

TORONTO

CONSERVATORY
OF
MUSIC

1892-3

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(copy)

Vancouver, Jan. 10th., 1892.

To Messrs. Thomson Bros.

Gentlemen,—I have much pleasure in testifying to the merits of the Newcombe Piano, of which you have the Agency for Vancouver. I have had one of these instruments in use for ten years. It has been twice moved, first from Vancouver to Calgary and later to this city. The extreme changes from the severe frosts of Ontario and the dry, clear air of the Territories to the damp atmosphere of the Pacific Coast have not had the slightest injurious effect upon it.

I consider my Newcombe Piano, after ten years' constant use and two long railway removals, to be equal to any new instrument I could procure, and would have no hesitancy in recommending a Newcombe Piano to any person wanting a first-class instrument.

I have the honor to be, Sirs,

(Sgd.) Yours, H. COLLINS,

OCTAVIUS NEWCOMBE & CO.

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SIXTH
ANNUAL CALENDAR
OF THE
TORONTO
Conservatory of Music

1892 - 1893.

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From F. D'AURIA, PROF. TORONTO CONSERVATORY OF MUSIC.

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Gentlemen.—I am sincerely pleased to inform you that the Karn Upright Piano has been a source of satisfaction and delight to myself and Madame d'Auria. The pure, rich and resonant tone quality, that won my admiration as an aid in giving vocal instruction, has been fully retained, and has even grown upon me with daily use, so that I have no hesitation in declaring that I consider the Karn Pianos in tone and mechanism the best of Canadian manufacture that I have ever seen. Wishing you every encouragement and success,

I remain yours faithfully,
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TORONTO CONSERVATORY OF MUSIC,
CORNER YONGE ST. AND WILTON AVE.

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Board of Directors.

HON. G. W. ALLAN, PRESIDENT.

HON. CHANCELLOR BOYD AND W. B. McMURRICH, Q.C., VICE-PRESIDENTS.

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HENRY PELLATT.

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E. A. SCADDING.

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MISS M. C. McINTOSH, ASSISTANT REGISTRAR.

BANKERS—THE DOMINION BANK.

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Faculty.

- EDWARD FISHER (Musical Director)—Piano, Organ, Orchestral and Ensemble Playing.
- JOHN BAYLEY—Violin.
- LAURETTA A. BOWES—Elocution and Teacher of Delsarte System of Gesture and Swedish Gymnastics.
- MRS. J. W. BRADLEY—Voice.
- DR. P. H. BRYCE, M. A., M. D.—Lecturer on Physiology and Anatomy of the Vocal Organs.
- REV. PROF. CLARK, M. A. (Trinity University)—Lecturer on English Literature.
- MISS EDITH CRITTENDEN—Piano.
- GEORGE COUTELLIER—French.
- MISS S. E. DALLAS, F. T. C. M.—Piano and Organ.
- MISS E. A. DALLAS, A. T. C. M.—Theory.
- SIG. FRANCESCO D'AURIA—Voice.
- MADAME D'AURIA—Voice.
- GIUSEPPE DINELLI—Piano, Violin, and Violoncello.
- MRS. ALLAN DYMOND, Mus. Bac.—Theory.
- ARTHUR E. FISHER, Mus. Bac., A. C. O. (Eng.), A. Mus. T. C. L.—Theory and Organ.
- WM. FORDER—Oboe, Clarinet and Saxophone.
- HERR S. FRIEDWALD—German, Italian and Spanish.
- MISS MAUD GORDON, A. T. C. M.—Piano.
- HUNTER GOWAN—Flute.
- J. W. F. HARRISON—Piano and Organ.
- MRS. M. B. HEINRICH—Piano.
- JOHN GOWAN—Contra Basso.
- DONALD HERALD, A. T. C. M.—Piano.
- HENRY HOLDEN—Piano Tuning.
- WM. HOUSTON, M. A.—Lecturer on Shakespeare.
- VINCENT P. HUNT—Piano.
- MRS. EDGAR JARVIS, A. T. C. M.—Piano.
- MISS ANNIE JOHNSTON, A. T. C. M.—Piano.
- REV. SEPTIMUS JONES, M. A.—Lecturer on English Poets.
- MISS E. LABATT—Piano.
- W. J. LOUDON, B. A.—Acoustics.
- MR. HAMILTON MACCARTHY, R. C. A.—Lecturer on The Relation of Sculpture to Expression.
- T. M. MACINTYRE, L. L. B., Ph. D.—Shakespeare Readings.
- MISS M. L. MCCARROLL—Theory.
- DR. G. R. McDONAGH—Lecturer on Physiology and Anatomy of the Vocal Organs.
- MISS EVA G. MAY, A. T. C. M.—Delsarte and Gymnastics.
- MISS EDITH J. MILLER, A. T. C. M.—Voice.
- F. L. NAPOLITANO—Violin.
- MRS. J. L. NICHOLS—Piano.
- EDMUND W. PHILLIPS—Piano and Organ.
- S. H. PRESTON—Piano, Sight-Singing, Introductory Theory, Music in Public Schools.
- MISS LOUIE REEVE, A. T. C. M.—Piano.
- GEORGE REID, R. C. A.—Lecturer on The Relation of Painting to Expression.
- DR. G. STERLING RYERSON—Lecturer on Physiology and Anatomy of the Vocal Organs.
- H. N. SHAW, B. A. (Principal School of Elocution)—Philosophy of Expression, Literature and Vocal Culture.
- WM. H. SHERWOOD—Examiner in Piano Department.
- FREDERICK SMITH—Euphonium and Tuba.
- EDWARD A. SPILSBURY, M. D., C. M.—Lecturer on Physiology and Anatomy of the Vocal Organs.
- R. THOMAS STEELE—Voice.
- LOUIS TESSON—French.
- MISS ETHELIND G. THOMAS, A. T. C. M.,—Piano.
- J. D. A. TRIPP, A. T. C. M.—Piano.
- A. S. VOGT—Piano and Organ.
- JOHN WALDRON—Cornet, French Horn, and Slide Trombone.
- L. N. WATKINS—Guitar.
- MISS H. WILLIAMSON—Zither.

PIANO.—First Div

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Third Div

Fourth Div

Fifth Div

Sixth Div

Seventh Div

VOICE.—First Div

Second Div

Third Div

Fourth Div

THEORY.—First Div

Second Div

Third Div

VIOLIN.—First Div

Second Div

VIOLONCELLO.—G

ORGAN.—First Div

Second Div

Third Div

Fourth Div

Fifth Div

Departments of Instruction.

PIANO.—*First Division.*—MISS EDITH CRITTENDEN. MISS ANNIE JOHNSTON, A. T. C. M. MISS LOUIE REEVE, A. T. C. M.

Second Division.—MISS S. E. DALLAS, F. T. C. M. MRS. M. B. HEINRICH. DONALD HERALD, A. T. C. M. MRS. J. L. NICHOLS. MISS ETHELIND G. THOMAS, A. T. C. M.

Third Division.—MISS MAUD GORDON, A. T. C. M. V. P. HUNT. MRS. EDGAR JARVIS, A. T. C. M. MISS E. LABATT. S. H. PRESTON.

Fourth Division.—EDMUND W. PHILLIPS.

Fifth Division.—GIUSEPPE DINELLI. J. W. F. HARRISON. J. D. A. TRIPP, A. T. C. M.

Sixth Division.—A. S. VOGT.

Seventh Division.—EDWARD FISHER.

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Third Division.—H. N. SHAW, B. A.

Fourth Division.—FRANCESCO D'AURIA.

THEORY.—*First Division.*—MISS ELEANOR A. DALLAS, A. T. C. M. MISS M. L. MCCARROLL.

Second Division.—MRS. ALLAN M. DYMOND, Mus. Bac.

Third Division.—ARTHUR E. FISHER, Mus. Bac., A. C. O. (Eng.), etc.

VIOLIN.—*First Division.*—F. L. NAPOLITANO.

Second Division.—JOHN BAYLEY. GIUSEPPE DINELLI.

VIOLONCELLO.—GIUSEPPE DINELLI.

CONTRA BASSO.—JOHN GOWAN.

ORGAN.—*First Division.*—MISS S. E. DALLAS, F. T. C. M.

Second Division.—EDMUND W. PHILLIPS.

Third Division.—ARTHUR E. FISHER, A. C. O. (Eng.) J. W. F. HARRISON.

Fourth Division.—A. S. VOGT.

Fifth Division.—EDWARD FISHER.

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CORNET, FRENCH HORN and SLIDE TROMBONE.—JOHN WALDRON.
EUPHONIUM and TUBA.—FREDERICK SMITH.
GUITAR.—L. N. WATKINS.
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CHURCH MUSIC, ORATORIO, CHOIR TRAINING and ART OF CONDUCTING.—EDWARD FISHER.
ELOCUTION, ORATORY and DRAMATIC ACTION.—H. N. SHAW, B.A., PRINCIPAL. MISS LAURETTA
A. BOWES. MISS EVA G. MAY.—(See Special Calendar at end of book.)
LANGUAGES.—*French*.—MESSIEURS GEORGE COUTELLIER AND LOUIS TESSON.
German, Italian and Spanish.—S. FRIEDWALD.
PIANO and REED ORGAN TUNING.—H. HOLDEN.
LECTURES.—*Musical History and Biography, Musical Aesthetics, etc.*—BY MEMBERS OF THE FACULTY.
Acoustics.—W. J. LOUDON, B.A.
Medical.—Pysiology and Anatomy of the Vocal Organs, Vocal Hygiene, Health
Principles, etc.—DR. P. H. BRYCE. DR. G. R. McDONAGH. DR. G.
STERLING RYERSON. DR. E. A. SPILSBURY.

GEO. J. BARCLAY, SECRETARY.

MISS. M. G. FERGUSON, REGISTRAR.

MISS M. C. McINTOSH, ASSISTANT REGISTRAR.

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MISS LAURETTA
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OF THE FACULTY.

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N, REGISTRAR.

Toronto Conservatory of Music

ORGANIZATION, HISTORY, OBJECTS, ETC.

HE TORONTO CONSERVATORY OF MUSIC may justly claim the honor of being the pioneer institution of its kind in the Dominion of Canada. It is true the name "Conservatory" has in some instances been applied to private institutions which, however, possessed none of the distinctive features of a genuine *Conservatory of Music* in the sense that term is understood in European countries, and therefore the name has been in those cases a misnomer.

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

The amount of its capital stock was placed at \$50,000, thus putting the institution at once on a solid financial basis. The corporation now contains fifty-seven shareholders, among whom are many of the most influential citizens in Toronto, all desirous of developing in our midst a Canadian Music School of superior excellence.

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

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

With the object of affording its students the highest university advantages, the Conservatory became affiliated in 1888 with Trinity University. By virtue of authority conferred upon this institution by Royal Charter, the degrees of Bachelor of Music and Doctor of Music are attainable by students passing the three pre-

scribed examinations as set forth in the University Calendar. Conservatory graduates in Theory are exempted by the terms of affiliation from the first two University examinations.

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

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

The institution opens in September, 1892, with largely increased facilities for carrying on its work. Hitherto it has been necessary to hold all concerts, recitals, lectures, etc., in halls more or less remote from the Conservatory building. Now, however, a commodious, well-lighted and well-ventilated music hall has been formed adjoining the reception rooms and offices, besides many new class rooms. Steam heating has been introduced throughout the building; electric lighting has largely been substituted for gas; speaking tubes and electric bells have been placed at various points communicating with the office; double floors, partitions and doors have been constructed throughout with the object of more completely isolating the class rooms respecting sound, and many other conveniences and improvements involving large expense have been added.

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

The Faculty includes some of the most eminent musicians in Canada, besides others of great distinction brought expressly by the Conservatory from England and the United States. All are well known, and their names alone form the best possible guarantee that students receive careful instruction, and are educated upon sound principles.

So high is the esteem in which the training received at the Conservatory is held, that there is already a constant demand for its students in concert and church choir engagements, organ positions, *musicales*, etc. It has enjoyed the patronage of those who are most friendly to the cause of musical education, and has received the encouragement of a press which is fully alive to the agencies of culture which the Conservatory has set in motion.

It may fairly be said that the Conservatory of Music has secured a moderate cost.

FIFTH

TO THE SHAREHOLDERS.

The Directors of the Conservatory of Music in their Annual Report continued to state that the Conservatory

Under the management of the Directors, assisted by an Executive Committee, in the cause of musical instruction in a Conservatory to this institution.

Mr. Fisher, the Director, in his report on the progress of the Conservatory, has stated that the number of pupils has increased, and that the Conservatory has yet recorded a successful year, even that the Conservatory has succeeded in consequence of the fact that it has to rent several class rooms in the Conservatory, and the Conservatory has carried on with the Conservatory and alterations in the Conservatory, and their consideration.

The School of Music has been established on a large scale, and has even more succeeded in the cause of great advancement.

Mr. Fisher, the Director, has awarded during the year several larger concerts.

It may fairly claim to possess all the principal requisites of a complete Conservatory of Music, and to be endowed with facilities for furnishing to students, at a moderate cost a *thorough musical education in all branches of the art.*

FIFTH GENERAL ANNUAL MEETING OF SHAREHOLDERS.

TO THE SHAREHOLDERS OF THE TORONTO CONSERVATORY OF MUSIC :—

The Directors of the Toronto Conservatory of Music, in submitting their Fifth Annual Report, would congratulate the shareholders upon the prosperity which has continued to attend the institution.

Under the excellent management of the Musical Director, Mr. Edward Fisher, assisted by an able staff of instructors, the Conservatory has been doing good work in the cause of musical education, by furnishing a thorough and complete course of instruction in all the different branches to the large number of students who resort to this institution from all parts of Canada for their musical training.

Mr. Fisher, in his report to the directors, states that "the average attendance of pupils during the academic year ending last June was the largest that we have yet recorded, and that the attendance during the present year promises to surpass even that of last year." Mr. Fisher also calls attention to the fact that in consequence of the increasing number of students, we have this year been obliged to rent several additional rooms outside of the building occupied by the Conservatory, and the Directors now have in contemplation further arrangements for additional accommodation, so that the educational work of the Conservatory can be carried on with greater advantage. The plans and estimates for the enlargement and alterations in the present premises will be submitted to their successors for their consideration.

The School of Elocution in connection with the Conservatory, which was established on a larger and more comprehensive basis during the past year, has proved even more successful than was anticipated, and the instruction received there is of great advantage to the students of vocal music.

Mr. Fisher also reports that "the usual number of Free Scholarships has been awarded during the year, and the recitals by teachers and students, as well as the larger concerts and lectures which make such an important feature in the Conserva-

tory system, have been continued with great success, and have been kept up to a high standard." The Reference Library which was established two years ago has been constantly added to, and already forms a valuable collection, and Mr. Fisher notes with satisfaction, that the students avail themselves very largely of the advantages offered to them by the books of reference.

Mr. Fisher gives the total number of students who have passed their final examination and received Diplomas during the past year, as 25, enumerated as follows :

HARMONY AND GENERAL THEORY	- - - - -	12
PIANOFORTE (Artists' Course)	- - - - -	2
PIANOFORTE (Teachers' Course)	- - - - -	6
VOICE (Artists' Course)	- - - - -	2
ORGAN "	- - - - -	1
VIOLIN "	- - - - -	1
ELOCUTION "	- - - - -	1
		<hr/>
		25

The total number of students who received Certificates in the various departments is 169, enumerated as follows :

HARMONY AND THEORY (Junior)	- - - - -	21
" " (Senior)	- - - - -	13
" " (Final)	- - - - -	12
PIANOFORTE (Junior)	- - - - -	30
" (Senior)	- - - - -	12
" (Final)	- - - - -	2
VOICE (Junior)	- - - - -	12
" (Senior)	- - - - -	2
" (Final)	- - - - -	4
ORGAN (Junior)	- - - - -	3
" (Senior)	- - - - -	1
" (Final)	- - - - -	1
VIOLIN (Final)	- - - - -	2
MUSICAL HISTORY	- - - - -	4
MUSICAL FORM	- - - - -	6
TEACHERS' NORMAL COURSE	- - - - -	9
ELOCUTION (Junior)	- - - - -	4
" (Final)	- - - - -	1
INTRODUCTORY THEORY AND SIGHT-SINGING	- - - - -	<hr/>
		169

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It will thus be seen that the work of the Conservatory has progressed satisfactorily, that the number of our students is steadily increasing, and, although the Institution has had to make its way under some of those difficulties to which all new undertakings are in their first inception more or less liable, yet these have all been happily overcome, and its financial position, as will appear from the Treasurer's Report, is now so satisfactory as to justify the expectation that in the near future, probably in the coming year, the Directors will be in a position to declare a dividend on the paid-up stock of the Institution.

G. W. ALLAN, PRESIDENT.

The Musical Director.

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

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

Some four years later, after returning from Europe, and while engaged at Ottawa as Musical Director of the Ottawa Ladies' College, and Conductor of the Choral Society of that city, he was offered and accepted the position which he has since held, as organist of St. Andrew's Church, Toronto; and soon after removing to this city, he also accepted the conductorship of the Toronto Choral Society, a position which the continued growth of the Conservatory made it necessary for him to resign in the spring of 1891. Among the many important works performed under

Mr. Fisher's baton by the Choral and other societies, are the following, namely :

The oratorios *Samson*, *Israel in Egypt*, *The Messiah*, by Handel ; *The Creation*, *The Seasons*, by Haydn ; *St. Paul*, by Mendelssohn ; *Eli*, by Costa ; the cantatas *Athalie*, *Lauda Sion*, *Come let us Sing*, by Mendelssohn ; *Stabat Mater*, by Rossini ; *Gallia*, by Gounod ; *Song of Victory*, by Hiller ; *The Dream*, by Costa ; *Psyche*, *Spring's Message*, by Gade ; *Paradise and the Peri*, *Gipsy Life*, by Schumann ; *The Coronation Mass*, by Mozart, besides many choruses, part songs, overtures, etc., by various composers. Mr. Fisher was also for six years, prior to the organization of the Conservatory, the Musical Director of the Ontario Ladies' College, Whitby. His specialty in the musical profession is pre-eminently that of a teacher, having made musical pedagogics, especially in its relation to the pianoforte, a constant study for many years. The large number of his pupils throughout Canada, who, besides being artistic and brilliant performers, are now filling important positions as piano teachers and organists, attest the thoroughness of his methods and his skill as an educator. Mr. Fisher was elected President of the Canadian Society of Musicians at the annual meeting in December, 1888, and re-elected in July, 1889, and has been Vice-President for Ontario of the Music Teachers' National Association since 1885.

It may readily be perceived that with such facilities for observation, the Musical Director of the Conservatory has had the best possible opportunities for noting the progress of the *art universal*, and the necessities of our own country in respect to its cultivation.

System of Instruction.

CLASS INSTRUCTION.

Both the Class and Private Lesson Systems are employed in the Conservatory. There are peculiar advantages in the former, concerning which a few words of explanation may be desirable for those who are unfamiliar with that system as applied to music.

The Class that each clas branches to be Secondly,

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

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

The Class System of instruction excites emulation; ambition is aroused; the student is spurred on to greater efforts by observing the proficiency of those who have attained a higher degree of perfection; a mistake or failure in any particular made by one member of the class affords a practical and valuable lesson to the others, through which they may profit by avoiding the causes leading to such a result; energy is directed into proper channels; and judgment is sharpened by the frequent opportunities afforded for hearing the performances of other pupils and comparing their respective merits.

Progress in music is essentially facilitated by competition. Confidence, ease and grace can, by many students, be more rapidly acquired in class lessons than by individual instruction.

Students who are preparing for the profession of teaching find the class system especially instructive, as it affords them opportunities of observing how various different faults are treated by the teacher; faults which possibly they may be quite free from individually, and which were it not for such opportunities, they could only hope to treat successfully in their own pupils after a long and hard-earned experience. To such students class lessons constitute a *normal training* of great value. An important and special advantage of the class system is that of affording instruction by the most accomplished teachers and specialists at very moderate prices. (See List of Fees.)

The Conservatory groups all these advantages around musical education.

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

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From an address delivered by Sarette, the Director, before the Conservatory of Paris in 1802, the following passage, appropriate in this connection, is taken: "But, however skilful a single teacher may be, there are two points wherein he can never compete with a Conservatory. First, in the matter of lectures upon indispensable topics of general usefulness, such as musical history, taste, expression, analyses of classical works and instruction; and, secondly, in its power to awaken in the mind a true and noble emulation and desire to improve, not so much for the sake of personal display or the gratification of petty vanity, as the possession of calm happiness arising from the thorough and faithful performance of duty, and consciousness of real excellence."

PRIVATE INSTRUCTION.

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

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

Free Advantages.

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

Students of the Conservatory have, in addition to their regular lessons, certain specific FREE ADVANTAGES. Among these are included Elementary Classes in HARMONY, SIGHT-SINGING and the VIOLIN. One introductory term in each of these subjects may be taken by all Conservatory students pursuing one or more

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

CONCERTS AND RECITALS.

