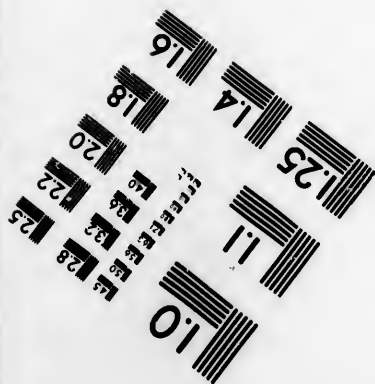
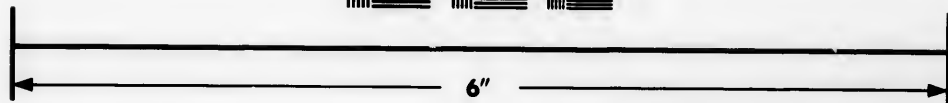
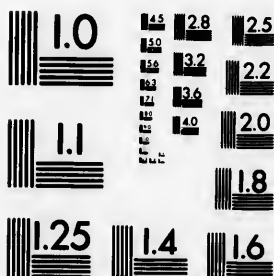


**IMAGE EVALUATION
TEST TARGET (MT-3)**



**Photographic
Sciences
Corporation**

23 WEST MAIN STREET
WEAVER, N.Y. 14580
(716) 872-4503

**CIHM/ICMH
Microfiche
Series.**

**CIHM/ICMH
Collection de
microfiches.**



Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

© 1983

Technical and Bibliographic Notes/Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- Coloured covers/
Couverture de couleur
- Covers damaged/
Couverture endommagée
- Covers restored and/or laminated/
Couverture restaurée et/ou pelliculée
- Cover title missing/
Le titre de couverture manque
- Coloured maps/
Cartes géographiques en couleur
- Coloured ink (i.e. other than blue or black)/
Encre de couleur (i.e. autre que bleue ou noire)
- Coloured plates and/or illustrations/
Planches et/ou illustrations en couleur
- Bound with other material/
Relié avec d'autres documents
- Tight binding may cause shadows or distortion
along interior margin/
La reliure serrée peut causer de l'ombre ou de la
distortion le long de la marge intérieure
- Blank leaves added during restoration may
appear within the text. Whenever possible, these
have been omitted from filming/
Il se peut que certaines pages blanches ajoutées
lors d'une restauration apparaissent dans le texte,
mais, lorsque cela était possible, ces pages n'ont
pas été filmées.
- Additional comments:/
Commentaires supplémentaires:

- Coloured pages/
Pages de couleur
- Pages damaged/
Pages endommagées
- Pages restored and/or laminated/
Pages restaurées et/ou pelliculées
- Pages discoloured, stained or foxed/
Pages décolorées, tachetées ou piquées
- Pages detached/
Pages détachées
- Showthrough/
Transparence
- Quality of print varies/
Qualité inégale de l'impression
- Includes supplementary material/
Comprend du matériel supplémentaire
- Only edition available/
Seule édition disponible
- Pages wholly or partially obscured by errata
slips, tissues, etc., have been refilmed to
ensure the best possible image/
Les pages totalement ou partiellement
obscurcies par un feuillet d'errata, une pelure,
etc., ont été filmées à nouveau de façon à
obtenir la meilleure image possible.

This item is filmed at the reduction ratio checked below/
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	14X	18X	22X	26X	30X
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12X	16X	20X	24X	28X	32X

The copy filmed here has been reproduced thanks to the generosity of:

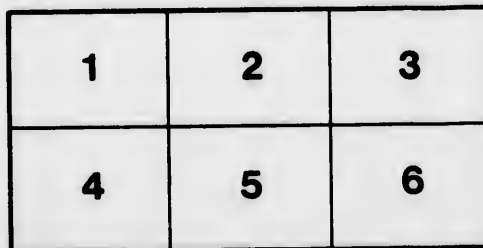
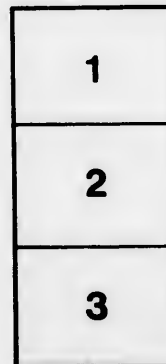
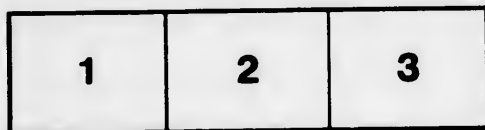
Hamilton Public Library

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol \rightarrow (meaning "CONTINUED"), or the symbol ∇ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

Hamilton Public Library

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole \rightarrow signifie "A SUIVRE", le symbole ∇ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.



MME. ALBANI,
CANADIAN QUEEN OF SONG

A  **ouvenir** of
Musical
Toronto.



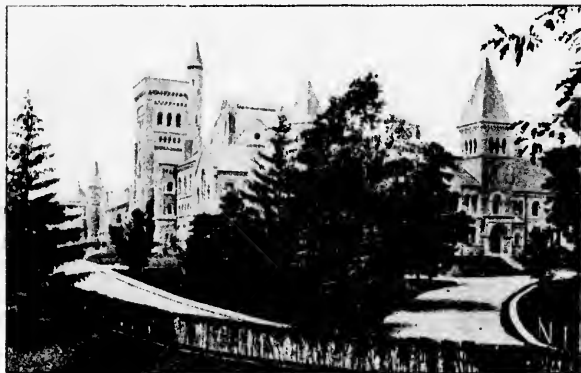
HAMILTON PUBLIC LIBRARY

A copy of this beautiful Souvenir mailed post paid to any address in Canada, Great Britain or United States on receipt of 25c.

Address: "Editor of Musical Toronto," 32 King Street West, Toronto.



*Entered according to the Act of Parliament of Canada in the year 1897, by H. H. Godfrey
in the office of the Minister of Agriculture.*



UNIVERSITY COLLEGE, TORONTO.



VICTORIA COLLEGE TORONTO.

MUSICAL TORONTO.



ALTHOUGH the importance of Toronto as a centre of education is generally admitted, few stop to think how great is the proportion which musical institutions play in the general educational scheme. The Toronto Conservatory of Music and the Toronto College of Music are undoubtedly the two most important institutions of their kind in the Dominion, while the Metropolitan School of Music (operating in the west end of the city), although not so long established, makes a healthy and vigorous third and fills a special need. Again, there are a large number of famous ladies' colleges and private seminaries where a first-class musical education is a prime consideration, and where only the highest musical teaching-talent is employed. The chief

musical glory of Toronto, however, rests upon the personal fame of its musical sons and daughters, even if many of them *are* adopted.

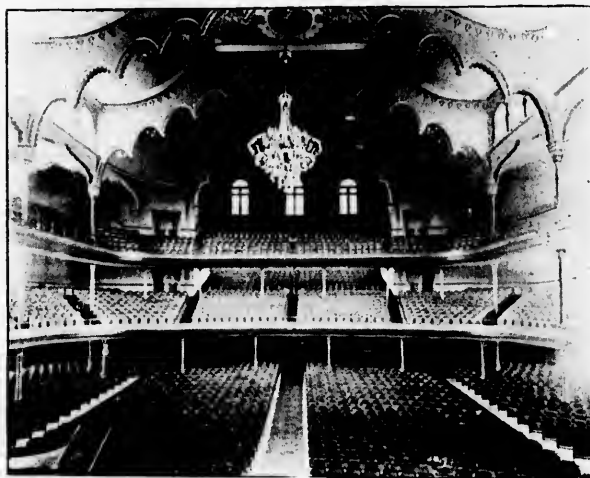
There are many famous church organs, such as those in St. James' Cathedral, the Metropolitan, St. Andrew's, Jarvis Street Baptist Church, and Sherbourne Street Methodist Church, and in the numerous fine halls suitable for concert giving. From St. George's Hall to the vast Massey Music Hall, with its seating capacity of 3,000 people, is a great jump, but to mention them together gives an excellent idea of the completeness of Toronto's equipment in the way of halls. St. George's Hall, an architectural and acoustic gem, is adapted specially to accommodating small and specially select concert parties. When it is the intention to give a chamber concert and to perform to a limited audience, it is very depressing to have to face rows of empty benches, or to have to fill



ST. JAMES' CATHEDRAL, TORONTO.

them with the unappreciative. St. George's Hall renders this unnecessary ; it is just the size. But if a giant work, such as "The Messiah" or "Elijah," is to be rendered before a great audience, the Massey Music Hall, with its immense stage and vast auditorium, its beautiful appointments and abundant light, is available. It is not too much to say that the Massey Music Hall is one of the finest homes of music in America. The appliances for heating in winter and lowering the temperature in summer are of the latest, and the facilities for exit in case of fire or panic could scarcely be improved upon. It was a princely gift to the citizens of Toronto, and the name of Hart A. Massey should long be cherished in the city which has benefited so largely by his generosity.

The publishers of this Souvenir feel that the musical public throughout the Dominion will be interested in viewing portraits of the leading musicians



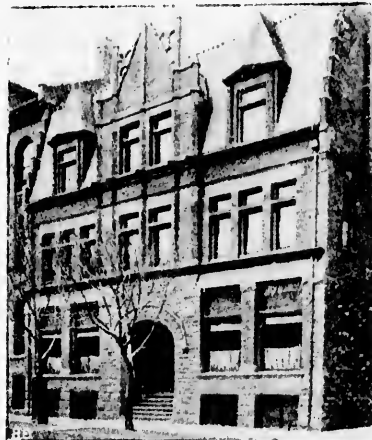
INTERIOR OF MASSEY MUSIC HALL.

and representatives of the various churches, halls and institutions which have made the city musically famous. In this belief we respectfully inscribe it to the musicians of the Dominion. We have also included a few portraits and biographical sketches of the pioneers of musical art in Manitoba and British Columbia, which we feel sure will be acceptable to our readers.

