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Annual Announcement

Agreement

of the

Pictou and Colleen

**Pictou County
Conservatory of Music,**

Together with the

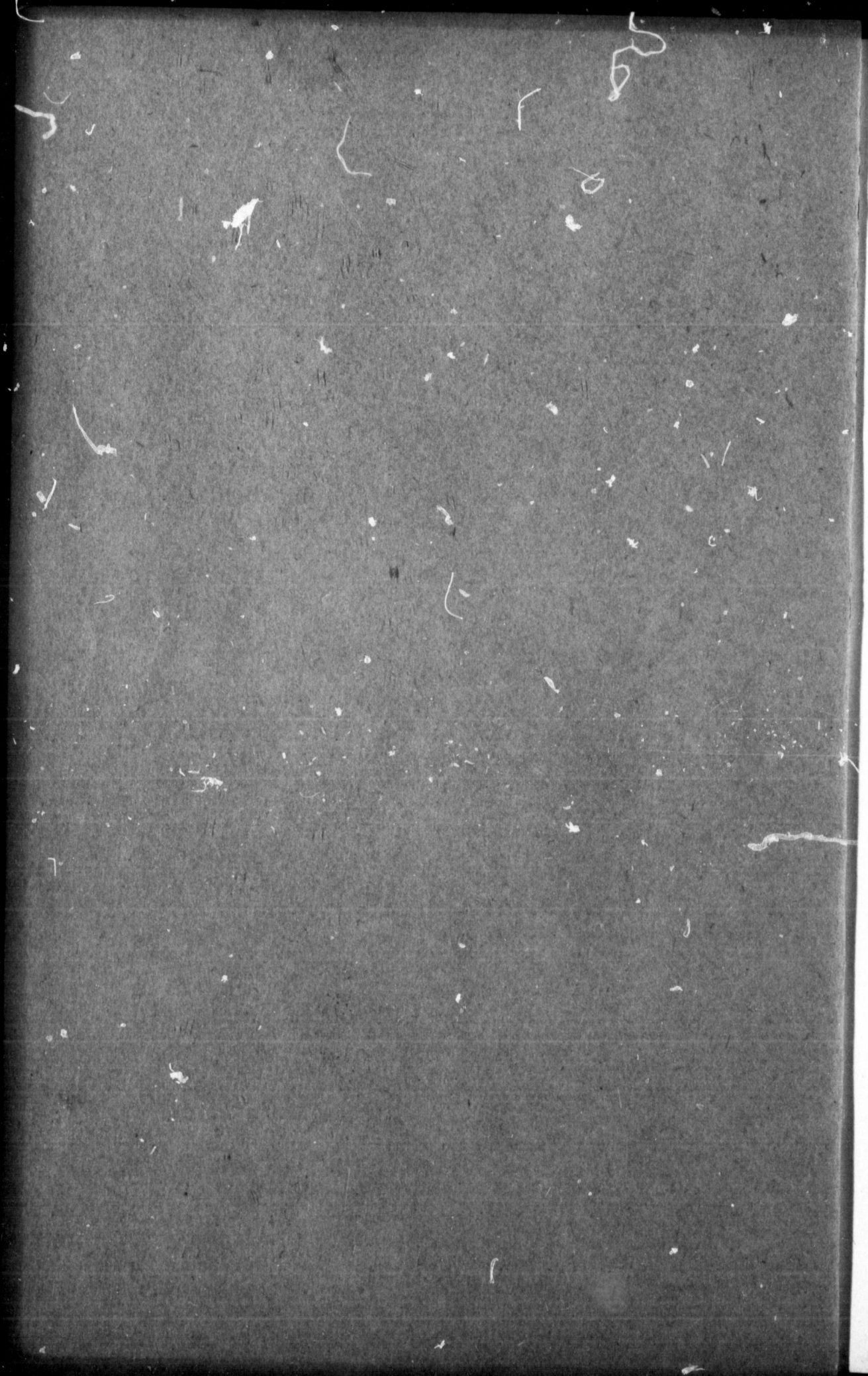
Calendar of the High School

New Glasgow, Nova Scotia.

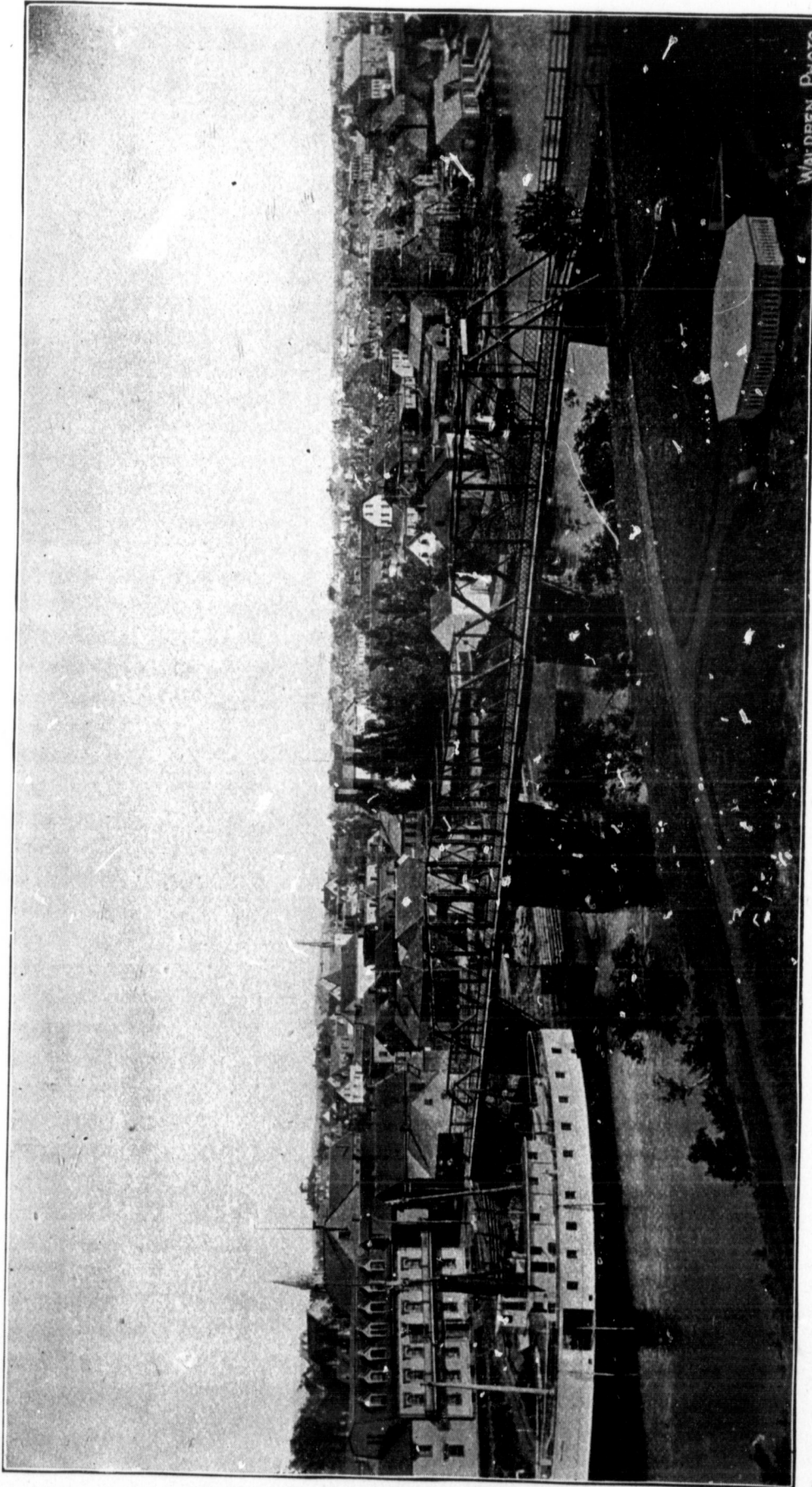


1899-1900

*Town Clerk's
Office*



When this prospectus has been read, kindly hand
to others who are also interested in a thorough
musical and general education.