In addition to the other means of culture gratuitously afforded by the Conservatory, numerous concerts are held, at which the choicest works of the great masters, consisting of sonatas, concertos, etc., for the pianoforte, and for the pianoforte and violin, string and piano trios, quartettes and quintettes, songs, oratorio and operatic selections, etc., are performed by students and professional musicians. At the end of each quarter a grand *Quarterly Concert* is given in which the more advanced pupils of the Conservatory are allowed to participate. Owing to the large number of such students attending the institution, it is often necessary to supplement these periodical concerts with one or sometimes two similar ones, in order to avoid undue length of programmes. Occasionally also, Artists' Recitals are given by members of the Faculty and visiting musicians. Besides these more important occasions, weekly or fortnightly recitals are given in which Conservatory pupils of all grades, excepting the most elementary, are from time to time permitted to take part.

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

MUSICAL LIBRARY.

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

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Outlined Plan of Education.

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

ACADEMIC DEPARTMENT.

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

EXAMINATIONS IN THE ACADEMIC DEPARTMENT.

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

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

OUTLINED PLAN OF EDUCATION (*Continued*).

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

All pupils in the Academic Department over ten years of age are expected to study Introductory Theory until they have received the certificate of having passed the examination therein. The entire course in this branch is covered in two terms, the first of which is free to all Conservatory pupils.

COLLEGIATE DEPARTMENT.

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

COURSE OF STUDY IN THE COLLEGIATE DEPARTMENT.

The full course of study in this department is intended to occupy a period of at least three years: but advanced pupils whose previous instruction has been correct, are graded in this department according to their proficiency on entering. In such cases pupils are not necessarily compelled to remain for the entire time specified.

EXAMINATION FOR ENTRANCE TO THE COLLEGIATE DEPARTMENT.

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

JUNIOR, INTERMEDIATE AND FINAL COLLEGIATE EXAMINATIONS.

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

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OUTLINED PLAN OF EDUCATION (*Continued*).

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

CERTIFICATES.

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

DIPLOMAS.

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

Diplomas are not granted to any who have attended the Conservatory as students for less than one year. Exception to this rule, however, is made in the Theory Department.

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

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

TEACHER'S DIPLOMA.

It is an undeniable fact that the great want of the present day in connection with Musical Education is that of competent, thoroughly trained teachers. Teachers of music exist by the hundreds and thousands, but how many of them have studied the art and science of *teaching*? This is said in no disparagement to the considerable number of excellent professional music teachers in our community, but have they not gained their excellence mainly by dint of long, laborious experience? The Educational System of Ontario is justly regarded with admiration wherever its merits are known, but could it have attained the magnificent results which it has shown without its system of Normal School training for young teachers? What Ontario Normal Schools are doing for students desiring to enter

OUTLINED PLAN OF EDUCATION (*Continued*).

upon the vocation of teaching, the Toronto Conservatory of Music aims to do for those desiring to fit themselves in a worthy manner for the music teachers' profession.

A special Normal course has been arranged for students desiring to obtain a *Teacher's Diploma*. This Diploma will rank the same in merit as the Diploma in the Artists' course, entitling the holder to be styled A.T.C.M., and indeed will involve precisely the same training for the first two years in the Collegiate Department. The third year of the Teachers' course, however, is entirely different from that of the Artists' course. Whereas in the latter the student continues to direct his attention mainly towards acquiring more technic, expression and finished style in his art as an executant, the student in the Teachers' course will take up such studies as have a direct bearing on the best methods of *imparting* musical knowledge. In order to make the instruction given in this department thoroughly practical, classes of children will be utilized, giving the Normal students an opportunity of doing actual teaching under the supervision of an experienced master. It is believed that this attempt on the part of the Toronto Conservatory of Music to supply a crying need in the musical world is unique in its character, and cannot fail to be productive of much good to musical progress.

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

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

POST GRADUATE ARTISTS' COURSE.

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

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

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Departments of Instruction.

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

SCHOOL FOR THE PIANOFORTE.

- " THE VOICE.
- " THE ORGAN.
- " THE VIOLIN, VIOLA AND VIOLONCELLO.
- " HARMONY, COUNTERPOINT, COMPOSITION, INSTRUMENTATION, MUSICAL HISTORY AND ACOUSTICS.
- " RUDIMENTARY THEORY, SIGHT-SINGING, CHORUS PRACTICE AND PUBLIC SCHOOL MUSIC.
- " ORCHESTRAL AND BAND INSTRUMENTS.
- " ORCHESTRAL AND ENSEMBLE PLAYING, ETC.
- " CHURCH MUSIC, ORATORIO, CHOIR TRAINING, ART OF CONDUCTING, ETC.
- " ELOCUTION.
- " LANGUAGES (Italian, German, French and Spanish).
- " PIANO AND REED ORGAN TUNING.

Elementary Instruction.

An erroneous impression, unfortunately too general, is that any teacher will answer for beginners, whereas the truth is that this stage of tuition demands a thoroughly trained teacher, possessing a good method, sound judgment, the greatest patience, tact and foresight. Otherwise the student will inevitably fall into errors, and acquire faults which years of effort may fail to correct.

In the Conservatory the greatest attention is paid to beginners, as well as to advanced pupils, in order to establish a thorough ground-work, so essential to rapid and successful progress.

The Piano.

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

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

The technical and intellectual side of piano playing and teaching has advanced in a wonderful degree within the last few years. Piano teachers of the more advanced type are awakening to the fact, that in order to secure good results from their labours, they must adopt the means by which educationists in other fields of knowledge achieve success. They are learning gradually that the same pedagogical principles which are applied to the teaching of the Languages, the Sciences, or other subjects, may be applied to the teaching of the Piano or any other branch of music, with far better results than by the old methods.

It is not necessary to deprive the student of the enjoyment afforded by the practice and playing of melodious compositions; on the contrary, it being most desirable that the emotional and æsthetical side of the pupil's musical nature should be cultivated and developed simultaneously with that of the intellectual and mechanical, such compositions, selected judiciously from the best masters, with a definite educational object in view, serve in the best possible way to develop the pupil's taste and at the same time stimulate him to increased effort in the right direction.

The Toronto Conservatory Piano School is conducted on sound educational principles in all its departments. The teachers in the junior grades are trained, not

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only in a uniform method of technic, touch and style, but also in the Conservatory Normal course for the Pianoforte, which comprises a course in the art and science of *teaching* as applied to the Pianoforte.

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

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

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

The new Conservatory Music Hall will be largely utilized in the interest of piano students.

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

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

Free instruction in ensemble piano playing is given one evening every week by the Musical Director. All Conservatory piano students are eligible to become members of this class, admission to which is decided by examination. Only the best compositions extant for four and eight hands are taken up for study in this class.

Frequent lectures relating to the art of piano playing are given by members of the Faculty throughout the year.

COLLEGIATE COURSE IN PIANOFORTE.

REGULATIONS GOVERNING EXAMINATIONS, REQUIREMENTS FOR CANDIDATES, ETC.

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

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COLLEGIATE COURSE IN PIANOFORTE (*Continued*).

7. Candidates passing the *Junior* Pianoforte Examinations will receive a certificate for the same after obtaining the T.C.M. Introductory Theory Certificate.

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

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

10. Candidates preparing for the *Teachers' Course* will receive the T.C.M. Pianoforte Diploma (Teachers' Course) after obtaining the T.C.M. Intermediate Pianoforte Certificate with First Class standing, the T.C.M. Intermediate Theory and the Musical Form Certificates, and the Pianoforte Normal Class Certificate.

The Voice.

No branch of musical education is of greater importance than the proper development and training of the voice, and yet it is certainly true that the average music pupil suffers in other branches of study from nothing that can compare with the baneful effects of injury to the vocal organs caused by forcing and mismanagement. Voices so abused seldom fully recover, but they may, by proper treatment, regain much of their original sweetness and power.

The practice of singing under a scientific teacher is calculated to bring about the healthy action and development of muscles, which otherwise might have lain dormant. Instruction in this department includes everything that assists in the development of the vocal artist, among which details of study may be mentioned, the union of the registers; physiology of the vowels and consonants; solfeggi and the application of words to music; exercises for obtaining flexibility of voice; exercises in the scales major and minor; the chromatic scale and arpeggios; the embellishments suitable to different styles of singing; dramatic expression; cultivation of

THE VOICE (*Continued*).

the voice considered as an organ of æsthetic feeling in art ; English ballads and sacred songs ; Italian, German and French songs ; Opera and Oratorio ; Recitatives and Aria, etc.

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

COLLEGIATE VOCAL COURSE.

JUNIOR EXAMINATION.

Candidates for this examination will be tested in tone production, intonation, equality of registers, vocalization and solfeggi, and must be prepared to sing before the Board of Examiners five songs selected from the list contained in the Conservatory Syllabus, Voice Department. Candidates passing this examination will receive the T. C. M. Junior Vocal Certificate after obtaining the T. C. M. Introductory Theory Certificate.

INTERMEDIATE EXAMINATION.

Candidates for this examination will be tested in various Schools of Vocal Music, due importance being attached to voice production, correct pronunciation of words and articulation. They will also be carefully examined in the rendering of Oratorio recitative, and must be prepared to sing before the Board of Examiners eight songs selected from the list contained in the Conservatory Syllabus, Voice Department, Intermediate Examination. Candidates passing this Examination will receive the T.C.M. Intermediate Vocal Certificate after obtaining the T.C.M. Introductory Theory Certificate.

FINAL EXAMINATION.

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

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

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COLLEGIATE VOCAL COURSE (*Continued*).

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

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

N.B.—Paragraphs 2, 3 and 4, Pianoforte Department (see page 26) are equally applicable to the Vocal Course.

TEACHER'S DIPLOMA.

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

The teachers' course differs from the artists' course only in the third year.

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

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

The Organ.

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

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

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

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

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

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

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

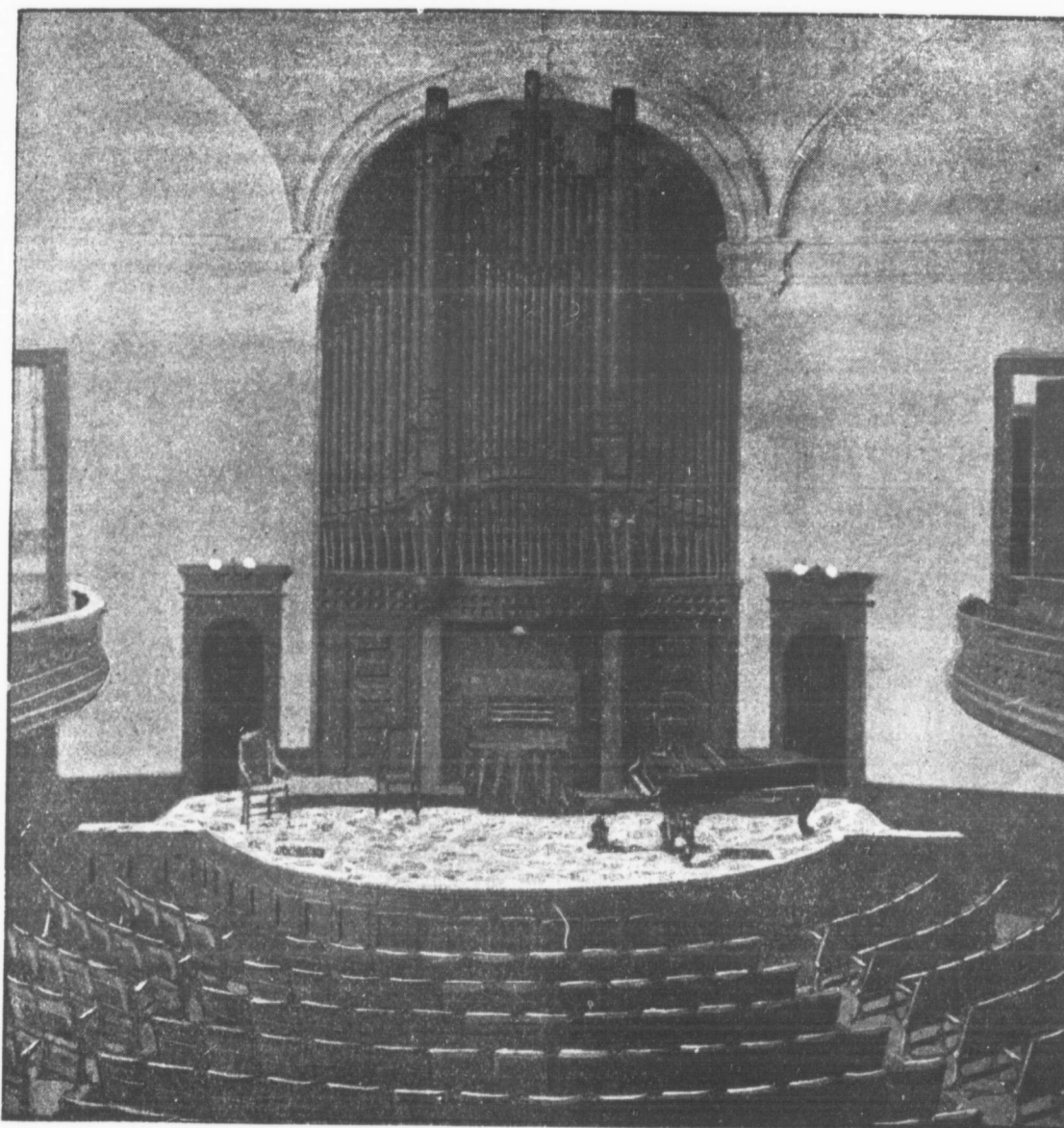
Arrangements have been made so that lessons and practice are obtainable on every week day and also during the evenings, except on evenings when the hall may be required for concert purposes.

In this arrangement ample provision is made for having the hall comfortably heated throughout the year.



CONS

THE PRINCIPAL



CONSERVATORY ORGAN IN ASSOCIATION HALL.

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

THE CONSERVATORY ORGAN.

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

GREAT ORGAN.

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

SWELL ORGAN.

	NOTES.		NOTES.	
10 Bourdon (Treble).....	Wood,	61	16-ft.	16 Traverse Flute
11 “ (Bass)	“	61	16-ft.	17 Flautina.....
12 Open Diapason.....	Metal,	61	8-ft.	18 Mixture (three ranks) ..
13 Violi di Gamba.....	“	61	8-ft.	19 Cornopean.....
14 Aeoline.....	Metal and Wood,	61	8-ft.	20 Oboe.....
15 Stopped Diapason.....	Wood,	61	8-ft.	

CHOIR ORGAN.

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

PEDAL ORGAN.

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

MECHANICAL REGISTERS.

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

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

The organ is one built for the Conservatory by Messrs. S. R. Warren & Son, of Toronto, and is designed to be strictly in harmony with the architecture of Association Hall. The case is of chestnut, finished in oil, the front pipes being richly ornamented in gold and colors. The specification, although prepared specially to meet the requirements of the Conservatory, contains all that is necessary

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THE ORGAN (*Continued*)

for a first-class concert instrument. The bellows are of ample size, and are operated by a large water motor, thus ensuring a full and steady supply of wind at all times.

The keys and pedals are of the most approved pattern, and the action throughout is carefully bushed to prevent noise, and is provided with regulating screws at convenient points where necessary.

The front pipes are operated by tubular pneumatic action, thus ensuring an even touch throughout the manuals. The materials and workmanship throughout are first-class, and the tone quality of the highest order of excellence.

In brief, great care has been exercised to provide an organ in every respect suited to the varied requirements of an Organ School and Concert Hall.

CHURCH SERVICE CLASS.

During the present year a class will be formed under the direction of Mr. J. W. F. Harrison for the study of service playing in all its branches, special attention being given to that of the Episcopal service.

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

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

CLASS IN IMPROVISATION.

The Directorate has decided that advanced organ pupils of the Conservatory shall be afforded an opportunity of properly cultivating one of the most essential and delightful features of an organist's work, namely, the art of improvising.

No branch of organ playing is, perhaps, so much abused and so little understood as this, "the art of creating and performing music at one and the same time." This is not always an evidence of an absence of talent in extemporisation, but more frequently an indication of a lack of proper cultivation and direction of effort.

THE ORGAN (*Continued*).

Every earnest student of the organ should seek to so thoroughly master the details of *musical form* and *thematic development*, as to enable him to avoid the meaningless and rambling incoherence which characterises so many extempore performances.

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

It is, of course, presupposed that intending students in improvisation will be thoroughly conversant with the rules governing chord progressions as laid down in the study of harmony. The study of counterpoint is also earnestly recommended to all who would desire to excel in this department.

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

COLLEGIATE COURSE IN THE ORGAN.

JUNIOR EXAMINATION.

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

INTERMEDIATE EXAMINATION.

Candidates for this examination must be prepared to perform before the Board of Examiners ten pieces selected from the list of compositions contained in the Conservatory Syllabus, Organ Department, Intermediate Examination. They will be required to play at sight, with appropriate registration, the accompaniment of

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THE ORGAN (*Continued*).

an anthem of moderate difficulty, to transpose at sight a simple chorale in any required key, and to pass an examination in organ construction and registration of a more advanced and comprehensive character than that of the first year. Candidates passing this examination will receive the T. C. M. Intermediate Organ Certificate after obtaining the T. C. M. Introductory Theory and Junior Theory Certificates.

FINAL EXAMINATION. (*Artists' Course.*)

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

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

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

N.B.—Paragraphs 2, 3 and 4, Pianoforte Department (see page 26), are equally applicable to the Organ Course.

FINAL EXAMINATION. (*Teachers' Course.*)

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

Violin, Orchestra and Band Instruments.

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

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

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

The Violin.

JUNIOR EXAMINATION.

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

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THE VIOLIN (*Continued*).**INTERMEDIATE EXAMINATION.**

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

FINAL EXAMINATION. (*Artists' Course.*)

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

N.B.—Paragrapes 2, 3 and 4, Pianoforte Department (see page 26), are equally applicable to the Violin Course.

The Violoncello.

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

Harmony, Counterpoint, Canon and Fugue, Composition and Instrumentation.

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

New classes are formed in this, as in other departments, at the beginning of each term, so that pupils entering the Conservatory at any time may always find a place suited to their especial needs. Pupils desiring to qualify for examinations at Canadian or other Universities will find every facility furnished them for taking any special course required.

Having entered into affiliation with Trinity University, students of the Toronto Conservatory of Music who have passed the First and Second Theory Examinations for the Diploma of the Conservatory, will be exempted from the First Trinity Examination in Music, and students holding the Theory Diploma of the Conservatory will be exempted from the First and Second Trinity Examinations in Music.

COLLEGIATE COURSE IN THEORY OF MUSIC.

- A.—The first, or Junior Examination, shall be on the Rudiments of Music and on Harmony, the latter consisting of figured bass exercises and questions in book work ; also in Musical History up to the end of the 15th century.
- B.—The second, or Intermediate Examination shall be on Harmony, including harmonising of Melodies, Unfigured Bases and Pedal Points, also Counterpoint up to four parts ; also in Musical History up to the end of the 17th century.
- C.—The third, or Final Examination, shall be on Harmony and Counterpoint up to five parts, Double Counterpoint, Canon, Fugue as far as Exposition, Musical Form, Instrumentation, Analysis of some selected score, and in Musical History from the beginning of the 18th century to the present time.

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NOTE.--Students who have passed the first examination for the Mus. Bac. Degree at Trinity University, Toronto, or an examination of equally high standard at any other recognised institution, shall be exempt from taking the first examination as above, and may at once proceed to the Intermediate.

Students who have passed the second examination for the Mus. Bac. Degree at Trinity University, or one of equally high standard at any other recognised institution, shall be exempt from taking the first and second examinations as above, and may at once proceed to the Final Examination for their diploma.

Students who are not pupils of the Conservatory are allowed to take the Theory Examinations on payment of an entrance fee, and the usual examination fee.

The Junior Examinations will be held at the end of the second and fourth terms, and full examinations at the end of the fourth term of each collegiate year.

Maximum marks on each paper, 100 ; Rudiments in the Junior, and Harmony in the Intermediate and Final Examinations are failing subjects ; 60 per cent. on the Rudiments and 50 per cent. on the Harmony papers must be gained irrespective of other marks. A gross total of 50 per cent. qualifies for a pass.

Candidates, who *pass* in the "failing subjects" in June, but whose aggregate does not reach 50 per cent. on the full examination, may take a supplemental examination early in September, *on payment of a special fee to cover expenses*, and a full Intermediate examination may be taken at the end of the second term on the same condition.

TEXT BOOKS FROM THE FOLLOWING LIST ARE USED IN CONNECTION WITH THE ABOVE EXAMINATIONS.

FIRST EXAMINATION.

