the Cuckoo, Fidelity, Peel

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Castle, French Revolution, Ode to Duty, Intimations of Immortality, The Happy Warrior, Resolution and Independence, Yarrow Visited, To a Skylark, A Poet's Epitaph, and Sonnets 3, 6, 17, 19, 20, 23, 24, 25, 26, 29.

1894. SCOTT:—Lady of the Lake.

1895. TENNYSON:—Recollections of the Arabian Nights, The Poet, The Lady of Shalott, The Lotus Eaters, Morte d'Arthur, The Day-Dream, The Brook, The Voyage, The Holy Grail.

II. ARITHMETIC: Simple rules, vulgar and decimal fractions, proportion and interest.

III. One of the following LANGUAGES:

1. LATIN:

(a) Grammar and Exercises (Bradley's Arnold, 1-24).

(b) Examination on either Virgil or Cæsar, in each year as given below:

1891. { VIRGIL, Æneid, V.

{ CÆSAR, Bellum Gallicum, I, II.

1892. { VIRGIL, Æneid, I.

{ CÆSAR, Bellum Gallicum, I, II.

1893. { VIRGIL, Æneid, I.

{ CÆSAR, Bellum Gallicum, III, IV.

1894. { VIRGIL, Æneid, II.

{ CÆSAR, Bellum Gallicum, III, IV.

1895. { VIRGIL, Æneid, II.

{ CÆSAR, Bellum Gallicum, V, VI.

2. FRENCH:

(a) Grammar.

(b) Translation into French of short English sentences.

(c) Examination on one of the following texts:

1891, 1894. DAUDET—La Belle Nivernaise.

1892, 1895. SARDOU—La Perle noire (the romance).

1893. DE PÉTYREBRUNE—Les Freres Colombe.

3. GERMAN:

(a) Grammar.

(b) Translation into German of short English sentences.

(c) Examination on one of the following texts:

1891, 1893, 1895. RIEHL—Culturgeschichtliche, Novellen:

Der stumme Ratsherr, Der Dacus auf Lichtmess, Der Leibmedicus.

1892, 1894. HAUFF—Das Kalte Herz, Khalif Storch.

4. ITALIAN:

(a) Elementary Grammar (Grandgent's Grammar and the Italian Principia recommended)

(b) Translation into Italian of short sentences.

(c) An examination on the following texts:

1891.

1893.

1895.

1892.

1894.

} DE AMICIS, Cuore (I Racconti mensili).

} SALVATORE FARINA, Fante di Picche.

In lieu of the above a certificate of having passed the Primary or any subsequent Examination in a High School, or of Matriculation in Arts in any University in Her Majesty's Dominions, will be accepted.

2. In addition to matriculation, the candidate must have passed three examinations before the degree of Bachelor of Music shall be granted. Every student in Music admitted to the first examination shall be required to prove his knowledge of harmony and counterpoint in not more than four parts. No one shall be admitted to the final examination who has not passed the previous examinations on or before a date to be announced from year to year, and received permission to be admitted. The exercise shall consist of a vocal composition, either sacred or secular, containing five part harmony and fugal counterpoint with an accompaniment for at least a string band, sufficiently long to occupy fifteen minutes in performance.

Every one admitted to the final examination shall be required to prove his knowledge of:

1. Harmony.
2. Counterpoint.
3. Canon, imitation, etc.
4. Fugue.
5. Form in composition.
6. Musical history, acoustics.
7. The full scores of such works as shall be announced from time to time.
(Analysis.)

COURSE IN MUSIC.—Before being admitted to any of the following examinations, all candidates shall be required to give evidence of a sound practical knowledge of Pianoforte or Organ playing.

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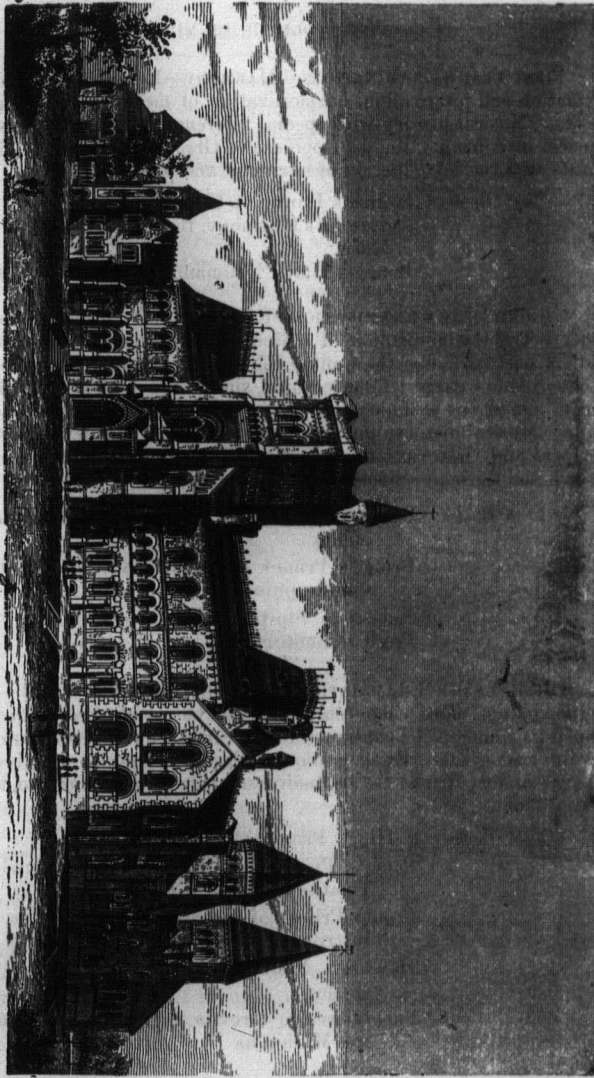
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UNIVERSITY OF TORONTO



FIRST YEAR'S EXAMINATIONS—HARMONY—Knowledge of chord formation and progression, harmonization of melodies and figured basses. Musical history with special reference to the early use of musical instruments, the development of Gregorian and Ambrosian chants, and the introduction of harmony and part writing.

Text Books. Stainer's Primer of Harmony.
Jadassohn's Harmony, Banister's Text Book of Music.
Bonavia Hunt, Naumann; Histories of Music.

SECOND YEAR'S EXAMINATION. ELEMENTARY ACOUSTICS. HARMONY.—The Harmonization of melodies or chorales, in four, five and six part harmony, the Cantus Fermus to be given alternately to the different parts. Counterpoint, simple and double, up to five parts. Questions will also be given in three and four part counterpoint. Musical history, and special reference to the development of Opera and Oratorio, and influence of the Italian, Netherlands, French and German schools in the time of Bach.

Text Books. Banister's Text Book of Music (up to Counterpoint).
Bridge's Primer of Counterpoint and Double Counterpoint.
Jadassohn, Simple and Double Counterpoint.
Prout's Counterpoint.

THIRD YEAR'S EXAMINATION. FUGUE, CANON AND FORM.—A Fugue, in not more than four parts, to be composed on a given subject; a Canon to be continued for a certain number of bars in the interval given. Explanation of Musical forms to be given. Musical history from the beginning of the 18th century to the present time.

Text Books. J. Higgs' Primer of Fugue.
Pauer's Primer of Musical Form; Bussler, Treatise on Musical Form.
Prout's Primer of Instrumentation; Berlioz on Instrumentation.
Hawkins, Naumann, Ambros; Histories of Music.
For reference. Grove's Dictionary of Music and Musicians.

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ANALYSIS OF FULL SCORE.

Beethoven's Symphony No. 1.

Mendelssohn's *Elijah*.

In addition for the final examination, an exercise in the shape of a composition, either sacred or secular, will be required, containing five part harmony and fugal counterpoint with an accompaniment for at least a string band, and sufficiently long to occupy fifteen minutes in performance.

Every candidate for Final Examination before being allowed to enter for the examination shall present a certificate of having passed the full course of instruction, theoretical and practical, in all subjects of the above examination, in any affiliated or approved College of Music.

Fees

Matriculation Examination	\$ 5 00
All subsequent	5 00
Degree, Mus. Bac	20 00

Elocution

Lyric and Dramatic Action, Oratory, Physical Culture, Etc.

The association of this department with music is more appropriate than on first sight might appear. Elocution holds an important relation to singing. Articulation and enunciation must be perfectly acquired before success can be reached in either branch. No one who aspires to be either a reader or public speaker can hope to be successful without thorough training under *competent* teachers. With such training is created a reserve fund of confidence in one's ability to read or speak effectively, which is invaluable.

Experience has long since proved the importance of general and special physical training. It is necessary to the singer, the reader and the public speaker. To these there is not a muscle of the body but which if brought into a higher state of development will directly or indirectly affect the quality of tone, or the presence while rendering.

The courses of instruction in the TORONTO COLLEGE OF MUSIC are systematic and progressive. Special attention is paid to a symmetrical development of the body, elegance and grace of carriage, ease of position and attitude, expression, gestures, correctness of accent, etc., etc., all of which would enter with great advantage into the education of singers, as well as for those for whom this department is more especially provided, *i. e.*, such as desire instruction as elocutionists, readers or public speakers.

SYNOPSIS OF WORK.

FIRST YEAR.—Insight into Nature, Observation, Oral Description, Written Description, Paraphrasing, Sight Reading, Recitation, Breathing, Voice Culture, Physical Culture, Articulation.