Although the University of Toronto is the fountain-head of all education in the Province, few think of associating it with music. It, however, works in affiliation with the College of Music, just as the venerable Trinity University does with the Toronto Conservatory of Music.* The University has two well-known musical societies—"The University Glee Club" and the "Zeta Psi"—while musical services are frequently conducted by the "University Y.M.C.A.," which owns a picturesque building of its own on the borders of the campus.

Trinity University grants musical degrees, and the conversaciones given by the various universities (including Victoria) are famous for their musical features. The beautiful chapel of the latter institution possesses a fine Mason &

* Since writing the above, we learn that the Conservatory of Music has also secured affiliation with Toronto University.



ST. GEORGE'S HALL.

cent organ by Warren. It is presided over by Dr. Stocks Hammond, an English organist of eminence who has but recently arrived amongst us. The Metropolitan Church (which constitutes in itself a superb concert auditorium) has another fine organ by the same maker, and presided over by Mr. F. H. Torrington. Jarvis Street Baptist Church and St. Andrew's Church (King Street) also possess fine instruments, presided over by Messrs. A. S. Vogt and Edward Fisher respectively. Walmer Road Baptist Church (one of the largest and finest Baptist churches in Canada) possesses a very fine instrument made by Mason & Risch, of Worcester, Mass. When it comes to counting churches which possess good concert organs, however, they are too numerous to mention in our limited space.

We will now proceed to give a few short descriptions of some of the principal musical schools of the city, with sketches of the members of their teaching faculties, as well as a large number of artists who, although not connected with any of these institutions, have won distinguished reputations as concert virtuosi.

Risch church-organ of imposing dimensions, and pianos made by the same eminent firm are principally used by all the institutions and musical clubs above mentioned.

The buildings of the Toronto University are the architectural glory of the city, although Victoria's magnificent structure attracts almost, if not quite, as much attention from strangers, while the quaintness and venerable appearance of Trinity's long-drawn-out pile adds a picturesque element to the very modern surroundings.

The glorious nave and chancel of St. James' Cathedral have lately been enriched by the erection of a magnifi-



TRINITY UNIVERSITY, TORONTO.



ONTARIO PROVINCIAL BUILDINGS,
TORONTO.



NORMAL SCHOOL, TORONTO.



MR. F. H. TORRINGTON.

TORONTO COLLEGE OF MUSIC.

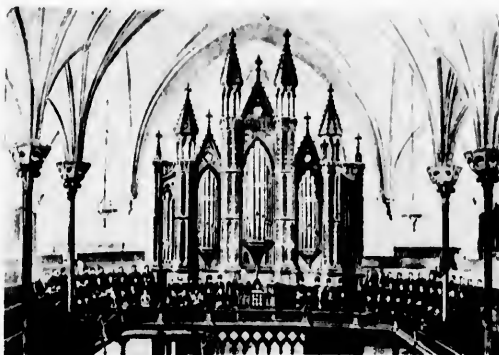
PROBABLY the best known musician in the city is Mr. F. H. Torrington, principal of the College of Music, Pembroke Street, organist of the Metropolitan Church, and conductor of the Orchestral School. This is owing to the fact, first, of his long residence here; second, to his great musical ability, and third, to his still greater personal force of character. Since 1873 he has been a pillar of the Toronto musical fabric. As conductor of the Philharmonic Society, he has introduced most of the choral works of the great masters to a Toronto audience for the first time. He

has conducted festivals, organized societies, drilled orchestras and choirs, and organized and conducted musical institutions throughout an already long and eventful life, and has acted generally as "a planter of stakes" to show the musical path to a new community. He is a man of wide musical culture and of the most unbounded energy. He never seems to rest. There is a legend that he never sleeps, which, whilst believed by many, has never been fully demonstrated to be true. Mr. Torrington has always been a generous assistant to meritorious individuals or causes, frequently giving freely of his time and energy without hope of financial reward. In character he might be likened to some rugged, sturdy oak, the pioneer of the forest, under whose kindly sheltering branches many a younger tree has grown up to independence of support. The home of the College of Music is a handsome building occupying ample grounds on Pembroke Street, one of the most charmingly retired streets in the city. There is a fine hall in the building furnished with a Warren pipe organ, whilst the teaching



METROPOLITAN CHURCH, TORONTO.

and practice rooms are plentifully supplied with upright pianos by Mason & Risch and other makers. The College possesses a good library, and the offices and reception rooms are both comfortable and suitable to their purposes. That the staff of the College is a good one, goes without saying. We have only to mention



ORGAN OF METROPOLITAN CHURCH.

such names as Messrs. Field, Tesseman, Fairclough, Robinson, and Ruth, and Mme. Lucy Franklein, Mme. Strauss Youngheart, Miss Norah Hillary, Miss Sullivan, and Miss Matthews. The following are the most important departments of teaching: Piano, organ, voice, violin and harmony. The number of pupils attending the College is very large and is constantly increasing. One of the principal points of pride with the management of the College is the very large proportion of their pupils who have passed the trying examinations of the University of Toronto and have obtained the degree of Mus. Bac. therefrom, as shown by the University records.



COLLEGE OF MUSIC, TORONTO.



TORONTO CONSERVATORY OF MUSIC.

THE Toronto Conservatory of Music was the first institution in Canada to adopt the Conservatory form of operation in Toronto. The success which has attended the effort gives abundant testimony to the wisdom and forethought which were brought to bear in mapping out a plan and career for it by its founders. Its home is to be found in commodious premises at the corner of Yonge Street and Wilton Avenue, and its comfortable parlors and roomy corridors generally present a busy aspect with its bustle of teachers and pupils. The musical director, Mr. Edward Fisher, has been a dominant personal force from the start, not only in the Conservatory, but in the advanced musical thought and progress of the city, and few men enjoy the personal regard and esteem of both pupils and co-workers to such an extent as he. He has held the post of organist and choirmaster of St. Andrew's Church since 1879, and was for twelve years conductor of the Toronto Choral Society—a position which the growth of the Conservatory compelled him to relinquish in 1891. His specialty in the musical profession is pre-eminently that of a teacher, having made the art and science of teaching a constant study for many years. Mr. Fisher's most prominent characteristic is his unflinching and uniform courtesy. His interest in

art is unbounded, and his knowledge as wide as his interest. There is a famous Musical Reference Library attached to the Conservatory. Numerous concerts are given in the small hall in the building, but larger concerts are given in the adjacent Association Hall, which possesses a large pipe organ, the property of the Conservatory.



MR. EDWARD FISHER.

For purposes of granting degrees, it has been long affiliated with Trinity College and more recently with Toronto University. It is impossible in this brochure to give a complete list of the faculty, but it comprises such well-known names as J. Humfrey Anger, Mrs. Dreschler Adamson, Jno. Bayley, Guiseppe Dinelli, V. P. Hunt, A. S. Vogt (organ), and Miss Norma Reynolds. A large proportion

of the students who have taken the degree of Mus. Bac. from Trinity University were specially prepared at the Conservatory, a fact which naturally affords gratification to the musical director.

The erection of a larger building in an up-town quarter of the city is being discussed by the Board of Directors as we go to press. There is little reason to suppose that the patrons who have so liberally supported the enterprise up to the present will fail to meet any further calls which may be made upon them. It will be sufficient to demonstrate the necessity and the thing will be as good as done. The site talked of is one of the finest in the city, and is situated within a short distance of Queen's Park



ST. ANDREW'S CHURCH (KING STREET).

and the Parliament Buildings. We present also a fine cut of St. Andrew's Church (King Street), of which Mr. Fisher is organist. We regret that we were unable to obtain a cut of the organ.

METROPOLITAN SCHOOL OF MUSIC.

THE Metropolitan School of Music (1494-96 Queen Street West, Toronto) is one of the most promising of the teaching institutions which have sprung into being in Toronto within the last few years. From its inception financial matters have been handled by a Board composed of many of the most prominent financiers in Toronto, whilst its business administration has been in charge of the secretary, Mr. Edmund L. Roberts, Toronto correspondent of the *New York Musical Courier*. While financial assistance is indispensable at the start of any musical institution, the permanent success must, however, depend upon the qualifications of the musical executive. Mr. W. O. Forsyth, principal of the Metropolitan School of Music, is a musician of superior talent, a pre-eminently fine teacher of pianoforte playing, and an excellent harmonist. He is a composer of distinction, having written many delightful pianoforte morceaux and some charming songs, and is also the author of some important orchestral works. So much for his versatility.

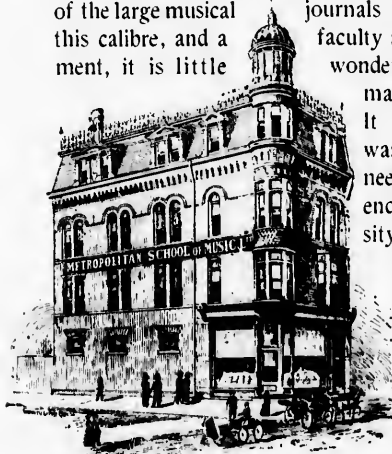


MR. W. O. FORSYTH.