Cumming's Rudiments (Novello's Primer, No. 2).	Banister, as far as Chap. 24.
Stainer's Harmony (Novello's Primer, No. 8).	Prout's Harmony, as far as Chap. 10 inclusive.

SECOND EXAMINATION.

Banister (Harmony and Counterpoint).	Richter's Counterpoint, (Franklin Taylor's Edition).
Bridge's Counterpoint (Novello's Primer, No. 9).	Stainer's Composition (Novello's Primer, No. 20).
Prout's Harmony: Its Theory and Practice.	
Prout's Counterpoint, Part I.	

THIRD EXAMINATION.

Bridge's Double Counterpoint (Novello's Primer, No. 12).	Prout's Instrumentation (Novello's Primer, No. 15).
Bonavia Hunt's History of Music.	Prout's Harmony.
Higgs' Fugue (Novello's Primer, No. 10).	Prout's Counterpoint, Part II.
Jadassohn's Canon and Fugue.	Williams' Five Great Schools of Composition.
Ouseley on Form.	Prout's Fugue.
Pauer's Form (Novello's Primer, No. 7).	

The following are copies of the CONSERVATORY EXAMINATION PAPERS given at the close of the academic year in June last :—

PRIMARY EXAMINATION IN THE THEORY OF MUSIC.

RUDIMENTS

JUNE 22ND, 1892.

[TIME 3 HOURS.]

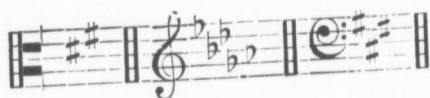
AFTERNOON PAPER.]

1. Which lines of the Great Stave are used for the Alto Clef ?
2. In what Key is the following exercise :

The musical exercise consists of three systems, each with a Treble and Bass staff. The first system is marked with '1' above the Treble staff and '2' above the Bass staff. The second system is marked with '3' above the Treble staff and '4' above the Bass staff. The third system is marked with '5' above the Treble staff and '6' above the Bass staff. The key signature is one flat (B-flat) and the time signature is 3/4.

3. Write out the Bass of the previous exercise an 8th higher in the Alto Clef.

11. Correct the following signatures, and write out the *ascending* minor scale, *harmonic* mode, to which each signature belongs :



12. Write out the interval that occurs between the Bass and Treble of the numbered chords in No. 2, consider them simple intervals and name them ; afterwards write the upper notes a major 7th lower, and state the result in each case.
13. Name *three* intervals which if added together produce an octave.
14. Explain the difference between (a) an Alto voice, (b) a Contralto voice.
15. In France what system is adopted for naming the degrees of the scale ?
16. Write the following passage (a) in the relative major in the Alto Clef, (b) a minor 6th higher in the Treble Clef :



17. Write out the Treble of any familiar hymn tune that may occur to you.

Those Candidates who are eligible for the Scholarship, and who intend competing for it, must work the whole paper.

ARTHUR E. FISHER, MUS. BAC. (T.C.T.),
A.C.O. (Eng.) and A.T.C.L. (Eng.),
Examiner.

PRIMARY EXAMINATION IN THE THEORY OF MUSIC.

HARMONY

JUNE 22ND, 1892.

MORNING PAPER.

[TIME 3½ HOURS.]

1. How should the diminished 5th, the minor 7th, and the diminished 7th be followed when used as melodic progressions?
2. Write *Tenor* and *Treble* parts above the following Bass, making complete *three-part* harmony :

The image shows three staves of bass clef music in 3/4 time. Each staff has a corresponding line of figured bass below it. The first staff has a key signature of one sharp (F#) and a common time signature of 4. The second staff has a key signature of one sharp (F#) and a common time signature of 4. The third staff has a key signature of one sharp (F#) and a common time signature of 4.

Figured Bass for Staff 1:
 #4 6 6 5 4 8 #4 6 — 6 5 8 6 #4
 2 3 2 3 2 6 4 # — # 2

Figured Bass for Staff 2:
 6 — 6 6 7 8 — 6 6 5 — #3 6
 4 3 3 3 3 — 3 — 3

Figured Bass for Staff 3:
 5 — — — 6 6 #4 6 #6 6 7
 3 — — — 6 6 #4 4 # —

3. Explain the last cadence of preceding exercise.
4. Transpose the Bass of No. 2 a 4th lower, and, with the same figuring, add a *Tenor*, *Alto* and a different *Treble*.

r.),
 L. (Eng.),
 Examiner.

5. What is understood by deferring the resolution of a dissonance? Write an example.

6. Continue the following passage sequentially in four parts as far as the third measure, and fill up the last two measures :

7. Under what conditions may the dissonance in a dominant 7th chord rise?

8. Write *three* parts above the following Bass :

9. Mark with an asterisk all the passing notes that occur in the foregoing exercise ; explain the cadences in the last three measures, and transpose all the numbered chords into E minor, name them, and give roots in that key.

10. Explain the mistakes in the following passage :

ARTHUR E. FISHER, MUS. BAC. (T.C.T.)

A. O. (Eng.) and A.T.C.L. (Eng.),

Examiner.

INTERMEDIATE EXAMINATION IN THE THEORY OF MUSIC.

HARMONY

JUNE 24TH, 1892.

[TIME 3½ HOURS

MORNING PAPER.]

- Convert the following chord into an *inversion* of (a) a supertonic 7th (chromatic) chord, (b) a dominant 9th chord, (c) a dominant 11th chord, all in some sharp minor key; and (d) into an augmented 6th chord in a minor flat key; in *each* case write resolution and cadence:

- Harmonize the following melody in four parts, using a "suspension" at the beginning of each measure; write a double and a triple "suspension" where possible, and name the root of each discord:

- (a) On which generator is the 11th most frequently used? (b) Which inversion of the chord of the 11th is seldom heard and why? (c) State what is the usual treatment of the 11th when followed by a chord having a different generator.

- Write three parts above the following Bass:

9 10 11 12

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

5. Analyse the numbered chords, and mention the different keys passed through, in the foregoing exercise.
6. Write an example of modulation in four part harmony from F minor through E \flat , D \flat , C, B \flat minor, and back to F minor, using sequential progressions where possible.
7. Fill up the following in four-part harmony treating as many of the quavers as possible as passing or auxiliary notes ; write measures 7 and 8 on a *dominant* pedal, and the last two measures on a *tonic* pedal, write no quavers in the added parts :

INTERMEDIATE EXAMINATION IN THE THEORY OF MUSIC.

COUNTERPOINT

JUNE 24TH, 1892.

AFTERNOON PAPER.]

[TIME 3 HOURS.

1. Mention the mistakes in the following exercise :

2. Under what conditions may the following intervals be used as melodic progressions: a diminished 4th, a minor 7th?
3. Why should *oblique* motion not be used in the first species of Counterpoint in *two* parts?
4. Transpose the C.F. of No. 1 a major 6th lower in the Bass Clef, and above it write a Counterpoint in the third species in the Alto Clef.
5. Write a Counterpoint in the fifth species above the following C.F. :

6. (a) Which species is most frequently used in florid Counterpoint? (b) Mention what is objectionable in the following passages:

7. Against the following C.F. write a Treble in the fourth species, and a Tenor in the third species:

8. Transpose C.F. of No. 5 to E2, write it in semibreves in the Tenor, and against it add a Treble in the second species, and a Bass and Alto in the fifth species.

9. Write a Treble, Tenor and Bass against the following Rhythmical Cantus with two crotchets to each beat in any part and with due regard to contrast:

Nos. 4, 5, 8 to be written in *open* score; Nos. 7 and 9 in *close* score.

ARTHUR E. FISHER, MUS. BAC. (T.C.T.),
A.C.O. (Eng.) and A.T.C.L. (Eng.),
Examiner.

FINAL EXAMINATION IN THE THEORY OF MUSIC.


HARMONY.

JUNE 22ND, 1892.

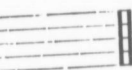
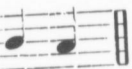
MORNING PAPER.

TIME 3½ HOURS.

1. Fill up the following in *three* parts (Treble, Alto and Bass) with two quavers to each beat in any part except at the last chord; consider each of the quaver groups as a point of imitation to be worked in *each* of the other parts :

2. Continue the following as a String Quartette by writing three parts (two violins and viola) above the figured Bass *as far as bar 9*; the first violin is not to go below  Figure the Bass of the first two measures.

) Mention

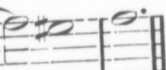


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C.T.),

C.L. (Eng.),

Examiner.

Vio. 1mo.

Musical staff for Violin 1st (Vio. 1mo.) in 4/4 time, featuring a melodic line with slurs and accents.

Vio. 2do.

Musical staff for Violin 2nd (Vio. 2do.) in 4/4 time, featuring a melodic line with slurs and accents.

VIOLA.

Musical staff for Viola in 4/4 time, featuring a melodic line with slurs and accents.

CELLO.

Musical staff for Cello in 4/4 time, featuring a melodic line with slurs and accents. Includes fingerings: 27 7 6 6 #6 6 7 8, 5 4 4 4 4 4 4 2 3 2 7, 3 3 3.

Musical staff with fingerings: 6-6 7 7-8, 7 8, 6 #6- 27- 6- 27- 5- 26- 5- # 5 5 6 7 27- 6 5 27- 6 6 6- 25 4 6 25 5- 4- 3 2, 3 - # - # 3 - 25 4 3- 6- 4 3

Musical staff with fingerings: 27 5 7 6 2 3, 8 2 3 5 9 8 7 5 8 - 6 - 4 - 7, 5 - 4 5 6 8 4 2 8 6 3, 3 - 6 - 4 - 6 - 8 2 3 5 8 7 5 3

Musical staff with fingerings: 9 8 7 5 3 9 8 8, 8 - 2 3 5 8, 5 - 1 2 3 5 8 2 3 5 3, 3 - 3 - 5 -

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3. Write four parts, making *five-part* harmony, above the following figured Bass :

1 2

8 9 6 — 9 5 — 9 7 7 — 7 8 9 6 —
 4 — 7 — 8 #6 — 5 — # 4 —
 5 — 3 #5 5 — 8 3 —

3 4 5 6

9 5 — 6 7 7 — — 6 — #8
 7 — 8 3 — #5 8 7 — — 3
 5 — # 6 — 5 # 5 — 3 #8 —
 3 — — 3 —

7

#6 — 8 — — — #7 #6 7 6 5 6 — 9 —
 5 8 7 — — — 5 4 7 — 4 — 7 —
 # — 5 — # 8 — # 5 4 5 4 3 5 —
 3 — — 3 — 4 3

4. Analyse the numbered chords in the foregoing exercise.
5. Alter the following chord enharmonically *two different* ways ; give key, and name and resolve the result of each alteration :
6. Write a *four part* sustained accompaniment below the following melody ; no quavers except in bars 9 and 10 :

HONOURS.

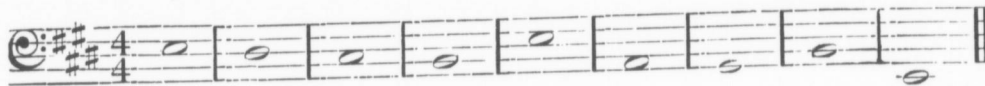
The following need only be worked by those candidates who intend competing for the medal, 45 minutes extra allowed.

7. Write three parts (two violins and viola) above the figured Bass in the last seven measures of No. 2.
8. Write an *original* melody of eight measures containing some passing and auxiliary notes and modulation, and harmonize it in four parts.
9. Analyse the numbered chords in the following excerpt :

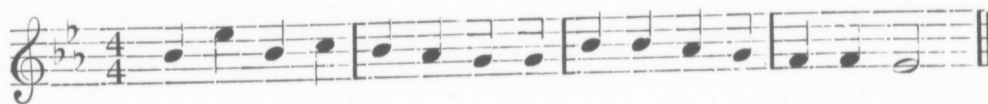
Schumann.

ARTHUR E. FISHER, MUS. BAC. (T.C.T.),
A.C.O. (Eng.) and A.T.C.L. Eng.,
Examiner.

6. Write *three* parts above the following C.F. all in the 5th species and in the free style, employing points of imitation :

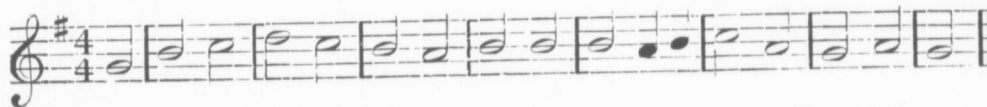


7. Below the following melody write a Bass, Tenor and Alto using the 2nd and 4th species *only* in contrast to each other except at the last chord ; do not alter the Treble :



DOUBLE COUNTERPOINT.

8. Write a Counterpoint at the *octave* against the following melody ; show the inversion



ARTHUR E. FISHER, MUS. BAC. (T.C.T.)

A.C.O. (Eng.) and A.T.C.L. (Eng.),

Examiner.

AFTER

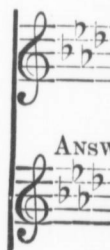
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FINAL EXAMINATION IN THE THEORY OF MUSIC.

CANON AND FUGUE.

AFTERNOON PAPER.

JUNE 24TH, 1892.

TIME 3 HOURS.

1. Continue the following Canon two in one with two free parts for about eight measures between repeats ; make it *infinite*, and add a short Coda :

2. Mention several rules which should be observed in writing an answer to any Fugue subject.
3. Are the answers to the following subjects correct? if not, give your reasons, and re-write them :

(a) SUBJECT.

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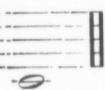
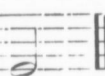
ANSWER.

(b) SUBJECT.

Klengel

ANSWER

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(Eng.),
Examiner.

4. Write the correct answers to the following Fugue subjects :

(a) *Rink*

(b) *Bennett*

(c) *Mendelssohn*

(d) *Klengel*

(e) *A.E.F.*

5. What is the use of the episode ; where is it first employed in a Fugue ? Of what is it generally a development ?
6. In a four-part Fugue what is the best order of entry of the voices when a countersubject is employed, and why ?
7. Write a fugal exposition on the following subject, employing a good counter-subject :

8. In Fugal music how are modulations chiefly effected ?

ARTHUR E. FISHER, MUS. BAC. (T.C.T.),
A.C.O. (Eng.) and A.T.C.L. (Eng.),
Examiner.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

INSTRUMENTATION.

JUNE 24TH, 1892.

MORNING PAPER]

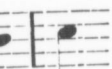
[TIME 3½ HOURS.

1. Write out the tunings of the various stringed instruments; give the highest note generally considered advisable for orchestral writing of *each* instrument.
2. What Clefs are used for the Violoncello when the notes written for it are too high for the Bass Clef? Explain the difference in treatment of one of these Clefs, (*a*) in the older scores, (*b*) in more modern scores.
3. (*a*) Which of the following chords are practicable and which impracticable for one violin? Give your reasons:

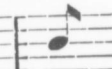
1	2	3	4	5	6	7	8
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- (*b*) Write an inversion of a diminished 7th chord, and a dominant 7th chord (*first* position) for four strings, without employment in either chord of an open string.
4. Which instrument is considered **the most** agile in the orchestra?
5. Give some account of the characteristics of different sections of the scale of the Clarionet.

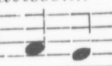
Rink



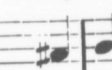
Bennett



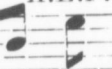
delssohn



Klengel



A.E.F.



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Examiner.

6. To which *reed* instrument would you give the following :



7. (a) Write the compass of the three Trombones. (b) Mention how the Trombones are employed in England, France and Germany.

(c) Write the chord of D (lowest note) in various systems of notation used by different composers.

8. Score the following passage for wood-wind, two horns and strings, filling up the chords at your discretion :

Mendelssohn.



WEBER'S OVERTURE TO DER FREISCHÜTZ.

9. Why are the Horns in F employed in the first part ?
10. Make a pianoforte score of measures 9 to 19 inclusive, page 1.
11. Write out the melody given to the Clarionets in measures 15 to 22 inclusive, page 8, for the *Cor Anglais*, so that its effect will be an octave lower than the first violins.
12. Write out the effect of the Horn parts in measures 1 to 17 inclusive, page 10
13. What is the harmony in measures 14 to 19 inclusive, page 12 ?

ARTHUR I. FISHER, MUS. BAC. (T.C.T.),
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Examiner.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

MUSICAL FORM

JUNE 25TH, 1892.

[TIME 2½ HOURS.]

1. In what Form is the following movement? Analyse it in that Form; write it out and mark the rhythmical phrases and periods, and modulations:

The musical notation consists of five staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs and a double bar line with repeat dots at the end of the first staff. The subsequent staves continue the melodic and harmonic development of the piece, ending with a final double bar line.

2. What movement usually follows a Minuet in the older classical works? To what movement did the Minuet subsequently give place and who was the originator of this innovation?
3. Write the melody of a March or Gavotte of about 24 measures length in the same Form as No. 1
4. Give an explanation, or definition, of the Anthem.

5. What is understood to be *Cyclical* and *Single* Forms as applied to Instrumental music? Give examples of each.
6. Name the different movements used in the Suite-de-Pièces of Bach; give the time-signatures and characteristic of each movement.
7. What is the Concerto? Name the different movements in which it is written and the composers who may be said to have perfected it.
8. In which form of composition is the Cadenza a principal feature, and where is it usually introduced?
9. Explain the various ways in which Beethoven has treated the Rondo form in his Sonatas,
10. Write an analysis of the last movement of Beethoven's Sonata, Op. 10, No. 3
11. Name the parts necessary to the construction of a Fugue, and explain how a Fugue differs from a Canon.
12. On the chart furnished show the construction of Fugue No. 16 in the *First* Book of Bach's "Wohltemperirte Klavier."

ARTHUR E. FISHER, MUS. BAC. (T.C.T.),

A.C.O. (Eng.) and A.T.C.L. (Eng.),

Examiner.

FINAL EXAMINATION IN THE THEORY OF MUSIC.

MUSICAL HISTORY.

JUNE 25TH, 1892.

[Time 1½ Hours.]

1. What was the Virginal Book? For whom was it written? Give the name of the principal contributor to it.
2. (a) Who is considered to be the actual founder of the French Operatic School? (b) About what period did he live? (c) Mention the name of his immediate successor.
3. Give the title and composer of (a) the first *German* Opera (1627); (b) the first *French* Opera (1659) and (c) the first *English* Opera (1673).
4. Explain the incident from which Opera Bouffe sprung.
5. (a) Who was the *originator* of the Orchestral Symphony in correct form, and what composer is considered to be the *founder* of it? (b) Give the names of the most important Symphonies given to the world up to the time of Mendelssohn's death.
6. Who wrote "Mosé in Egitto"? Give the name of the celebrated prayer included in that work; name another sacred work by the same composer.
7. Mention *two* Operas each by Purcell, Auber, Mozart and Bellini; and *one* each by Berlioz, Schumann, Flotow, and Schubert.
8. Give the date of birth of the composers mentioned in the foregoing, and write a critical account of the life of any *one* of them *except* Purcell.
9. Who wrote Festgesang and Lobgesang? Where, and on what occasion, were these works produced?
10. Write a short account of the history of the Organ, concluding with a list of those who have been famous as performers on the instrument up to the middle of the present century.

ARTHUR E. FISHER, MUS. BAC. (T.C.T.,)

A. C. O. (Eng.) and A. T. C. L. (Eng.)

Examiner.

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Languages.

It is generally conceded that the Ingres-Coutellier School of Languages has acquired an enviable reputation for its method of teaching modern languages, hence the Board, being desirous of further promoting the efficiency of this department, have recently completed arrangements with the Directors of that school to take charge of the department of instruction in modern languages in the Conservatory of Music.

Messrs. Ingres and Coutellier, having carefully studied and gathered what others have discovered, and, using what their own long experience has taught them, have tried to achieve in teaching modern languages what others have done in other branches, that is, to have the teaching in their schools conducted exclusively upon rational principles. Their method might be briefly described as follows: Every language is composed of *vocabulary*, i.e., the list of words used, and *grammar*, i.e., the art of putting these words properly together.

They claim to teach both in the shortest possible way. The vocabulary is taught as our mothers taught us our own tongue, in other words, without the aid of translation. By object teaching at first and afterwards by means of definitions and through the context, and in a thousand other ways familiar to teachers, it is proved every day that the entire vocabulary of any language can be taught without translation. That is the surest way to make a pupil think in the language studied and, if after some lessons a student in French sees a hat, for instance, he calls it at once "chapeau" without thinking first of the English word "hat." Acquired in this way, the words become as familiar to the student as his own language and press themselves deeply into the memory. A person having learned a language in the Ingres-Coutellier school will never find himself obliged to give the typical answer to the question, "Do you speak French or German?" "Well, I used to, but I have forgotten all about it," or, "No, but I read it."