SECOND YEAR.—Thought Conception, Imaginative Description, Sight Reading, Recitation, Dialects, Voice Culture, Breathing, Delsarte, Physical Culture, Gesture, Articulation, Pronunciation.

Those pursuing the course as above outlined during two scholastic years will be granted a certificate.

THIRD YEAR.—Creative Imagination, Personality, Extempore Speech, Advanced Description Composition, Recitations, Critical Shakespeare Literature, Extempore Speech, Rendition of Shakespeare, Gymnastics, Voice Culture.

Students in the third year course will be required to attend lectures at the University of Toronto in Literature, and pass the first year's examination in that subject. Successful graduates will receive a diploma.

Concerts and Recitals

The object with which these entertainments are given is manifold. First of all they afford the students opportunities to hear and perform the best compositions; thus, while educating them, giving them also that most desirable acquisition, self-reliance, and the power to perform well before friends or in public. These entertainments also prove a great stimulus to study. They further afford parents, guardians, etc., the very best opportunity to see for themselves what the College is doing in the various branches of musical instruction.

WEEKLY CONCERTS AND RECITALS for the development of this object are given at the College. Pupils from the lowest to the highest grades take great pleasure and interest in them, to their own material advancement.

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Ensemble Classes

The value and importance of thorough training in trio and quartette playing cannot be over-estimated. Students are advised to attend these classes as soon as they are sufficiently advanced to do so, as in them chamber music of the classical and modern composers is carefully studied under the personal direction of Mr. Torrington.

Herr Wm. Yunck, the leader of the Detroit Philharmonic Club, who recently played three programmes of classical ensemble music with Mr. Torrington's piano pupils, writes:

"Your College and your pupils were a perfect surprise to me. I have to tell you freely that I admire not much 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."

PRIMA VISTA READING PIANO CLASSES.—Four scholars participate in one lesson and play on two pianos, arrangements for eight hands of classic and modern works. The object being to gain facility of reading at sight, the development of a sense of rhythm, a more extended experience in ensemble playing and a knowledge of the compositions of great masters.

Scholarships

Every season a number of valuable Scholarships are offered by members of the Faculty for competition by students of the College. The winner in each case secures one year's free tuition. For instance, the "Torrington" Scholarship entitles the successful competitor to one year's instruction on the organ or piano absolutely without cost.

Testimonials, Certificates and Diplomas

(For degrees of Mus. Bac. and Mus. Doc. see University of Toronto Course.)

TESTIMONIALS.—Testimonials are conferred at the end of the scholastic year, and only upon students who have been in the College at least one year, and have regularly pursued the course of studies prescribed for said department during the whole year. The Testimonial differs from the Certificate and Diploma in that it only bears witness to the capacity and knowledge of the students as far as they have progressed.

CERTIFICATE (PIANO).—Candidates for this examination require to pass the First Theoretical Examinations as in prescribed Theoretical Course; and fourth grade examination in Practical Course. They will also be required to perform before the Board of Exam-

iners, a number of selections from the works of Standard and Modern Composers, corresponding with the requirements of Fourth Grade.

TEACHER'S CERTIFICATE.—A Teacher's Certificate will be awarded to those who pass the First and Second year Theoretical Examinations, Special Examination in Methods of Teaching, together with the prescribed Practical course for College Certificate.

ARTIST'S COURSE DIPLOMA.—An Artist's Course Diploma, which has special reference to artistic performance, will be awarded to those who pass the first year Theoretical Examination and the Graduation Examination in Practical Course.

THEORY DIPLOMA.—Students who are making a specialty of the Theoretical Course may obtain a diploma upon completion of the course. Such students will be required to give evidence of a practical knowledge of pianoforte.

COLLEGE DIPLOMA.—Examination for graduation requires that the pupil complete the entire Practical Course, and perform publicly a programme of representative pianoforte music, including a concerto for piano and full orchestra, also the entire prescribed theoretical course.

VOCAL CERTIFICATES (PERFORMERS AND TEACHERS).—A knowledge of phrasing, expression, recitative, florid and declamatory styles of singing will be required, embracing selections from oratorio, opera, ballad and bravura concert songs, also a description of the mechanism of the vocal organs and results of their combined action. Ability to read at sight. A knowledge of the rudiments of music and the elements of harmony will be necessary.

Reference Books. Rudiments of Music—W. H. Cummings.
Harmony—Stainer, Jadassohn.
"Voice, Song and Speech," by Behnke and Brown.
"Hygiene of the Vocal Organs," by Sir Morell Mackenzie.

Text Books required in examinations are to be found in the College Library and may be referred to by students.

FOR ORGAN.—Pass Examinations equivalent to A. C. O. or F. C. O. College of Organists, Canada.

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Fees.

College (Graduate) Diploma	\$10 00
Artist's Course Diploma	10 00
College Certificate	5 00
Teacher's Certificate	5 00

The College Diploma is equivalent to the first and second examination at the University of Toronto for the degree of Bachelor of Music, and will be accepted in lieu of these examinations.

Matriculation is necessary in taking degrees in Music at the University of Toronto.

Candidates for Certificate or Diploma must have studied for at least one year in the College of Music.

Gratis Privileges.

To the students of the Toronto College of Music—Admission to Organ, Piano and Vocal Recitals, and Chamber Concerts; Lectures on History of Music, Acoustics, Biography and Works of Great Composers; Organ, History and Construction, all of which are illustrated, and to the Vocal, Sight Reading, Violin and Harmony Classes. 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; still, though so very complete, it is constantly being added to.

Convenient Situation

The College of Music is situate on Pembroke street, three doors above Shuter street. The Sherbourne and Winchester street cars from Union Station will stop, if desired, at Shuter street, a hundred yards from the College. The "Belt" line of cars runs on King, Sherbourne and Bloor streets and Spadina avenue, thus making the College easy of access from even the most distant parts of the city. The West-End Branch, situate on the corner of Spadina avenue and College street, was established for the convenience of residents in the more westerly part of the city. Students there have all the privileges attached to the main College on Pembroke street.

Rules and Regulations.

I. Tuition fees are payable strictly in advance for the whole term. Terms consist of ten weeks, but students may enter at any date. Cheques should be made payable to "Toronto College of Music."

II. No allowance will be made for temporary absence from lessons or for lessons discontinued. In case of protracted illness of more than a week's duration a doctor's certificate will be required, when lessons lost during that time will be made good, provided due notice is given.

III. Pupils are requested to give two weeks' notice before the end of term when they intend to discontinue lessons.

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

V. All students are particularly requested to read notices which are hung from time to time in the hall and class-rooms for their benefit.

VI. All arrangements between the pupil and the school as regards time of lessons, omissions, excuses, registration, bills, etc., must be made invariably at the office, and not with individual teachers.

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

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

IX. Scholarship pupils must comply with whatever rules or conditions that may be attached to the scholarship won by them.



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Terms of Tuition.**PRIVATE LESSONS.**

TWO HALF-HOUR LESSONS EACH WEEK.

Piano, Elementary, Intermediate, Advanced Grades	from \$7.00 to \$40.00
Vocal	" 15.00 " 35.00
Organ	" 15.00 " 35.00
Violin	" 15.00 " 25.00
Violoncello	" " 20.00
Composition	" 15.00 " 30.00
Orchestral Instruments	" 15.00 " 20.00
Harmony and Counterpoint	" 15.00 " 30.00
Guitar, Mandolin and Banjo	" 12.00 " 15.00
Harp	" 10.00 " 15.00
Elocution	" 10.00 " 20.00
French, German and Italian	" " 10.00

CLASS LESSONS.

TWO LESSONS OF ONE HOUR EACH WEEK.

Class Lessons in the Several Branches from	5.00	"	20.00
Ensemble Playing (Piano, with Strings)			5.00
Rudiments of Music. Class, one Lesson per Week			5.00
Rudiments of Music (when taken with Another Branch Class, one Lesson per Week)			2.00
Sight Singing (one Lesson per Week)			5.00
" " (when taken with any other Branch, one Lesson per Week)			2.00
Examination Fees in each Department and Grade, Musical History, Form and Analysis			3.00

Calendar, 1892-93

FIRST TERM begins on Monday, September 5th, and ends Saturday, November 12th.

SECOND TERM begins Monday Nov. 14th, and ends Saturday, Feb. 4th. Holidays begin Friday, Dec. 23rd; classes re-open Wednesday, January 4th.

THIRD TERM begins Monday, Feb. 6th; closes Tuesday, April 18th. Good Friday, March 31st, is a holiday.

FOURTH TERM begins Wednesday, April 19th; closes Wednesday, June 28th. Queen's Birthday, May 24th, a holiday.

SUMMER TERM begins Friday, July 3rd, and ends Saturday August 5th.

The College Organ

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

GREAT ORGAN.

1 Open Diapason.....	Metal	61 notes	8 foot.
2 Viol di Gamba.....	Metal	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 $\frac{3}{4}$ "
8 Fifteenth.....		61 "	2 "
9 Trumpet.....	Metal	61 "	8 "

SWELL ORGAN.

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

CHOIR ORGAN.

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

PEDAL ORGAN.

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

MECHANICAL REGISTERS.

24 Swell to Great.	26 Great to Pedal.
25 Swell to Choir.	27 Swell to Pedal.
28 Choir to Pedal.	

Two Compositions Great Organ. Two Compositions Swell. Tremulant.