New Glasgow from West Side.

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ANNUAL ANNOUNCEMENT
OF
THE PICTOU COUNTY
CONSERVATORY OF MUSIC

TOGETHER WITH THE
CALENDAR OF THE

HIGH SCHOOL,

NEW GLASGOW, ❧ ❧ NOVA SCOTIA.

1899-1900.



NEW GLASGOW, N. S.
1899.

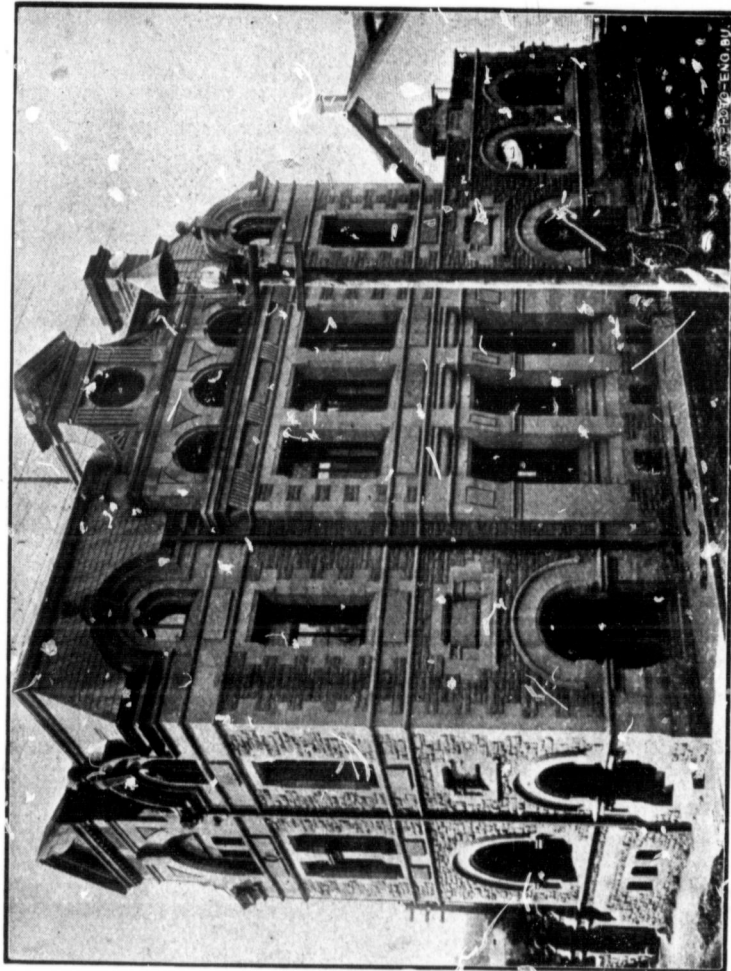
CALENDAR.

- TERM I. September 1st, 1899—November 10th, 1899.
TERM II. November 11th, 1899—February 2nd, 1900.
(Including two weeks vacation.)
TERM III. February 3rd, 1900—April 13th, 1900.
TERM IV. April 14th, 1900—June 22nd, 1900.

Final Examinations in Harmony, Musical History, &c.,
and Rehearsals for Closing Exercises of Conserva-
tory and the High School. Last week of fourth
term.

Board of Visitors.

Reverend A. W. Nicolson
Reverend H. G. Estabrooks
Reverend John McLeod, P. P.
Reverend A. Rogers
Reverend S. J. Woodroofe
Reverend Arch. Bowman
Reverend W. McC. Thompson
Mrs. A. W. Nicolson
Mrs. S. J. Woodroofe
Mrs. Arch. Bowman
Mrs. A. Rogers
Mrs. Carruthers
Mrs. Estabrooks



Government Building.

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GENERAL STATEMENT.



THE PICTOU COUNTY CONSERVATORY OF Music is established for the purpose of providing the means of giving a thorough musical education to those who desire to qualify themselves as Teachers of Music, and to those who, although desiring a musical education, do not intend to make music their profession.

The principle on which the Conservatory is conducted is, that the training which is best for the professional musician is best for the non-professional, making due allowance for the requirements of each.

The student whose talent may not be so marked as others, will have the same conscientious care that is given to the most talented. The results depend on the students.

By the unanimous approval of the School Commissioners of New Glasgow, the Conservatory of Music is located in the High School.

The School Commissioners have further shown their desire to advance the cause of education by making free to the students of Music the different branches taught in the High School. Pupils are thus offered the means of acquiring the General Culture and Professional Training essential to the thorough musician.

In consequence of its connection with the High School the conservatory is under very little expense, and it is therefore able to offer a musical education at a relatively small cost.

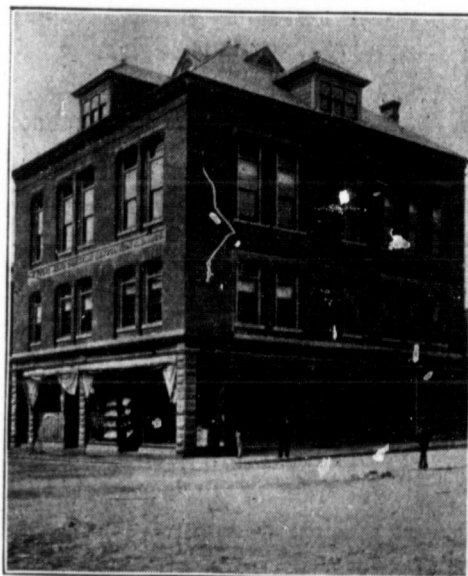
While studies in the High School departments are not obligatory to students in music, pupils are urged to attend those classes.

The rooms, owing to their size, acoustic properties and unusual quietness, are excellent for the purposes of Musical Education. The large slate-covered surface used as a black-board enables the most intricate problem in Analysis to be legible to all the class. The silence in the surroundings is a great advantage to those studying Harmony, Composition and other branches of the Theory of Music; and enables the important work of Training the Ear to be done under the most favorable conditions.

A piano of the highest grade and tone quality will be kept in perfect tune for the exclusive use of these classes.

In the Gymnasium, students will have the means of perfecting themselves in Physical Culture, and have the benefit of those exercises which are necessary for the development of the throat and chest.

The Assembly Hall can seat about three hundred people. For Recitals and Lectures it meets every requirement.



Y. M. C. A.

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DESCRIPTION OF NEW GLASGOW.