Having heard the words, and especially having used them in conversation, the pupils do not forget what they have learned any more than we forget a tune we have once known. And in order to help the memory, as well as to teach the

orthography, blackboards at first, and readers afterwards are used ; thus the eye as well as the ear is constantly drilled, but all the lessons are given in the shape of conversation.

Talking is an art, like walking. Would it come to the mind of a mother, teaching her child to walk, to begin by telling the little one that there are such things as principles of equilibrium based upon the law of gravitation, etc. Yet those who teach the theories of grammar before the language commit as great and a more detrimental blunder, for any child is bound to learn how to walk, while the student becomes discouraged from the further study of a language on account of such theories, useless because anticipated.

If the student says, "This is a book," he applies half a dozen rules of grammar, although not knowing perhaps that these rules exist.

Through continuous drill in conversation the pupils of the Ingres-Coutellier School study grammar *in practice* from the very beginning, and acquire what the Germans call "Sprachgefühl," the *feeling* in the language, the surest and most reliable of all hand books, and this can be acquired in no other way.

As it is only after man has reached a higher degree of development that he can comprehend why, in walking, we can keep our equilibrium, and why, in running, we take a different position, so it is only after practically knowing the language to some extent that the student really gets any benefit from the theoretical study of grammar, and even that part of the instruction, as well as the study of literature, is carried on by conversational lessons, in which the didactical intention is not noticed by the student. It is always borne in mind that in the study of any foreign language the chief object is to learn how to speak it. Thus the most arid subjects can be made interesting, and interest in a lesson is as necessary as salt in food. Writing exercises is only of secondary importance. Too much value is not given to the written language to the detriment of the spoken one, and for pupils who have any spare time, home-study consists chiefly in reading.

The staff consists of native and thoroughly educated teachers ; it is as impossible for an Englishman or American to teach French or German, even if he is *a good scholar*, as it is for a Frenchman or German to teach English or Chinese. To say nothing about the accent, there are in every language thousands of little untranslatable expressions which give to it its peculiar stamp, and which only a native can teach with benefit to the pupil. Besides, only a native can have the entire confidence of the student, without which confidence the lesson loses its force. The instruction is an individual work between teacher and pupil, and therefore given privately or in classes not exceeding eight members.

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The Conservatory String Quartette Club.

Among the most important enlargements of the co-educational powers of the Conservatory has been the institution of the CONSERVATORY STRING QUARTETTE CLUB. With the members of this organization, piano and violin pupils are able to perform trios, concertos, quintettes, etc.

The Conservatory Orchestra.

A notable feature in the Conservatory is the Orchestra, under the conductorship of Mr. Edward Fisher.

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

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

Advanced students of the piano, and other solo instruments have frequent opportunities of publicly performing concertos, accompanied by the full Orchestra. It is no exaggeration to say that very few institutions in America offer to their students advantages of this nature. It is considered a high honour to be invited to perform a concerto with orchestral accompaniment, and it is indeed one well worthy the aspirations of every ambitious and earnest student.

Sight-Singing and Chorus Practice.

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

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

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

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

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

Classes in Rhythm and Metric.

In order to interpret music intelligently and correctly, a student must understand to some extent, the construction of musical compositions, and learn to analyze ordinary rhythmical and harmonic forms.

Musical expression is based on definite principles which may be easily understood by average students, and a knowledge of these laws is helpful in the early stages of study and indispensable in the later. To provide systematic instruction, and to save much valuable time which is usually devoted to this subject during individual lessons, classes will be formed for the study of phrasing, accentuation, metrical form, and other topics relating to expression.

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Music in Public Schools.

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

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

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

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

Church Music and Oratorio.

Important requisities of good Church Music are, first, on the part of clergymen in charge of churches—as an incentive—a proper appreciation of the value of good music in promoting a devotional spirit. Next, a choir with good voices and correct ear, fair ability to read music, and imbued with a right intention and willingness to practise thoroughly.

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

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

Students desiring to gain the experience needed by church choir soloists will cheerfully be advised by the Musical Director as to what course they should pursue, and will be gratuitously assisted in procuring positions whenever possible.

Piano and Reed Organ Tuning.

OUTLINE OF COURSE.

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

FIRST YEAR.

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

SECOND YEAR.

- FIRST TERM.—General Review and Development of previous year's work. Principles of Reed Organ Construction and Tuning.
- SECOND TERM.—Reed Tuning. Repairing and Voicing Reeds.
- THIRD TERM.—Reed Tuning and Voicing. General Repairing.
- FOURTH TERM.—General completion of all departments of study in this school.

Students are not registered in this department for a shorter period than one year.

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

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BOARD AND LODGING.

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

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

SHEET MUSIC DEPARTMENT.

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

PIANO AND ORGAN HIRE AND PRACTICE.

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

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

SITUATION OF THE CONSERVATORY

The Conservatory Building is situated at the corner of Yonge Street and Wilton Avenue. The location is central and easy of access from every quarter of the city. Strangers arriving at the Union Station will find the "Union Station and North Toronto" street cars at the corner of York and Front streets, which will convey them directly to the Conservatory doors.

EVENING CLASSES.

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

REGISTRATION.

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

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

BEGINNERS.

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

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

HOME INSTRUCTION.

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

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TIME FOR COMPLETION OF COURSE.

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

TO STUDENTS.

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

CONSULTATION.

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

GENERAL EDUCATIONAL ADVANTAGES.

Young ladies, prosecuting their musical studies in the Conservatory, can also continue their general education at the Presbyterian Ladies' College under charge of Principal McIntyre, LL.B., Ph.D., where board and all home comforts can be obtained.

CALENDAR MAILED TO STUDENTS AND OTHERS.

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

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

SCHOLARSHIPS.

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

PROFESSIONAL SITUATIONS.

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

SELECTION OF MUSIC FOR EXAMINATIONS.

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

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Summer Normal Session.

A large number of persons—school teachers, music teachers and others—are occupied throughout the year except during the summer vacation, who in many instances, are glad to avail themselves of an opportunity for beginning or perfecting their music studies under auspices which are in themselves a guarantee of thoroughness—that is, so far as thoroughness of study is possible within a limited time.

The Summer School.

OF THE

TORONTO CONSERVATORY OF MUSIC

supplies what is needed in this direction.

For this term the class system of study is the exception, private lessons being the rule. The courses of study are adapted to the peculiar necessities of summer school students, and lessons may be taken twice or three times per week, and daily if so desired. The fees per term of twenty half-hour lessons are the same as in other terms.

Residents elsewhere desiring to come to Toronto and study in the Conservatory during the Summer Normal Session, need not be deterred through a fear of excessive heat. And it may be well to mention here that, owing to the charm of its summer, its water privileges, its proximity to Niagara Falls, and the frequency of private, society and public excursions there and elsewhere, both by rail and by steamer, Toronto has become a recognized summer resort. Students of the Conservatory can have abundant opportunities for participating in many of the popular forms of pleasure at very moderate expenditure.

Scholarship Announcements

During the Conservatory's first season, and up to June 30, 1892, Free Scholarships for one year were offered for competition, and awarded as follows :

DONOR.	STUDY.	SUCCESSFUL CANDIDATES.
Mr. Edward Fisher,	Piano.	Miss Maud Gordon, Toronto.
Mr. S. H. Preston,	"	Miss Kate Rigney, Toronto.
Mr. V. P. Hunt,	"	Miss A. H. Sanders, Toronto.
"	"	Miss Flora M. Boyd, Crosshill.
Mrs. Edgar Jarvis, A. T. C. M.	"	Miss Louie Reeve, Toronto.
Mr. J. D. A. Tripp, A. T. C. M.	"	Miss Aida Sydney, Toronto.
Signor d'Auria,	Vocal.	Miss Anna Howden, Milbrook.
"	"	Mrs. Clara E. Shilton, Toronto.
Mons. Boucher,	Violin.	Miss Lena M. Hayes, Toronto.
Miss Jessie Alexander, B. E.	Elocution.	Miss Mary Herald, Hamilton.
Mr. S. H. Janes, M. A.	Piano.	Miss Ethelind G. Thomas, Belleville.
Mr. S. H. Preston,	"	Miss Ruby Preston, Toronto.
Mr. Arthur E. Fisher, Mus. Bac.	Theory.	Miss Lizzie L. Walker, Perth.
Signor d'Auria,	Vocal.	Miss Madge Barrett, Winnipeg.
Mr. J. W. F. Harrison,	Piano.	Miss Mary Johnson, Fredericton, N. B.
Mr. P. J. Read, B. A.,	"	Miss Franziska Heinrich, Toronto.
Mr. Edward Fisher,	"	Miss Louie McDowell, Aurora.
Mrs. Edgar J. Jarvis, A. T. C. M.	"	Miss Anna Hamilton, Toronto.
Mr. V. P. Hunt,	"	Miss Jessie Bustin, Uxbridge.
Mrs. Edgar J. Jarvis, A. T. C. M.	"	Miss Maud Hirschfelder, Toronto.
Mr. Edward Fisher,	"	Miss Franziska Heinrich, Toronto.
Mr. Arthur E. Fisher, Mus. Bac.	Theory.	Miss Francis S. Morris, Toronto.
Mrs. Edgar Jarvis, A. T. C. M.	Piano.	Miss Alice Coles, Toronto.
Mr. Arthur E. Fisher, Mus. Bac.	Theory.	Miss Ida Irene Smyth, Toronto.

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Rules and Regulations.

1. All term bills are payable strictly in advance, at the beginning of each term, for the whole term. (There can be no exception to this rule.) All terms consist of ten weeks, but students may enter at any date. Cheques should be made payable to "TORONTO CONSERVATORY OF MUSIC."
 2. Students receive a card on payment of their fees, admitting them to a given course of lessons, and no person will be allowed to receive instruction until such card has been procured.
 3. No deduction will be made for temporary absence from lessons, or for lessons discontinued. In case of protracted illness (of several weeks' duration), exceptions may be made to this rule, provided that prompt and explicit written notification shall have been made to the Musical Director.
 4. Students may obtain all music they require at the *Office of the Conservatory*, where it will be supplied at a discount. All music so obtained must be paid for on delivery or at latest by date of next lesson.
 5. Visitors will not be permitted in the class-room during lesson hours without permission from the Director.
 6. All matters of business connected with the Conservatory, including tuition, changes of hours, or changes from one class to another, must be arranged at the office, and not with the teachers.
 7. AS AN INVARIABLE RULE REGARDING LESSONS MISSED BY A TEACHER, THE PUPIL, IN EVERY INSTANCE, MUST OBTAIN A "CREDIT MEMORANDUM" FROM THE REGISTRAR, OTHERWISE ALL RIGHTS TO SUCH LESSONS WILL BE FORFEITED.
 8. All pupils are positively required to be punctual at lessons.
 9. Any misunderstanding, disagreement, or trouble of any kind, occurring in the relations between pupils and teachers should be reported *directly* to the Musical Director.
 10. In the event of there being an insufficient number of pupils in any department to form a full class, the time allotted to such a class will be *pro rata*, according to the number of pupils it contains.
 11. Scholarship pupils must comply strictly with whatever rules or conditions may be attached to the Scholarships which they may have won. Failure in this respect renders the Scholarship liable to forfeiture.
- LIBRARY—The Library is intended to be used exclusively as a "Reference Library." Therefore the books must not be taken away from the Conservatory.

Term Calendar, 1892-93.

FALL TERM, 1892.

Begins Monday, September 5th, and closes on Saturday, November 12th.

WINTER TERM, 1892-93.

Begins Monday, November 14th, and closes Thursday February 2nd. Thanksgiving Day will be a holiday. Christmas vacation begins on Saturday, December 24th. Classes open again on Tuesday, January 3rd.

EXAMINATIONS.

Monday and Tuesday, January 30th and 31st, have been set apart for examination purposes. No lessons will be given on these days.

SPRING TERM, 1893.

Begins Friday, February 3rd, and closes Saturday, April 15th. Easter vacation begins on Friday, March 31st, and classes open again on Tuesday, April 4th.

SUMMER TERM, 1893.

Begins on Monday, April 17th, and closes on Friday, June 30th. The Queen's Birthday will be a holiday.

EXAMINATIONS.

The days, June 19th, 20th, 21st and 22nd, will be devoted exclusively to examination purposes.

NOTE.—Only those pupils whose lessons fall on Wednesday, are entitled to a lesson on Friday, June 30th.

SUMMER NORMAL TERM.

SUMMER NORMAL TERM (Eight weeks).

Begins Monday, July 3rd, and closes Monday, August 27th. No lessons will be given on Civic Holiday.

CLASS INSTR

PRIV

Pianoforte, First
Second
Third
Fourth
Fifth
Sixth
Seventh

Voice, First
Second
Third
Fourth

Organ, First
Second
Third
Fourth
Fifth

Violin, First
Second

Viola, First
Second

Violoncello.....

Contra Basso..

Flute

Oboe, Clarinet,

Bassoon, Horn, C

Guitar

Zither, per term

Tympani.....

Public School Mu

Sight-Singing (on

" wh

Theory, First Div

" Second

" Third

Tuition Fees.

Term of Ten Weeks.

PAYABLE STRICTLY IN ADVANCE.

CLASS INSTRUCTION.—Two Lessons of One Hour each per Week, Except when Otherwise Specially Arranged.

PRIVATE INSTRUCTION.—Two Lessons of One-Half Hour Each per Week.

	PRIVATE.	CLASS.
Pianoforte, First Division.....	\$ 8 00	\$ 5 00
Second ".....	11 00	7 00
Third ".....	15 00	10 00
Fourth ".....	20 00	13 50
Fifth ".....	25 00	15 00
Sixth ".....	35 00	20 00
Seventh ".....	50 00	25 00
Voice, First.....	10 00	6 00
Second ".....	20 00	10 00
Third ".....	25 00	12 50
Fourth ".....	35 00	17 50
Organ, First.....	15 00	8 00
Second ".....	20 00	10 00
Third ".....	30 00	15 00
Fourth ".....	35 00	20 00
Fifth ".....	50 00	25 00
Violin, First.....	12 00	7 00
Second ".....	20 00	12 00
Viola, First.....	12 00	7 00
Second ".....	20 00	12 00
Violoncello.....	20 00	12 00
Contra Basso.....	25 00	12 50
Flute.....	15 00	7 50
Oboe, Clarionet, or Saxaphone, each.....	20 00	10 00
Bassoon, Horn, Cornet, Euphonium, or Tuba, each.....	15 00	7 50
Guitar.....	15 00	7 50
Zither, per term of twenty one-hour private lessons.....	15 00	8 00
Tympani.....	15 00	7 50
Public School Music (Normal classes).....	15 00	7 50
Sight-Singing (one lesson per week).....		10 00
" when taken with any other branch (one lesson per week) ...	7 50	5 00
Theory, First Division, Private, two lessons per week.....		2 00
" Second " " ".....	15 00	
" Third " " ".....	20 00	
" " " ".....	30 00	

Theory, First Division, Classes of Four, one lesson per week.....	\$ 6 50 and	5 00
“ Second “ “ Four or Five “	8 00 “	6 50
“ Third “ “ “ “	8 00 “	6 50
Instrumentation “ “ of Four “	8 00	
Musical Form “ “ of Four or Five “	8 00 “	6 50
Introductory Theory, Class, one lesson per week		5 00
“ “ when taken with another branch, Class, one lesson per week.....		2 00
Piano, Normal Class, two hour lessons per week (classes of six).....		17 00
Elocution, Oratory and Dramatic Action. (See special notice of School at page 99.).....		
Organ Practice on Conservatory Organ in Association Hall, per hour.....		25
“ “ Pedal Piano at Conservatory, per hour.....		10
Instruction under the heading of “FREE ADVANTAGES,” see page 15, if taken without one of the regular branches.....		4 00
Fees for Examinations in the Theory Course, Junior, Intermediate and Final, each.....		4 00
Musical History, and Musical Form separate from the above, each.....		3 00
Entrance Fee for Candidates who are not pupils of the Conservatory, payable with the Primary Examination Fee.....		3 00
Fees for Examinations in Instrumental and Vocal work in the Collegiate and Academic Departments. Junior (1st year) } each... 3 00		
Intermediate (2nd year) }		
Final (3rd year) }		
Certificate.....		1 00
Diploma.....		3 00
Piano and Organ Tuning—		
Private Lessons of one hour.....	\$25 00	
Class “ of two, one hour.....	\$17 50 each	
“ “ three, “	15 00 “	
“ “ four “	13 00 “	
Practice Tuning per week, one hour each day.....		50

LANGUAGES.—TUITION FOR ANY ONE LANGUAGE.

REGULAR CLASSES, 3 to 8 members.	5 Weeks.	10 Weeks.	20 Weeks.	School year 40 Weeks.
1 Lesson a week, each person.....	\$ 3 50	\$ 6 00	\$11 00	\$20 00
2 “ “ “	5 50	10 00	18 00	32 00
3 “ “ “	7 50	13 50	24 00	42 00
4 “ “ “	9 00	16 00	28 00	48 00
5 “ “ “	10 00	17 50	30 00	50 00

PRIVATE LESSONS.	1 person.	2 persons. (each)	3 persons. (each)	4 persons (each)
10 Lessons.. { 1 Lesson a week.....	\$15 00	\$12 50	\$10 00	\$ 9 00
{ 2 “	12 50	10 50	9 00	8 00
20 Lessons.. { 1 “	24 00	20 00	17 00	15 00
{ 2 “	23 00	19 00	16 00	14 00
30 Lessons.. { 1 “	33 00	27 00	22 50	19 50
{ 2 “	31 50	25 50	21 00	18 00
{ 3 “	30 00	24 00	19 50	16 50
40 Lessons.. { 1 “	42 00	34 00	28 00	24 00
{ 2 “	40 00	32 00	26 00	22 00
{ 3 “	38 00	30 00	24 00	20 00
{ 4 “	36 00	28 00	22 00	18 00

A discount of Ten per cent is allowed if several languages are studied.
 For Private Lessons at residence the expenses are regulated by the time required.

NOTE.—The na

- P
- Miss Carrie Br
- Miss Lizzie Br
- Miss Jessie Bus
- Miss Charlotte
- Miss Emma C.
- Miss Gertrude
- Miss Juanita D
- Miss May Adela
- Miss Florence M
- Miss Emily Fen
- Miss Annie A. H
- Miss Isabella G
- Miss Mary C. H
- Miss Lillian F. M
- Miss Maud Hirs
- Miss Annie Joh
- Miss Etta Kerr
- Miss Constance
- Miss Kate Linds
- Miss Louie McD
- Miss Maggie C.
- Miss Edith MacL
- Miss Via Macmil
- Miss Florence H
- Mrs. J. Lister N
- Miss Lila Nicol
- Miss Jessie Park
- Miss Ruby E. Pr
- Miss Lizzie J. Sc
- Miss Aggie Scott
- Miss Charlotte S
- Miss Aida Sydne
- Miss Leonora W

- Miss Sara E. Da
- Miss Maud Gordo
- Miss Jennie E. Ha
- Mr. Donald Hera
- Mrs. Edgar J. Jar
- Miss Ethelind G.

Mr. J. D. A. Tripp

Certificated Pupils.

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

1888-1889.

PIANO—JUNIOR.

Miss Carrie Bruce.....Newfane, Vermont
 Miss Lizzie Brethour.....Uxbridge
 Miss Jessie Bustin.....Uxbridge
 Miss Charlotte A. Chaplin.....St. Catharines
 Miss Emma C. Currie.....Toronto
 Miss Gertrude Davis.....Deseronto
 Miss Juanita Douglas.....Toronto
 Miss May Adelaide Fahey.....Toronto
 Miss Florence N. H. Farwell.....Toronto
 Miss Emily Fensom.....Toronto
 Miss Annie A. Forbes.....Toronto
 Miss Isabella Geddes.....Toronto
 Miss Mary C. Harrison.....Toronto
 Miss Lillian F. M. Hewitt.....Toronto
 Miss Maud Hirschberg.....Toronto
 Miss Annie Johnson.....Toronto
 Miss Etta Kerr.....Toronto
 Miss Constance Lea.....Toronto
 Miss Kate Lindsay.....Toronto
 Miss Louie McDowell.....Aurora
 Miss Maggie C. McIntosh.....Toronto
 Miss Edith Maclean.....Toronto
 Miss Via Macmillan.....Toronto
 Miss Florence H. Moore.....Toronto
 Mrs. J. Lister Nichols.....Toronto
 Miss Lila Nicol.....Toronto
 Miss Jessie Parkinson.....Toronto
 Miss Ruby E. Preston.....Toronto
 Miss Lizzie J. Schooley.....Welland
 Miss Aggie Scott.....Dunnville
 Miss Charlotte Sheppard.....Toronto
 Miss Aida Sydney.....Toronto
 Miss Leonora Whitehead.....Walkerton

SENIOR.