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THE FOLLOWING

Examination Papers

WERE USED IN JUNE, 1892. IN ADDITION THERE WERE
ELEMENTARY, RUDIMENTS OF MUSIC, AND JUNIOR
HARMONY EXAMINATION PAPERS.

SENIOR HARMONY.

TIME 4 HOURS.

1. Write and resolve in C minor the chord of the augmented 6 (sixth, fourth and third). 4
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2. On what degree of the scale is the chord of the augmented 5 formed, what note is altered, and how is it resolved in both minor and major keys? 6
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3. Explain the essential characteristic of suspensions, and give some rules for their use.
4. Is it always necessary for the Bass to remain stationary during the resolution of a suspension?
5. Can a suspension ever resolve upward?
6. Explain organ-point, on what degrees of the scale it is formed, and write an original example in the key of D major.
7. Add three upper parts to the following Bass. Analyse it:

8. Write a modulation from F minor to C minor. Write a modulation from F major to A (flat) major. Each to close with a perfect cadence.
9. Explain the old Cleffs.
10. Give some rules for chorus writing.

11. Harmonize the following melody, figure your chords and analyse them :

SIMPLE COUNTERPOINT PAPER (Jadassohn).

TIME $3\frac{1}{2}$ HOURS.

1. Explain the meaning of the word Counterpoint, and say wherein it differs from harmony.
2. Give rules for unequal Counterpoint (two notes to one) movement in the Bass, and write the same to Cantus firmus in Soprano below (four part harmony):

3. Transpose the same Cantus in the Tenor (an octave lower), and write the Counterpoint in the Alto (same species).
4. Write to the Cantus given below a Counterpoint (four notes to one) in the Tenor, and state a few of the rules:

5. To the same Cantus in the Bass write mixed Counterpoint in the three upper parts.
6. Write to Cantus below (two-part Counterpoint) Counterpoint in the Soprano two notes to one, stating chief rules:

DOUBLE COUNTERPOINT PAPER (Jadassohn).

TIME $3\frac{1}{2}$ to 4 HOURS.

1. What is the chief difference between Double and Simple Counterpoint, and how many kinds are there in use?
2. To the Cantus given below write a Counterpoint in the octave. Write out the inversion:

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3. To the same Cantus write an independent part (free), making in all three part harmony. Write out one inversion.
4. Give the chief rules to be observed in writing triple Counterpoint in the octave, and write same to Cantus given below :



5. Explain what is meant by Double Counterpoint in the 10th, and what succession of intervals must be avoided.
6. Give rule for the construction of this Counterpoint, and compose a short movement illustrating it.
7. What is Double Counterpoint in the 12th based on ?

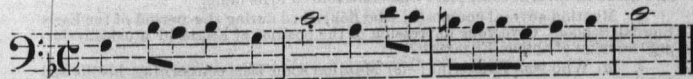
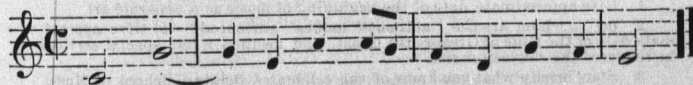
MUSICAL FORM.

TIME 2½ to 3 HOURS.

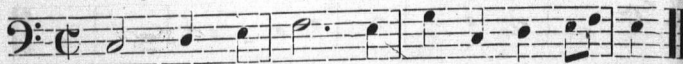
1. Explain a phrase, a motive, a period.
2. What is the most usual period ?
3. What is the difference between a Fantasia and the first movement of a Sonata ?
4. What can you say about the Minuet ?
5. Is there any essential difference between a Minuet and a Scherzo ? Name it.
6. What is meant by Binary Form ?
7. Sketch a 16 bar period. Bracket and name sub-divisions.
8. Analyse the first movement of any Sonata, by means of terms, brackets, etc. (Principal theme, episodes, secondary theme, etc. ; also form of construction (modulation)).

FUGUE.

1. What is the real meaning of the word Fugue.
2. Answer the following Fugue subjects :



3. Write an exposition in four voices of the following Fugue subject :

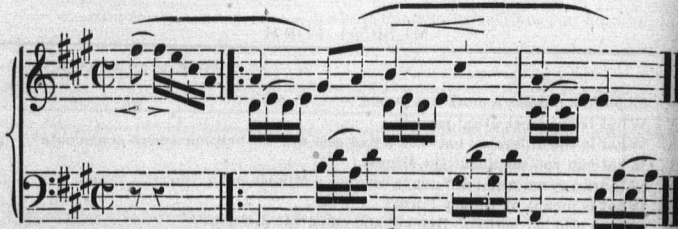


4. Explain how the episodes of a Fugue are composed, also the meaning of Stretto.
5. Who was the greatest of all Fugue composers?

INSTRUMENTATION.

TIME 3 to 3½ HOURS.

1. Write the open notes (strings) of the Violin, Viola, 'Cello, and Contra Bass.
2. What is the character of tone produced by the above instruments when playing together?
3. Name the instruments belonging to the wood-wind family, and give the character of each.
4. Arrange the following phrase for the above instruments, in full score.



5. What are the chief members of the brass instrument family, and explain their transposing character?
6. Write the open notes of the horns, and show their compass.
8. Of what character are the low notes of the bassoon?

EXAMINATION IN HISTORY OF MUSIC.

1. Give approximate date of the beginning of music as a separate art.
2. (a) To whom are the "authentic modes" attributed? (b) Give approximate date of the time of Gregory the Great, and mention what special services he rendered the cause of music.
3. State briefly what you know of the celebrated Belgian School of Music, and mention several composers who contributed to its fame.
4. Mention several composers who flourished during the period of the Early English School. Give your impression of the position of England musically during the reign of Queen Elizabeth.
5. (a) Who was Palestrina? (b) Mention some facts concerning his life and works.

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6. State briefly what you know about the origin of opera, and what reforms are attributed to Claudio Monteverde in the development of this art form and in music generally.

7. About what time did the German School of Music spring up? What were its early characteristics?

8. Who was Henry Purcell and what rank is he accorded among English composers?

9. Give dates of birth and death of John Sebastian Bach and George Fred-eric Handel. State briefly some facts concerning their work and the influence they have exerted upon music.

10. What operatic reforms are attributed to Gluck?

11. In what respect may Mozart be said to have surpassed all other com- posers? Mention several of his masterpieces.

12. Who was the greatest master of absolute music in the history of the art? Mention some of his most important works and give date of his birth and death.

13. Mention two oratorios composed since the death of Haydn which may be regarded as epoch marking works.

14. Give your estimate of Schumann as a song writer and symphonist.

15. State your estimate of Chopin as a composer for the pianoforte, and mention some characteristic features of his compositions.

16. Give the names of several modern Italian composers and a condensed list of their most noteworthy productions.

17. Classify Richard Wagner's principal works, and give date of birth and death of this composer.

18. Mention six living conductors who have gained international renown. State where they are engaged.

19. Mention four living English composers.

20. Give your opinion of the value of a cosmopolitan and liberal spirit in the study of music. In what countries is this most encouraged and what are the results.

Honors Awarded

GOLD MEDALLIST FOR 1890—Miss Florence Clarke.

Presented by Sir Daniel Wilson, President of the University of Toronto.

GOLD MEDALLIST FOR 1891—Miss Fannie Sullivan.

Presented by Hon. G. W. Ross, Minister of Education.

GOLD MEDALLIST FOR 1892—Mr. B. K. Burden.

Presented by Professor Loudon, M. A.

COLLEGE SILVER MEDAL—Miss Emma Ferguson.

For Highest Standing in Theory.

"REYNOLDS" GOLD MEDAL—Miss Agnes Forbes.

For Examinations in Sight Singing, Vocal and Theory.

DIPLOMAS

GRADUATES ARTISTS' COURSE.—Miss Fannie Sullivan, Pianoforte; Miss Florence Clarke, Pianoforte; Miss Norma Reynolds, Vocal.

CERTIFICATES

GRANTED TO THE FOLLOWING STUDENTS :

Miss Zoe Snider.....	Woodbridge	Miss Grace McFaul (Vocal)...	Seaforth
Miss Vida Broughton.....	Bradford	Miss Sullivan.....	Toronto
Miss Alice Tait Henderson.....	Maryland	Miss N. McKay.....	Parry Sound
Miss Celia Tufford.....	Toronto	Miss M. E. Gaylord.....	Lincoln, Neb.
Miss M. Creighton.....	Hamilton	Miss Blanche Chamberlain.....	Toronto
Miss F. Parsons.....	Toronto	Miss Clara M. Dease.....	Port Rowan
Miss M. Boulton.....	Toronto	Miss Victoria McLaughlin.....	Toronto
Miss C. Tyson.....	Clarksburg	Miss Maude Burt.....	Toronto
Miss E. Andrich.....	Galt	Miss Emma Wells.....	Toronto
Miss F. Benson.....	Toronto	Miss Selina F. Smith.....	Victoria, B.C.
Miss G. L. Fisher.....	St. Thomas	Miss Edith Burke.....	Toronto

SCHOLARSHIPS.