... THE TOWN OF NEW GLASGOW is on the main line of the Intercolonial Railway. The towns of Stellarton and Westville are within a few minutes and the Town of Pictou an hour's journey by rail. Truro and Antigonish are but forty miles distant, and Trenton, with its numerous industries employing hundreds of men, is distant only two miles. All these points have direct rail communications with New Glasgow. Charlottetown has daily boat and rail connection; a journey of some six hours in all. Sydney and North Sydney have also direct daily rail connection. From this it can be seen that the Town of New Glasgow is the Metropolis of Eastern Nova Scotia, so far as being a railway centre is concerned. Nor is it behind in other respects. It is the centre of a large colliery and farming district. There are also many important industries, such as a flour mill, several factories and foundries, glass works, steel and iron works, creamery &c., &c.

Beautifully situated on the East River, at a distance of eight miles from Pictou Harbor, the town has, with its opportunities for material from the various industries in its midst, every facility for shipbuilding and manufacturing. The town has an excellent system of waterworks and sewerage, and is lighted throughout by the electric light system. Its leading streets are macadamized and its sidewalks asphalted. Recently the streets and sidewalks have been put in a thorough state of repair, rendering all parts of the town easy of access at all times. The town has many large and handsome residences.

On the western side situated on an eminence, is the Aberdeen Hospital, a large brick building, recently erected. It is one of the best equipped hospitals in the Maritime Provinces. Its management is excellent, as can be testified to by those competent to judge. The hospital is open to patients, irrespective of creed or location.

The town contains four Presbyterian churches, one Episcopal, one Methodist, one Baptist and one Roman Catholic; all with resident pastors, whose names appear on the visiting board of the Conservatory.

To sum up in a few words, it may be said that from present indications, there is every reason to believe that the Town of New Glasgow will be one of the foremost towns in our Dominion. Its advantages certainly entitle it to take such a standing.

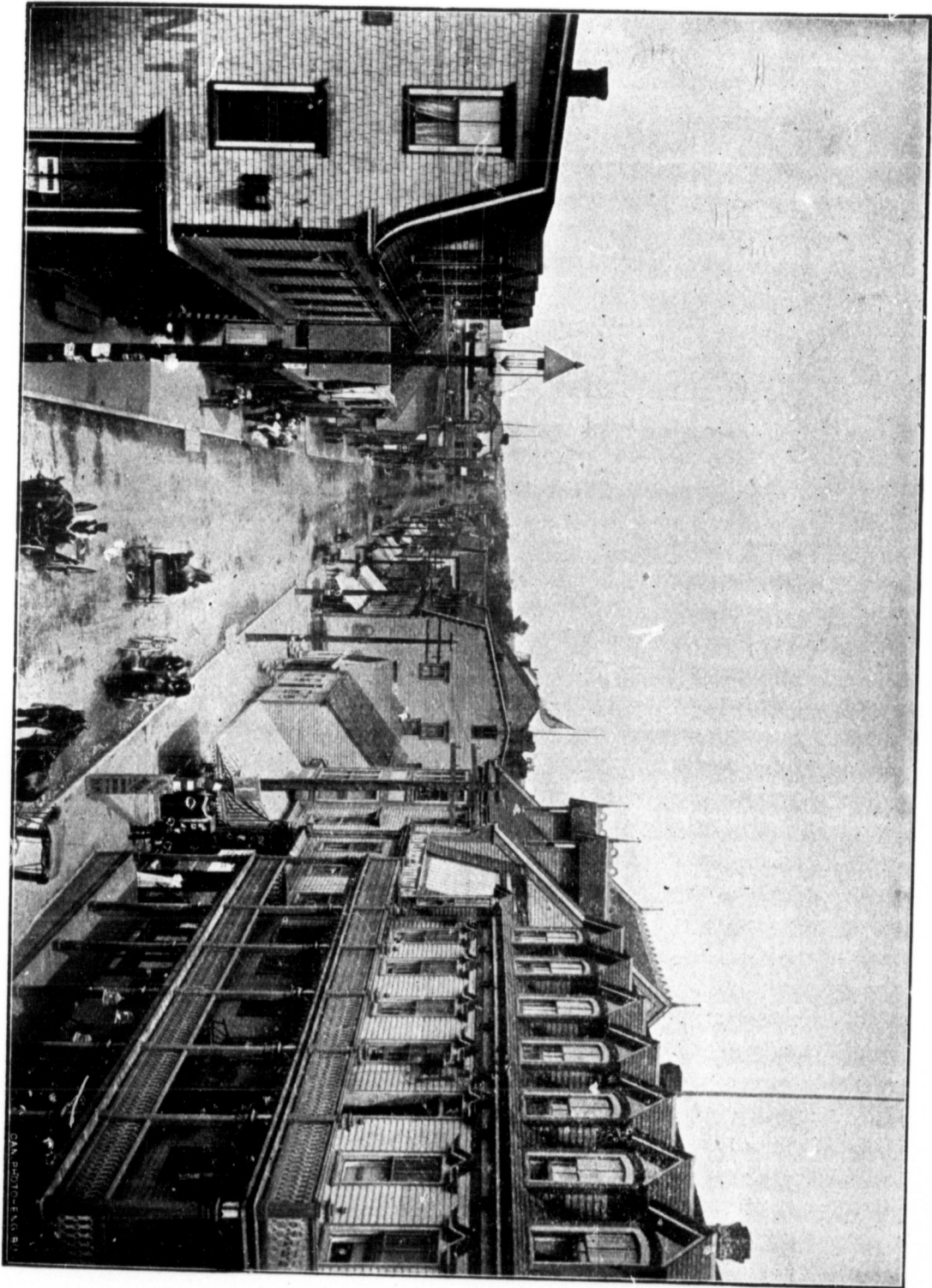


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Managing Director,
C. L. CHISHOLM.

TEACHING STAFF.

Director of Department for Piano and Pipe Organ, and Lecturer in Musical History,

J. H. LOGAN,
Graduate of the Royal Hochschule, Berlin.

Assistant Piano Teacher,

MISS JANE CHISHOLM,
Pupil of J. H. Logan, and of the Halifax Conservatory.

Violin, Harmony, Analytical Forms of Music, Ensemble and Choral Training,

C. L. CHISHOLM,
Pupil of Prof. Edmund Singer, Dr. Goetschius,
Dr. Paul Klengel, and of Prof. Carl Doppler,
Stuttgart.

Vocal Culture,

MISS FLORENCE LEWIS,
Pupil of Prof. Baker, Almira, N. Y., Miss Madeleine Homer and Mr. C. B. Wikel.

Lecturer on Vocal Culture and Expression,

REV. JAS. CARRUTHERS,
Lecturer in Elocution and Oratory, Presbyterian College, Halifax, N. S.
Watkins' Lecturer, Queen's University, Ontario.

Examiner in Harmony,

PERCY GOETSCHUIS, MUS. DOC
(Royal Wurttemberg Professor.)

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PIANO, ORGAN AND HISTORY OF MUSIC DEPARTMENT.