Miss Sara E. Dallas.....Toronto
 Miss Maud Gordon.....Toronto
 Miss Jennie E. Haight.....Montreal
 Mr. Donald Herald.....Toronto
 Mrs. Edgar J. Jarvis.....Toronto
 Miss Ethelind G. Thomas.....Belleville

FINAL.

Mr. J. D. A. Tripp, A.T.C.M. (Grad.), Toronto

HARMONY—JUNIOR.

Miss Aimee Armitage.....Seaforth
 Miss Florence Brown.....Port Perry
 Miss Carrie Bruce.....Newfane, Vermont
 Miss May Corbett.....Brampton
 Miss Gertrude Davis.....Deseronto
 Miss Eleanor A. Dallas.....Toronto
 Miss Amanda F. Davy.....Iroquois
 Miss Juanita Douglas.....Toronto
 Miss Jennie M. Edmondson.....Toronto
 Miss Helen H. C. Emberson.....Belleville
 Miss Maud Fairbairn.....Toronto
 Miss Florence N. H. Farwell.....Toronto
 Miss Emily Fensom.....Toronto
 Miss Isabel Geddes.....Toronto
 Miss Maud Gordon.....Toronto
 Miss Rachel Gowan.....Sault Ste. Marie, Mich.
 Miss Jennie E. Haight.....Montreal
 Miss Rowena E. Helliwell.....Toronto
 Mr. Donald Herald.....Toronto
 Miss Lillian F. M. Hewitt.....Toronto
 Miss Maud Hirschberg.....Toronto
 Miss Annie E. M. Hooper.....Toronto
 Miss Kate I. Hutchinson.....Toronto
 Mrs. Edgar Jarvis.....Toronto
 Miss Winnie Kavanagh.....Toronto
 Miss Etta Kerr.....Toronto
 Miss Martha Moore.....Brockville
 Miss Mary H. C. Morrison.....Toronto
 Miss Maggie C. McIntosh.....Toronto
 Miss Louie McDowell.....Aurora
 Miss Edith Maclean.....Toronto
 Miss Maud M. Matthews.....Hamilton
 Miss Lydia J. Orford.....Toronto
 Miss Jessie C. Parkinson.....Toronto
 Miss Gertrude E. Pyke.....Parkdale
 Miss Maggie M. Reid.....Toronto
 Mr. M. E. W. Robins.....Toronto
 Miss Alice A. Smith.....Hamilton
 Miss Emma Smith.....Tapleystown
 Mr. J. D. A. Tripp.....Toronto
 Miss Hattie Walsh.....Peterboro'
 Miss Anna M. Warren.....Oshawa
 Miss Lodemie White.....Springfield
 Miss Ida Wingfield.....Parkdale

1888-1889 (CONTINUED.)

SENIOR.

Miss May A. Bean	Oshawa
Miss May Adelaide Fahey	Toronto
Mr. H. J. Holden	Toronto
Miss Annie Johnson	Toronto
Miss Constance Lea	Toronto
Miss Annie M. Lewis	Toronto
Miss Kate Lindsay	Toronto
Miss Helen M. Moore	Caledonia
Miss Lottie McMullen	Toronto
Miss Lila Nicol	Toronto
Mr. Cyril E. Rudge	Toronto
Miss Éthelind G. Thomas	Belleville

VOICE—JUNIOR.

Miss Carrie Bruce	Newfane, Vermont
Miss Ella Hadcock	Mount Elgin
Miss Anna McWhinny	Toronto
Miss Eva N. Roblin	Napanee
Mr. William M. Robinson	Toronto
Miss Annie Rose	Toronto
Miss Leonora Whitehead	Walkerton

ORGAN—JUNIOR.

Miss Florence Brown	Port Perry
Miss Lizzie J. Schooley	Welland
Miss Alice M. Taylor	Perth
Miss Lodemie White	Springfield

1889-1890.

PIANO—JUNIOR.

Miss Mary E. Alderson	Brampton
Miss Edith H. Beatty	Streetsville
Miss Mildred Beck	Toronto
Miss Flora M. Boyd	Crosshill
Miss Madeline Mary Caswell	Toronto
Miss Isa Christie	Toronto
Miss Bertha Dixie	Springfield
Miss Edith R. Drummond	Perth
Miss Amy Maud Müller Graham	Fort Erie
Miss Agnes Hague	Toronto
Miss Anna A. Hamilton	Toronto
Miss Madge J. Hobson	Mosborough
Miss Maud M. Hubertus	Toronto
Miss Mary A. Johnson	Fredericton, N. B.
Miss Ethel M. Jones	Toronto
Miss Lily Kerr	Toronto
Miss Mauliue Kincade	Toronto
Miss Julia F. McBrien	Prince Albert
Miss Francis S. Morris	Perth

Miss Edith Myers	Toronto
Miss Edith Perkins	Newmarket
Miss Lillian Pratt	Chatham
Miss Louie Reeve	Toronto
Miss Eva N. Roblin	Toronto
Miss Alice H. Saunders	Toronto
Miss Lizzie L. Walker	Perth

SENIOR.

Miss Edith H. Beatty	Streetsville
Miss Jessie Bustin	Uxbridge
Miss Charlotte A. Chaplin	St. Catharines
Miss Gertrude Davis	Deseronto
Miss Maud Hirschberg	Toronto
Miss Lillian F. M. Hewitt	Toronto
Miss Annie Johnston	Toronto
Miss Etta Kerr	Toronto
Miss Kate Lindsay	Toronto
Miss Via Macmillan	Toronto
Miss Louie McDowell	Aurora
Miss Florence H. Moore	Toronto
Miss Christian F. Nichols	Toronto
Miss Ruby Emily Preston	Toronto
Miss Louie Reeve	Toronto
Miss Kathleen B. Stayner	Toronto

FINAL (Artist's Diploma).

Miss Sara E. Dallas, A.T.C.M. (Grad.)	Toronto
Miss Maud Gordon	Toronto
Mr. Donald Herald	Toronto
Mrs. Edgar J. Jarvis	Toronto
Miss Ethelind G. Thomas	Belleville

HARMONY—JUNIOR.

Miss Mary E. Alderson	Brampton
Miss F. Charlotte Boulton	Toronto
Miss Flora M. Boyd	Crosshill
Miss Alexandrina Forsyth Davis	Mitchell
Miss Maud Foster	Toronto
Miss Annie Evelyn Graham	Belleville
Miss Amy Maud Müller Graham	Fort Erie
Mr. John H. Heslop	Yorkville
Miss Madge Hobson	Mosborough
Mr. J. Oscar Honsberger	Cayuga
Miss Maud Hubertus	Toronto
Miss Mary F. Hurlburt	Bloomfield, N.J.
Miss Mauliue Kincade	Toronto
Miss Kate Kurtz	Oakwood
Miss C. Elizabeth Lay	Toronto
Miss Via Macmillan	Toronto
Miss Julia F. McBrien	Prince Albert
Miss Minnie McCullough	Toronto
Miss Florence Mills	Toronto
Miss Florence Moore	Toronto

1889

Miss Alice M.
Miss Lizzie J. S.
Miss Kathleen
Miss Alice M.
Miss Lizzie L.

Miss Madeline
Miss Eleanor A.
Miss Gertrude
Miss Amanda F.
Miss Jennie M.
Miss Maude Fa
Miss Emily Ma
Miss Isabella C
Miss Rowena E
Mr. Donald He
Miss Kate Isabe
Miss Etta Kerr
Miss Mary Edit
Miss Maggie M

VO

Mr. Frank J. Ba
Miss Charlotte A
Mr. John H. Ho
Miss Maud Joy.

Miss Carrie C. C
Mr. William M.
Miss Eva N. Ro
Miss Annie B. R
Miss Lizzie L. W
Miss Annie M. M

OR

Miss Marion G.
Miss F. Constan
Miss Lizzie L. W

SENIOR

Miss Florence Br
Miss Alice M. T

VIO

Miss Lucinda Ha

1889-1890 (CONTINUED).

- Miss Alice M. Murphy.....Simcoe
 Miss Lizzie J. Schooley.....Welland
 Miss Kathleen B. Stayner.....Toronto
 Miss Alice M. Taylor.....Perth
 Miss Lizzie L. Walker.....Perth

SENIOR.

- Miss Madeline Mary Caswell.....Toronto
 Miss Eleanor A. Dallas.....Toronto
 Miss Gertrude Davis.....Deseronto
 Miss Amanda F. Davy.....Iroquois
 Miss Jennie M. Edmondson.....Toronto
 Miss Maude Fairbairn.....Bowmanville
 Miss Emily May Fensom.....Toronto
 Miss Isabella Geddes.....Toronto
 Miss Rowena E. Helliwell.....Toronto
 Mr. Donald Herald.....Toronto
 Miss Kate Isabel Hutchinson.....Toronto
 Miss Etta Kerr.....Toronto
 Miss Mary Edith Maclean.....Toronto
 Miss Maggie M. Reid.....Toronto

VOICE—JUNIOR.

- Mr. Frank J. Barber.....Georgetown
 Miss Charlotte A. Chaplin.....St. Catharines
 Mr. John H. Heslop.....Yorkville
 Miss Maud Joy.....West Toronto Junction

SENIOR.

- Miss Carrie C. Chaplin.....St. Catharines
 Mr. William M. Robinson.....Toronto
 Miss Eva N. Roblin.....Toronto
 Miss Annie B. Rose.....Toronto
 Miss Lizzie L. Walker.....Perth
 Miss Annie M. McWhinny.....Toronto

ORGAN—JUNIOR.

- Miss Marion G. Ferguson.....Toronto
 Miss F. Constance Mellish.....Caledonia
 Miss Lizzie L. Walker.....Perth

SENIOR—1889-1890.

- Miss Florence Brown.....Port Perry
 Miss Alice M. Taylor.....Perth

VIOLIN—JUNIOR.

- Miss Lucinda Harriet Mallory.....Ridgetown

SENIOR.

- Miss Maude Fairbairn.....Bowmanville
 Miss Lena Mandelle Hayes.....Toronto
 Miss Lillian Norman.....Toronto
 Miss Ethelind G. Thomas.....Belleville

HISTORY OF MUSIC.

- Miss Carrie Bruce.....Newfane, Vermont
 Miss Eleanor A. Dallas.....Toronto
 Miss Sara E. Dallas.....Toronto
 Miss Maud Gordon.....Toronto
 Miss Jennie E. Haight.....Montreal
 Mr. Donald Herald.....Toronto
 Miss Lillian F. M. Hewitt.....Toronto
 Mrs. Edgar J. Jarvis.....Toronto
 Miss Ethelind G. Thomas.....Belleville
 Mr. John D. A. Tripp.....Toronto

MUSICAL FORM.

- Miss Sara E. Dallas.....Toronto
 Miss Maud Gordon.....Toronto
 Miss Jennie E. Haight.....Montreal
 Mr. Donald Herald.....Toronto
 Mrs. Edgar J. Jarvis.....Toronto
 Miss Ethelind G. Thomas.....Belleville
 Mr. John D. A. Tripp.....Toronto

1890-1891.

PIANO—JUNIOR.

- Mrs. M. D. Barr.....Toronto
 Miss Charlotte Boulton.....Toronto
 Miss Martha A. Brain.....Hornby
 Miss Lila Carss.....Smith's Falls
 Miss Julia Codd.....Frankford
 Miss Alice M. Coles.....Toronto
 Miss Edith N. Combe.....Clinton
 Miss Tillie M. Corby.....Belleville
 Miss Edith M. Crittenden.....Detroit
 Miss Anna M. Dunning.....Port Colborne
 Miss Elizabeth M. Glanville.....Toronto
 Miss Mamie J. Hogg.....Perth
 Miss Eva Hughes.....Toronto
 Miss Hattie Kelly.....Collingwood
 Miss Mamie M. Kitchen.....Chatham
 Miss Jean McArthur.....Toronto
 Miss Emma McKenzie.....Toronto
 Miss Janie McWilliams.....Port Hope
 Miss Laura Meighen.....Perth
 Miss Laura M. Moss.....Toronto
 Miss Maud Richardson.....Toronto
 Mr. Reuben L. Stiver.....Toronto
 Miss Jessie Sims.....Toronto

Miss Annie Smith.....Toronto
 Miss Alice M. Smith.....Hamilton
 Miss Charlotte Smyth.....Toronto
 Miss Edith Taylor.....Perth
 Miss Eva M. Thorpe.....Toronto
 Miss Grace Wyld.....Toronto
 Miss Lizzie Wallace.....Ethel

SENIOR.

Miss Mildred Beck.....Toronto
 Miss Flora M. Boyd.....Crosshill
 Miss Emily M. Fensom.....Toronto
 Miss Annie A. Forbes.....Toronto
 Miss Isabel Geddes.....Toronto
 Miss Mamie J. Hogg.....Perth
 Miss Mary Johnston.....Fredericton, N.B.
 Miss Julia F. McBrien.....Prince Albert
 Miss Edith Maclean.....Toronto
 Miss Francis S. Morris.....Perth
 Miss Lizzie J. Schooley.....Welland
 Miss Lizzie L. Walker.....Perth

FINAL.

Miss Louie Reeve, A.T.C.M. (Grad.) Toronto
 Miss Kathleen B. Stayner, A.T.C.M., (Grad.)
Toronto

HARMONY—JUNIOR.

Miss Kate Archer.....Toronto
 Miss Louie K. Bambridge.....Oshawa
 Miss Martha A. Brain.....Hornby
 Miss Florence M. Cole.....Toronto
 Miss Edith N. Combe.....Clinton
 Miss Edith M. Crittenden.....Detroit
 Miss Bertha Dixie...Springfield-on-the-Credit
 Miss Elizabeth M. Glanville.....Toronto
 Miss Mamie J. Hogg.....Perth
 Mr. Peter C. Kennedy.....Toronto
 Miss Eva M. Lennox.....Toronto
 Miss Ina Matheson.....Toronto
 Miss Maggie V. S. Milne.....Toronto
 Miss Francis S. Morris.....Perth
 Miss Mamie Morrison.....Toronto
 Miss Laura M. Moss.....Toronto
 Miss Louie Reeve.....Toronto
 Miss Ella F. Robinson.....Bondhead
 Miss Mary Russell.....Toronto
 Miss Maggie Sill.....Toronto

SENIOR.

Miss Flora M. Boyd.....Crosshill
 Miss Maud Foster.....Toronto
 Miss Maud Gordon.....Toronto

Miss Amy M. M. Graham.....Fort Erie
 Miss Maud Hubertus.....Toronto
 Miss Maulie Kincade.....Toronto
 Miss Minnie McCullough.....Toronto
 Miss Julia F. McBrien.....Prince Albert
 Miss Louie McDowell.....Aurora
 Miss Alice M. Murphy.....Orillia
 Miss Kathleen B. Stayner.....Toronto
 Miss Lizzie L. Walker.....Perth
 Miss Hattie A. Walsh.....Toronto

FINAL.

Miss May A. Bean, A. T. C. M. (Graduate)
Oshawa
 Miss Sara E. Dallas, F. T. C. M. (Graduate)
Toronto
 Miss Eleanor A. Dallas, A.T.C.M. (Graduate)
Toronto
 Miss Jennie M. Edmondson, A. T. C. M.
 (Graduate).....Toronto
 Miss Maude Fairbairn, F.T.C.M. (Graduate)
Bowmanville
 Miss Emily M. Fensom, A.T.C.M. (Graduate)
Toronto
 Miss Isabel Geddes, F. T. C. M. (Graduate)
Toronto
 Miss Rowena E. Helliwell, A.T.C.M. (Grad-
 uate).....Toronto
 Miss Kate I. Hutchinson, A.T.C.M. (Grad-
 uate).....Toronto
 Miss Annie Johnson, A. T. C. M. (Graduate)
Toronto
 Miss Edith Maclean, A. T. C. M. (Graduate)
Toronto
 Miss Constance Lea, A. T. C. M. (Graduate)
Toronto
 Miss Lottie McMullen, A.T.C.M. (Graduate)
Toronto
 Miss Alice M. Smith, A. T. C. M. (Graduate)
Hamilton

VOICE—JUNIOR.

Miss Jessie Caswell.....Toronto
 Miss Annie M. Dunning.....Port Colborne
 Miss Kate Elder.....Elder's Mills
 Miss Annie Hawkins.....Dixie
 Miss Kate Hay.....Collingwood
 Miss Mamie M. Kitchen.....Chatham
 Miss Francis S. Morris.....Perth
 Miss Clara Rothwell.....Listowel
 Miss Islay Sinclair.....Cannington
 Miss Kathleen B. Sowdon.....Toronto
 Miss Ethelind G. Thomas.....Belleville
 Miss Lizzie L. Wallace.....Ethel

Mr. Frank J.
 Miss Charlotte

Mr. Wm. M. F.

.....

Miss Lizzie L.

Miss Eva N. R.

Miss Annie B.

O

Miss Hattie K.

Mr. Peter C. H.

Miss Ethel Mor

Miss Lizzie J. S

Miss Florence

.....

V

Miss Maude Fa

.....

Miss Lena Man

ate).....

MUSIC

Miss Florence B

Miss Louie McD

Miss Louie Reev

Miss Kathleen F

Miss Lulu

Miss Laura

Miss Evelyn

Miss Flora

Miss Mary

Miss Effie

Miss Helen

1890-1891 (CONTINUED.)

SENIOR.

Mr. Frank J. Barber.....Georgetown
Miss Charlotte M. Chaplin.....St. Catharines

FINAL.

Mr. Wm. M. Robinson, A.T.C.M., (Graduate)
.....Toronto
Miss Lizzie L. Walker, A.T.C.M., (Graduate)
.....Perth
Miss Eva N. Roblin.....Toronto
Miss Annie B. Rose.....Toronto

ORGAN—JUNIOR.

Miss Hattie Kelly.....Collingwood
Mr. Peter C. Kennedy.....Toronto
Miss Ethel Morris.....Toronto

SENIOR.

Miss Lizzie J. Schooley.....Welland

FINAL.

Miss Florence Brown, A.T.C.M. (Graduate)
.....Port Perry

VIOLIN—FINAL.

Miss Maude Fairbairn, F.T.C.M., (Graduate)
.....Bowmanville
Miss Lena Mandelle Hayes, A.T.C.M. (Graduate)
.....Toronto

MUSICAL HISTORY.

Miss Florence Brown.....Port Perry
Miss Louie McDowell.....Aurora
Miss Louie Reeve.....Toronto
Miss Kathleen B. Stayner.....Toronto

MUSICAL FORM.

Miss Florence Brown.....Port Perry
Miss Louie McDowell.....Aurora
Miss Florence Moore.....Toronto
Miss Ruby E. Preston.....Toronto
Miss Louie Reeve.....Toronto
Miss Kathleen B. Stayner.....Toronto

ELOCUTION—JUNIOR.

Mrs. Bell Rose Emslie.....Toronto
Miss Nora Gibson.....Berlin
Miss Carrie Howard.....Toronto
Miss Eva May.....Toronto

FINAL.

Miss Hermenia Walker, A.T.C.M....Toronto

TEACHERS' NORMAL COURSE.

Miss Sara E. Dallas, F.T.C.M. (Graduate)
.....Toronto
Miss Emily M. Fensom, A.T.C.M. (Graduate)
.....Toronto
Miss Maud Gordon, A. T. C. M. (Graduate)
.....Toronto
Mr. Donald Herald, A. T. C. M. (Graduate)
.....Toronto
Miss Annie Johnston, A. T. C. M. (Graduate)
.....Toronto
Miss Ethelind G. Thomas, A.T.C.M. (Graduate)
.....Belleville
Miss Edith M. Crittenden, (Certificate) Detroit
Miss Lizzie L. Walker, A. T. C. M. (Graduate)
.....Perth
Mr. J. D. A. Tripp, A. T. C. M. (Certificate)
.....Toronto

1891-1892.

PIANO—JUNIOR.

Miss Lulu Armour.....Toronto
Miss Laura Beecroft.....Toronto
Miss Evelyn Bray.....Port Arthur
Miss Flora Brodie.....Toronto
Miss Mary Burgess.....Winnipeg
Miss Effie Campbell.....Port Hope
Miss Helena Codd.....Frankford

1891-1892 (CONTINUED).