"Torrington" Scholarships, awarded Miss Emma Wells, Toronto; Miss Louise McKay Castleton, North Dakota; Scholarships by Miss Reynolds, awarded to Miss May Flower and Miss May Taylor of Toronto; Scholarship, awarded by Miss Sullivan to Master Charlie Eggett, Toronto; Prize for Proficiency, awarded Miss Florence Haworth; Scholarship, awarded by Miss Tait to Miss Wilma Powell; First Prize for Proficiency, awarded Master T. Alexander Davies; Second Prize for Proficiency, awarded Master Charlie Nixon; Miss Kane's First Prize for Proficiency, Miss Marie Watson; Second Prize for Proficiency, Master Tom Kelly and Miss F. Mitford, equal.

ENSEMBLE PLAYING.

Miss Sullivan, Miss Cowley (with honors), Miss McKinnon, Miss McLaughlin, Miss Kane, Mr. Burden, Miss Canniff, Toronto.

LIST OF STUDENTS

WHO HAVE SUCCESSFULLY PASSED THE EXAMINATIONS IN PIANO, HARMONY,
RUDIMENTS OF MUSIC AND MUSICAL HISTORY.

PIANO.

Miss E. Geddes.....	Toronto	Miss N. Mallon.....	Toronto
Miss D. Rice.....	Toronto	Miss M. Topping.....	Galt
Miss L. Murray.....	Toronto	Miss N. Murton.....	Guelph
Miss A. Ryder.....	Georgetown	Miss W. Kavanagh.....	Toronto
Miss R. Symons.....	Toronto	Miss L. Holden.....	Belleville
Miss S. F. Smith.....	Victoria, B. C.	Miss L. Lamport.....	Toronto
Miss M. Burt.....	Toronto	Miss N. Reynolds.....	Toronto
Miss M. Kane.....	Toronto	Miss S. Ryan.....	Toronto
Miss M. Landell.....	Toronto	Miss L. McKinnon.....	Toronto
Miss Lettie Heagens.....	Port Perry	Miss Sarah M. Keat.....	Milliken
Miss Olive Sargent.....	Toronto	Miss Wilma Powell.....	Toronto

VOCAL.

Second Grade (pass) Examination—Miss Agnes Forbes, Fergus. First grade—Miss May Taylor, Toronto; Miss Helena Codd, Frankford; Miss Edith Scott, Toronto; Miss Ada Milligan, Toronto; Miss Lottie Page, Whitby.

Miss D. Ri
Mr. Roy C
Miss A. Ry
Mr. F. Bu
Miss N. M
Miss McLa
Miss K. A
Miss M. M
Miss Emu
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Mr. B. K.
Miss Alice
Miss H. E
Mr. W. H.
Miss Bella
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Miss Bert
Miss Blan
Miss M. F
Miss Haz
Miss E. M
Miss Clar
Miss L. F
Miss Kat
Miss E. E
Miss Ann
Miss Ada
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Miss L. I
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Miss H. F
Miss N.
Miss B. C
Miss M.
Miss L. V
Miss M. J
Miss L. J
Miss E. C
Miss B.
Miss A.
Miss A. J
Miss G.
Miss M.
Miss Eth

THEORY.

Miss D. Rice.....	Toronto	Miss Selma F. Smith....	Victoria, B.C.
Mr. Roy Carter.....	Toronto	Miss Agnes Forbes.....	Fergus
Miss A. Ryder.....	Georgetown	Miss Laura Kinsman.....	Exeter
Mr. F. Burt.....	Paris	Miss Lavanche McCabe.....	Toronto
Miss N. Meyers.....	Bracebridge	Miss Bessie Scott.....	Galt
Miss McLaren.....	Toronto	Miss Genevieve Canniff.....	Toronto
Miss K. Armstrong.....	Toronto	Miss Ethel Goode.....	Toronto
Miss M. Macartney.....	Dunnville	Miss Clark.....	Toronto
Miss Emma Ferguson.....	Brampton	Miss H. Rutherford.....	Toronto
Miss Emma Wells.....	Toronto	Miss P. Breen.....	Toronto
Mr. B. K. Burden.....	Toronto	Miss F. Sullivan.....	Toronto
Miss Alice Mansfield.....	Toronto	Miss F. Tufford.....	Toronto
Miss H. E. Rutherford.....	Toronto	Miss Parsons.....	Toronto
Mr. W. H. Hewlett.....	Toronto	Miss L. Landell.....	Toronto
Miss Bella A. Williamson.....	Toronto	Miss R. Carswell.....	Toronto
Miss Victoria McLaughlin.....	Toronto	Miss E. Segsworth.....	Toronto
Miss Bertha Newman.....	Elora	Miss M. Boulton.....	Toronto
Miss Blanche Chamberlain.....	Toronto	Miss F. Wey.....	Toronto
Miss M. E. Gaylord.....	Lincoln, Neb.	Miss E. Andrich.....	Galt
Miss Hazel Couen.....	Toronto	Miss N. McKay.....	Parry Sound
Miss E. M. Nelson.....	Fergus	Miss M. Davis.....	Aylmer
Miss Clara M. Dease.....	Port Rowan	Miss L. Holden.....	Belleville
Miss L. F. Symons.....	Toronto	Miss F. Benson.....	Toronto
Miss Kate Symons.....	Toronto	Miss C. Williams.....	Toronto
Miss E. E. McGibbon.....	Milton	Miss E. Burke.....	Toronto
Miss Annie McIntosh.....	Woodbridge	Miss A. Mansfield.....	Toronto
Miss Ada Allan.....	Toronto	Miss M. Kane.....	Toronto
Miss Maud Burt.....	Toronto	Miss Alma Tait.....	Orillia
Miss Grace McFaul.....	Seaforth	Miss G. Carter.....	Cowansville, Que.

RUDIMENTS.

Miss L. Landell.....	Toronto	Miss Clara M. Dease.....	Port Rowan
Miss E. Wells.....	Toronto	Miss Dollie McKay.....	Toronto
Miss H. Rutherford.....	Toronto	Miss Lavanche McCabe.....	Toronto
Miss N. Myers.....	Bracebridge	Miss E. M. Nelson.....	Fergus
Miss B. Chamberlain.....	Toronto	Miss Bertha Newman.....	Elora
Miss M. Burt.....	Toronto	Miss Bella A. Williamson.....	Toronto
Miss I. Warnica.....	Toronto	Miss Laura Kinsman.....	Exeter
Miss M. Kane.....	Toronto	Miss Minnie Hill.....	Toronto
Miss L. H. Lamport.....	Toronto	Miss Emily Hey.....	Toronto
Miss E. Goode.....	Toronto	Miss V. McLaughlin.....	Toronto
Miss B. McLaren.....	Toronto	Miss Fannie Kingston.....	Toronto
Miss A. Mansfield.....	Toronto	Miss Annie McIntosh.....	Woodbridge
Miss A. Ryder.....	Georgetown	Miss Lulu Dundas.....	Lindsay
Miss G. McFaul.....	Seaforth	Mr. W. A. Hewlett.....	Toronto
Miss M. Dalrymple.....	Port Elgin	Miss S. M. Keat.....	Milliken
Miss Ethel Goode.....	Toronto	Miss M. E. Gaylord.....	Lincoln, Nebraska

cal)... Seaforth
 ... Toronto
 ... Parry Sound
 ... Lincoln, Neb.
 ... Toronto
 ... Port Rowan
 ... Toronto
 ... Toronto
 ... Victoria, B.C.
 ... Toronto

 Toronto; Miss
 Miss Reynolds,
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 NO, HARMONY,

 ... Toronto
 ... Galt
 ... Guelph
 ... Toronto
 ... Belleville
 ... Toronto
 ... Toronto
 ... Toronto
 ... Toronto
 ... Milliken
 ... Toronto

 Fergus. First
 rd; Miss Edith
 Whitby.

Miss Edith Burke.....Toronto	Master Harry Torrington.....Toronto
Miss Agnes Forbes.....Fergus	Miss Florence Cuthbertson....Toronto
Miss Hazel Couen.....Toronto	Miss Maggie Crane.....Toronto
Miss Kate Connolly.....Owen Sound	Miss Ethel Millichamp.....Toronto
Miss Florence Turner.....Toronto	Miss Lottie Page.....Whitby
Miss Ethel Fosdick.....Toronto	Miss Emily Selway.....Toronto
Master Vance Bilton.....Toronto	Miss Nettie Cameron.....Toronto
Miss Edith Scott.....Toronto	Miss Lettie Heagens.....Port Perry
Miss Olive Sargent.....Toronto	Miss Gertie O'Hara.....Toronto
Master A. Jordan.....Toronto	Miss Ethel Waddel.....Toronto
Master A. Davies.....Toronto	Master C. Nixon.....Toronto
Miss Isabel Turner.....Toronto	Miss Edith Roddy.....Toronto
Miss Florence Haworth.....Toronto	Miss Gertie Smith.....Toronto
Miss B. Welch.....Toronto	Miss Eva Haworth.....Toronto
Miss L. Wickham.....Toronto	Miss Sara McCormack.....Toronto
Miss Flossie Bonsall.....Toronto	Miss Grace Polson.....Toronto
Miss May O'Hara.....Toronto	Miss Florence Mitford.....Toronto
Miss Alice Cook.....Toronto	Master Tony Kelly.....Toronto
Miss Ethel Suckling.....Toronto	Master Otto Torrington.....Toronto
Miss Olive Bilton.....Toronto	Miss Eileen Burns.....Toronto
Miss Wilma Powell.....Toronto	Miss Hilda Burns.....Toronto
Miss Helen Boyd.....Toronto	Master Frank Davies.....Toronto
Miss Nellie Bertram.....Toronto	Miss Gladys Thompson.....Toronto
Miss Fannie Ivens.....Toronto	Miss Etta Taylor.....Toronto
Miss Jennie Neilson.....Toronto	Miss Maria Watson.....Toronto

MUSICAL HISTORY.