After some early training in Toronto, Mr. Forsyth studied privately in Germany with the eminent masters, Martin Krause, Jadassohn, Adolf Ruthardt and Richard Hofmann, of Leipzig, and Julius Epstein, of Vienna.

Mr. Forsyth writes on musical matters in a way to command attention, which probably explains the fact that he is a paid contributor to three of the large musical journals in the United States. With a principal of this calibre, and a faculty also selected with the greatest care and judgment, it is little wonder that the Metropolitan School has made a

mark for itself in the world of musical progress. It may be mentioned further that the School was especially established to fill the long-felt need of an institution of that kind in the west end of the city which would obviate the necessity of making long and frequent trips to the older up-town schools. The foresight of its founders has received ample justification in the sudden and surprising growth of the attendance. It has a sure and brilliant future before it. The School is fully equipped with Mason & Risch and other pianos, and occupies a handsome structure on the leading thoroughfare of Parkdale.



METROPOLITAN SCHOOL OF MUSIC



MISS VEALS' SCHOOL, TORONTO.

Miss Veals' Ladies Seminary (Glen Mawr), cor. of Spadina Avenue and Morris Street, is one of the largest establishments in Toronto, and occupies fine and commodious premises, with ample grounds. Its dimensions give it quite a collegiate air. The music department is large, the faculty being exceptionally strong, including such

names as Mr. H. M. Field, Mr. W. O. Forsyth, Mr. J. W. F. Harrison, Miss Rahtjen, Miss Graham and Miss Williams. The equipment consists of ten pianos, nine of which are made by Mason & Risch.

Havergal Hall, Jarvis Street.—This aristocratic institution is one of the most vigorous, though the youngest, of the many ladies' schools in Toronto. Its status is indicated by the names on the Board of Management: Hon. S. H. Blake, Q.C., M. W. Hoyles, Esq., Q.C., J. H. Mason, Esq., Prof. Wrong and F. T. Stewart, Esq. The special aim of the promoters was to give young ladies thorough intellectual training under the best religious influences. Six of the resident staff, including the principal, Miss Knox (Oxford), have had the unusual advantage of training in the great universities of England, Scotland and Canada. Here also the musical faculty is very strong, the instrumental and vocal departments being under the direction of Messrs. H. M. Field and Walter H. Robinson (pupil of Randegger) respectively. The Hall is fully equipped with pianos, about one-half being by Mason & Risch and the balance by miscellaneous makers. The buildings consist of a series



HAVERGAL LADIES' COLLEGE, TORONTO.

of separate mansions, now joined by passages and corridors. This arrangement, whilst giving immense interior range and endless variety of quaint rooms and corners, renders it extremely difficult to focus with the camera, hence our engraving gives an inadequate idea of the size of the establishment. About 120 pupils are at present in attendance.



BISHOP STRACHAN SCHOOL, TORONTO.

Bishop Strachan School (Miss Grier, principal) is one of the oldest ladies' colleges in the Province, and occupies a most interesting structure on College Street. Its general educational character is too well known to need attention at our hands. We confine ourselves to the department of music, which is under the direction of Mr. J. W. F. Harrison, who is in turn ably supported by Miss Williams, Miss Morris,

Miss Graham and Mr. Baumann (violin). The musical education here given is of the most thorough. The School owns twelve pianos, all by Mason & Risch.

Mrs. Neville's Private Ladies' School, beautifully situated in park-like grounds corner of Bloor Street West and Avenue Road, is one of the most exclusive and select educational establishments in Canada, and has been in existence for nearly thirty years. Music has always been given a prominent place in the curriculum, such eminent artists as



MRS. NEVILLE'S LADIES' SEMINARY, TORONTO.

Frederic Boscovitz and F. H. Torrington having given instructions therein. At the present time Mr. A. S. Vogt and Miss Norah Hillary are in charge of the instrumental and vocal departments respectively. The department is equipped with a fine American grand and several Mason & Risch upright pianos.



MOULTON LADIES' COLLEGE.

Moulton Ladies' College (Miss Dicklow, principal), the foundation of which is due to the generosity of the late Senator MacMaster, occupies noble quarters on Bloor Street East, occupying the old MacMaster mansion, which has been from time to time enlarged and added to till it has reached its present imposing proportions. This College has a large and

well-organized musical department under the resident charge of Miss Smart. Mr. A. S. Vogt also gives attention here to advanced piano pupils and harmony students, while a very large piano class is taken by Miss Edith Burke. The equipment of pianos is good, the College owning about a dozen instruments, of which seven are by Mason & Risch.

There are many other institutions in Toronto in which music is taught, and well taught, but those already mentioned are the principal ones. We expect to be able to refer to the others at some length in a later edition.



SHERBOURNE STREET METHODIST CHURCH, TORONTO.
MR. ARTHUR BLAKELEY, ORGANIST.

BIOGRAPHICAL SKETCHES.



We will now turn our attention to a few biographical sketches of the artists who have helped to create musical Toronto. For ease of reference they are arranged alphabetically.

MRS. DRECHSLER ADAMSON, who so frequently delights Toronto audiences with her violin playing, is a daughter of Scotland, being born in Edinburgh, although a large portion of her life was spent in the German Fatherland. The early part of her musical education was received in Anhalt-Dessau, but she finally took up her abode in Leipzig, where her education was finished under the celebrated Ferdinand David. Whilst in Leipzig she had the unusual honor of playing at the Gewand-Haus concerts.

Mrs. Adamson teaches violin and stringed instruments generally, at the Conservatory of Music. She is directress, also, of the celebrated Toronto String Orchestra, a combination of thirty pieces, which was established by her over three years ago, and which still maintains a vigorous existence.

Mrs. Adamson and her charming family (all of whom have embraced the musical profession) are amongst the most welcome performers upon the Toronto musical platform.



MRS. DRECHSLER ADAMSON.

MR. J. HUMFREY ANGER, the well-known Professor of Harmony and Counterpoint at the Toronto Conservatory of Music, has had a distinguished career as a musician.



MR. J. HUMFREY ANGER.

He was born in Berkshire, England, in 1862. His first appointment was as organist and choirmaster of the parish church of Frenchey, near Bristol. Whilst there he won the gold medal offered by the Bath Philharmonic Society for the best Cantata for solo voices, chorus and orchestra; the judges being Sir Arthur Sullivan, Dr. A. C. McKenzie, and Eaton Fanning.

Mr. Anger is a Mus. Bac. of Oxford. He is also a F. R. C. O. of England, and has held the following positions: Organist of Ludlow Church, Shropshire, England; conductor of the Ludlow Choral and Orchestral Society. In 1892, he was elected a member of the Incorporated Society of Musicians. Shortly after his appointment to the Professorship at the Conservatory of Music, in 1893, he was made one of the Examiners in Music for Trinity University, which position he still holds. He has given several organ recitals in Toronto, in addition to fulfilling his other onerous duties. Under his direction the Philharmonic Society has successfully rendered several of the great choral works, including "The Messiah," "Creation," and Rossini's "Stabat Mater."

MR. JOHN BAYLEY.—Thousands will instantly recognize the portrait which we herewith present of Mr. John Bayley, bandmaster of the Queen's Own Rifles, a position which he has held since 1879. The band is one of the most famous in Canada, and its efficiency is entirely due to this gentleman, who is as popular as he is able. Before assuming his present position Mr. Bayley was bandmaster of Her Majesty's 46th Regiment (Imperial Army). As to the efficiency of the Q. O. R. Band, it is sufficient to remind our readers that in the recent band competition at Hamilton it took the prize over all competing bands.



MR. JOHN BAYLEY.

Mr. Bayley is an excellent violinist and orchestral leader, and teaches in both of these branches in the Toronto Conservatory of Music. He is a pupil of the celebrated Jansa, who was also the teacher of Madame Norman Neruda. Mr. Bayley was originator of the celebrated Monday popular concerts, which delighted Torontonians for so many years in the old Pavilion, and which were only discontinued owing to the fact that so many of his associate artists eventually left the city.

MR. ARTHUR BLAKELEY'S name is so closely identified in the public mind with the idea of particularly agreeable organ recitals given upon the fine organ of the Sherbourne Street Methodist Church, that it is difficult to realize that things were ever very different. Mr. Blakeley, however, is a comparatively young man. He came of a distinguished musical family in the city of Leeds, England. He is one of the most prominent of the younger Canadian musicians. He has made a specialty of church music, and became a professional organist at the age of twelve. He came to Canada in the year 1884, and has since made Toronto his home. He presided for some time at the organ of the Church of the Ascension. Subsequently (in 1886) he received the appointment of organist of Sherbourne Street Methodist Church, which position he still occupies. The musical service of this church shows marked evidence of care and thought, and the attainments of Mr. Blakeley as an organist may be judged from a reference to it. As a concert organist Mr. Blakeley has been a distinguished success; his monthly recitals have always been well attended, and he has been a prominent factor in popularizing the organ. That he is original and versatile is evident at a glance at any of his programmes.



MR. ARTHUR BLAKELEY.