Miss Amelia Coleman.....	Toronto
Miss Minnie Cornell.....	Toronto
Miss Madge Cowan.....	London
Master Napier Durand.....	Toronto
Mr. Frederick Ewing.....	Carleton Place
Miss Emma Geddes.....	Toronto
Miss Kate Greene.....	Toronto
Miss M. A. L. Hall.....	Toronto
Miss Kate B. Halliday.....	Toronto
Miss Lily Hardy.....	Exeter
Mr. Eddie Hardy.....	Toronto
Miss Leila Hearne.....	Toronto
Miss Elma Holliday.....	Brooklyn
Miss May Kirkpatrick.....	Toronto
Miss Elsie E. Kitchen.....	Chatham
Miss Etta Lee.....	Walkerton
Miss Mary McBride.....	Toronto
Miss Lizzie McConnell.....	Toronto
Miss Annie McFaul.....	Bolton
Miss Louise McLellan.....	Toronto
Miss Jessie Hope McLeod.....	Georgetown
Miss Alexandra Magurn.....	Toronto
Miss Kathleen Malloch.....	Perth
Miss Carrie Martin.....	Chatham
Miss Helen Maxwell.....	Morrisburg
Miss Maggie C. Merritt.....	Smithville
Miss Maggie R. Mills.....	Guelph
Miss Mary V. S. Milne.....	Toronto
Mr. J. Parnell Morris.....	Toronto
Miss Dora Morton.....	Fergus
Miss Ada E. Mulligan.....	Port Hope
Mrs. W. W. Nation.....	Brampton
Miss Elma Naylor.....	Essex
Miss Amy Pearce.....	Toronto
Miss Harrie Pearce.....	Berlin
Miss Mary Russell.....	Toronto
Miss F. N. Shuttelworth.....	Toronto
Miss Minnie Spaulding.....	Toronto
Miss Bessie B. Starratt.....	Paradise, N.S.
Miss Edith Steinbach.....	Zurich
Miss Edith V. Wilson.....	Cumberland

SENIOR.

Miss Lila Carss.....	Smith's Falls
Miss Isabel Christie.....	Toronto
Miss Edith H. Combe.....	Clinton
Miss Eleanor A. Dallas.....	Toronto
Miss Mary Garland.....	Portage la Prairie
Miss Elizabeth M. Glanville.....	Toronto
Miss Amy M. M. Grahame.....	Fort Erie
Miss Maud Hubertus.....	Toronto
Miss Ethel Jones.....	Toronto

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1891-92 (CONTINUED).

Miss Hattie Kelly.....	Collingwood
Miss Emma McKenzie.....	Toronto
Miss Edith Myers.....	Toronto
Miss Mary L. Robertson.....	Portage la Prairie

FINAL.

Miss Charlotte, A. Chaplin	F.T.C.M. (Graduate)	St. Catharines
Miss Bella Geddes	" "	Toronto
Miss Louie McDowell	A.T.C.M.	Aurora
Miss Via Macmillan	" "	Toronto
Miss Frances S. Morris	" "	Perth
Miss Ruby V. Preston	" "	Toronto

HARMONY—JUNIOR.

Mr. Frank J. Barber.....	Georgetown
Miss Mildred Beck.....	Toronto
Miss Mary Burgess.....	Winnipeg
Miss Jessie Bustin.....	Uxbridge
Miss Lila Carss.....	Smith's Falls
Miss Ida M. Chambers.....	Toronto
Miss Isabel Christie.....	Toronto
Miss Dora Connor.....	Berlin
Miss Tillie M. Corby.....	Belleville
Miss Bertha Drew.....	Oshawa
Miss Marion G. Ferguson.....	Toronto
Miss Mary Garland.....	Portage la Prairie
Miss Thurza Gray.....	Laurel
Miss Kate Greene.....	Toronto
Mr. W. E. Hackleman.....	Toronto
Miss Lily Hardy.....	Exeter
Miss Lena M. Hayes.....	Toronto
Miss Maud A. Hirschfelder.....	Toronto
Miss Hattie Kelly.....	Collingwood
Miss Marianne Kilner.....	Toronto
Miss Mamie M. Kitchen.....	Chatham
Miss Florence Kitchener.....	Toronto
Miss Emma McKenzie.....	Toronto
Miss Jessie Hope McLeod.....	Georgetown
Miss Janie McWilliams.....	Port Hope
Miss Carrie Martin.....	Chatham
Miss Edith J. Miller.....	Portage la Prairie
Miss Ethel Morris.....	Toronto
Miss Edith Myers.....	Toronto
Miss Elma M. Naylor.....	Essex
Miss Mary L. Robertson.....	Portage La Prairie
Miss Clara E. Rolph.....	Port Perry
Miss Ethel Shepherd.....	Port Hope
Miss Ida I. Smyth.....	Toronto
Miss Ada M. Sydney.....	Toronto
Mr. Sydney Thompson.....	Bendale
Miss Grace A. Wyld.....	Toronto

1891-92 (CONTINUED).

THEORY—JUNIOR.

Miss Kate Archer.....	Toronto
Miss Eliz. M. Glanville.....	Toronto
Miss Eva L. Janes.....	Toronto
Miss Eva M. Lennox.....	Toronto
Miss Via Macmillan.....	Toronto
Miss Maggie V. S. Milne.....	Toronto
Miss Frances S. Morris.....	Perth
Miss Ada E. Mulligan.....	Port Hope
Miss Mary Russell.....	Toronto
Miss Lizzie J. Schooley.....	Welland

FINAL.

Miss Maud Foster, A.T.C.M. (Graduate).....	Toronto
Mr. Henry J. Holden A.T.C.M. ".....	Toronto
Miss Maulie Kincade A.T.C.M. ".....	Toronto
Miss Minnie McCullough A.T.C.M. ".....	Toronto
Mr. Cyril E. Rudge A.T.C.M. ".....	Toronto

INTRODUCTORY THEORY.

Miss Mabel Blaine.....	Toronto
Miss Ada E. Blanshard.....	Stouffville
Miss Minnie Bradley.....	Toronto
Miss Evelyn Bray.....	Port Arthur
Miss Ella Bronsdon.....	Toronto
Miss Mary Burgess.....	Winnipeg
Miss Mabel S. J. Burke.....	Green River
Miss Effie Campbell.....	Port Hope
Miss Ida M. Chambers.....	Toronto
Miss Maud Charlton.....	Lyndock
Miss Edith A. Chase.....	Orillia
Miss Helena Codd.....	Frankford
Miss Amelia Coleman.....	Toronto
Miss Fanny Coleman.....	Toronto
Miss Dora Connor.....	Berlin
Master Napier Durand.....	Toronto
Mr. Frederick Ewing.....	Carleton Place
Miss Fanny E. Forbes.....	Toronto
Miss Lillian Forrest.....	Toronto
Miss Mary Garland.....	Portage la Prairie
Miss Emma Geddes.....	Toronto
Miss Lizzie Gowanlock.....	Toronto
Miss Castleton Grandridge.....	Toronto
Miss Marguerite Hall.....	Toronto
Miss M. A. L. Hall.....	Toronto
Miss Kate B. Halliday.....	Toronto
Miss Lily A. Hardy.....	Exeter

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1891-92 (CONTINUED).

Mr. William L. Harrison.....	Toronto
Miss Lila Hearne.....	Toronto
Miss Maud A. Hirschfelder.....	Toronto
Miss Ruby M. Hoffman.....	Gretna, Manitoba
Miss Emma Hunter.....	Toronto
Miss Elsie E. Kitchen.....	Chatham
Miss Kate M. Lang.....	Toronto
Miss Etta Lee.....	Walkerton
Miss Libbie Leek.....	Toronto
Miss Mary McBride.....	Toronto
Miss Lizzie McConnell.....	Toronto
Miss Annie McFaul.....	Bolton
Miss Jessie Hope McLeod.....	Georgetown
Miss Jessie McNabb.....	Toronto
Miss Frances Macdonald.....	Toronto
Mr. Willie J. Macdonald.....	Bendale
Mrs. C. E. Macdonald.....	Toronto
Miss Maud Macdougall.....	Belleville
Miss Bertha V. Macewen.....	Carleton Place
Miss Frances J. Maclean.....	Toronto
Miss Alexandra Magurn.....	Toronto
Miss Kathleen Malloch.....	Perth
Miss Carrie Martin.....	Chatham
Miss Helen Maxwell.....	Morrisburg
Miss Maggie C. Merritt.....	Smithville
Miss Edith J. Miller.....	Portage la Prairie
Miss Eleanor Milliken.....	Hagerman
Miss Maggie R. Mills.....	Guelph
Mr. J. Parnell-Morris.....	Toronto
Miss Dora Morton.....	Fergus
Miss Edith Myers.....	Toronto
Mrs. W. W. Nation.....	Brampton
Miss Elma M. Naylor.....	Essex
Miss Annie D. Paisley.....	Toronto
Miss Harrie Pearce.....	Berlin
Mr. Ernest J. Pearce.....	Toronto
Miss Mary W. Pridham.....	Toronto
Miss Ethel Reid.....	Toronto
Miss Mary L. Robertson.....	Portage La Prairie
Miss Eva N. Roblin.....	Toronto
Miss Clara E. Rolph.....	Port Hope
Miss Bertha Seager.....	Toronto
Miss Ella J. Shepherd.....	Toronto
Miss Ida Irene Smyth.....	Toronto
Miss Minnie Spaulding.....	Toronto
Miss Bessie B. Starratt.....	Paradise, N. S.
Miss Edith Steinbach.....	Zurich
Miss Ada M. Sydney.....	Toronto
Miss Ethel Taylor.....	Perth
Miss Jessie Whittaker.....	Toronto
Miss Olive Williams.....	Uxbridge
Miss Edith V. Wilson.....	Cumberland

1891-92 (CONTINUED).

VOICE—JUNIOR.

Miss Maggie Stanners Toronto

SENIOR.

Miss Mary Burgess Winnipeg
 Miss Isabel Christie Toronto
 Miss Madge Cowan London
 Miss Carrie Martin Chatham
 Miss Helen Maxwell Morrisburg
 Miss Mary W. Pridham Toronto
 Miss Marjory Ratcliffe Newmarket
 Miss Maud Richardson Toronto
 Miss Ethel Shepherd Port Hope
 Miss Ida Walker Kincardine
 Miss Laura S. Wise Ottawa

FINAL.

Miss Louie K. Bambridge (Graduate) Oshawa
 Mr. Frank J. Barber " Georgetown
 Miss Charlotte A. Chaplin " St. Catharines
 Miss Minnie Gould (Certificate) Uxbridge
 Miss Mamie M. Kitchen (Graduate) Chatham
 Miss Annie McWhinney (Certificate) Toronto
 Miss Edith J. Miller (Graduate) Portage la Prairie

ORGAN—JUNIOR.

Miss Lila Carss Smith's Falls
 Miss Marguerite Hall Toronto
 Mr. Donald Herald Toronto
 Miss Edith J. Miller Portage la Prairie
 Miss Eleanor Milliken Hagerman
 Miss Mary Robertson Portage la Prairie

SENIOR.

Miss Ethel Morris Toronto
 Mr. Ernest J. Pearce Toronto

FINAL.

Miss Sara E. Dallas (Graduate) Toronto
 Miss Lizzie J. Schooley " Welland

VIOLIN.

Miss Lena M. Hayes (Graduate) Toronto
 Miss Ethelind G. Thomas " Belleville

1891-92 (CONTINUED).

HISTORY OF MUSIC.

Miss Lila Carss	Smith's Falls
Miss Edith M. Crittenden	Detroit
Miss Lena M. Hayes	Toronto
Miss Maud A. Hirschfelder	Toronto
Miss Kate V. Lindsay	Toronto
Miss Julia F. McBrien	Prince Albert
Miss Via MacMillan	Toronto
Miss Florence H. Moore	Toronto
Miss Frances S. Morris	Perth
Miss Lizzie J. Schooley	Welland
Miss Lizzie L. Walker	Perth

MUSICAL FORM.

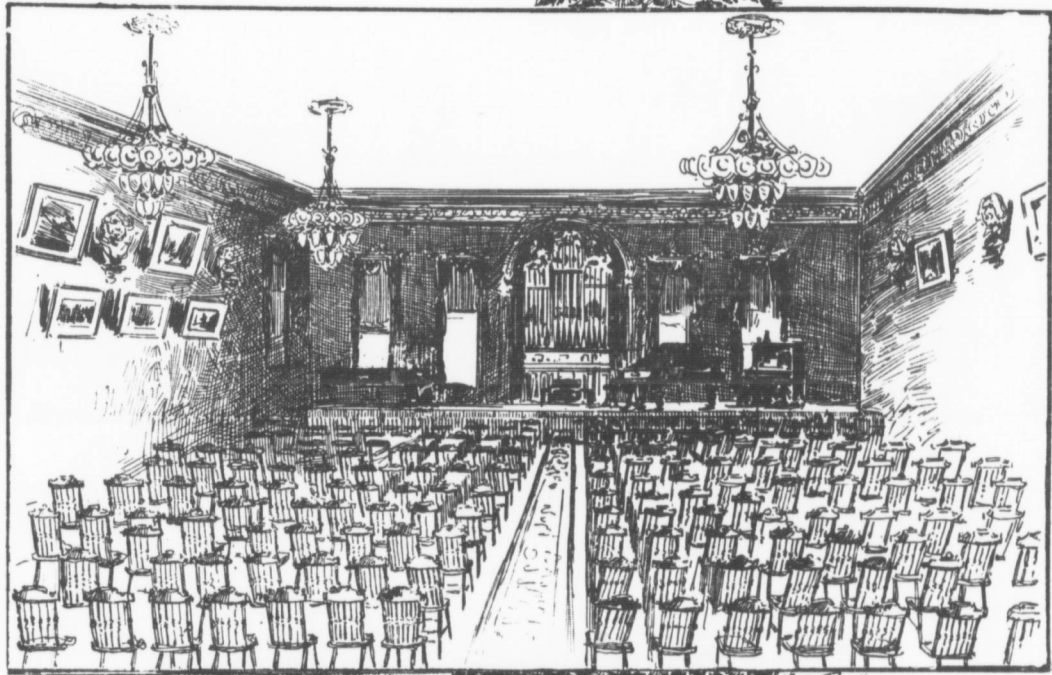
Miss Flora M. Boyd	Crosshill
Miss Lila Carss	Smith's Falls
Miss Edith M. Crittenden	Detroit
Miss Lena M. Hayes	Toronto
Miss Maud A. Hirschfelder	Toronto
Miss Kate V. Lindsay	Toronto
Miss Julia F. McBrien	Prince Albert
Miss Via Macmillan	Toronto
Miss Frances S. Morris	Perth
Miss Lizzie J. Schooley	Welland
Miss Lizzie L. Walker	Perth

ELOCUTION.

Mrs. F. Anthony (Certificate)	Toronto
Miss Louise Bowman (Graduate)	Listowel
Mrs. Bell Rose Emslie "	Toronto
Miss Laura Harper "	Barrie
Miss Mary E. Matthews "	Port Colborne
Miss Eva G. May "	Toronto
Miss Maud Newman (Certificate)	Lachine Locks
Miss Bertha Sargeant "	Toronto
Miss Hope Smith "	Toronto

TEACHERS' PIANO COURSE—1891-92.

Miss Lila Carss (Certificate)	Smith's Falls
Miss Kate Lindsay (Graduate)	Toronto
Miss Julia F. McBrien (Graduate)	Prince Albert
Miss Frances S. Morris (Graduate)	Perth
Miss Lizzie J. Schooley (Graduate)	Welland
Miss Lizzie L. Wailker (Graduate)	Perth



MUSIC HALL
AND MAIN STAIRWAY.

Sat

Thu

Sample Programmes

Saturday, November 7th, 1891—First Quarterly Concert (Fifth Season).

PART I.

1. Organ, Fifth Concerto (alla Sicilliana—Allegro), *Handel*—Miss S. E. Dallas.
2. Vocal, Ecce Homo, *Piccolomini*—Miss Lizzie Wallace.
3. Piano, Polonaise, C Sharp Minor, Op. 26, *Chopin*—Miss Bertha Dixie.
4. Vocal, She Wandered Down the Mountain Side, *Clay*—Miss Mary Pridham.
5. Piano, Capriccio Brillante, Op. 22, *Mendelssohn*—Miss Julia F. McBrien, accompanied by Conservatory Orchestra
6. Vocal, Tempest of the Heart (Trovatore), *Verdi*—Mr. John J. Costello.

PART II.

1. Piano, Concerto, F Sharp Minor (Allegro quasi fantasia), *Hiller*—Miss Charlotte Chaplin, accompanied by Conservatory Orchestra.
2. Vocal, The Night was Calm and Peaceful, *Verdi*—Miss Minnie Gould.
3. Piano, Ballade, A Flat Major, *Chopin*—Miss Louie McDowell.
4. Vocal, Leaving, Yet Loving, *Marzials*—Miss Edith J. Miller.
5. Violin, Souvenir de Haydn, Op. 2, *Leonard*—Miss Ethelind G. Thomas.
6. Vocal, Robert t' que j'aime, *Meyerbeer*—Miss M. M. Kitchen.
7. Piano, Concerto, A Minor (Allegro Moderato), *Hummel*—Mr. Donald Herald, A.T.C.M., accompanied by Conservatory Orchestra.

Thursday, February 4th, 1892—Second Quarterly Concert.

PART I.

1. Organ, Allegro Vivace and Fugue (second Sonata), *Mendelssohn*—Mr. E. J. Pearce.
2. Concerto, D Minor (last two movements), *Mendelssohn*—Miss Maud Hirschfelder. Second Piano—Miss Anna Hamilton. Orchestral accompaniment, Conservatory Quartette Club.
3. Vocal, When All was Young, *Gounod*—Miss Jessie Caswell.
4. Organ, Allemande, *Archer*—Miss Ethel Morris.
5. Vocal, Burst, ye Apple Buds, *Emery*—Miss Sophie Foad.
6. Violin, Fantasie Caprice, *Vieuxtemps*—Miss Lena M. Hayes, A.T.C.M.
7. Piano, Concerto, C major (first movement), (Cadenza by Reinecke), *Beethoven*—Miss Bella Geddes, accompanied by the Conservatory Orchestra.

PART II.

1. Organ, Marche Funebre and Chant Seraphique, *Guilmant*—Miss Lizzie J. Schooley.
2. Piano, Concerto, C Minor (first movement), (Cadenza by Reinecke), *Beethoven*—Miss Frances Morris, accompanied by Conservatory Orchestra.
3. Vocal, O, mio Fernando (Favorita), *Donizetti*—Miss Charlotte A. Chaplin.
4. Violin, Romance, *Schaloff*—Miss Ethelind G. Thomas, A.T.C.M.
5. Vocal, Ah! S'estinto (Donna Caritea), *Mercadante*—Miss Edith J. Miller.
6. Piano, Concerto, G Minor (last two movements), *Mendelssohn*—Miss Ruby Preston, accompanied by the Conservatory Orchestra.

Saturday, February 13th, 1892—Piano Recital, by Mr. Donald Herald, A. T. C. M.

1. Sonato, Op. 109, *Beethoven*, (Vivace ma non troppo—Adagio espressivo—Prestissimo—Andante).
2. Rondo Brillante, Op. 62, *Weber*.
3. Vocal, Answers, *Blumenthal*—Miss Adelaide Chilton.
4. $\left. \begin{array}{l} (a) \text{ Polonaise, Op. 40, No. 1} \\ (b) \text{ Nocturne, Op. 9, No. 3} \end{array} \right\} \textit{Chopin}$.
5. Vocal, Open Thy Blue Eyes, *Massenet*—Miss Georgina Macauley.
6. Cachoucha Caprice, Op. 79, *Raff*.

Saturday, March 5th 1892—Matinee Musicale.

1. Piano, Duetto, *Mendelssohn*—Miss Amy Pearce.
2. Piano, 2nd Nocturne, *Chopin*—Miss Alice Hunter.
3. Piano, Valse Caprice, Op. 17, *Wm. Mason*—Miss Elsie Kitchen.
4. Piano, La Fileuse, *Raff*—Master Eddie Hardy.
5. Piano, Rondo Capriccioso, *Mendelssohn*—Miss Harrie Pearce.
6. Vocal, Song of a Life, *Tosti*—Miss Kathleen Sowden.
7. Piano, Berceuse, *Chopin*—Miss Eleanor Dallas.
8. Piano, Polonaise, C Sharp Minor, *Chopin*—Mrs. M. D. Barr.
9. Piano, Barcarolle, *Rubinstein*—Miss Lila Carss.

Saturday, March 12th, 1892—Organ Recital, by Students of the Conservatory.

1. Adagio, Op. 256, No. 1, *Merkel*—Miss Eva Lennox.
2. Harvest Thanksgiving March, *Calkin*—Miss Edith J. Miller.
3. Andante in C, *Silas*—Miss Marguerite Hall.
4. Vocal, The Message, *Lassen*—Miss Laura Wise.
5. Marche Pontificale, *Lemmens*—Mr. E. J. Pearce.
6. Adagio from 1st Sonata, *Mendelssohn*—Miss Lila Carss.
7. Sonata No. 6, *Mendelssohn*, Choral—Andante sostenuto—allegro molto—Miss L.J. Schooley.
8. Vocal, The Spring Legend, *Dick*—Miss Carrie Martin.
9. Prelude and Fugue. A Minor, Book 2, *Bach*—Miss Dallas.

Saturday, March 26th, 1892—Matinee Musicale.