Miss Clarke.....Toronto	Miss F. Benson.....Toronto
Miss L. F. Symons.....Toronto	Miss E. Andrich.....Galt
Miss G. Carter.....Cowansville, Que	Miss Clara M. Dease.....Port Rowan
Miss M. Boulton.....Toronto	Mr. W. H. Hewlett.....Toronto
Miss H. Martin.....Toronto	Miss Bertha Newman.....Elora
Miss K. Symons.....Toronto	Miss Blanche Chamberlain....Toronto
Mr. G. L. Fisher.....St. Thomas	Miss Genevieve Canniff.....Toronto
Miss N. McKay.....Parry Sound	Miss E. M. Nelson.....Fergus
Miss F. Parsons.....Toronto	

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Specimen Programmes

Nov. 10, 1888. Chamber Concert for the College students, at the Toronto College of Music, by the Mendelssohn Quintette Club, of Boston, and Miss Alice Ryan. Opening of the College Hall.

1. Quintette in C, Allegro, *Schubert*.
2. Aria from "Clemenza di Tito," *Mozart*—Miss Alice Ryan.
3. Fantasia Characteristique for Violoncello, *Servais*—Herr Anton Hekking.
4. Quartette, Andante, *Tschaikowsky*.
5. Fantasia for Clarinet) *Baermann*—Mr. Thomas Ryan.
6. Solo for Violin, "Souvenir de Bade," *Leonard*—Herr Wilhelm Ohliger.
7. English Song, "The Proposal," *Strcleski*—Miss Alice Ryan.
8. Finale from Quintette in C, *Schubert*.

Dec. 15th, 1888.—Opening of the College Organ at the Toronto College of Music. Lecture on the Organ and Organ Recital, by Frederic Archer, of Boston.

Syllabus of Lecture.—Earliest examples of Organ building. Leading characteristics of modern German, French, Italian and English instruments. Organ composers and players of various nationalities and their respective styles. Practical hints in respect to artistic performances. Registration. Phrasing. Fugue playing. Method of transcribing orchestral work, etc.

Programme of illustrative examples performed by Mr. Archer after the lecture.

German School—St. Ann's Fugue, *J. S. Bach*. Adagio and Scherzo, *Rheinberger*.

Italian School—Marcia Villa reccia, *Fumigalli*.

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

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

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

In the evening at 8 o'clock the following programme of Organ Music was given by Mr. Archer.

1. Fantasia and Fugue, *E. Bernard*.
2. Larghetto (2nd Symphony), *A. Hesse*.
3. March aux Flambeaux, *A. Guilmant*.
4. } a. Gavotte in E, } *J. S. Bach*.
- } b. Fugue in A Minor, }
5. Overture, "Mathilde de Guise," *J. N. Hummel*.
6. Reading, "The Organ Builder," *Julia Dore*.
7. Fête Bohême, *Ch. Gounod*.
8. Tema au Varazioni, *Mozart*.
9. } a. Canon in A-flat, *O. R. Schumann*.
- } b. Fugue (Otteto), *Mendelssohn*.
10. Larghetto (Power of Sound), *L. Spohr*.
11. Overture (Merry Wives of Windsor), *O. Nicolai*.

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

March 7th, 1889.—Piano Recital in the College Music Hall, by Miss Florence Taylor, of Detroit, pupil of Mr. Torrington, assisted by vocal pupils of the College.

1. { *a. Liebestraume No. 3, Liszt.*
 b. Scherzo valse, Op. 64, Prudent.
2. Song, "She Wandered Down the Mountain Side," *Clay*.—Miss Donnelly.
3. *a. Ballade, Op. 47; b. Mazurka, Op. 24, No. 4 Chopin,*
4. Song, "Star of Our Love," *Cowen*—Miss Reynolds.
5. *Fantasia Impromptu, Op. 6, Moszkowski.*
6. *Sonata, Op. 27, No. 2 (Moonlight), Beethoven.*
7. Duet, "Ah! Could I Teach the Nightingale," *Keller*—Misses Reeve and Robertson.
8. *Ballad, Op. 20, Reinecke.*
9. Song, "Dear Heart," *Mattel*—Miss Parry.
10. { *a. Caprice Espagnol, Moszkowski.*
 b. Valse, Op. 30, Scharwenka.

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

June 20th, 1889.—Public Concert in the Pavilion Music Hall, by the Pupils of the College.

1. Chorus, "O Goodness Infinite," from Oratorio "Fall of Man," *Clarence Lucas*.
2. Piano Duo, Concerto in E-flat (First Movement), *Mozart*—Miss Tufford and Miss Tait.
3. Aria (Mezzo-Sop.) "Ave Maria," *Lange*—Miss Clarke.
4. Piano Solo, { *a. Gavotte, Op. 37, No. 1, Dupont.*
 b. Impromptu in E-flat, Op. 90, Schubert. } Miss Benson.
5. Aria (Baritone) "Il Balen" (Il Trovatore), *Verdi*—Mr. Frank Chambers.
6. Piano Solo, { *a. Prelude in D flat major, Chopin* } Miss Florence Mason.
 b. Spinnerlied, Mendelssohn.
7. Ballad (Soprano), "The Last Rose of Summer," *Moore*—Miss McCormack.
8. Piano Solo, { *a. Consolation, Liszt.* } Miss O'Brien.
 b. La Fileuse, Raff.
9. Ballad (Tenor), "Mandoline," *Lee*—Mr. Gorrie.
10. Sextette and Chorus, "Chi mi frena" (Lucia), *Donizetti*—Soprano, Miss McCormack; Contralto, Miss Johnson; Tenors, Mr. Gorrie and Mr. Huestis; Baritone, Mr. Chambers; Bass, Mr. Coates.
11. Recitation, "The Chariot Race" (Adapted from Ben Hur), *Lew Wallace*—
12. Cello Soli, *a. Devotion; b. Elfentanz, Popper*—Herr Ernst Mahr.
13. Concerto in G-minor (Piano and Orchestra), *Mendelssohn*, Molto allegro con fuoco—Andante; molto allegro e vivace—Piano, Miss Florence Taylor.
14. Scena (Soprano), "Sad as my Soul" (Lurline), *Wallace*—Miss Donnelly.
15. Duo Concertante "Belisario," (two pianos), *Goria*—Miss Taylor and Miss Hunter.
16. Miserere Scene (Il Trovatore), Miss Kate Ryan (Soprano), Mr. Dent (Tenor).
17. Caprice Brilliant (Piano and Orchestra), *Mendelssohn*, Andante—allegro con fuoco—Miss Sullivan.
18. Finale, Quintette and Chorus (Il Trovatore), *Verdi*—Miss Ryan, Soprano; Miss Tilley, Contralto; Mr. Dent, Tenor; Mr. Baguley, Baritone; Mr. Walton, Bass.

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June 27th, 1889.—Chamber Concert (ensemble playing) in the College Hall, by Pupils of Mr. Torrington and Mr. Field, assisted by Herr Ernst Mahr, violoncello, and Mr. Torrington, violin.

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

Song, "The Dear Old Home," *Watson*—Miss Mortimer.
Concerto in A-flat (1st Movement. Two Pianos, *Field*—First Piano, Miss Tyson; Second Piano, Mr. H. M. Field.

Song, "The Better Land," *Cowen*—Miss Rutherford.
Piano Solo, "Last Hope," *Gottschalk*—Miss Ella Gooderham.

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

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

Trio, Op. 86 (Piano, Violin and 'Cello), Allegro energico e con fuoco, andante espressivo, scherzo allegro quasi presto, finale allegro appassionata—*Mendelssohn*—Piano, Miss Florence Taylor; Violin, Mr. Torrington; 'Cello, Herr Ernst Mahr.

July 8th, 1889.—Pupils' Recital on the Metropolitan Church Organ (53 speaking stops).

1. Organ, { a. Prelude and Fugue, B-flat, *Bach*, } Mr. Burden.
 { b. Moderato, *Calkin*, }
2. Vocal Duet (Tenor and Bass), "It is of the Lord's great mercies," (Abraham)—*Molique*—Mr. Taylor and Mr. Baguley.
3. Organ, { a. Andante, A-minor, *Batiste*, } Mr. Hackborn.
 { b. Fantasie, E-minor, *Stainer*, }
4. Sacred Song, "Sion," *Rodney*—Miss Paterson.
5. Organ, { a. Prelude and Fugue, E-minor, *Bach*, } Mr. Apps.
 { b. Pastoral, *Calkin*, }
6. Sacred Song, "The Better Land," *Cowen*—Miss Rutherford.
7. Organ. { a. Andante, *Calkin*, } Mr. Burns.
 { b. March (Tannhauser), *Wagner*, }
8. Sacred Song, "At Rest," *Rubini*—Mr. Baguley.
9. Organ. { a. "At Evening," *Buck*, } Mr. Hall.
 { b. Offertoire, "St. Cecile, *Batiste*, }
10. Air, "The Soft Southern Breeze," (Rebekah), *Barnby*—Mr. Taylor.
11. Organ, { a. Prelude and Fugue, C-Minor, *Mendelssohn*, } Mr. Blakely.
 { b. Prelude and Fugue, E-major, *Bach*, }

Thursday, Oct. 24th, 1889.—Organ Recital by pupils of Mr. Torrington, in College Hall.