MR. H. M. BLIGHT has for many years been one of the most welcome artists on the Toronto concert platform. He is the happy possessor of a high baritone voice of clear ringing quality. His versatility is very great, and he seems equally at home in oratorio or ballad singing. He is a native of the old city of Quebec, and received his early education in Canada, but afterwards studied under two famous masters, Lyman Wheeler, of Boston, and Signor Agramonte, of New York. He was for over ten years choirmaster of Elm Street Methodist Church, and now occupies the same position in Bloor Street Presbyterian Church, the musical services of which are unusually excellent. He is conductor of the Victoria Glee Club, and he is still open to receive engagements for concert work.



MR. H. M. BLIGHT.

MRS. BLIGHT (wife of the above gentleman) is fully as well known as her husband, for together they have given joint organ and vocal recitals throughout Ontario. Mrs. Blight is a native of St. Catharines, where she originally studied organ playing under Mons. A. Gagnier, and subsequently under Messrs. F. H. Torrington, S. B. Whitely, and others. She was for many years organist of Elm Street Methodist Church, and at the present time fills the same position with marked ability in the Bloor Street Presbyterian Church, where Mr. Blight is choirmaster. Apart from her work as a solo organist, Mrs. Blight enjoys a great reputation as a concert accompanist, either on organ or piano, and improvises and transposes at sight with great versatility. She is also the author of several well-known sacred compositions.



MRS. D. M. BLIGHT.

MR. A. T. CRINGAN, choirmaster of Cooke's Church, conductor of the Caledonian Choir, and principal singing instructor in the Public Schools in Toronto, is the most prominent Canadian exponent of the Tonic Sol-Fa system. He is a native of Old Scotland, and at the early age of twenty was appointed choirmaster of the Bloomgate U. P. Church, in Lanark. In this position he made such a mark that he shortly afterwards gave up his ordinary business avocations and devoted himself entirely to the profession of music, which he has followed ever since. Before leaving Scotland he studied under Mr. J. S. Curwen, the pioneer of the Sol-Fa system. In 1885 he came to Canada and settled in Toronto, which city he has ever since made his home. Those who have had the pleasure of hearing the Public School children sing *en masse* at public festivals, can bear testimony to the extraordinary success which has attended Mr. Cringan's efforts in this direction. Since his advent the Sol-Fa system has made the most pronounced progress. He is a genial gentleman, of a broad, sympathetic nature, and is beloved by the children with whom he is principally brought in contact, and has the unlimited respect of the regular-line musicians who adhere to the old Staff system of notation.



MR. A. T. CRINGAN.

MISS SARA E. DALLAS.—Of the ladies who follow music as a profession in Toronto, Miss Dallas is one of the most brilliant. She was one of the first to obtain the degree of Bachelor of Music at Trinity University. For several years she has been organist of the Central Presbyterian Church, during nine of which she had also control of the choir. Miss Dallas has been connected with the Conservatory of Music and the Presbyterian Ladies' College since their organization, and was pianist for the Toronto Choral Society when most of the heaviest works were produced.



MISS SARA E. DALLAS.

Miss Dallas is a brilliant example of how thorough a musical education can be obtained without going outside of Toronto, as she freely gives credit for the whole of her instructions on piano and organ to Mr. Edward Fisher, and for theoretical work to Mr. Arthur E. Fisher. Miss Dallas has been the recipient of several other musical honors and degrees, which we regret that we have not space here to enumerate.

MISS ELEANOR DALLAS (sister of the above) is another pupil of the Toronto Conservatory of Music who has received the degree of Mus. Bac. at Trinity University, and was a pupil of Mr. Edward Fisher in pianoforte playing and of Mr. Arthur E. Fisher in theory, of which branch of study she makes a specialty. She graduated at the Conservatory with high honors, and when taking her degree of Mus. Bac. at Trinity University was awarded a special gold medal. Miss Dallas is also an excellent violinist, having studied for the same under Mrs. Adamson, Signor Dinelli, and Mr. Anderson. At present she is Professor of Theory at the Conservatory of Music, and of both Piano and Theory at Haverghal Hall and at the Ontario Ladies' College of Whitby. A most brilliant future is predicted for this young lady by all who are sufficiently acquainted with her great talents.



MISS ELEANOR DALLAS.

MR. GIUSEPPE A. DINELLI, a well-known Toronto artist, was born of Italian parents in London, England, where he received his musical education, becoming an Associate of the London Academy of Music. He became well known in England, having toured with many of the leading artists of the day in his capacity as 'cello and piano virtuoso. About nine years ago, Mr. Dinelli was specially engaged to come out to Canada and teach piano and 'cello at the Conservatory of Music, with which institution he has been ever since connected. He has a large number of private pupils, apart from the institution, his address being 94 Gerrard Street East. Mr. Dinelli is an artist of keen perception and rare taste, and although his specialty is pianoforte teaching, the general public know him more through the 'cello, as that, being the rarer instrument, it fixes the most attention. Mr. Dinelli is always one of the most welcome performers on our concert platforms, and is personally highly esteemed among the profession for his unobtrusiveness and geniality. His special hobby is amateur photography, and we may remark here that it is one to which the musical profession seems to gravitate quite naturally.



MR. GIUSEPPE A. DINELLI.

MR. EDGAR R. DOWARD, organist of the Broadway Tabernacle, Toronto, is beyond doubt one of our ablest organists. He was born in Worcester, England, in 1850, and received his early training as a chorister in Worcester Cathedral, under the celebrated Dr. Doane. At the early age of thirteen he was appointed organist of the Whittington Church (named after the celebrated Dick Whittington, Lord Mayor of London), at seventeen, organist of the St. John's Church, Worcester, which appointment he left to take the appointment of Christ Church, Ottawa. He has also been organist (in Canada) of the following churches: Kingston Cathedral; St. Peter's, Cobourg; St. James' Cathedral, Toronto; Jarvis Street Baptist church, and the Church of the Ascension, Toronto. In addition to his ability as a musician, Mr. Doward is one of the most affable and courteous of men. As to Mr. Doward's success as a *maker of organists*, it is sufficient to state that twenty-one pupils of his at present occupy positions as paid organists in the Province of Ontario.



MR. EDGAR R. DOWARD.



MR. W. E. FAIRCLOUGH.

MR. W. E. FAIRCLOUGH belongs to a well-known English family, members of which have recently settled in Canada, and occupy positions of the greatest honor in Music, Literature, Art or Science. Mr. W. E. Fairclough is a Fellow of the Royal College of Organists, London, England, and ever since his arrival in Toronto has filled the position of organist and choirmaster at All Saints' Church in this city. He is also a musical director of the Hamilton Ladies' College, and teacher of organ, piano, and theory at the Toronto College of Music. He is distinguished as much for his great courtesy of manner and his personal popularity as he is for the other qualities on which his professional reputation rests. While Mr. Fairclough is one of the most unassuming of gentlemen in demeanor, he is considered one of the highest authorities in all that concerns organ playing or theory.

MME. LUCY FRANKLEIN is one of the most distinguished of our recent musical acquisitions. She is a native of London, England, and received her early education from Mr. Wallworth, chief professor at the Royal Academy of Music and Guild Hall College of Music, London, England; made her *debut* at Covent Garden Theatre with Mme. Carlotta Patti, from whom she received great praise and encouragement; subsequently appeared in oratorio at Exeter Hall, in conjunction with Charles Santley and most of the illustrious singers of the day, with whom she travelled on concert tours throughout Great Britain; has also sung with great success the contralto *roles* in most of the principal operas with the celebrated Carl Rosa Opera Company, with which she was connected for several seasons. She subsequently came to Toronto on a visit, and Mr. Torrington, with his usual keen perception of talent, realized her possibilities and secured her services for the Toronto College of Music, with which institution she is now connected as a teacher of vocalization. She is the possessor of a magnificent contralto voice, and it is to be hoped that Toronto audiences will be favored by her appearance in public at an early date.



MME. LUCY FRANKLEIN.

STOCKS HAMMOND, Mus. Bac., Doctor of Music in the University of Church Musicians, Licentiate in Music of the London College of Music (Eng.), Fellow of the Victoria College of Music (Eng.), Director of St. James' Cathedral, Toronto, and Music Director of the Ladies' College of Kingston, Ontario, is one of the most recent additions to the musical fraternity in Toronto. Dr. Hammond makes a speciality of voice production, but is principally known in Toronto as organist of St. James' Cathedral, the musical services of which have attracted most marked attention since he first took charge. Dr. Hammond's chief characteristic is his versatility. He is an excellent organist, a fine theorist, a good pianist, and a capable orchestral conductor. He is a native of England, and won golden opinions for his general musical qualifications before he left the Old Country. We predict for Dr. Hammond a brilliant future in Toronto.



DR. STOCKS HAMMOND.

MR. J. W. F. HARRISON, Organist of St. Simon's Church, Toronto; Musical Director of the Ladies' College at Whitby; Lecturer and Teacher of Advanced Pianoforte Playing at the Conservatory, is personally one of the most popular and prominent of the brilliant Englishmen who have made musical Toronto their Mecca. Mr. Harrison was originally engaged in London, England, to come to Canada as organist of St. George's Church, Montreal, whence he subsequently removed to Ottawa to fill the posts of musical director of the Ottawa Ladies' College, organist of Christ Church, and conductor of the Ottawa Philharmonic, which society performed, under his direction, many of the great choral works, such as "Creation," "The Messiah" (three times), "The Hymn of Praise," and "Elijah."