The department for Pianoforte, Organ and History of Music will be under the direction of Mr. J. H. Logan, graduate ('90) of the Halifax Conservatory of Music, and later ('93) of the Royal Hochschule of Music, Berlin, Germany. Regarding the latter institution, a few words will consequently be in place. The Hochschule is the department or faculty of music of the "Royal Academy of Arts," Berlin, under the state control and support of the Kingdom of Prussia. The president of the Faculty of Music up to the time of his death about two years ago, was Dr. Philip Spitta, the distinguished theorist and writer on Musical subjects, while among the professors and teachers are such men as Joachim, the world famous violinist, (president of the department for violin, and orchestral instruments,) Rudorff, Johannes Schulze, Barth, Reif, &c., many of them well-known men on this side of the Atlantic. Students are admitted to the Hochschule as the result of competitive examinations held in April and October of each year, and pupils being limited to a certain number, it usually occurs that only about one-fourth of the applicants at each examination are accepted. During Mr. Logan's stay at the Hochschule he was a pupil of Johannes Schulze, for Piano, Prof. Reinhold Succo, for Theory and Counterpoint, Dr. Hans Muller, for History of Music, and Herr Max Stange, for Singing. During his stay in Berlin he was organist of the American Church, there, and since his return to Canada has been, besides his work in New Glasgow, one of the staff of the Halifax Conservatory of Music, organist of the First Baptist Church, and conductor of the choir of the Park Street Presbyterian Church, both in Halifax. Pupils in all the music departments, will, when so desirous, be fitted for entrance to the Hochschule, or other European conservatories.

ASSISTANT PIANO TEACHER.

Miss Jane Chisholm the assistant teacher of Piano, has already an established reputation for painstaking and thorough work. Her training has been received under Mr. Logan's personal direction, as well as at the Halifax Conservatory of Music, thus insuring uniformity of methods.



PIANO DEPARTMENT.

COURSE OF STUDY.

The course of study in Piano begins with the formation of a correct touch. For this purpose, various exercises are used, or, if necessary, specially devised to meet the requirements of the individual pupil.

Then follow the study and practice of scales, chords and arpeggios of all kinds, with the study of the legato, staccato and portamento touches. As to music actually studied by the pupil, this varies so much to meet the individual needs, that no complete list of works can be given, although certain ground is gone over by all. The studies mostly used are (in order of difficulty) Czerny, op. 261—op. 299 and op. 740, (books I. and III.) Cramer Etudes, Clementi "Gradus," Czerny op. 365, Moscheles op. 70, and the Chopin Etudes. Of Bach's Works are used principally, the two and three part inventions, the forty-eight Preludes and Fugues, and the Suites—French and English. The works of the masters are taken up as the pupil's advancement permits, great use being made of the Sonatas by Clementi, Kuhlau and others. Sonatas by Haydn, Clementi, Mozart and Beethoven, Chopin's Nocturnes, Mazurkas, Waltzes, Ballads, Preludes, Scherzos and Impromptus, Mendelssohn's Songs without words, Concertos, Variations, Rondo Capriccioso, Fantasia, etc., Schubert's Impromptus, Sonatas, etc., Schumann's "Album for Youth," Arabesques, Novellettes, Carnival, etc. With these is admixed a due proportion of lighter or drawing-room music by modern composers, Russian German, Polish, French, English and American.

The above School of Piano, founded in the High School four years ago by Mr. Logan, has produced results that have already done much for music in New Glasgow, and will insure the future success of this department.



RECITAL CLASS.

In this year will be formed for the first time, a "Recital Class" for all piano students of the Conservatory. This class will meet weekly, and each pupil will be called upon in turn to play before the others, as far as possible without notes, in this way securing the familiarity with playing before an audience, so necessary to successful public performance. The class will be under Mr. Logan's personal direction, and will be *free to all piano students of the Conservatory.*



VIOLIN DEPARTMENT.

The Singer and Seifriz School of Violin Technic is taught in the famous Stuttgart Conservatory, the Royal Conservatory of St. Petersburg, Frankfort, Mannheim, Strassbourg, &c., and is by law the only school allowed to be taught in any Conservatory or Seminary throughout the Grand Duchy of Baden. It is endorsed by Wilhelmj, Bazzini of Milan, Auer of St. Petersburg, Sarsate, Langhans, the late Wieniawski, &c., as the greatest school for the student of violin yet produced, developing rapidly as it does simultaneously and systematically, the bow technic, finger technic, and the musical perception. The musical progress is nowise sacrificed to insure the mechanical part.

The four volumes of the Singer and Seifriz School of Violin are used as the technical basis of the different grades throughout the violin course. (See p. 17.) Edmund Singer, head of the Violin School of the Stuttgart Conservatory and Concertmaster of the Royal Grand Opera in Stuttgart, was a fellow pupil of Joachim, both studying under the same master, and were of the same school. At the age of nine, Singer made his first appearance as solo violinist with the Paris

Symphony Orchestra. At fifteen he was solo violinist and concertmaster of the Buda Pesth Grand Opera. At the age of seventeen, the great Lipinski, brought him before the Leipzig public, in the Gewandhaus, where he played the 1st Concerto of Paganini, being the first violinist to play that work since Paganini's death. It created the greatest sensation known in seven years, in Leipzig musical circles. At twenty-one he was called by Liszt to Weimar, to succeed Joachim as concertmaster; where he remained for seven years, until appointed by the King to his present position. From amongst all violinists Von Bulow selected him to make a tour of Europe, interpreting the works of Beethoven; and at the laying of the foundation stone of the Bayreuth Opera House, Wagner called him to act as concertmaster.

In the German Biographies of Violinists, the names of Joachim, Singer, Wilhelmj and Laub, represent the four great Masters of the German School.

In 1882, acting on the advice of the late Julius Eichberg, pupil of De Beriot, C. L. Chisholm gave his sole attention to the study of violin, harmony and composition. In 1889 he was accepted as a pupil by Leonard, chief of the Belgian School of Violin, in the Paris Conservatory, but went to Edmund Singer instead, who three months later placed him on the second violins of the Royal Symphony Orchestra, and four months later on the first violins, where he played during the following three years. The orchestra, during this time had the distinction of being under the baton of Klengel, Faisst, Greig, Zumpe, (Wagner's distinguished pupil and assistant) Anton Rubinstein, &c. C. L. Chisholm, by the invitation of Professor Singer, accompanied him on some of his visits to parts of Europe. These were of much value, as Professor Singer among other teaching, gave detailed instruction regarding the teaching of that great violin school which had taken Singer and Seifriz five years to compile. He was also a private pupil for three years, of Professor Carl Doppler, in Modern Instrumentation.

This is the school studied by Mr. Chisholm's lady pupils, whose excellent work is so well known throughout the Provinces, and when it is stated that the records of pupils kept by

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him show that during the four years they studied under him, not one of these young ladies received *thirty months* actual instruction in this school, no greater proof can be given of its excellence.



VIOLIN COURSE.

School: Singer & Seifriz Grand Theoretical-Practical Violin School in IV volumes.

Grade I.

Violin School: Volume I (omitting the section on Double-Stopping) and part of Volume II, interspersed with compositions suitable to the grade.

Grade II.

Violin School: Remainder of Volume II., and section on Double-Stopping in Volume I.

*Graded Studies in V positions.
Schradieck's Technical Violin School, Book II.
Easy Sonatas and pieces suitable to the grade.

Grade III.