1. Organ, { a. Prelude and Fugue, D Minor, *Bach*, } Mr. McNally.
 { b. Idylle—Andante Tranquillo, *Merkel*, }
2. Ballad, "Love's Sorrow," *Shelley*—Mr. Baguley.
3. Organ. { a. Andante in F, *Merkel*, } Mr. Burden.
 { b. Allegro, (Dona Nobis), *Haydn*, }
4. 'Cello Solo, "Souvenir de Spa," *Servais*—Herr Ernst Mahr.
5. Organ, Pilgrim's Chorus (*Tannhauser*), *Wagner*—Miss Young.
6. Organ. { a. Adagio in A-flat, *Merkel*, } Mr. Alfred Apps.
 { b. Chorus (*Samson*), *Handel*, }
7. Viola Solo. { a. Legende, } *Wieniawski*—Herr Robert Mahr.
 { b. Mazurka, }
8. Organ, { a. Adagio (Notturmo), *Sophr*, } Miss Florence Clark.
 { b. Prelude and Fugue, G minor, *Bach*, }
9. Vocal, "Salve Regina," *Alvary*—Miss Kate Ryan.
10. Organ. { a. "Jerusalem the Golden," *Dr. Spark*, } Miss Hosie.
 { b. Introduction, Offertoire and Fugue, *Hewlett*, }
11. Organ, { a. Idylle, *Dudley Buck*, } Mr. Hall.
 { b. Offertoire in F-flat, *Wely*, }

Thursday, Dec. 17th.—Operatic and Ballad Recital by the Senior Pupils of the College.

1. Aria, " 'Twas Rank and Fame," (Rose of Castile), *Balfe*—Mr. G. H. Parkes.
2. Echo Song, " My own True Love is far away," *Eckert*—Miss Edith Fitch.
3. Solo, Piano, Mazurka in B-flat, *Godard*—Miss Tyson.
4. Song, " Come where the Lindens Bloom," *D. Buck*—Mr. W. H. Parr.
5. Recitative and Aria, " Scarcely could I Believe," (Somnambula), *Bellini*—Miss Jennie McCormack.
6. Song, " He was a Prince," *Lynes*—Mrs. J. W. Lawrence.
7. Cavatina, " The Colleen Bawn," (Lily of Killarney), *Benedict*—Mr. F. Lee.
8. Solo, Piano—
 - a. Spinning Song, *Mendelssohn*. } Miss Barr.
 - b. Rondo in G, *Beethoven*.
9. Recitative and Aria, " Scenes that are Brightest," (Maritana), *Wallace*—Miss Amy Jaffray.
10. Cavatina, " Nobil Signor," (Les Huguenots), *Meyerbeer*—Miss May Donnelly.

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

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

June 24th, 1890.—Public Concert by pupils of the College in Pavilion Music Hall.

1. Piano and Orchestra, Caprice Brillante, Op. 22, *Mendelssohn*—Miss Wey.
2. Vocal Waltz (Mireille) *Gounod*—Mrs. Cox.
3. Piano Duet, Suite Algerienne, No. 4, *Saint-Saens*—Misses Benson and Andrich.
4. Song, " Star of my heart," *Denza*—Miss Ella Paterson.
5. Piano, { a. Prelude, *Chopin*,
 - b. Sonata Melancholique, *Moscheles*, } Miss Boulton.
6. Aria, " Ah! s'estinto" (Dona Caritea)—*Mercadante*—Mrs. Weir.
7. Violin, I Lombardi Fantasie, *Singalee*—Mrs. Church.
8. Piano and Orchestra, Concerto in C minor, Op. 37, first movement with Reinecke Cadenza, *Beethoven*—Miss F. Clarke.
9. Scene and Aria, " Softly sighs" (Der Freischutz), *Weber*—Miss May Donnelly.
10. Piano, { a. Barcarolle, *Forsyth*,
 - b. Prelude from E. minor Suite, } Miss Sara Ryan.
11. Aria, " Prova mi dal lo sento," *Donizetti*—Miss Ecclestone.
12. Piano and Orchestra, Concerto in G minor, *Mendelssohn*—Miss Sullivan.
13. Reading, " The Engineer's Story," *Anon*—Miss Houston.
14. Piano, Concerto in A minor (Finale), Orchestral accompaniment on second piano, *Hummel*—Miss Barr.
15. Cavatina, " Selva Opaca" (William Tell), *Rossini*—Miss Reynolds.
16. Piano, { a. Minuet from E minor Suite, *Raff*,
 - b. Valse in D-flat, *Leschitzky*, } Miss Benson.
17. Vocal Trio, " Lucrezia Borgia," *Donizetti*—Miss May Clarke, Mr. Robinson and Mr. Lugsdin.

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

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

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

1. Overture, "Poet and Peasant," *Suppe*.
2. 'Celo Solo, Concerto, Op. 28, *Piatti*—Mr. Earnest Mahr.
3. Serenade—Finale, Op. 47, *Jadassohn*.
4. Song, "I'll follow thee," *H. Farmer*—Miss Mortimer.
5. Valse, "A Starry Night," *E. F. Blackstock*.
6. Overture, "Egmont," *Beethoven*.
7. Concertstuck, Op. 79—for Piano and Orchestra, *Weber*—Mr. Harry Field, Pianist.
8. Pilgrims' Chorus, (Tannhauser.) *Wagner*.
9. Song, "The Return," *Lucantoni*—Miss Kate Ryan.
10. Wedding March, (Midsummer Night's Dream), *Mendelssohn*.
11. Cornet Solo, Concert Polka, *Hartmann*—Mr. H. L. Clarke.
12. Valse, "Glazier Garden," *Keler Bela*.

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

1. Overture, (Maritana), *Wallace*.
2. Vocal Duet, "Quis est homo," (Stabat Mater) *Rossini*—Misses Patterson and Mortimer.
3. Flute Solo, Grand Fantasia, *Brouet*—Mr. J. Churchill Arlidge.
4.

{ a. Introduction, Act III.	} (Lohengrin) <i>Wagner</i> .
{ b. Bridal Chorus.	
5. Violin Solo, Seventh Concerto, *De Beriot*—Mrs. Adamson.
6. Serenade, Op. 47, *Jadassohn*. Introduzione in Tempo di Marcia.
7. Overture, (Rienzi) *Wagner*.
8. Grand Duet, "Like to a Vision," (Flying Dutchman), *Wagner*—Miss Ryan and Mr. Blight.
9. Gavotte, "D'Ingenué," *Arditi*.
10. Cornet Solo. "Drei Blatter," *Carl*—Mr. H. L. Clarke.
11. Concert Galop, "Winter Frolics" *Bernstein*.

June 2nd and 3rd, 1892.—Two evening and one afternoon Chamber Concerts by the Detroit Philharmonic Club, assisted by Students of the College. These were given in the Theatre of the Normal School by permission of the Hon. The Minister of Education for Ontario.

PROGRAMME No. 1.

1. Piano and Strings, Op. 70 Quintette, *Jadassohn*. Allegro energico—Adagio sostenuto—Scherzo—Finale—Piano, Miss Sullivan.
2. Voice and Violin, Leila's Song (Romanza,) *Suppe*—Miss Maud Snarr and Mr. Yunck.
3. Piano and Strings, Op. 87 Quintette (1st Movement, Allegro risoluto—Assai—*Hummel*—Miss McKinnon.
4. Strings, Op. 41, No. 3, Quartette, in A Major, *Schumann*, Andante espressivo—Allegro molto moderato assai agitato—Adagio molto—Finale (allegro molto vivace).
5. Vocal. { Romanza, "Com e Bello" (*Lucrezia*) } *Bellini*—Mrs. Parker.
 { Cabaletta, "Si voli il primo" }
6. Violoncello Solo { a. Andante, from Concerto *Molique.* } Mr. Alfred
 { b. Tarantelle *Popper.* } Hoffman.
7. Piano and Strings, Op. 100, Quartette, *Jadassohn*—Allegro energico ma troppo—Vivace—Adagio sostenuto—Scherzo—Finale.—Piano, Miss Cowley.

PROGRAMME No. 2.

- a. Piano and Strings, Op. 77 Quartette—Adagio, *Jadassohn*—Piano, Mr. Burden.
1. b. Piano and Strings, Op. 21—Trio, *Dvorak*—Adagio molto e maestoso—Allegro molto—Miss Dease.
2. Vocal, "Ah! S'Estinto" (*Donnacaritea*) *Mercadante*—Miss Roseburgh.
3. Strings, Quartette in E-flat Major, *Carl Von Dittersdorf*—Allegro—Andante—Finale (Allegro vivace).
4. Vocal Trio, "Voga, Voga," *Campana*.—Misses Burns, Forbes and Roseburgh.
5. Piano and Strings, Op. 35—Trio, *Goldmark*—Scherzo—Andantino. Piano—Miss McLaughlin.

PROGRAMME NO. 3.