MR. J. W. F. HARRISON.

Mr. Harrison has resided for over nine years in Toronto, and long ago made himself one of the most popular of the teaching fraternity. His specialty is advanced pianoforte playing, and the large number of brilliant pianists throughout the Dominion, whose education was finished with him, testify to the thoroughness of his work.

MISS ADA E. S. HART.—Probably the most talented lady virtuoso in Canada is a native of Picton, Ont. She studied three years in the Ottawa Ladies' College under Mr. J. W. F.



MISS ADA E. S. HART.

Harrison, where she took a gold medal for pianoforte playing. In 1891 she went to Leipzig, where she studied under Martin Krause for one year, and then went to Vienna, where she studied for three years under Leschetizsky, the famous teacher of Paderewski. On her return to Canada she made several brilliant tours, which won her golden opinions on every appearance. At the present time she is occupied with constant engagements and pianoforte teaching. Her technique is wonderful, her taste delicate, and her repertoire most varied and extensive. It is difficult to express sufficient appreciation of her great talents. Her reputation is bound to extend and grow, and she deserves all the success she may win, for few Canadians have studied so long or so persistently abroad, or under so great an artist as Leschetizsky. Miss Hart has also made a marked social success and entertains charmingly.

MR. W. ELLIOTT HASLAM, singing master and conductor, who, although well known in Toronto, has a more than Canadian reputation, is a son of John Haslam, at one time a famous English baritone singer. He was first educated at the Royal Academy of Music, London, England, and afterwards under the elder Mazzucato, the last famous Italian "Maestro di Canto"; passed three years in Paris teaching and studying the French *roles* of operas; came to New York at the request of Vianesi; was brought to Toronto, where he established the Vocal Society, which gave twelve concerts with artistic and financial success; was six years musical director of St. James' Cathedral; returned to New York in '92, where he followed Fursch-Madi as Professor of Singing at the New York College of Music; the year after was appointed Professor of Oratorio at the National Conservatory of America, Dr. Anton Dworak publicly speaking of the work of his class in the highest possible terms. Has formed successful singers and teachers in England, France, United States, and Canada.



MR. W. ELLIOTT HASLAM.

MISS NORA H. HILLARY, a most prominent vocalist and teacher of vocal culture, was born in Dublin, Ireland; came to Canada at an early age and studied piano in



MISS NORA H. HILLARY.

Toronto under Mr. Carl Peiler. Subsequently she revisited Dublin and studied under the famous Sir Robert Stewart, from whom she also received instructions in harmony, and from whom she doubtless received that deep and lasting groundwork and knowledge which has made her one of the most accomplished theoretical musicians in the city. Miss Hillary also received instructions at various times from Moderatie, of New York, and Manuel Garcia, of London, England. Accomplished a vocalist as Miss Hillary is, she still modestly declares that she has yet much to learn, as she never feels satisfied that the end has been reached. The teaching of voice culture is

her specialty. She is principal vocal teacher in the following ladies' schools: Mrs. Neville's, Miss Dupont's, Miss Veals', and St. Joseph Convent, and is also on the permanent staff of the Toronto College of Music. For seven years past Miss Hillary has conducted the Toronto Ladies' Choral Club with marked ability, and has taken an active and leading part in all musical matters.

MR. V. P. HUNT received his musical education principally at the Leipzig Conservatory of Music, and after spending three years with the distinguished masters, Reinecke, Papperitz, Zwintscher, and Jadassohn, settled in Toronto, and for the past ten years has been actively connected with the musical life of the city, and enjoys the reputation of being a most thorough and painstaking teacher. His specialties are piano, organ, and theory. His pupils come from all parts of Canada, and many of them now hold good positions as organists and piano teachers. He is teacher of piano at the Toronto Conservatory of Music, musical director of Demill Ladies' College, St. Catharines, and organist and choirmaster of the Central Presbyterian Church, in this city.



MR. V. P. HUNT.



MR. T. C. JEFFERS.

MR. T. C. JEFFERS, Mus. Bac., has held the position of organist and choirmaster of the Central Methodist Church, Toronto, with distinguished success, for over ten years, and has been a teacher of the pianoforte and organ, and lecturer at the Toronto College of Music from its commencement. He was the first to pass the numerous and comprehensive examinations required for the degree of Mus. Bac. at the University of Toronto, especially distinguishing himself in practical musicianship (playing), composition, and scoring for full orchestra. Mr. Jeffers' specialties are touch and style in piano playing, choir training, solo, organ and piano playing, accompaniment, theory, and voice training. In all of these branches his success as a teacher is evidenced by his numerous pupils who hold positions as teachers, choirmasters, organists and church and concert vocalists.

MR. H. KLINGENFELD, solo violinist and teacher of violin at the Metropolitan School of Music, St. Joseph's Convent, Loretto Abbey, and Havergal Hall Ladies' Seminary, is one of our best known violinists, although but a recent comer among us. Mr. Klingenfied hails from Munich, Germany, and studied with Abel and Benno Walter (Munich) and later at the Leipzig Conservatory under Schradick and Brodsky. From this celebrated institution he received a prize diploma acknowledging him to be one of the most talented and worthy pupils who had ever left the institution. He had the honor of playing in the orchestra of the Gewand-Haus concerts, and also in the celebrated Bayreuth Wagner Festival orchestra. After travelling for some time as a solo violinist in Germany, Sweden and Denmark, he crossed the Atlantic and made his abode in Halifax, subsequently moving to Toronto, where he has made a distinguished mark. Mr. Klingenfied has made frequent appearances upon the concert platform in Toronto, and always with distinguished success.



MR. H. KLINGENFELD.



MRS. KLINGENFELD.

MRS. KLINGENFELD (wife of the above gentleman) is a favorite teacher of singing. She was born in Brooklyn, New York, and subsequently went to Berlin, Germany, where she merely studied music as an accomplishment. On her return, twelve years ago, she decided to follow a professional career, and again commenced her studies in Baltimore, under the most eminent masters. She is generally considered as a specialist in the branch of vocal music. She is gifted as an instructress, and has under her charge a very large class of pupils, who show forth the excellence of her method. Mrs. Klingenfied's personal charm of manner has made her one of the most popular members of the profession in Toronto.

MISS NORMA REYNOLDS, Professor of Singing at the Toronto Conservatory of Music, received her musical education under Mr. W. Elliott Haslam for the voice, Mr. H. M. Field for piano playing, and under Mr. Arthur E. Fisher for harmony; was for several years soprano soloist in several of the leading churches in Toronto, amongst others St. James' Cathedral and the Metropolitan Church; and is a member of the Arion Quartette. Miss Reynolds has, however, given her attention of late years exclusively to vocal teaching, and justly considers the success of her pupils her largest recommendation. Several concerts have been given exclusively by Miss Reynolds' pupils, and, although these entertainments were held in the largest halls in the city, the result was always an overflow of the audiences. We mention this simply as an evidence of Miss Reynolds' great popularity. Miss Reynolds prepares pupils specially for concert, church and oratorio work, and has an evergrowing class.



MISS NORMA REYNOLDS.



MR. WALTER H. ROBINSON.

MR. WALTER H. ROBINSON, choirmaster of the Church of the Redeemer, conductor of the Toronto Male Chorus and University Glee Club, head of the Vocal Department of the Havergal Ladies' College, and vocal instructor at the Toronto College of Music, is a son of Mr. George R. Robinson, bandmaster of the celebrated 13th Batt. Band, Hamilton. He is the possessor of a splendid tenor voice, which often delights Toronto audiences, and which has been heard with pleasure in almost every important city or town in Canada, and many cities in the United States. He studied voice culture both in this country and in England from the best masters, including the famous Randegger. Mr. Robinson enjoys an enviable reputation, and we predict that he has a still more brilliant future before him.

HERR RUDOLF RUTH. — This gentleman was born in Hanau, near Frankfort, in Germany; studied in Frankfort at Dr. Hoch's Conservatory for six years, and was a favorite pupil of Mme. Clara Schumann. He studied after this for two years in Brussels, where he played at several concerts, and subsequently travelled as a concert piano soloist in England, Scotland, and Belgium; came to New York in 1892, and subsequently came to Toronto under an arrangement with the College of Music, of the staff of which he has since been a member. Herr Ruth is a most accomplished pianist, and is also a violoncellist of ability. Since his arrival in Toronto Herr Ruth's time has been so completely taken up by pianoforte pupils that he has devoted no time to concert playing. His most special claim is that he is the sole teacher here of the Clara Schumann method, and that he is a teacher of the most thoroughly classical German style of pianoforte playing.



HERR RUDOLF RUTH.



MR. E. W. SCHUCH.

MR. E. W. SCHUCH, whose genial countenance we here reproduce, has been for many years one of Toronto's popular baritone singers, and has figured largely in local concerts and oratorio performances. He is an excellent choir-master, and for years filled that position in St. James' Cathedral and in the Church of the Redeemer. Mr. Schuch has shown a special tact in his handling of large bodies of amateurs, to whom his masterful manner gives confidence, and has acted as conductor with numerous local societies in the towns surrounding Toronto; has also been conductor of the University Glee Club, Osgoode Glee Club, Harmony Operatic Club, and Toronto Vocal Society. Of late years he has devoted himself more to vocal teaching, and is at present instructor at the Loretto Abbey, having in addition a large number of private pupils.