+Violin School: Volume III.
Leonard's 24 Etudes Harmonique, Op. 46.
Campagnoli, Op. 18.
Kreutzer's Forty Caprices.
Easier Concerto's, Fantaisies, etc.
Selected Sonatas of Mozart, etc.

N. B.—The above grade is subject to change according to the pupil's musical and technical ability, and is pursued in full only by those taking the Artist's Course.

Grade IV,

Violin School: Volume IV, Extracts.
Fiorillo, 36 Etudes and Caprices.
Leonard's Gymnastique du Violiniste.
Rodes' 24 Caprices.
Beethoven's Easier Sonatas.
Concertos of Viotti, Rode, De Beriot, etc.

Grade V. (Artist's Course.)

Gavinies' 24 Caprices.

De Beriot Ecole Transcendante, Op. 123.

Fantaisies of Alard, Leonard, etc., and the more modern concertos, etc.

*To be omitted by any pupil intending to take Grade V.

†Only to be used by pupils taking Grade V.



VOCAL CULTURE.

The management has been so fortunate as to secure the services of Miss Florence Lewis, of Halifax, as head of this department, thus guaranteeing the high standard of the instruction in this most important branch.

Miss Lewis received her training from (successively) Prof. Baker, Almira, N. Y., Mrs. Madeleine Homer-Curry, (then Miss Madeleine Homer) and Mr. Chas. B. Wikel, in Halifax, and has, what is of first importance, an experience as teacher covering several years of work at the Halifax Conservatory. The pupil is first instructed in the principles of correct, natural, deep breathing, and the proper control of the breath. Then follows instruction in the art of producing a beautiful tone and of "placing" the tone properly, by means of a correct use of the various resonance cavities of the mouth, nasal passages, throat, etc., and in the principles of distinct utterance, and correct pronunciation. As the pupil advances, song works of the masters, both ancient and modern are used, together with arias, recitatives, etc., from oratorios and operas by the best composers, in the study of which the acquirement of a proper use of the vocal organs goes along with the development of the musical instincts, and training in correct artistic principles. In general, it may be said that the method followed, while somewhat eclectic, resembles most the Italian school, which for centuries has taken the lead in the delightful art of singing.

The principal books of studies used are Franz Abt's Tutor and Concone's Exercises.

Lectures on the Anatomy and Physiology of the Vocal Organs.

REV. JAS. CARRUTHERS.

The lecturer on these branches has for upwards of thirty years made a special study of the vocal organs.

The reputation of his Original Investigations and Theories was such that the Comedie Francaise, in Paris, invited him to lecture before the Dramatic Class. He lectured on these subjects in other institutions on the continent, in London, in Philadelphia, and in Boston. In 1890 Mr. Carruthers was appointed Lecturer on Elocution and Oratory in the Presbyterian College, Halifax. His work in Halifax was so successful that in 1896 and again in 1897 the Senate of Queen's College, Kingston, elected him "Watkin's Lecturer." His medical studies, long experience and diligent researches make him an authority on these subjects.

VOCAL CULTURE AND EXPRESSION.

During the session Mr. Carruthers will lecture on :

- The Laws of Sound Bearing on the Human Voice.
- The Anatomy and Physiology of the Vocal Organs.
- Voice Cultivation.
- Hygienic Aspect of the Vocal Apparatus.
- Orthoepy.
- The Nature of Expression.
- Expression and Personality.
- Analysis of Expressive Voice.



Harmony Department, Including Forms of Music, Invention of Melody, &c.

This department is open to all students, and is in itself a study that can be pursued with pleasure and profit by non-performers or singers. To the musician, no matter in what branch, the study of Harmony is as essential as the study of

grammar to the scholar; and no student of pianoforte, violin, or voice, can claim to be a thorough musician until a full course in the above studies has been mastered. In the class work the blackboard will be freely used, and all difficulties made clear to the student by analysis and demonstration.



The Department of Primary and Advanced Harmony and Musical Forms.

The treatises used in the above department will be "Tone-Relations," a condensed system of Harmony. "The material used in Musical Composition," 4th edition. "Models of Musical Forms."

"The Homophonic Forms of Musical Composition," an exhaustive treatise on the structure and development of musical forms, from the simple phrase to the song-form with "trio."

The above works are by Percy Goetschius, Mus. Doc., (Royal Wurttemberg Professor.)

For teachers' diplomas in pianoforte, violin and voice see "Examiner in Harmony," page 21.

Extracts from letters concerning C. L. Chisholm's Harmony work, &c.

STUTTGART, MAY, 1890.

"During my long experience as teacher of Harmony and Counterpoint, in the Royal Conservatory at Leipzig, I never had a pupil who went through the same difficult work so easily or with so few errors."

(Signed) PAUL KLENGEL,

Director of the Royal Grand Opera.

Stuttgart, Wurttemberg.

BOSTON, Sept. 23rd, 1894.

"I am entirely convinced of Mr. Chisholm's ability to use my methods as efficiently as I can myself, &c."

PERCY GOETSCHIUS, Mus. Doc.

THE EXAMINER IN HARMONY.**PERCY GOETSCHIUS.***(Royal Wurtemberg Professor, 1895.)*

Dr. Percy Goetschius, the author of the works taught in this Conservatory in the Harmony and Musical Forms Department, had the title of professor conferred upon him by royal patent in 1885, at the famous Conservatory in Stuttgart, an honor which has rarely if ever before or since been granted to any native born American, in musical Germany. He is the author of a large number of works, chiefly for orchestra, many of which were publicly performed in Stuttgart and other cities. He had also an active career as musical critic for several German journals. His exhaustive harmony work: "The material used in Musical Composition" published at Stuttgart in English, and subsequently in America, by G. Schirmer, New York, is now in its 4th revised edition. In 1889 he prepared a critical revision of the Pianoforte works of Mendelssohn, published by Cotta at Stuttgart. In 1890 the University at Syracuse, N. Y., conferred the honorary title of "Doctor of Music" upon him. In September, 1892, he accepted the charge of the department of Harmony, Composition and Musical History, in the New England Conservatory, Boston, and created there a flourishing school of composition out of small beginnings. In 1892-3 his condensed work on Harmony: "The Theory and Practice of Tone Relations," was published; in 1894-5 his "Models of Musical Forms," and "Syllabus of Musical History,"; in 1898 "The Homophonic Forms of Musical Composition." At present Dr. Goetschius is preparing lectures upon the "Evolution of Musical Form," an original system of "Keyboard Harmony," and "The Polyphonic Forms of Musical Composition" for the press. These works are to be followed by "The Higher Forms of Musical Composition" designed to complete a series of didactic books on this subject, which is declared by competent critics to be the most thorough, advanced and perspicuous method ever yet presented to the student of Musical Composition in Europe or America.

The papers of advanced students in harmony, after being examined and marked by Mr. Chisholm, will then be forwarded

to Dr. Goetschius for his examination and signature. This will apply only in the case of students taking a full course, and a thorough mastery of the works given in this department, must be illustrated in the examination in writing, and without the use of any instrument, before any diplomas will be awarded. Students who have studied elsewhere will undergo a rigid examination in every detail as to their foundation before entering upon their studies in this department.

The problems, used in the examinations, will, in every case, be original, and not taken from the treatises used. This will insure a fairer test of the student's ability.



Illustrated Lectures on Harmony.