1. Piano and Strings, Trio—(Two Movements), *Goetz*. Piano, Miss Kane.
2. Vocal, Recit. and Aria "Lascia de Pianga" (*Armida*), *Handel*—Mrs. Klein.
3. Violin Solo, "Faust Fantasia," *Pablo de Sarasate*—Mr. Wm. Yunck.
4. Strings, Op. 18 No. 2—Quartette in G Major—*Beethoven*—Allegro—Adagio cantabile—Scherzo (allegro)—Allegro—Molto quasi, presto.
5. Vocal Aria, "O Mio Fernando" (*La Favorita*), *Donizetti*—Miss Agnes Forbes.
6. Piano and Strings, Op. 44 Quintette, *Schumann*—Allegro brillante in modo d'una marica—Scherzo—Allegro ma non troppo—Piano, Miss Sullivan.

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June 21st, 1892.—Piano Recital by Miss Sullivan, assisted by the Misses May Taylor and McKay, vocalists, and Miss Mabel Land, teacher.

1. Sonata, Op. 31, Allegro vivace—Adagio grazioso—Rondo, *Beethoven*.
2. { *a.* Romanza and Study, *Henselt*.
 b. Impromptu, *Scharwenka*.
3. Vocal, "She wandered down the Mountain Side," *Clay*—Miss May Taylor.
4. { *a.* Impromptu, *Chopin*.
 b. Hexentanz, *McDowell*.
5. Reading, "Sister and I,"—Miss Mabel Land.
6. Toccata, *Segambati*.
7. Vocal, "Camella and the Rose," *Ganz*—Miss McKay.
8. { *a.* Introduction et Allegro, *Raff*.
 b. Staccato Caprice, *Vogrich*.

June 23rd, 1892.—Pupils' Closing Concert at Pavilion Music Hall.

1. Concerto for two Pianos (1st movement) with Orchestra, *Mozart*—Miss Maud Kane and Miss Genevieve Canniff.
2. Vocal, "Star of my Heart," *Denza*—Miss Snarr.
3. Concertante Duo, two Pianos, *Saint-Saens*—Mr. Burden and Mr. Welsman.
4. Vocal, "The Deathless Army," *Trotiere*—Mr. Chattoe.
5. Four Violins, Quartette, *Ritter*—Miss Metcalfe, Miss L. Adamson, Master Harry Torrington and Mrs. Adamson.
6. Piano and Orchestra, Grosse Polonaise Op. 22, *Chopin*—Miss Sullivan.
7. Vocal, Andante and Rondo "Ah Non Credia," *Bellini*—Miss McFaul.
8. Violin and Orchestra, Andantino (2nd Concerto), *De Bériot*—Mrs. Weeks Church.
9. Piano, { *a.* "Moment Musicale," *Scharwenka*.
 b. "Valse," *Moskowski*. } Miss Couen.
10. Vocal, "The Message," *Blumenthal*—Mr. R. Shaw.
11. Meditation, for 10 Violins, Harp and Organ, *Bach-Gounod*—Violins, Misses Taylor, Rogerson, Hatton, Hey, Metcalfe, Davis, Dilworth, Adamson, Master Harry Torrington and Mrs. Adamson; Harps, Misses Breen and Sullivan; Organ, Miss Clarke.
12. Reading, "How Salvator Won," *Ella Wheeler Wilcox*—Miss Marguerite Dunn.
13. Vocal, "My heart at thy sweet voice" (Samson), *Saint-Saens*—Miss Bonsall.
14. Violin Solo, Faust Fantasia, *Alard*—Mr. Welsman.
15. Vocal, "Giorno d'orre" (Semiramide), *Rossini*—Miss Reynolds and Miss Bonsall.
16. Piano and Orchestra, Concertstücke, *Weber*—Piano, Miss Cowley.

June 27th, 1892.—Organ Recital at the College by Mr. B. K. Burden, assisted by Miss Beatty and Master Eddie Reburn, Vocalists.

1. Organ, Fugue in G minor, *Bach*.
2. Organ, { Allegro con moto, *Smart*.
 1st Sonata Finale, *Mendelssohn*.
3. Vocal, "Stars of Earth," *Raff-Watson*, Miss Beatty. (Violin Obligato, Mr. Welsman).
4. Organ, Concerto (B dur. 1st Movement), *Handel*.
5. Sonata, Concerto e maestro—Allegro—Pastorale—Finale allegro assai, *Guilman*.
6. Vocal, "The Chorister," *Sullivan*—Master Eddie Reburn.
7. Organ, March Pontificale, *Lemmens*.
8. Organ, Overture (*Reizni*).—*Wagner*.

PRESS NOTICES

The establishment in Toronto of a new educational institution is always a feature of progress, but when a school on the basis of Mr. Torrington's College of Music is projected and placed before the public, it marks an epoch in the artistic history of our city. Mr. Torrington has, during his fifteen years' residence in Toronto, made himself rather more than a mere factor in musical matters. His irrepressible energy and enthusiasm has carried music forward when everything looked as if there was nothing to carry forward, and no one to do the carrying; and from these darkest clouds has sprung great light. A long experience in teaching, always attended with success, a splendid staff of assistants, a systematic plan of work, and unusual facilities for study of all the practical departments of music, combine to give the College the brightest promises of success. It opens in September next in its new building, Nos. 12 and 14 Pembroke street, which will contain a number of class rooms and a large music room, in which is erected a fine three-manual pipe organ. Particular attention will be paid to the orchestral department, in which advanced students will have the advantage of practice in Mr. Torrington's orchestra.—*The Week*, August 23rd, 1888.

Another highly successful pupils' concert was given in the College Music Hall last Saturday afternoon. These pupils' concerts are given weekly and are participated in by students from all the grades. They are intended to give the performer the valuable experience and self-reliance which can only be gained from frequent appearance in public, and their value to intending professionals cannot be over-estimated. On this occasion the more advanced pupils rendered a fine musical programme (vocal, piano and organ), including compositions by Bach, Beethoven, Handel, Mozart, Chopin, Schubert, Dussek and others, in a highly creditable manner. A large number of the pupils and their friends attended the matinee, and were evidently highly pleased.—*The Week*, Feb. 1st, 1889.

Another pupils' concert was given in the College Music Hall on Saturday afternoon. The programme was a specially rich one, embracing vocal, piano and organ music, and was successfully carried out by the performers, who were selected from amongst the advanced pupils. This is but a further manifestation that Mr. Torrington's desire to give the pupils of the College every available opportunity to gain the necessary experience for appearance in public, while it may be said that the pupils performed their selections in a manner highly creditable to both themselves and their masters.—*The Mail*, Toronto, January 28th, 1889.

Frederic Archer formally opened the new organ of the College, especially built by Messrs. Warren & Son for lessons and practice, by a lecture and organ programme on Saturday afternoon, and an organ recital in the evening. Both occasions proved to be exceptionally interesting to the leading organists and musicians of Toronto, who were present and demonstrated their appreciation by loud applause. At the evening concert Miss Adèle Strauss gave two songs, "La Folletta," by Marchesi, and "Bolero," by Dessauer, with marked success. Mr. Archer stated that the College organ was one of the best he had played upon, the evening recital showing that the resources of the instrument are ample for every style of organ music.—*The Empire*, Toronto, Dec. 17th, 1889.

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The great strides Toronto is making as an educational centre are again demonstrated by the establishment of the Toronto College of Music and Orchestral and Organ School, which opened in September in new and spacious buildings at 12 and 14 Pembroke Street. The director of this institution is Mr. F. H. Torrington, whose name is synonymous with energy and taste in music. During a residence of nearly twenty years in Toronto Mr. Torrington has made his name a household word, as organist of the Metropolitan Church and as conductor of the Philharmonic Society, of the Festival of 1886 and of Torrington's Orchestra, and his ripe experience and great success in forming the taste and culture of his pupils must prove an adequate guarantee of success for the new College. All its departments, vocal, instrumental and theoretical, are in the hands of the best teachers and special attention is to be given to the organ, for which purpose a large three-manual organ is erected in a spacious music room at the college, and also in the department of orchestral music, students of which will find the most practical experience in Mr. Torrington's excellent orchestra, which are providing rehearsals and concerts for instrumental students. Altogether the scheme of the college is essentially a practical one and one that deserves admiration and success.—*London Advertiser*, Saturday Nov. 24th, 1888.

The organization of this institution is now nearly completed, and its prospectus is out, giving full details. Its director, Mr. Torrington, is well known as the foremost musician in the city. In addition to his many public duties, which have brought him prominently before musical audiences, he has been for a number of years in charge of the vocal department of Loretto Abbey. At the college every department of music will be taught, and specialities will be made of organ playing, and church work in music, and of the teaching of orchestral and band instruments. In these departments the best teachers have been engaged, and no pains or expense will be spared to secure a satisfactory result. The other departments are equally well served, and a most thorough system prevails. We can confidently recommend the Toronto College of Music to our readers as one of the foremost institutions on the continent.—*Irish Canadian*, Toronto, August 23rd, 1888.

TORONTO COLLEGE OF MUSIC.

A GLANCE AT THE WORK BEING DONE BY THE INSTITUTION.