1. Piano, Impromptu, A Flat, Op. 90, *Schubert*—Miss Lulu Armour.
2. Piano, La Truite, *Heller*—Miss Bessie Starratt.
3. Piano, Nocturne, Op. 9, No. 2, *Chopin*—Master Napier Durand.
4. Piano, Valse Caprice, Op. 37, No. 2, *Grieg*—Miss Maggie Merritt.
5. Vocal, Daddy, *Behrend*—Miss Ada Wagstaff.
6. Piano, Poetische Tonbilder, Nos. 1, 2, 5, 6, *Grieg*—Miss Lila Carss.
7. Piano, Flower Piece, *Schumann*—Miss Mary Robertson.
8. Piano, Valse, A Flat, *Moszkowski*—Miss Maud Hubertus.
8. Vocal, The Diver, *Millard*—Mr. Herschel Shoultz.
10. Piano, Rhapsodie Hongroise, No. 14, *Liszt*—Miss Via MacMillan.

Saturday, April 2nd, 1892—Matinee Musicale.

1. Piano, Valse, A Flat, *Moszkowski*—Miss Janie McWilliams.
2. Piano, Novelette in F, *Schumann*—Miss A. Coleman.
3. Piano, Norwegian Bridal Procession, *Grieg*—Miss Emma Geddes.
4. Piano, Impromptu, C Sharp, Minor, *Chopin*—Miss Hattie Kelly.
5. Piano, Sonata Pathetique, *Beethoven*, (Grave—Allegro con brio—Adagio Cantabile—Rondo)—Mrs. M. D. Barr.
6. Violin, Cavatina, *Raff*—Miss Chisholm.
7. Piano, Gnomesreigen, *Liszt*—Miss Julia F. McBrien

Saturday, April 9th, 1892—Third Quarterly Concert.

PART I.

1. Piano, Cachouca Caprice, *Raff*—Miss Alice Coles.
2. Vocal, Oft Still I Wander in Dreams of Pleasure (Giuramento), *Mercadante*—Miss Adelaide Chilton.
3. Piano, Concerto, C Minor (last movement), *Beethoven*—Miss Via MacMillan, accompanied by the Conservatory Orchestra.
4. Vocal, Son Virgin Vezzosa (I'Puritani), *Bellini*—Miss Mamie Kitchen.
5. Piano, Bolero, Op. 19, *Chopin*—Miss Hattie Kelly.
6. 'Cello, Aria Pergolese, Guitarre, *Moszkowski*—Miss Lillian M. Littlehales.
7. Piano, Novelette in F, *Schumann*—Miss Amelia Coleman.

PART II.

1. Organ Overture, Oberon, *Weber*—Miss Dallas.
2. Vocal Duet, Quis est Homo (Stabat Mater), *Rossini*—Miss Francis H. Doane and Miss Edith J. Miller.
3. Piano, Concerto, D Major (last movement), *Mozart*—Miss Franziska Heinrich, accompanied by the Conservatory Orchestra.
4. Violin, Zigeunerweisen (Gipsy Dances) Op. 20, *Sarasate*—Miss Lena Hayes, A. T. C. M.
5. Vocal, Dearest Name (Rigoletto), *Verdi*—Miss Minnie Gould.
6. Piano, La ci darem, Op. 2, *Chopin*—Miss Louie McDowell, accompanied by the Conservatory Orchestra.

Saturday, April 30th, 1892—Matinee Musicale.

PART I.

1. Piano, La Truite, *Heller*—Miss Jessie H. McLeod.
2. Piano, Berceuse, Op. 57, *Chopin*—Miss Ethel Jones.
3. Piano, Liebestraume No. 2, *Liszt*—Miss Maud Hubertus.
4. Piano, Impromptu, Op. 51, *Chopin*—Miss Annie Johnston.
5. Vocal, Winter Lullaby, *Koven*—Miss Ida Walker.
6. Piano, Sonata (C Sharp Minor), Op. 27, No. 2, *Beethoven*, (Adagio sostenuto—Allegretto. Presto agitato)—Mrs. M. D. Barr.
7. Piano, Rondo Capriccioso, *Mendelssohn*—Miss Franziska Henirich.
8. Vocal, Air from Mary Magdalene, *Massenet*—Miss M. M. Kitchen.

Saturday, May 21st, 1892—Organ Recital by Miss Dallas.

PART I.

1. Prelude and Fugue, A Minor, Book II, *Bach*.
2. $\left\{ \begin{array}{l} a \text{ Prayer and Cradle Song, } \textit{Guilmant} \\ b \text{ Skizzen, No. 4, } \textit{Schumann} \end{array} \right.$
3. Vocal, For the Sake of the Past, *Mattei*—Miss Laura S. Wise.
4. Sonata, Op. 42, D Minor, *Guilmant*, (Largo e Maestoso, Allegro, Pastorale, Finale.)
5. Vocal, She Wandered Down the Mountain Side, *Clay*—Miss Edith J. Miller.
6. Overture, Oberon, *Weber*.

Thursday, May 26th, 1892—Concert in aid of the Reference Musical Library.

PART II.

1. Organ, $\left\{ \begin{array}{l} a \text{ Intermezzo, } \textit{Macbeth} \\ b \text{ Fanfare, } \textit{Lemmens} \end{array} \right.$ } Mr. Edmund W. Phillips.
2. Vocal, Ever With Thee, *Raff*—Mr. Frank Barber.
3. Piano, D Minor Concerto, *Mendelssohn*, Andante, Presto Scherzando—Miss Maud Gordon, A. T. C. M.
Orchestral Accompaniment by Conservatory String Quartette Club—Mr. J. Bayley, W. Kuchenmeister, A. E. Fisher, Giuseppe Dinelli.
4. Vocal, Unto Thy Heart, *Allitsen*—Miss Eva N. Roblin ('Cello Obligato, Sig. Giuseppe Dinelli).
5. Reading, Aux Italiens, *Meredith* (with piano accompaniment)—Mr. S. H. Clark.
6. Trio $\left\{ \begin{array}{l} 1 \text{ Andante} \\ 2 \text{ Scherzo and Trio} \\ 3 \text{ Finale, Allegro con Brio} \end{array} \right.$ } *A. E. Fisher, Mus. Bac.*—J. Bayley, Violin; A. E. Fisher, Viola; Giuseppe Dinelli, 'Cello.

PART II.

1. Vocal Duet, *Giorno d'orror* (Semiramis), *Rossini*—Mme. d'Auria and Miss Edith J. Miller.
2. Piano, Quintette Op. 44, *Schumann*, (Scherzo, molto vivace—Finale, allegro ma non troppo) Mr. V. P. Hunt and Conservatory String Quartette Club.
3. Reading, That Waltz of Von Weber's, *Nora Perry* (with piano accompaniment)—Miss Laura M. McGillivray.

4. 'Cello Solo, $\begin{matrix} f \\ \text{a} \end{matrix}$ Melody, *Dinelli* } Sig. Giuseppe Dinelli.
 $\begin{matrix} \text{b} \\ \text{Vito,} \\ \text{Popper} \end{matrix}$ }
5. Vocal Trio, Silver Stream, *d'Auria*—(Andante and Barcarolle)—Mme. d'Auria, Miss Eva N. Roblin and Miss Edith J. Miller.
6. Organ, Overture, Oberon, *Weber*—Miss Dallas.

Saturday, June 18th, 1892—Matinee Musicale.

ENSEMBLE PIANO CLASS.

1. Piano Duo, Sonata in D Major (first movement), *Mozart*—Miss Julia F. McBrien and Miss Maud Hubertus.
2. Piano Duet, Overture Hebrides, *Mendelssohn*—Miss Ruby Preston and Miss Lila Carss.
3. Vocal, My Little Darling, *Comez*—Miss Frances Doane.
4. Piano Duo, Allegro, from the Fantasi Sonata, *Mozart* (with accompaniment for 2nd. Piano by Grieg—Miss Ethelind G. Thomas, A. T. C. M., and Miss Maud Gordon, A. T. C. M.
5. Piano Duet, Ballet Music, from Feramos, *Rubinstein*—Miss Via MacMillan and Miss Annie Johnston.
6. Vocal, A Summer Night, *Thomas*—Miss Edith J. Miller.
7. Piano Duo, Rondo, Op. 73, *Chopin*—Miss Maud Gordon, A. T. C. M., and Miss Ruby Preston.
8. Piano Quartette, Overture Der Freyschutz, *Weber*—Misses Via MacMillan, Annie Johnson, Amy M. M. Grahame and Ada Mulligan.

Monday, June 20th, 1892—Soiree Musicale.

PART I.

1. Organ, $\begin{matrix} \text{At Evening,} \\ \text{Prelude and Fugue,} \end{matrix}$ *Buck* } Mr. Donald Herald.
 $\begin{matrix} \text{B Flat,} \\ \text{Bach} \end{matrix}$ }
2. Piano, Andante and Allegro, *Dussek*—Miss Emma Geddes.
3. Vocal, Dost Thou Know that Sweet Land (Mignon), *Thomas*—Miss Marjorie Radcliffe.
4. Organ, Fugue, G Minor (Peters, Bk. 4), *Bach*—Mr. E. J. Pearce.
5. Piano, Polonaise, C Sharp Minor, *Chopin*—Miss Bertha Dixie.
6. Vocal, Hush Thee My Little One, *Bevignani*—Miss Sophie Foad.
7. Piano, Polacca Brillante, *Weber*—Miss Amelia Coleman.
8. Piano, Concerto, C Major (last movement), *Beethoven*—Miss Julia F. McBrien.
 Orchestral Accompaniment—2nd Piano, Miss Maud Gordon, A. T. C. M., and Conservatory String Quartette Club.

PART II.

1. Vocal, Sweet Vision, *Leoni*—Miss Laura S. Wise.
2. Piano, Rigoletto Fantasia, *Liszt*—Mrs. M. D. Barr.
3. Vocal, Under the Yew Tree, *Strelezki*—Miss Ida Walker.
4. Piano, Cachouca Caprice, *Raff*—Miss Tillie M. Corby.
5. Vocal, Ernani Involami! (Ernani), *Verdi*—Miss Ethel Shepherd.
6. Piano, Capriccio, B Minor, *Mendelssohn*—Miss Franziska Heinrich.
 Orchestral Accompaniment—2nd Piano, Miss Ethelind G. Thomas, A. T. C. M., and Conservatory String Quartette Club.
7. Vocal, A foise i lin (Traviata), *Verdi*—Miss Frances Doane.
8. Organ, Offertoire in D (St. Cecilia), *Batiste*—Miss Eleanor Milliken.

Thursday, June 23rd, 1892—Piano Recital, by W. H. Sherwood.

1. 17 Variations Seriesens. Op. 54, *Mendelssohn*.
2. Vocal, Bel Raggio (Semiramis), *Rossini*—Mme. d'Auria.
3. { Echo (in the manner of a French Overture), *Bach*.
Impromptu, F Sharp, Op. 36, *Chopin*.
Scherzo, B Flat Minor, Op. 31, *Chopin*.
4. Vocal, I am in Her Boudoir Fair (Gavotte from Mignon), *Thomas*—Miss Edith J. Miller.
5. Cavatina and March, *Raff*—(From Suite, Op. 91).
6. Vocal Duet, *Giorno d'orror* (Semiramis) *Rossini*—Mme. d'Auria and Miss Edith J. Miller.
7. { Fifth Barcarolle, in A Minor, *Rubinstein*.
Wedding March and Elfin Dance, *Mendelssohn-Liszt*—(From Music to Shakespeare's
Midsummer Night's Dream).

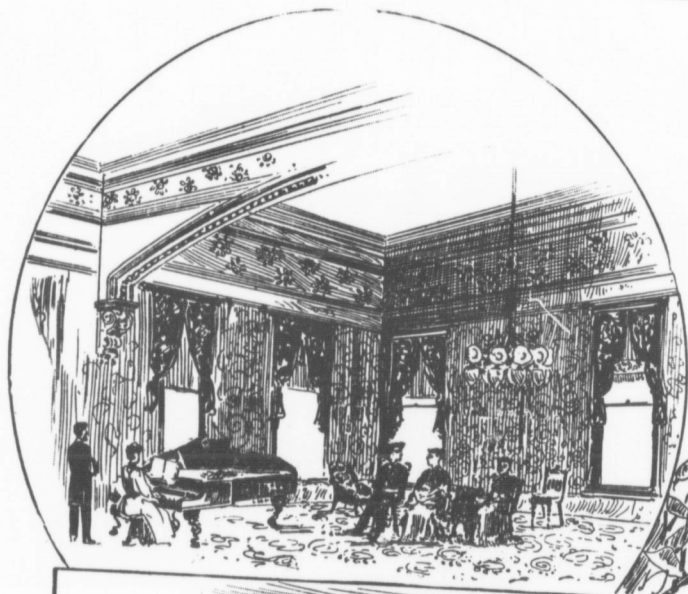
Tuesday, June 28th, 1892—Fourth Quarterly Concert and Closing Exercises
(Fifth Season.)

PART I.

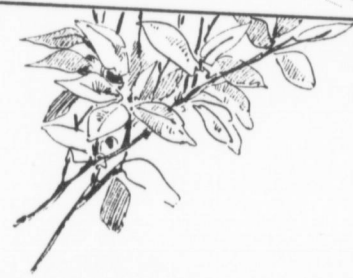
1. Organ, Storm Fantasia, *Lemmens*—Miss Lizzie J. Schooley.
2. Vocal, Toreador Song (Carmen), *Bizet*—Mr. Frank Barber.
3. Piano, Concerto, D Minor, *Mendelssohn* (Adagio Molto Sostenuto, Presto Scherzando)—
Miss Via MacMillan, accompanied by the Conservatory Orchestra—Mr. E. W.
Phillips at the Organ.
4. Vocal, He Will be Here, *Halevy*—Miss Louie K. Bambridge.
5. Vocal, Flower Song (Faust), *Gounod*—Miss Charlotte A. Chaplin.
6. Piano, Waldstein Sonata (first movement), *Beethoven*—Miss Louie McDowell.
7. Vocal, More Regal in His Low Estate, *Gounod*—Miss M. M. Kitchen.

PART II.

8. Piano, Concerto, G. Minor, Molto Allegro con fuoco, Miss Charlotte A. Chaplin, Con-
certo, G Minor, Andante, Presto Molto e vivace, *Mendelssohn*—Miss Bella Geddes,
accompanied by the Conservatory Orchestra.
9. Vocal, I am Lost (from Marriage of Figaro), *Mozart*—Miss Minnie Gould.
10. Organ, Sonate Pontificale, *Lemmens*—Allegro Moderato, Adagio Marche Pontificale—
Miss Sara E. Dallas.
11. Vocal, A! Quel giorno (Semiramis), *Rossini*—Miss Edith J. Miller.
12. Concerto, A Minor, First Movement, Miss Frances S. Morris—Concerto, A Minor,
Andantino G azioso, Allegro, *Schumann*—Miss Ruby Preston, accompanied by the
Conservatory Orchestra.



*A
Class Room-
Interior*



Hallway & Offices -

School of Elocution, Oratory and Delsarte.

Faculty of Instruction.

- MR. S. H. CLARK, PRINCIPAL (Lecturer in Elocution at Trinity University and Wycliffe College)—Philosophy of Expression, English Literature and Recitation.
MISS LAURETTA A. BOWES—Post Graduate, Boston School of Expression.
Teacher of the Delsarte System of Gesture and Swedish Gymnastics.
MRS. S. H. CLARK—Voice Culture.
MISS EVA. G. MAY, A. T. C. M.—Delsarte and Gymnastics.
-

Lecturers.

- THE REV. PROFESSOR CLARK, M.A. (Trinity University)—English Literature.
REV. SEPTIMUS JONES, M.A.—English Poets.
HAMILTON MACCARTHY, R.C.A.—The Relation of Sculpture to Expression.
T. M. MACINTYRE, LL.B., Ph.D.—Shakespeare Readings.
GEORGE REID, R.C.A.—The Relation of Painting to Expression.
DR. G. STERLING RYERSON—Vocal Physiology.

School of Elocution and Oratory.

TERM CALENDAR FOR 1892-93.

FIRST TERM begins Tuesday, 20th September. and ends Saturday, 17th December—13 weeks.

SECOND TERM begins Tuesday 3rd January, and ends Saturday, 18th March—11 weeks.

THIRD TERM begins Tuesday, 21st March, and ends Saturday 3rd June—19 weeks. (One week omitted at Easter.)

Toronto Conservatory.

SCHOOL OF

Elocution and Oratory.

BRIEF OUTLINE OF METHODS.

It is impossible, in such small compass as the Calendar affords, to explain fully the course pursued, but this outline will demonstrate the naturalness of our methods, and at the same time their reasonableness.

To one who watches the expression of the child it must be apparent that the spontaneity and naturalness of its tones are results of a vivid impression received from without, and manifested in inflection, quality of voice, gesture, etc., which are the acme of naturalness. Such naturalness is the aim of all readers. How to obtain this result has been the question with which all teachers of reading have had to deal, and it is believed that our method is a solution of the problem. It is necessary, in the first place, that the students should thoroughly understand, and great stress is laid on this feature. Beginning with simple thoughts and proceeding to more intricate ones, the mind is stimulated to grasp the author's meaning. By this process the intellectual side of the being is developed, while the student is gradually led to appreciate the æsthetic side of literature. Then follows the development of the expression or manifestive powers. The best examples of English literature are studied for their value in stimulating feeling, while at the same time suitable exercises are used to develop the voice, and to give ease and strength. We are convinced that, with a mind trained to grasp the meaning, ability to concentrate, a body prepared to manifest the soul within, and a voice responsive to all emotions, the student can and will become a good reader, and so only. The whole may be summarized thus ;

Training to develop intellectual and emotional power.

Training to develop æsthetic taste.

Training to develop grace and ease of action, and purity and power of voice.

Course of Study.

The Collegiate Course of study extends over a period of two years, and includes Physical Culture, Respiration, Articulation, Vocal Culture, Singing, Æsthetic Physical Culture, Pantomime and Expression, Reading and Declamation, etc.

Details of the work in each year will be found under the Synopsis of the Course of Study. Students have the option of taking either the full Collegiate, or Graduating Course of two years, or of taking the shorter course of one year.

Those taking the Graduating Course will receive at its termination, and after passing the required examinations, the Diploma of the department.

THE ONE YEAR COURSE

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

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

The year's work was brought to a close by a grand entertainment on May 31st, at the Pavilion, which was filled to overflowing by the *elite* of our city. Comment on our work would be out of place; but the opinion of the Toronto press, found on another page, will be sufficient to show the estimation in which the School is held by the ablest critics.

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

THE AIM OF THE SCHOOL

is to qualify students either as readers or teachers, giving them a thorough training based on scientific, as well as æsthetic, principles. The aim of the School is to give, further, such a physical training as will enable the students to stand all the wear and strain of a professional life. Such training results in easy, graceful carriage, and better fits the students for the development of the vocal powers. Again, the greatest stress is laid on the study of literature, a thorough understanding of which is regarded as a primal necessity for all good reading.

Such a plan, carefully carried out under painstaking teachers, cannot fail of its results—the making of artistic readers and teachers.

Above everything else, we aim at making the course eclectic. We are bound to no one system, but our methods are those which experience has shown to be productive of the best results.

Synopsis of Course of Study.

FIRST YEAR.

Phonetics.
Articulation.
Pronunciation.
Defects of Speech.
Emission of Tone.
English Literature.
Extemporaneous Speech.

Development of Power and Ease.
Physical Culture.
Plastic Action.
Pantomime.
Gesture.
Criticism.

SECOND YEAR.

Philosophy of Expression.
Advanced Vocal Culture.
Study of Shakespeare.
Preparation of Selections and their Delivery before public Audiences.
Physiology of the Voice.

Advanced Course in Delsarte.
Advanced Analysis.
Literature.
Pedagogics.
Esthetics.

Private Instruction from the Principal.

POST GRADUATE COURSE

For those desirous of continuing their training beyond the Collegiate Course

History of Elocution.
Shakespeare.
Old English Comedy.

Advanced Vocal Culture.
Pedagogics.
Review of Collegiate Course.

Private Instruction from the Principal

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

Literature.

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

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

Physical Culture.

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

FIRST—SWEDISH GYMNASTICS.

Having for their object strength, dignity of carriage and grace of bearing. This system is now universally acknowledged to be the best, one of its features being light calisthenics and a *graduated scale of exercises*, becoming more taxing and difficult, only as the strength of the pupil increases. The teacher is an expert specialist, a pupil of Baron Possé's, foremost teacher of Swedish, or Ling Gymnastics in America.

SECOND—DELSARTE ÆSTHETIC GYMNASTICS.