This course is a full exposition of Primary and Advanced Harmony; every subject being fully illustrated at the blackboard.

Throughout the course the students will be required to take part in the work. Special stress is laid upon the importance of this work of training the ear while gaining a thorough knowledge of Harmony.

The lectures begin in the first week of October and continue weekly until the first of May. This class is intended to meet the requirements of those who cannot give the time necessary for the regular Harmony work in class.

The Lectures are free to all students of the Conservatory.



THE FORMS OF MUSIC.

HOMOPHONIC.

This class is necessarily open only to those who have mastered the works described in the Harmony Course. Then will follow a series of lectures, illustrated by original compositions and at the blackboard, beginning with the Simple Phrase—the structural basis of all musical forms—the sections or

Melodic Members, Motives or Figures of the Phrase. Its Development, means employed in its development, the Period, Extension of the Period, the Double Period and its various extensions, Quadruple Period.

THE SONG FORMS.

The Two-Part Song-Form, Primary Designs.

Diminutive Two-Part Song-Form.

The fully developed Two-Part Song-Form.

The Three-Part Song-Form.

Principle of all Three-Part Forms.

Details of Part I, Details of Part II, Thematic Conditions, Structural Design of Part II, Sectional Form of Part II, Details of Part III, Extraneous Members, Codetta, Introduction, Interlude, General Modulatory Design, Dynamic Design, Emotional Elements, Derivation of Coda.

The incomplete Three-Part Song-Form. Its construction, characteristics.

Fully Developed Three-Part Song-Form. Definition, four stages of Progressive Development.

The Evolution of the Five-Part Song-Form.

IRREGULAR PART-FORMS.

Sequential or Transposed Reproduction of Parts. Groups of Parts Developed.

COMPOUND SONG-FORMS.

Song-Form with one "Trio."

Relation of Five-Part Form to "Song with Trio."

Extension of "Song with Trio."

Song-Form with two "Trios."

Conventional Styles of Composition.

THE LYRIC CLASS.

Song with Words. Details.

Song without Words. Ballade, &c.

ETUDE CLASS.

The above is an outline of the form of work in this department to be systematically taken up by advanced students of Harmony, and will contain a critical analysis of many famous compositions by the Tone Masters.



Notes for the Guidance of Pupils.

Private instruction is given in half-hour lessons semi-weekly. Violin students taking one lesson only, per week, will be required to pay one-third additional to half regular charge.

Public and private recitals will be given frequently.

Students who are proficient in their grades will be allowed to take part in these exercises. Their appearance at these recitals can, therefore, be taken as a mark of excellence and shows the value of their work in the school and in their homes.

Pupils commencing study with the intention of qualifying themselves as teachers will—before the end of the first year—be advised as to their ability for attaining the high standard required by this School. This is done to save them from disappointment and loss of time and money.

Pupils are earnestly advised to practise in the school during a stated time every day. A regular time table will be followed, and the work will be done under strict supervision.

This system will insure regularity in practice and train the student for serious study.

The necessity for this discipline is shown by the careless manner in which—in many cases—practice is done at home.

In the case of pupils who—after sufficient trial has been made—do not appear to be making satisfactory progress, parents will be notified so that there need not be useless expenditure.

Reports of work and progress will at regular intervals be sent home.

A Library of Works on Music will be formed. Already the students have the use of thirty illustrated works on the Lives of the Great Masters.

Changes in the hours of giving the lessons will, if necessary, be made to accommodate pupils residing out of New Glasgow.

There are Special Courses for Teachers during the summer.

The pupils will have a discount from the prices of all sheet music and music books.

Instruction, by mail, is given in Harmony.

A supply of Violins, Bows, Cases, Strings, etc., is kept ready for pupils.

Students can enter classes at any time.

Inquiries regarding residence in hotels and private families will be answered promptly by the Managing Director.

Lessons lost by students, except in cases of illness exceeding two weeks, will be students' loss. Lessons lost through teachers will be made good.

The Conservatory year is forty weeks in duration, and is about the same length of time as the High School year. *There is no time lost.* Beyond the usual school holidays, the work goes on uninterruptedly.

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The Violin Ensemble Class.

This important class is valuable as a means of gaining a knowledge of the capabilities and effects of the parts when taken together in concerted playing. One hour every week is given to the study of Violin Quartettes, Trios, etc., with Piano.

The works used will be concerted arrangements from Beethoven, Bach, Mozart, Wagner, Schubert and others.

A small charge is made for Music—otherwise, this class is *free* to all students; the only requirement being *prompt attendance* at regular rehearsals, and such extra rehearsals as may be demanded for the Choral Class.

The Sight Singing and Choral Class.

Two hours each week will be given to this subject.

The first half hour will be devoted to those who are not proficient in the reading of music, exercises in proper breathing, and in tone production, etc.

The music used will be of the same high standard as that in the Violin Ensemble Class.

Members can enter at any time.

The qualifications necessary are a good natural voice and ear for music.

A knowledge of music is not essential, as special rehearsals and training will be given to those who come late in the term.

Prompt attendance at rehearsals *is necessary*.

The Orchestral Class is free to the Violin Ensemble Class.

Music, vocal and instrumental, and any books relating to the study of music, can be ordered during office hours by *non-students* who will be allowed a liberal discount.

N. B.—The hours of session of the High School are from 9 a. m. to 1 p. m., five days in the week. In the music rooms the work goes on uninterruptedly during the school session, and until 10 p. m. every day in the week. Students of music can therefore, go directly from their music classes to those of any branch they may take up in the Literary or Scientific Departments.

The Term is ten weeks.

All accounts must be paid at the end of each Term.



TERMS.

Piano , 20 half hour lessons, semi-weekly, from the Director	\$12 00
Piano , 20 half hour lessons, semi-weekly, from Assistant	8 00
Violin , (Beginners), 20 half hour lessons, semi-weekly	10 00
Violin , (Advanced), 20 half hour lessons, semi-weekly, including one full hour weekly Ensemble playing	12 00
Musical History , in Class, ten weeks	2 00
Harmony , in Class: 10 full hour lessons, (weekly), 1st year	4 00
" (Advanced); 10 full hour lessons, (weekly), 2nd year	6 00
Forms of Music and Analysis , 1st year. (in class)	6 00
" " " 2nd year. (in class)	8 00
Harmony , (Private), 20 half hour lessons, semi-weekly	10 00
Musical Forms , (Private), 20 half hour lessons, semi-weekly	10 00
Vocal Culture , 20 half hour lessons	12 00
Harmony Examination , Dr. Goetschius	Free
Recital Class , Piano Students	Free
Ensemble Class , (see page 25)	Free
Orchestra ,	Free
Lectures on the Physiology of the Voice, &c. , (see page 24)	Free
Harmony Lecture Course , (see page 22)	Free
" " " to non-students, 1st term	3 00
" " " to non-students, 2nd term	4 00
*Choral Class , alone for full year	2 00
" " and Sight Singing, Oct. 2nd to Dec. 18th	3 00
" " and Sight Singing, Jan. 9th to May 22nd	4 00

*The Choral Class charge pays for all Music, Piano, Organ and Special Accompanist

Mr. Carruthers' Scientific Lectures delivered in this class, which is open to all students of music, are of the greatest practical value, the benefit of which, to the students, it is difficult to over-estimate.