MME. ADELE STRAUSS YOUNGHEART is a native of the German Fatherland, and studied at the Conservatory in Strasburg, under Mme. Rucquoy-Weber, and in Paris, where she sang at concerts, and afterwards travelled through Europe. In New York she has sung with Messrs. Theodore Thomas and Damrosch, and has also appeared in many of the large American cities. She first came to Toronto in 1892, and has spent a considerable portion of her time here since, and is at the present time connected with the staff of the Toronto College of Music. Mme. Strauss Youngheart is the possessor of a magnificent mezzo-soprano voice of wonderfully wide range. Her first appearance in Toronto was made with the Philharmonic Society in "Samson."



MME. STRAUSS YOUNGHEART.

MISS FANNIE SULLIVAN, one of the most brilliant pianists in the Dominion, and decidedly the most talented *ensemble* artist of this city, is connected with the staff of the Toronto College of Music, where she teaches advanced pianoforte playing. She began her studies with the Sisters of Loretto; subsequently studied for a short time under the late Carl Martens, but finally became a pupil of Mr. F. H. Torrington, under whose direction she attained her present eminence. In '80 Miss Sullivan won the Torrington Organ Scholarship; in '90, the gold medal of the College for general proficiency, this being one of the most coveted distinctions sought for by Toronto students; in '91 she was the recipient of the Artist's Diploma and a special money prize for the best accompanist. Miss Sullivan has played with the Vanck String Quartette on several occasions in Toronto and Detroit, and as an artist makes a speciality of concerto playing with orchestra. In '03 she was appointed choir director of the Church of Our Lady of Lourdes, a position which she still holds, and under her direction this choir has rendered for the first time in Canada some of the best modern compositions, notably Silas' Mass in C and Dvorak's Mass in D. We look forward to a promising future from this talented, young musician.



MISS FANNIE SULLIVAN.

MR. RECHAR TANDY, vocal instructor at the Toronto Conservatory of Music, is one of the leading oratorio and concert tenors of Great Britain and America. Mr. Tandy comes of a very musical family. He is an Englishman by birth, but came to Canada at an early age; received his first musical instruction under John O'Neil, of the Boston Conservatory, and Signor Nuno, of New York. He finished his education under the celebrated Randegger, of London, England, and it is not therefore to be wondered at that Mr. Tandy is a master of the art of tone production, whilst his breadth of style and artistic finish mark all his efforts. In August, 1888, Mr. Tandy went to London, England. During his seven years' residence in that city he made frequent appearances at the celebrated Crystal Palace concerts, under the direction of August Manns, and followed his profession in London and throughout Great Britain with marked success. Mr. Tandy assumed his present position with the Conservatory a little over a year ago.



MR. RECHAR TANDY.

SIGNOR TESSEMAN, who is the premier instructor of music at the College of Music, is one of the most distinguished members of the profession in Canada. In securing



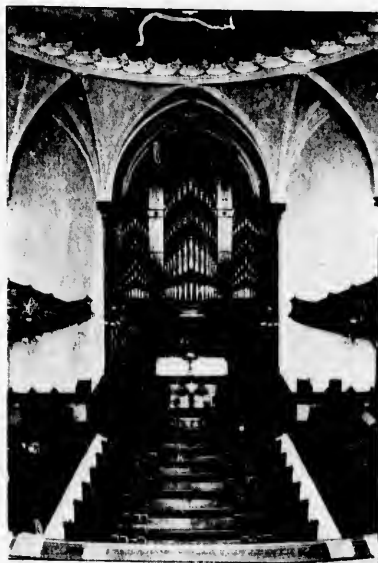
SIGNOR TESSEMAN.

his services, the College did signal service to Canadian singers, by enabling them to receive instruction in the traditional and true Italian school of vocal art. Signor Tesseman's thorough training under the most eminent masters, added to his great ability and his association both on the operatic stage and concert with such artists as Patti, Nilsson, Trebelli, Grisi, Sims Reeves, Mlle Tietjens and Marimon, pre eminently fits him for the position he now holds, and ensures the advantages of Continental study to students. Signor Tesseman prepares singers for opera *roles*, in concert repertoire, oratorio and church work. He also bears most flattering letters of endorsement from such world-famous artists as Arditì, Wilhelm Ganz, Sims Reeves, and Sir Arthur Sullivan.



JARVIS STREET BAPTIST CHURCH.

Mr. A. S. Vogt.—Among the younger Canadian musicians who have come into special prominence during the past few years through the excellence of their work is Mr. A. S. Vogt, the well-known and successful organist and choirmaster of Jarvis Street Baptist Church. Mr. Vogt's early musical education was obtained in this country. In 1882 he spent a year in the New England Conservatory of Music, Boston, and from



ORGAN OF JARVIS STREET BAPTIST CHURCH.

1885 to 1888 was a pupil of the Royal Conservatory of Music of Leipzig, Germany. In 1888 he came to Toronto, accepting the important position of choirmaster at the Jarvis St. Baptist Church, the leading church of the denomination in Canada (a cut of which appears above).



MR. A. S. VOGT.

the choir of which, under his direction, has earned a reputation for its excellence which has extended far beyond the boundaries of our own province.

As a teacher of the piano—a sphere of work in which he specializes—his success is best shown by the prominence attained by many of his pupils, both as public performers and instructors of music. He is engaged as a piano instructor at the Conservatory of Music, Moulton Ladies' College, and at Mrs. Neville's and Miss Dupont's schools for young ladies. Many of his organ pupils are occupying leading positions in the city and various parts of the province. Of recent years his name has been associated as conductor with the Mendelssohn Choir of Toronto—a vocal society the fame of which has travelled beyond the borders of Canada. Mr. Vogt is among the most energetic and busily occupied of Canadian musicians. His success is due to those sterling qualities which are never slow to assert themselves, and which ever find ready recognition at the hands of a discriminating public.



MR. JOHN WALDRON.

has greatly improved under his direction, and to-day it has few equals in the Dominion.

MR. JOHN WALDRON, the bandmaster of the 10th Royal Grenadiers, is one of the most popular members of the profession, and owing to the particular branch of it which he follows, his face is naturally very familiar to thousands who have had the pleasure of listening to his fine band when playing in the open air. Mr. Waldron is an Englishman, and before coming to Canada was for thirteen years bandmaster of the 1st Batt. of H. M. 8th Regiment (King's, Liverpool). He received his musical training at the Royal Military School of Music, Kneller Hall, and is a certificated instructor of all military band instruments and on military scoring. There is no question that the Grenadiers' Band

Mr. FRED WARRINGTON, Toronto's ever-popular baritone, has lived so long in this city that it is difficult to realize that he is an Englishman born; yet such is the fact. He studied for the voice under two of the most eminent teachers of the day, namely, Wheeler, of Boston, and Agramonte, of New York, who did all they could to improve an almost perfect voice. For eleven years Mr. Warrington has been choirmaster of Sherbourne Street Methodist Church, and for a still longer period he has figured in almost every concert of note in the city.

During the recent Jubilee performance of "Elijah," at Massey Hall, Mr. Berresford, who was to have sung the part of *Elijah*, was indisposed at the very commencement of the performance and had to retire whilst the concert was in progress. Mr. Warrington, the conductor, beckoned to Mr. Warrington, who was in the hall, and without a moment's hesitation he took up the *role* where Mr. Berresford had left off, and sang it through to the satisfaction and delight of the immense audience. This was done without the slightest preparation, and it is safe to say that this performance constituted a *tour de force* which could have been accomplished by few artists in Canada.

Mr. Warrington has the Vocal Department at the Metropolitan School of Music, and his services may be secured for concerts for any part of the Dominion.



MR. FRED WARRINGTON.

its excellence

s—his success
as public per-
the Conserva-
pont's schools
ons in the city
associated as
e of which has
energetic and
rling qualities
ognition at the

the 10th Royal
ers of the pro-
of it which he
housands who
ne band when
n Englishman,
thirteen years
iment (King's,
g at the Royal
s a certificated
nd on military
enadiers' Band
the Dominion,

so long in this
ch is the fact.
e day, namely,



ED. WARRINGTON.

to say that this
published by few

chool of Music,
m.

L'ENVOI.



HERE are of course many other prominent musicians, a sketch of whose career we should have been only too happy to have produced. Our great difficulty was in securing suitable photographs for engraving, or of securing them *in time* for publication. The only exception which we have made in the alphabetical order is in placing the large teaching institutions and schools at the commencement of the work, a plan which we thought much more convenient than any other.

We expect to issue a second and much more comprehensive edition at an early date. In the meantime, we beg to thank the ladies and gentlemen who have so kindly assisted us with permission to make sketches, thus producing a Souvenir of a kind not before attempted here, and which we feel sure will be carefully preserved as an interesting work of reference. Let us remind our readers that years hence this Souvenir will undoubtedly possess a greater value than it does now.

In conclusion, let us hope that by our humble efforts we have fully established the claim of Toronto as being pre-eminently a musical centre, and the home *par excellence* (in Canada) of the Art Divine.