Having for their object the removal of all stiffness and awkwardness of gesture and attitude, and preparing the body for the performance of its true office—*the manifestation of soul*. This feature of our work receives special attention, and as far as possible the endeavor is made to conform to the principles of the great master. It is well to bear in mind, however, that Delsarte left no complete work behind him, and all that we have are innumerable isolated notes discovered after his death. These notes have been collected and published by various pupils of Delsarte, who, by the way, often differ so widely in their interpretation as to be positively antagonistic. It is, therefore, plain that such a term as the "Delsarte Method of Elocution" is a misnomer. The Elocution side of Delsartism is *nil*, and its value lies entirely in the cultivation of the body to manifest the soul. This value is immense, and no system of esthetic physical culture has done so much to impart ease and grace to those who practise it.

Vocal Culture.

Daily drill in this branch gives the student the benefit of competent superintendence of his work, and insures safe and certain progress in this most important branch of the art. The method adopted is thoroughly scientific, and by it the voice is gradually strengthened and its quality improved, and the student will have no fear of hoarseness or those other ills so common in untrained or poorly trained voices. The method is that of best English scientists, such as Prof. Behnke and Sir M. Mackenzie and others, and such eminent trainers of the voice as Garcia, Lamperte, and Randegger. We make no claim to originality of method, which consists generally of the development of the power of the voice to the detriment of its quality.

Pedagogics.

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

EXTEMPORANEOUS SPEAKING.

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

In addition to the tuition given in class form,

PRIVATE INSTRUCTION

forms also a feature of the work of the School. While much of the training of the students can be done in class, yet there remains much that cannot. Every student, therefore, receives *private instruction* from the Principal, which will be adapted specially to the individual requirements of each, and go hand in hand with the work of the class.

THE DEMAND FOR TEACHERS

is constantly increasing, and while no guarantee is given, yet there is every assurance offered that all who complete the course will find no difficulty in procuring lucrative situations. The time has come when no private school, seminary or any other institute of learning can afford to be without competent instructors in the art of expression, and apart from reading *there is a growing demand for specialists in the Delsarte and Swedish Gymnastics*. The work done in these departments will be admirably adapted to fit the student to accept such situations.

Method of Conducting the School.

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

CLASS WORK.

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

PRIVATE WORK.

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

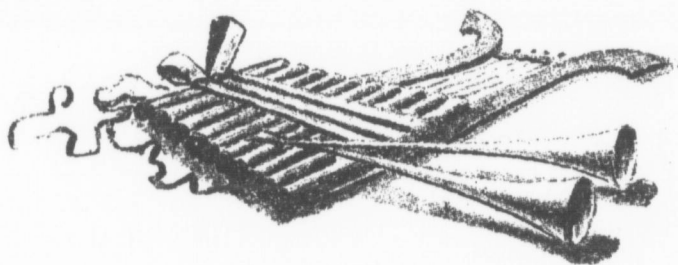
N.B.—The private instruction is given either by the Principal of the School or under his personal direction.

WEEKLY PUPILS' RECITALS.

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

A NEW FEATURE

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



List of Fees.

COLLEGIATE COURSE.

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

Payable as follows :—

1st TERM (in advance)	\$60 00
2nd " "	50 00
3rd " "	40 00

Payable as above :—

Cost of Books	\$ 5 00
" Diplomas	3 00
" Certificates	1 00
No charge for Examinations.	

SPECIAL COURSES.

PRIVATE INSTRUCTION.—(Outside of Collegiate Course), with the Principal
Twenty lessons (two half hours per week) \$25 00

DELSARTE.—Private instruction (Miss Bowes).

Twenty half hour lessons	\$17 50
Ten " "	10 00

Private instruction (Miss May)

Twenty half hour lessons	\$11 00
Ten " " " "	\$ 6 50

GYMNASTICS (Swedish).—Private instruction (Miss Bowes).

Twenty half hour lessons	\$17 50
Ten " "	10 00

GYMNASTICS (Roberts or Emerson-Miller).—Private instruction (Miss May).

Twenty half hour lessons	\$11 00
Ten " "	6 50

JUNIOR ELOCUTION.—

Miss Bowes, same terms as for Delsarte.	
Miss May	\$6 50 to \$11 00 per term.

CLASS LESSONS.

MISS BOWES, Delsarte, Gymnastics or Elocution :

Twenty hours (10 weeks)	\$10 00
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SPECIAL CLASSES IN LITERATURE

Subjects : English Poets and Shakespeare :

Thirty hours (10 weeks)	\$ 7 50
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Miscellaneous.

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

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

IMPORTANCE OF BEGINNING AT THE OPENING OF THE SESSION.

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

REGISTRATION.

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

Situation of the School.

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

Private Instruction.

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

N.B.—The Principal will be at the Conservatory offices on the afternoon of Monday, the 19th September, to confer with any pupils who may desire to see him, or to obtain additional information.

Special Advantages.

Students attending the School have, in addition to their regular lessons, certain specific free advantages, such as the privilege of attending the Concerts and Recitals given in connection with the Conservatory free of charge. These concerts consist of renditions, by members of the Faculty, students and others, of selections from the works of the best classical composers. Such concerts assist greatly in the formation of a refined and elevated musical taste, which is always an advantage to the students of Elocution.

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

DIPLOMAS.

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

IN CONCLUSION

We would ask those who are intending to take a course in Elocution to weigh carefully the following facts ;

Our terms are as low as those of any first-class school, and in comparing these it must be borne in mind that *our teaching-year extends over thirty-four weeks.*

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

Our diplomas are given only to those who pass the required examinations, and the Conservatory guards jealously its reputation for high-class work. Our diplomas are passports to the best situations.

All statements made in this Calendar are plain, straight-forward, and true. No endeavor is made to attract pupils by glaring mis-statements of facts, and we do not promise to perform miracles in a fortnight—a species of advertising savoring always of quackery.



Best Methods
Large and Efficient Staff
Complete Equipment



Programme of Closing Exercises—Pavilion, May 31st, 1892.

PART I.

- The Little Quaker Sinner, *Montgomery*—Miss Florence Ruthven.
 Hubert and Prince Arthur, *Shakspeare*—Miss Laura Harper.
 Teddy O'Rourke, *Douglas*—Miss Maud Newman.
 Cassandra Brown, *Green*—Miss Nora Gibson.
 Scene from Mary Stuart, *Schiller*—Mrs. Belle Rose Emslie.
 Tom Sawyer, *Clemens*—Miss Bertha Sargent.
 Madeleine Braban, *Littlefield*—Miss Eva G. May.
 Money Musk, *Taylor*—Miss M. E. Matthews.
 Tom's Little Star, *Foster*—Miss Rose Stern.
 Scene from Ingomar, *Halm*—Miss Louise Bowman and Mr. G. Donaldson.

PART II.

1. Æsthetic Gymnastics.
2. Poses Plastiques :
 - i. In the Studio.
 - ii. Dance of the Muses.
 - iii. Frieze—Train of Noble Women.
 - iv. Frieze—Battle of Amazons.
 - v. The Toilet of the Bride.
 - vi. { Right—Wounded.
 { Left—Sacrifice of Iphigenia.
 - vii. Niobe Group.
 - viii. The Slave Mart.
 - ix. A Summer Idyl.
 - x. The Contest { Right—The Attack.
 { Left—The Victim.
 - xi. Searching for the Slain.
 - xii. Boadicea { Right—Orpheus and Eurydice.
 { Left—Three Graces.
 - xiii. Punishment of the Hand-Maidens of Penelope.
 - xiv. The Death of Priam.
 - xv. { Right—Socrates rescuing Alcibiades.
 { Left—Briseis taken from Achilles.
 - xvi. Aurora's Train.
 - xvii. Death of Virginia.
 - xviii. The Carnival.

Students 1892.

GRADUATES (WITH DEGREE A.T.C.M.)

Miss Louise Bowman	Listowel
Mrs. B. R. Emslie	Toronto
Miss Laura Harper	Barrie
Miss M. E. Matthews	Port Colborne
Miss Eva G. May	Toronto

JUNIOR YEAR.

Mrs. F. Anthony	Toronto
Miss Maud Newman	Lachine
Miss Bertha Sargent	Toronto
Miss Hope Smith	De Soto, Mo.

This list includes those only who completed the course and received certificates.

Press Notices on Closing Exercises,

HELD MAY 31ST, AT THE PAVILION, TORONTO.

The Empire.

The closing exercises of the Toronto Conservatory School of Elocution given last night in the Pavilion of the Horticultural Gardens displayed in a marked manner the splendid histrionic talent possessed by the fair students and the power of Mr. S. H. Clark, the principal, by careful training, to develop that talent to its highest limit. The performers were all students, chosen from the different grades of the School, in order that an opportunity might be given of judging the progress made during the year. The first part of the programme consisted of a series of delightful recitations, demanding much versatility as well as an acute conception of the author's meaning on the part of the elocutionist. The gem of the evening was undoubtedly the scene between Ingomar and Parthenia. Miss Bowman's rendering of Parthenia was a most artistic and successful effort and one in which she showed a thorough appreciation of the subtleties of the character. Mrs. Emslie's scene between Mary Queen of Scots and the haughty Elizabeth gave an admirable idea of Elizabeth's jealousy and arrogance and of Mary's vain struggle to preserve a humble demeanor before her successful rival. In the comic recitation Miss Nora Gibson's "Cassandra Brown" and Miss Bertha Sargeant's "Tom Sawyer" were both exceedingly well done. Miss Rosa Stern's "Tom's Little Star," a medley, was also a clever piece of work, and Miss Matthew's recitation to music, "Money Musk" was a very pleasing little piece. The second part consisted of a series of æsthetic gymnastics and poses plastiques. In the former nine young ladies, Miss Harper, Miss Newman, Miss Gibson, Mrs. Emslie, Miss Sargeant, Miss May, Miss Matthews, Miss Smith and Miss Bowman went through most dainty and graceful movements, and in the latter they posed with true Delsartean art, giving to the audience a most realistic representation of the scenes they were depicting.

The audience, which was a very large one and completely filled the roomy pavilion, showed their appreciation of the entertainment by frequent applause and encores, and in many instances bouquets were presented to the performers.

The World.

A large and fashionable audience was present at the Pavilion last night to hear the closing exercises of the Toronto Conservatory School of Elocution.

The work done reflected much credit on Prof. S. H. Clark. In the scene from *Mary Stuart*, Mrs. B. Rose Emslie displayed much tragic power and a splendid enunciation and the other young ladies were all excellent. Miss Matthews did the dance in "Money Musk" with charming abandon, and Miss Rosa Stern displayed wonderful versatility, the *Lady Gay Spanker* speech being particularly fine. It was to be regretted that Mr. Gerald Donaldson was unable to appear as Ingomar. Those who heard him in "The Russian Honeymoon" could not fail to expect that with his wonderful voice he would afford a treat to his audience. Prof. Clark, however, read the "Ingomar" lines magnificently. Miss Louise Bowman was a pleasing *Parthenia*.

The second part of the programme was made up of a series of beautiful tableaux of Greek lore which illustrated the salient points of the Delsarte theories. The grace and suppleness which was displayed spoke volumes for the system.

The Mail.

The closing exercises of the Toronto Conservatory School of Elocution took place last evening at the Horticultural Pavilion under the direction of the principal, Mr. S. H. Clark. The entertainment that was given this modest name was really a function in which much artistic ability and conscientious work were displayed. It consisted of a number of recitals by clever young ladies who are pupils of the school, followed by a series of beautiful Delsartean groupings carefully produced under tinted lime-light. The large and influential audience that filled the building testified to the interest taken by Toronto people in the operations conducted under the superintendence of Mr. Clark, and the members of it evinced their satisfaction by repeated applause. The young ladies who took part in the exercises were Misses Florence Ruthven, Laura Harper, Maud Newman, Nora Gibson, Bertha Sargeant, Eva G. May, M. E. Matthews, Rosa Stern, Louise Bowman, Hope Smith and Mrs. Rose B. Emslie. Those pupils represented different grades in the work of the School extending over two years, and certainly gave the impression that their tuition had been both careful and intelligent.

The stage was elegantly appointed, and had a dark back-ground which showed up the beautiful and refined performers very effectively. There were two recitations that might be said to belong to the "legitimate" drama—Shakespeare's *Hubert and Prince Arthur*, and a scene from Schiller's "Mary Stuart," and most of the others were of the narrative order and had the charm of freshness as well as of intrinsic merit. The Delsartean poses roused the enthusiasm of the spectators. In a short but well worded preface to this part of the evening's pleasure, Mr. Clark adverted to the work done by Delsarte and to the wish of that imaginative savant to leave behind him a complete system of movements of the body whereby the inner soul might be expressed. He did this by writing hundreds and even thousands of detached notes, but he did not live to write a digested work. Most of the groupings were of classical subjects, and they attained a very high degree of sculpturesque elegance and beauty.

The Globe.

The closing exercises of the Toronto Conservatory School of Elocution drew a large and fashionable audience to the Pavilion last evening, and Mr. S. H. Clark, principal of the Elocution Department, has every reason to be satisfied with the excellent manner in which his fair pupils acquitted themselves and the appreciative reception accorded to them by a cultured and critical gathering of Toronto's leading citizens. The first part of the programme comprised nine recitations by the lady pupils, representative of the several grades of the elocutionary course.

Each of the ladies showed a thorough comprehension of her subject, and the manner in which the several numbers were presented won hearty plaudits from all parts of the crowded house.

Between parts I. and II. Miss Louise Bowman and Mr. G. Donaldson were announced to present a scene from Halm's "Ingomar," but unfortunately severe indisposition prevented Mr. Donaldson's appearance and Mr. Clark took his place, the number being capitally rendered and well received.

The second part of the programme consisted of a series of very graceful and effective posings in illustration of the Delsartean course taught at the Conservatory. These were given by nine of the lady pupils, and under the white and colored lime-light in the darkened hall proved particularly striking and realistic.

"Kit," Women's Kingdom, The Mail.

The Delsartean groupings at the closing exercises of the Toronto Conservatory School of Elocution last Tuesday evening were the feature of the entertainment. Not that the recitations were not excellent. It was almost with surprise that one watched these beautiful young girls, who with all the skill of professionals gave, without any apparent nervousness, recitation after recitation, and much praise is due to the clever principal, Mr. S. H. Clark. But, we women are all interested in the physical culture movement, so we watched the poses plastiques and tableaux very intently, and indeed I feel sure I wasn't the only woman in Toronto who tried to throw herself into a graceful attitude before the looking glass, in the privacy of her own chamber, after the performance last Tuesday evening. The young girls were taught by Miss McGillivray, of Chicago, herself a deliciously graceful exponent of the Delsarte school, and we who watched the charming evolutions of her class felt that a vote of congratulation on her success in Toronto is due to Miss MacGillivray, as well as a sincere vote of thanks for the pleasure she was the means of placing before a very appreciative audience.

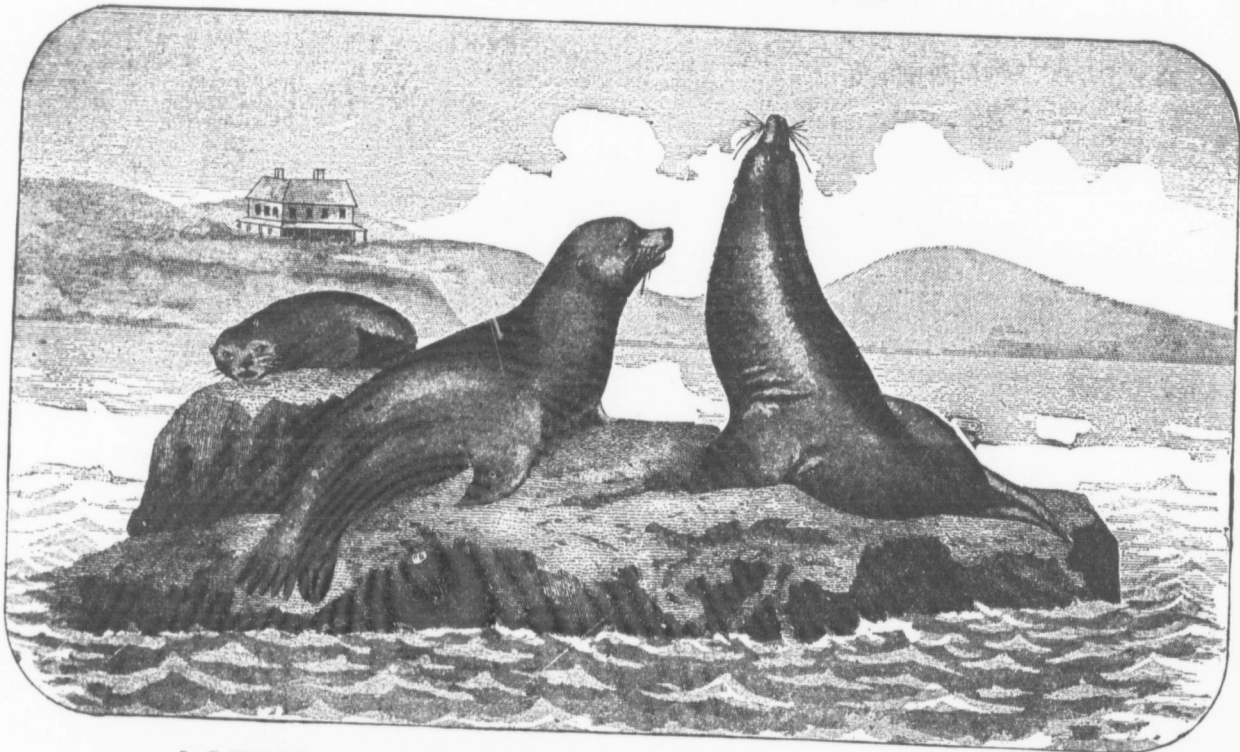
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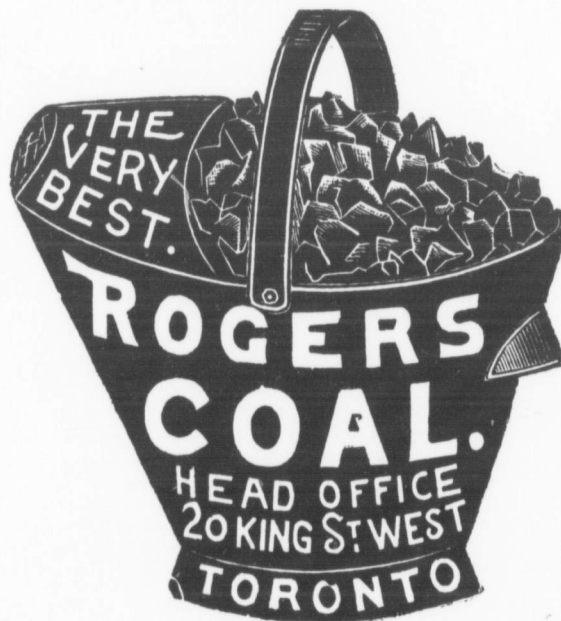
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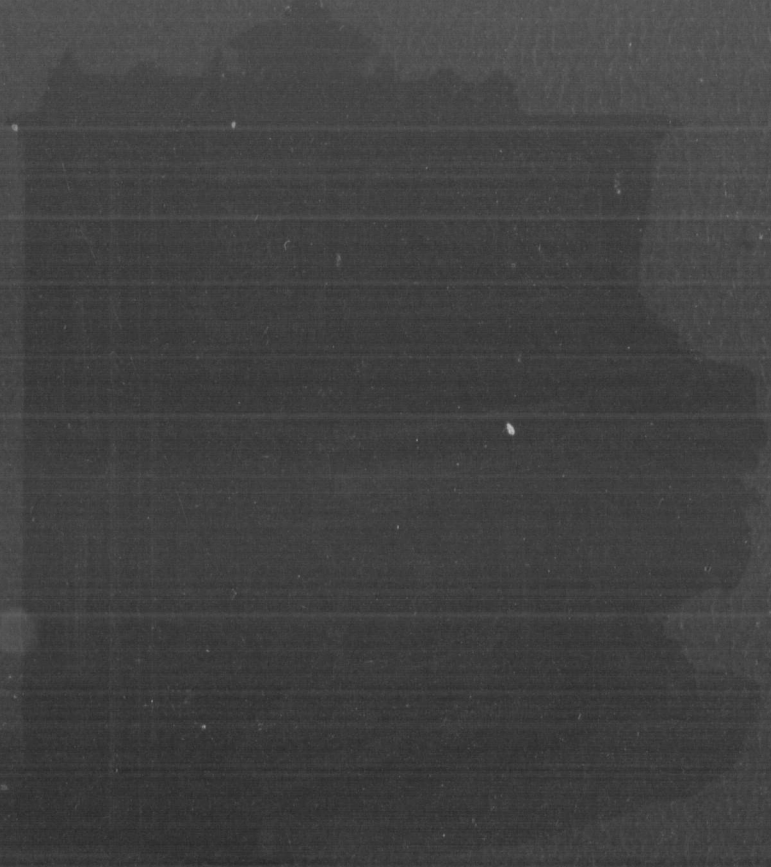
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