Children's Chorus and Sight Singing School,
 One full hour in the afternoon, weekly. 20th Sept. to 20th Dec. \$4 00
 6th Jan. to 20th June 6 00

The total cost of the six graded books completing this course will not exceed \$2.00; one being sufficient for the first year, at a cost of thirty-five cents.
 N. B.—No other music will be used but that contained in this course. Hence there will be no extras, etc.



Examination in Harmony.

The following examination for Class A was successfully passed by five young ladies (non-graduates of music) in 1898, in Mr. Chisholm's Classes. Their work consisted of an original composition, in each case, written in the Three-Part Song Form with Introduction and Coda, for String Quartette and Piano.

Three of these compositions were publicly performed, and it was only owing to lack of time for rehearsal, that all five were not produced. The above instance is only given to show that young ladies can excel as harmonists and inventors of melody as well as in piano playing, singing or violin playing.

HARMONY EXAMINATION, MAY 8, 1898.

CLASS A.

Write a Composition in the Two-Part Song Form for mixed quartette; using mixed and altered chords; single and double suspensions; no introduction; no coda.

Harmony Examination of First Year Students, June 1899.

TIME : 3 HOURS.

(No reference to any instrument allowed)

1. Invent a Phrase for Soprano, Alto, Tenor and Bass, (Melody in Soprano), using Dissonances of the 1st, 2nd and 3rd classes. Semi-Cadence in a next related key. Perfect Cadence in original key.
2. Invent a Phrase for Soprano, Alto, Tenor and Bass, (Melody in Bass), using transient Modulations into next related keys. Harmony after style of No. 1.
3. Invent a Phrase as above, (Melody in Tenor), Harmony optional. In each example harmonize every tone, using no suspensions, etc.

JUNE 1899.

Children's Examination.

(First five months.)

TIME : 1 HOUR.

1. Write the sign of the Bass Clef.
Write the sign of the Treble Clef.
2. Name the Bass Clef.
Name the Treble Clef.
3. How many different scales are there?
Name them.
4. Write what you know about the construction of the
Major Scale.
5. Write what you know about the Minor Scale.
6. Write out a Major Scale in two octaves in the Treble.
7. The same in Bass.
8. The same in Minor in Treble, using notes of different values.
The same in Minor in Bass, using notes of different values.



Children's Chorus and Sight Singing School.

The course of study for this department is that used by the Educational Department of the Schools of New York, Philadelphia, Boston, &c., and in many schools in Europe. It is generally conceded by those competent to pass judgment on such a serious undertaking,—involving as it does, the making, or ruining of the young voice,—to be the best system extant. It is the only system where specialists have been engaged to write both words and music specially for this course.

AUTHORSHIP.

Luther W. Mason, the renowned authority on school music, places his valuable library at the disposal of the Editor of this course.

James M. McLauchlin, Supervisor of Music in the Public Schools of Boston. and George A. Veazie, Supervisor of Music, in the Public Schools of Chelsea, men who have spent their lives in this work, arranged and graded the entire Course.

W. W. Gilchrist, of Philadelphia, an American musician, second to none, wrote the exercises, with the constant advice of the other editors as to the special requirements of schools.

Nathan Haskell Dole, F. W. Bancroft, and other well-known literary men, wrote the translations and original verses.

Among the special features of the course are contributions from a number of America's most eminent composers—Chadwick, Clarke, DeKoven, Foerster, Gilchrist, Gleason, Goepp and Parker.

The course is simple in its progressiveness, and the music is especially adapted to the conditions and limitations of the child's voice, and constitutes a broad course in music reading.



40 WEEKS.

COST OF ONE YEAR'S PRIVATE INSTRUCTION.

Piano and Harmony, one full hour weekly in each subject: Piano, from the Director (Harmony in Class)	\$64 00
Piano and Harmony, same as above. Piano from Assistant.....	48 00
Violin and Harmony, one full hour weekly in each subject, including one full hour weekly Ensemble Class instruction (Harmony in Class)....	64 00
Vocal Culture and Harmony (Harmony in Class).....	56 00
Piano only, from Director.....	48 00
Piano only, from Assistant.....	32 00
Violin, including Ensemble Class.....	48 00
Vocal	48 00
Harmony in Class (See † page 27.).....	16 00
Forms of Music and Analysis.....	24 00
Harmony (private).....	40 00
Musical History	8 00

This summary enables an estimate to be made of the cost of studies in the different departments of Music.

The low cost, high grade and extent of course of instruction in Music, together with the great advantages of the free tuition under highly qualified teachers in the High School, justify the Conservatory in making the statement that a thorough General and Musical Education is offered at a relatively small cost.

Mrs.
Mrs.
Miss
Miss
Miss
Miss
Miss
Miss
Miss
Miss
Miss
Miss

Mr. H
Mr. J
Mr. M
Mr. P
Mr. A
Mr. F
Mr. L
Mr. H

CONSERVATORY CHORAL CLASS.

1898-1899.

PIANIST—Miss Jane Chisholm

ORGANIST—Miss Mima McKay

SECRETARY—Mr. John Thompson

DIRECTOR AND LIBRARIAN—C. L. Chisholm

LADIES :

Mrs. John K. Fraser,
 Mrs. F. J. McFarlan,
 Miss Mary McKaracher,
 Miss Lillie Jennison,
 Miss Annie McKay,
 Miss Isabell McKay,
 Miss Chris. McKaracher,
 Miss Maggie Cameron,
 Miss Laura McNeil,
 Miss Jennie Fraser,
 Miss Nina McDonald,
 Miss Jennie Eastwood,
 Miss Jessie Douglas,
 Miss Bessie Sutherland,

Miss Blanche McKinnon,
 Miss M. McKenzie,
 Miss Isabell McArthur,
 Miss Katie Clarke,
 Miss Scott Meikle,
 Miss Annie Turner,
 Miss Nettie McKenzie,
 Mrs. (Dr.) J. W. Kay,
 Mrs. A. P. Douglas,
 Miss Sadie Brown,
 Miss Daisy Bell,
 Miss Mabel Fraser,
 Miss Tena McDonald,
 Miss Lillie Munro.

GENTLEMEN :

Mr. Hedley Musgrave,
 Mr. J. Ed. McDonald,
 Mr. Maynard Fraser,
 Mr. R. Olding,
 Mr. A. P. Douglas,
 Mr. H. S. Turner,
 Mr. Dr. J. W. McKay,
 Mr. H. P. Stuart,

Mr. Harvey McDonald,
 Mr. F. J. McFarlan,
 Mr. J. D. Chisholm,
 Mr. J. M. Douglas,
 Mr. John Smith,
 Mr. James Fraser,
 Mr. J. T. McNutt,
 Mr. James Stewart.



Conservatory Choral and Violin Ensemble—1898-1899,
From a photo by R. S. Pridham.

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ART DEPARTMENT.

This already flourishing department is under the instruction of Miss M. L. Graham. Miss Graham was a talented pupil in Oil Painting, of the distinguished American Artist, Myron Ward, Exhibitor in the French Salons, The National Academy of Design, Exposition Universal, 1878, Paris, &c. In Water Color, of Mrs. E. M. Scott, New York. In Pastel, pupil of Miss Eugenie M. Heller, of New York; also of the Art Students' League of New York.