TORONTO DIRECTORY

... OF ...

MUSICIANS AND MUSICAL INSTITUTIONS:

(ALPHABETICALLY ARRANGED.)



ADAMSON, MME. DRECHSLER.	67 Bloor Street East.
ANGER, J. H.,	226 Jarvis Street.
BAYLEY, JOHN,	Conservatory of Music,
BISHOP STRACHAN SCHOOL,	College Street.
BLAKELEY, ARTHUR,	46 Phoebe Street.
BLIGHT, HARRY,	40 Henry Street.
COLLEGE OF MUSIC,	12 Pembroke Street.
CONSERVATORY OF MUSIC,	Cor. Yonge Street and Wilton Avenue.
CRINGAN, A. T.,	34 Sussex Street.
DALLAS, THE MISSES,	99 Bloor Street West.
DINELLI, G.,	112 Baldwin Street.
DOWARD, E. R.,	6 Glen Road.
FAIRCLOUGH, W. E.,	94 Gerrard Street East (or Conservatory of Music).
FISHER, EDWARD,	7 Wilton Avenue, or 14 Wilton Crescent.
FORSYTH, W. O.,	112 College Street.
FRANKLEIN, MME.,	60 St. Patrick Street.
HARRISON, J. W. F.,	13 Dunbar Road.
HAMMOND, DR. STOCKS,	Sherbourne Street, cor. Earl.
HART, MISS ADA,	11 Harbord Street.
HASLAM, W. E.,	15 King Street East.
HAVERGAL HALL,	Jarvis Street.
HILLARY, MISS NORA,	9 Gloucester Street.
HUNT, V. P.,	104 Maitland Street.
JEFFERS, T. C.,	60 Isabella Street.
KLINGENFELD, H.,	494 Huron Street.
MASON & RISCH PIANO CO.,	32 King Street West.
MASSEY HALL,	Cor. Shuter and Victoria Streets.
METROPOLITAN SCHOOL,	1494 Queen Street West.
MOULTON COLLEGE,	Bloor Street East.
MRS. NEVILLE'S,	Cor. Bloor and Avenue Road.
REYNOLDS, MISS NORMA,	4 Pembroke Street.
ROBINSON, WALTER H.,	43 Grenville Street.
RUTH, RUDOLF,	College of Music.
SCHUCH, E. W.,	35 Grenville Street.
ST. GEORGE'S HALL,	Elm Street.
STRAUSS YOUNGHEART, MME.,	555 Sherbourne Street.
SULLIVAN, MISS FANNIE,	542 Parliament Street.
TANDY, RECHAR,	248 Jarvis Street.
TESSEMAN, C. B.,	12 Pembroke Street.
TORRINGTON, F. H.,	12 Pembroke Street.
VEALS', MISS, SEMINARY,	Cor. Spadina Avenue and Morris Street.
VOGT, A. S.,	64 Pembroke Street.
WALDRON, JOHN,	263 Carlton Street.
WARRINGTON, FRED,	214 Carlton Street.

Information as to terms for tuition of the various teachers can always be obtained by application to the publishers, at their office, 32 King Street West, whence also telephone communication can be had direct with any of the profession.

SUPPLEMENTARY NOTES.



THE musical life of the city of Winnipeg is so largely affected by former residents of Toronto, who form a large portion of the Winnipeg population, that we feel it is not at all incongruous to include a few sketches of its most prominent individual factors. It seems but yet yesterday since Signor d'Auria and his charming wife left Toronto to take up their residence in the Prairie City. They frankly expressed themselves soon after their arrival there as feeling quite at home, owing to the large number of Ontario faces which greeted them. We are sorry that we are not able to reproduce engravings of Signor and Mme. d'Auria in this work, as they have recently removed to Minneapolis, solely on the ground that it afforded a much larger field.



MR. PAUL HENNEBERG.

MR. PAUL HENNEBERG.—Probably the best known name in musical circles in Winnipeg is that of Mr. Paul Henneberg. Mr. Henneberg is a native of Germany, and studied under the best masters before crossing the Atlantic. He has the reputation of being one of the finest flute-players living, and was for many years solo flutist with the celebrated Mendelssohn Quintette of Boston. He was, moreover, a good, all-round musician, and made his principal reputation in Winnipeg as a teacher of piano and orchestral conductor. He was also the first musical director of the Winnipeg Conservatory of Music.



COUNTESS DE TERSMEDEN.

THE COUNTESS DE TERSMEDEN.—This distinguished artist, who has recently taken up her permanent abode in Winnipeg as an exponent of the divine art, is a Swedish lady of noble birth. She was educated at the Royal Academy at Stockholm, Sweden. She subsequently studied at Copenhagen, under the celebrated master Franz Neruda, for two years, and after finishing with him left for America, taking up her residence in Chicago, where for some months she was continuously engaged as solo pianist at various concerts, among others having the honor to frequently share the programme with the celebrated Thomas

Orchestra. During the past two seasons the Countess de Tersmeden has been travelling through the principal cities of Canada, the United States, and Mexico with the celebrated Luttemann Swedish Sextette, and during her tour has always met with great success, being ever regarded as the star of the company. For professional reasons, this lady has dropped her title in Canada, and is known in Winnipeg as Miss Tersmeden.

MR. JOS. TEES.—Although Mr. Jos. Tees is not a professional musician, and in fact is engaged in the more prosaic walks of business, his private attainments as a musician and his public-spirited efforts in the cause of music in Winnipeg are such as to entitle him to a very prominent niche in the musical annals of Manitoba.



MR. JOS. TEES.

Mr. Tees came from Montreal to Winnipeg in 1881, and has resided there ever since. Whilst, as above stated, he is engaged in business, he has nevertheless devoted all his spare time promoting musical matters. In 1887 he took charge of Grace Church choir, and still retains this position. He also organized a select choir of from forty to sixty voices, which has been giving concerts for nine years. It has been through his instrumentality that Winnipeg audiences have had an opportunity at all of hearing the great artists who have from time to time visited the city. That Grace Church possesses one of the largest organs in the Dominion is entirely due to the energy displayed in the matter by Mr. Tees.



CONSERVATORY OF MUSIC, VICTORIA, B. C.

We herewith present an excellent cut of a most interesting pioneer musical institution, the Conservatory of Music at Victoria, B.C. Such an institution is the last which one would expect to find in such a new and sparsely-settled province,

and it reflects no little credit on the principal, Miss M. B. Sharp, that she should have been able to successfully accomplish a result so seemingly full of difficulties. The building is commodious and handsome, and the staff large

and capable. All branches of the musical art are taught. Victoria, B.C., is reputed one of the handsomest and most progressive cities of its size in Canada, and the existence, in a flourishing condition, of an institution of this kind in its midst, is a proof of it. We feel sure that Torontonians will view this print with interest.

The only other digression which we shall make from our original plan of having this an exclusively Toronto Souvenir is to include a brief description and fine illustration of Mount Allison Ladies' College, Sackville, N.B.



MOUNT ALLISON LADIES' COLLEGE, SACKVILLE, N. B.

We do this because it is one of the largest Ladies' Colleges in the Dominion and possesses in many ways a peculiar interest for residents of Toronto, and because this work is intended to give particular attention to that class of institution.

It may be a surprise to most residents of Ontario, or the Western Provinces, to know that one of the very largest Ladies' Colleges in Canada, with one of the largest musical teaching faculties, is situated in the small town of Sackville, N.B., close to the boundary line of Nova Scotia; yet such is the fact, and the Ladies' College is but a portion of a very much broader

institution which provides education in Arts and Divinity for young men, apart from the education offered to young ladies.

The buildings of the Mount Allison University are very imposing and cover a great extent of ground, and only recently an Art Building has been added, built in a manner worthy of cities such as Toronto or Montreal. The building was designed by Mr. Edmund Burke, the eminent architect of Toronto. The main building contains, on the ground floor, a large, commodious hall for music recitals and concerts. A large Mason & Risch Vocalion organ and a large concert-grand piano are kept in tune together for concerted work of the orchestra and choral class. Two flats above contain thirty-three rooms, which are used by teachers and pupils for instruction and practice.

There are thirty-two pianos in the building at the present time. Besides this, there are several organs and practice claviers for the extra use of pipe organ and piano pupils. This institution has at various times purchased twenty-two instruments from Mason & Risch, of Toronto, which speaks well for the equipment.



NOTE.—The whole of the beautiful cuts which embellish this Souvenir are the work of the Toronto Engraving Co., while the letterpress work was executed by the Miln-Bingham Co., Toronto.

ung men,

osing and
has been
real. The
f Toronto.
s hall for
gan and a
l work of
ree rooms,

ent time.
extra use
imes pur-
to, which



MANUFACTURERS OF HIGH GRADE.

PIANOS.

THE
INSTRUMENTS
OF
THE
CULTURED.
ARTISTS
PREFER
THEM.



USED
MORE
THAN
ALL OTHERS
IN
COLLEGES
AND
SCHOOLS.

They stand in tune better than any others,
They outlast all others,
They give more satisfaction than all others.

MASON AND RISCH PIANO CO., LIMITED.
32 KING ST., W. TORONTO.

TOR LING CO

the Toronto

GRAINS FROM A GOLDEN SHEAF.