Some idea of the amount of work done at the Toronto College of Music may be gathered by a glance at the list of vocal and instrumental soloists brought forward in the college programmes this week, over fifty numbers, adapted to show every degree of ability, from the first grades to the highest forms of classical piano/orte music, having been brought before the public. The intelligent manner in which the young students acquit themselves goes to prove that the proper foundations for sound musical education are being laid for them at the college, and that they are in the hands of experienced teachers, who guide them step by step theoretically and practically through every grade of musical knowledge. The work in the junior departments is made a speciality, the pupils being trained to play from the earliest stages before audiences, thus securing the necessary control of themselves and the certainty of success when they have reached the higher grades of performance. The programmes of the week numbered six altogether, and as some of them have already been published in THE GLOBE they are not again reproduced, but it may be of interest to note the names of those who took part in them. Many of these students have double solo numbers, particularly in the organ department, and others took part in concerted pieces.

Junior Department (Saturday afternoon, piano, vocal and violin)—Misses R. McBride, L. Salmon, V. Smith, M. Grant, E. Noble, B. Gourlay, G. Mallon, L. Connor, M. Parsons, M. Pollard, L. Segsworth, E. Suckling, M. Verner, E. Geddes, Jackson, O. Bilton, Masters Otto and Harry Torrington, L. Sinclair, F. Withrow, W. Hodgins and D. Gourlay—22.

Piano Department—Misses Florence Clarke, Sullivan, Wey, Benson, Andrich, Boulton, Sara Ryan, Barr, Rice, Wells, Ryder, Macdougall, Tyson, Kane, Lampport, H. Caven, Chamberlain, Calvert, Torrington, Foster, Treble, Canniff, L. McKinnon, Langstaff, Landell, Kavanagh, Tufford, Millichamp, L. Pollard, Halliday, A. Mills, Ivens, Forbes, Quigley, L. and M. Morrison, E. Suckling, McCabe, J. Houston, E. Geddes and Mr. A. Birch—41.

Vocal Department—Mrs. Cox, Mrs. Weir, Misses Ella Patterson, Ecclestone, Reynolds, May Clarke, Hodgetts, Rutherford, S. Burns, Jaffray, Milligan, Bon-sall, Robinson, McFaul, V. Burns, K. Clarke, M. Snarr, Codd, Forbes, Messrs. Robinson, Lugsden and R. J. Hall—22.

Organ Department—Misses Carter and F. Clarke, Messrs. Ward, Burden, Hewlett, Hall and McNally—7.

Violin and Elocution Departments—Mrs. Church, Mr. R. Bilton, Master Wellman, Miss Houston, Miss Barnett, Miss Kate Symons—6.

The public concert in the Pavilion on Tuesday evening was one of great interest, and was enjoyed by an enormous audience which overcrowded the hall. The programme was a collection of musical gems: The pianoforte portion of it embraced concerted music by Beethoven, Mendelssohn, Hummel and Saint-Saëns, played by Misses F. Clarke, Sullivan, Wey, Barr, Benson and Andrich, and it can be said that these and the piano soli, played by Misses Boulton, Sara Ryan and Benson, were rendered with an amount of technical skill and judgment which could hardly have been expected from students, and the ability of the executants to perform the numbers set down for them and the intelligence displayed in doing so, reflect the highest credit on the instructors under whom they have studied. The vocal department contains many excellent voices, which are being judiciously trained with the object of giving the highest possible artistic results. With each of the vocalists who appeared at this concert a sympathetic quality of voice and an artistic manner was particularly noticeable, and they were without exception voices of which Toronto will yet be proud. Mrs. Cox, soprano, has a flexible voice and a good style, and Mrs. Weir, who possesses a fine natural contralto of considerable power and compass, might seriously consider the question of becoming a concert vocalist, a position in which she would be valuable. Miss Ella Patterson, received with great favor by the audience, in fact being recalled. Miss Ecclestone, soprano, made a most agreeable impression in "Star of my Heart," by Denza, being contralto, is a most promising singer, and will no doubt be one of our most successful concert vocalists. The elocution department was well represented in Miss Houston, who possesses considerable talent in this branch. A most important feature of the concert was Miss Clarke's playing of the first movement of the Beethoven Concerto in C minor, op. 37, with the Reinecke Cadenza, entirely from memory, after which she was presented with the College gold medal for general proficiency. Miss Clarke has not only obtained the highest number of marks in the various branches, organ, piano, ensemble playing, harmony and musical history, at the College of Music, but has also passed the severe test required by the College of Organists (Canada), Mr. S. P. Warren, of Grace Church, New York, examiner, who states that her work before him was "specially good." Sir Daniel Wilson, president of Toronto University, in presenting the medal, appropriately referred to the many years of Mr. Torrington's musical labors in Toronto. Mrs. Church, the violinist, made her debut in Toronto at this concert, and played in a manner which is deserving of great encouragement. The organ recital on Thursday evening in the College Hall was an extremely interesting one, comprising, as it did, organ music of a truly catholic nature, yet being thoroughly cosmopolitan, as will be seen by the composers:—Bach, the father of the art; Mendelssohn, Rheinberger and Merkel (German School); Smart (English School), and Guilman (French School). The various organists who performed upon the noble instrument in the college hall gave evidence of earnest study which brought its sure reward, in the security and confidence of their technique, especially with regard to the pedaling, while the knowledge displayed of the resources of the organ and how to manipulate and combine the stops according to the requirements of the various pieces, made the recital particularly enjoyable. Miss Clark, who played two numbers by Guilman, and Bach's great fugue in G minor, and Mr. McNally and Mr. Hall, who played respectively a Rheinberger sonata and an allegretto by Guilman, and a Merkel sonata, have all (a consequence of their examination) become Associates of the College of Organists (Canada).

Such a college, and following its consequence Clarke, 100; 91. Miss K. McKay, 82; results are proof of students that eminent doubt be made

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The Toronto. The teaching, lecture three months for hearing; artists visit been Edward and other monic Club of chamber artistic proceeding. With each year and most celebrated July 20th, 18

Such matters as musical history have had their full share of attention at the college, and an examination in this department has just been held, with the following number of marks awarded to the successful candidates, who passed in consequence of having obtained over 75 per cent. of the possible marks:—Miss Clarke, 100; Miss Symons, 100; Miss Carter, 95; Miss Boulton, 94; Miss Martin, 94; Miss K. Symons, 92; Mr. George L. Fisher, 89; Miss Parsons, 83; Miss McKay, 82; Miss Benson, 81; Miss Andrich, 80. In the theoretical department results are proving eminently satisfactory. An examination of a large number of students has been held this week in this department on a paper furnished by that eminent authority, Stephen A. Emery, of Boston, and the pass list will no doubt be made known in a short time.—*Globe*, June 28th, 1890.

The midsummer, or annual report of the Toronto College of Music, particulars of which have been announced, must have been a source of gratification to the promoters of that excellent institution. But it is even more satisfactory from the standpoint of public consideration. The public at large have a vital interest in the maintenance of a high standard by its leading institutions of learning, as they are the examples by which general educational progress is measured. That the artistic aims of the college, as specified in its curriculum, have fulfillment is clearly demonstrated in the results of exacting examinations and by the character and performance of its concert programs.

The college first opened its doors in September, 1888. Its object was to hold in Canada a position similar to that of the first-class schools of music in Europe, and thereby afford a means of musical study, either as amateur or professional, without the danger and expense incidental to a residence abroad.

Certificates, medals and diplomas are granted, and being in affiliation with the University of Toronto (Sir Daniel Wilson, President) degrees of Mus. Bac. and Mus. Doc. can also be obtained by the college students.

Virtually all departments of music, practical and theoretical, are taught by the faculty, which is composed of some fifty eminent teachers.

One of the special and important advantages which the college students have access to is the opportunity of becoming efficient orchestral players through free admission to the Toronto Orchestral School, which was organized and founded by Mr. Torrington, and which he personally directs.

The Toronto College of Music is governed by a wealthy and influential directorate. The building occupied is a handsome structure. Besides the ordinary teaching, lecture and library rooms it contains a beautiful concert hall having a fine three manual pipe organ specially for the use of the students. Opportunities for hearing good music properly interpreted are afforded the students when great artists visit Toronto. Among those who have appeared in the College Hall have been Edward Lloyd, Mr. and Mrs. Georg Henschel, Frederic Archer, S. P. Warren and others of like fame. Last season the services of the Detroit Philharmonic Club (one of the best string quartets in America) were engaged for a series of chamber concerts. By these and various other means the cultivation of the artistic proclivities of the students goes hand in hand with their practical training. With so many obvious advantages it is not surprising that the college has each year added to its clientèle by hundreds, and that it now ranks with the most celebrated schools of music in America.—*Musical Courier*, New York, July 20th, 1892.

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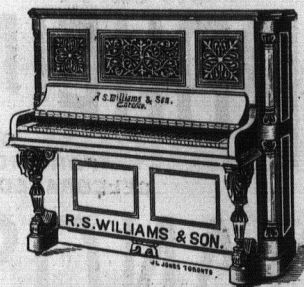
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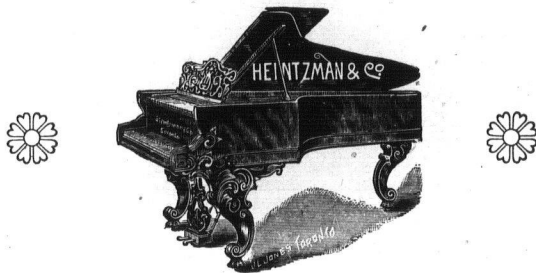
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