Terse sentences from letters recently received by the Mason & Risch Piano Co., Ltd.,
from prominent musicians or musical institutions, regarding
Mason & Risch Pianos.



From Mme. Drechsler Adamson, the well-known Toronto Teacher of Violin:

"What a wonderful power of standing in tune and resisting climatic influences."

From Mme. Albani, the greatest of all Vocalists:

"As a Canadian, I feel proud of Mason & Risch pianos."

From J. Humphrey Anger, Esq., Professor of Harmony at Toronto Conservatory of Music:

"The Mason & Risch piano is always an up-to-date instrument."

From Signor Francesco d'Auria, formerly Teacher of Singing at the Toronto Conservatory of Music:

"I am most happy to express my warm admiration of the qualities of your instruments. Mme. d'Auria joins me in the above sentiments."

From John Bayley, Esq., Bandmaster Queen's Own Rifles, Toronto:

"Mason & Risch pianos afford the highest satisfaction whenever used."

From Bishop Strachan School for Young Ladies, Toronto (signed by the Lady Principal):

"Mason & Risch pianos, of which we use a large number, stand the strain of constant use in a remarkable manner."

From Arthur Blakeley Esq., Organist Sherbourne Street Methodist Church:

"The attributes of Mason & Risch pianos are all that a musician could desire."

From Rev. B. C. Borden, Principal of Sackville (N.B.) University, which includes what is probably the largest Ladies' College in Canada:

"We have purchased from you at various times over twenty Mason & Risch pianos. They stand the very hard wear well. Our best testimonial is the number we have purchased from you."

From A. T. Cringan, Esq., Musical Director of Toronto Public Schools:

"Mason & Risch pianos are eminently satisfactory in every way."

GRAXINS FROM A GOLDEN SHEAF

(CONTINUED).

From Giuseppe Dinelli, Esq., Professor of Piano Technique at Toronto Conservatory of Music:

"Mason & Risch pianos have a fine, sympathetic tone and the touch is perfect."

From E. K. Donard, Esq., Organist of the Church of the Ascension, Toronto:

"Mason & Risch pianos are the equal of any made on the continent, and I know of no piano that needs so little tuning."

From W. E. Fairclough, Esq., Organist of All Saints' Church, Toronto; Musical Director Hamilton Ladies' College, and Professor of Harmony and Pianoforte at Toronto Conservatory of Music:

"I have always admired the Mason & Risch piano."

From Edward Fisher, Esq., Director Toronto Conservatory of Music:

"Mason & Risch pianos are conspicuous for their satisfactory qualities of tone and touch and at the same time are distinguished for great elegance of design."

From W. O. Forsyth, Esq., Principal Metropolitan School of Music, Toronto:

"Mason & Risch pianos possess an individuality of their own."

From Stocks Hammond, Mus. Doc., Organist St. James' Cathedral, Toronto:

"The tone and action of Mason & Risch pianos alike are eminently satisfactory and the firm's Grand piano is an exceptionally good concert instrument."

From J. W. E. Harrison, Esq., Specialist for Advanced Piano Playing at the Toronto Conservatory; Musical Director Ontario Ladies' College, Whitby; Organist of St. Simon's Church, Toronto:

"They (Mason & Risch pianos) are artists' instruments. They are particularly admirable from the remarkable manner in which they stand in tune and resist the assaults of hard usage under the most unfavorable conditions."

From Paul Hennberg, Esq., Ex-Principal of Winnipeg Conservatory of Music:

"Whilst I was connected with the Winnipeg Conservatory of Music it was entirely equipped with Mason & Risch pianos. They were artists' instruments. The wear of any college is great, but to add to this the effects of a Manitoba winter is to put any instrument to a great test. The Mason & Risch pianos stood it, however, and remained an astonishingly long time in tune and wore well."

From Miss Nora Hillary, Singing Instructress in the Toronto College of Music and many other famous institutions:

"Of the firm of Mason & Risch I cannot speak too highly. Their pianos have been in use in nearly all the institutions with which I have been connected for nearly twenty years."

From T. C. Jeffers, Esq., Professor of Advanced Piano Playing and Lecturer of the Toronto College of Music:

"When played upon a Mason & Risch piano, the finest compositions take on a newer and clearer meaning."

GRAINS FROM A GOLDEN SHEAF

(CONTINUED).

From H. Klungenfeld, Esq., Professor of Violin at Toronto College of Music:

"The Mason & Risch piano is of the best. Its workmanship is splendid."

From Miss Ellen M. Knox, Principal of Havergal Ladies' College, Jarvis Street, Toronto:

"I have found your pianos satisfactory in every respect. Knowing the extreme care taken in their manufacture, I am not surprised to find them so excellent."

From Durward Lely, the great Scottish Vocalist:

"Mason & Risch pianos take their place with such instruments as Decker, Weber and Steinway."

From R. Watkin Mills, Esq., England's greatest Baritone:

"Mason & Risch pianos are in every respect first-class instruments."

From Moulton Ladies' College (signed by the Musical Directress):

"We have used Mason & Risch pianos here for several years and have found them in every way satisfactory."

From Mrs. Neville, of Kelleston House Ladies' Seminary:

"Have used your pianos for years. They have at all times given the utmost satisfaction."

From Miss B. J. Peters, the most prominent Lady Teacher of Piano Playing in Vancouver, B.C.:

"The climate of British Columbia is ruinous to most pianos. Mason & Risch pianos have been used here by me and show no signs of depreciation."

From Miss Norma Reynolds, Professor of Vocal Culture at Toronto Conservatory of Music:

"The tone of Mason & Risch piano is particularly adapted for supporting the voice and they keep well in tune which is certainly something to consider in this climate."

From Walter H. Robinson, Esq., Professor of Singing at Toronto Conservatory of Music:

"I am always delighted to have my voice accompanied by a Mason & Risch piano."

From E. W. Schuch, Esq., a famous Vocal Instructor, formerly Choirmaster St. James' Cathedral, Toronto:

"My acquaintance with the Mason & Risch piano is of twenty years' standing. I know of no other piano that retains its tone or stands in tune so long."

From Miss M. B. Shurb, Principal of the Conservatory of Music, Victoria, B.C.:

"In my opinion, Mason & Risch pianos surpass all others made in Canada and are fully equal to best American makes."

GIVINGS FROM A GOLDEN SHEAF

(CONTINUED)

From Mme. Adele Strauss Youngheart :

"I have been much struck with their beauty of tone and their marvellous power of standing in tune."

From Reehab Tandy, Esq., Premier Vocal Teacher at the Toronto Conservatory of Music :

"Mason & Risch pianos possess the rare quality of admirably supporting the voice."

From Joseph Tres, Esq., Choirmaster Grace Church, Winnipeg :

"Whenever asked advice I recommend a Mason & Risch piano. Your prices not being quite as low as others, my advice is sometimes thrown away. I propose to keep it up, however."

From the Countess de Tersmeden, famous Swedish Pianist, now resident in Winnipeg :

"I have used Mason & Risch pianos at my concerts and beg to testify to their beauty of tone and crispness of touch."

From C. B. Tesseman, Esq., Professor of Singing at the Toronto College of Music :

"I use a Mason & Risch piano at my home and find it in every respect charming."

From F. H. Tarrington, Esq., Principal Toronto College of Music ; Organist Metropolitan Church, Toronto :

"Mason & Risch pianos stand in the first rank. I have used them over twenty years and always found them eminently satisfactory."

From Miss Veals, of Glen Mazer Ladies' Seminary :

"I have used many of your pianos for years. There is no question of their musical excellence or durability."

From A. S. Vagt, Esq., Organist of Jarvis Street Baptist Church :

"I can speak with confidence of the superior merits of Mason & Risch pianos. The workmanship generally is such as to merit none but the highest praise."

From Frederick Warrington, Esq., Toronto's favorite Baritone :

"I always experience pleasure when using Mason & Risch pianos as an accompaniment to the voice."

These testimonials all refer to the Mason & Risch piano of to-day. With four or five exceptions, they were all received by us within the last few weeks. Please note how many of the writers refer to over "twenty years' experience" of Mason & Risch pianos. Please observe also that every writer is a person of note whose name is known to thousands and whose opinion is valuable. They are all voluntary tributes. Together they form a wonderful testimony to the extraordinary way in which Mason & Risch pianos stand in tune and resist the severest treatment.

With this interesting Souvenir in hand, we are in a position to call the attention of the musical public to several important facts.

First, to the preponderance of



Mason & Risch
Pianos

Used in the great music teaching institutions of Canada.

One institution reports having purchased twenty-two of our pianos, another eleven, another nine, and so on throughout the list, whilst many which have hired their pianos report having equipped their schools throughout with Mason & Risch instruments.

Read the Testimonials published on pages 36 to 39, and you will find the most remarkable testimony

First, to their musical qualities.

Second, to their wonderful durability under the most trying circumstances and in the most rigid climates.

Third, to their extraordinary power of standing in tune.

Such unstinted praise can only have been earned by deserving it, and we have TRIED to deserve it by unflagging effort to produce the very best article by the very best means. We subsidize no artists to use our pianos in public. They use them from choice.

The Mason & Risch Piano Co., Ltd.,
32 King Street West, Toronto.



another eleven.
red their pianos
ch instruments.

9,
ny

ng
e.

we have TRIED
the very best
use them from