Instruction given in Oil Painting, Water Color, Crayon and Pastel, from Still Life, Flower, Landscape, Marine and Figure.

TUITION—IN TERM OF TEN WEEKS.

Drawing from the Flat and Model.....	\$6.00
Painting in Oil and Water Color.....	6.00
Pastel and Crayon.....	6.00

The student in the above gets six hours weekly instruction under the direct supervision of the Artist.



Public Recitals by Students of the Conservatory.

1898-99.

(Programmes of private recitals are not published.)

FEB. 28TH, 1899.

PROGRAMME,

PART I.

- 1 (a) Song of the Germans' of Lyon..... Mendelssohn
- (b) Praise of the Fatherland..... Kreutzer
- Violin Ensemble, Piano and Organ.
- 2 Piano Solo..... Scherzino. Op. 50, No. 1..... Handrock
- Miss Sadie Cohoon.
- 3 Piano Solo..... Sonatina. Op. 24, No 1..... Krause
- Miss Fannie Wier.
- 4 Chorus..... Praise ye the Father..... Gounod
- 5 Piano Solo..... Cabaletto. Op, 83..... Lack
- Miss Kathleen Grant.
- 6 Piano Solo..... Impromptu, Mazurka. Op. 120..... Lack
- Miss Maggie McIntosh.
- 7 Chorus..... The Radiant Morn..... Woodward

PART II.

1 Piano Solo.....	Air de Ballet. Op. 30.....	Chaminade
	Miss Mary Davis.	
2 Piano Solo.....	Nocturne. Op. 32.....	Chopin
	Mr. H. V Musgrave.	
3 (a) Symphony.....		Eschmann
(b) How Peacefully They Rest.....		Neefe
	Violin Ensemble, Piano and Organ.	
4 O Come Let Us Worship.....		Himmel
	Soprano Solo, Chorus and Orchestra.	
	Miss Annie C. McKay (Solo.)	
5 Piano Solo.....	Fantasia. Impromptu, Op. 66.....	Chopin
	Miss Laura Ross.	
6 Pilgrim Chorus.....	From I Lombardi.....	Verdi
7 Piano Solo.....	Ballade No. 3 Ab. Major.....	Chopin
	Chorus of 45 Voices. Violin Ensemble, Piano and Organ	



Vocal Recital by Pupils of Miss Lewis,
 ASSISTED BY THE
Violin Ensemble and Students of Piano Department.

MAY 30TH, 1899.

PROGRAMME.

PART I.

1 Spirit Immortal.....	Violin Ensemble. Arr. C. L. Chisholm.....	Verdi
2 Flight of Ages.....	Miss Nellie Polson.....	Bevan
3 Asthore.....	Mr. Stuart Carruthers.....	Trottere
4 Piano Solo.....	Impromptu Mazourka Op. 110.....	Lack
	Miss Georgie McQueen.	
5 Happy Days.....	Miss Millie Ross. Violin Obligato, Mrs. Dennis.....	Strelezki
6 Violin Solo.....	Intermezzo.....	Mascagni
	Miss Della Olding	

PART II.

1 Duett.....	Oh! Wert Thou in the Cold Blast.....	Mendelssohn
	Misses Sadie Fraser and Georgie MacQueen.	
2 Piano Solo.....	Gondoliera.....	Moszkowski
	Miss Alice Bent.	
3 The Armorer's Song.....	Mr. Russel Fraser.....	Pinsuti
4 Last Night.....	Mr. Maynard Fraser.....	Kjerul
5 Violin Solo.....	2nd Air Varie, Theme de Rossini.....	Dancla
	Mrs. Dennis.	
6 Heart's Delight.....	Mrs. F. H. Tingley.....	Gilchrist
7 Sunset.....	Mr. John W. Grant.....	Buck

Recital, June 30th, 1899.

PROGRAMME.

PART I.

- 1 Piano..... Rondo Mignon. Baumfelder
Miss Hilda Meikle.
- 2 Piano..... Will o' the Wisp Jungmann
Miss Nellie Polson.
- 3 Violin Solo..... Fantasie Rigoletto Singelee
Miss Nina Harley.
- 4 Piano..... Dancing Stars Goddard
Miss Nellie Nelson.
- 5 Piano..... Valse Arabesque Lack
Miss Dalmeny Miller.
- 6 Vocal..... "Happy Days" Strelezki
Miss Millie Ross.
Violin Obligato, Mrs. Dennis
- 7 Piano..... Valse in E Minor (Posthumous)..... Chopin
Miss Frances Ferguson.
- 8 Piano..... Air de Ballet No. 2..... Chaminade
Miss Alice Bent.

PART II.

- 9 Violin Solo..... Melodie in F..... Rubinstein
Mrs. Dennis.
- 10 Piano..... Impromptu in B Flat Major..... Schubert
Miss Lillie McKay.
- 11 Vocal..... "Dost Thou Know?"..... Massenet
Miss Sadie Fraser.
- 12 Piano..... Polonaise in C Sharp Minor..... Chopin
Miss Mima McKay.
- 13 Violin Solo..... Fantasie "Faust"..... Singelee
Miss Ora Miller.
- 14 Piano..... Sonata Op 26, 1st Movement Beethoven
Andante and Variations.
Miss Mary Davies.
- 15 Vocal..... Oh, Promise Me..... DeKoven
Mrs. F. H. Tingley.
- 16 Piano..... Rondo Capriccioso Mendelssohn
Miss Ella Fraser.
- 17 Piano..... Ballade Op. 26 in A Flat Chopin
Miss Laura Ross.



Conservatory Choral Class Concert.

JUNE 9TH, 1899.

First rehearsal of Choral Class November 17th, 1898.
First rehearsal of Ensemble Class October 17th, 1898

PROGRAMME.

PART I.

- (a) Praise God, ye Christians Rejoice Hermann
(b) Praise of the Fatherland Kreutzer
Violin Ensemble
- 1 Praise ye the Father Gounod
Choral Class and Violin Ensemble.
- 2 When all is Hushed Kreutzer
Choral Class.
- 3 Pilgrim Chorus Verdi
Choral Class and Violin Ensemble.
- 4 *The Flower Girl* *Bevignani*
Miss Lewis.
- 5 Quartette Liszt-Shelley
Soprano Miss Annie C. McKay; Alto, Miss Sadie Brown; Tenor, Mr. H. Musgrave;
Bass, Mr. Peter Stewart.
- 6 The Radiant Morn Woodward
Choral Class.

PART II.

- 1 (a) Symphony Eschmann
(b) How Peacefully They Rest Neefe
Violin Ensemble.
- 2 O Come Let Us Worship Himmel
Soprano Solo Chorus and Violin Ensemble,
Miss Annie C. McKay, (Solo)
- 3 Evening Sullivan
Choral Class.
- 4 *Il Bacio* *Ard'ti*
Miss Lewis.
- 5 Spirit Immortal Verdi
Choral Class and Ensemble.
- 6 Gloria Mozart
Choral Class and Violin Ensemble

Soloist—Miss Florence Wells Lewis.

Chorus of 50 Voices.
Violin Ensemble, Piano and Organ.

To the Public and Students of the Pictou County
Conservatory of Music.

Illustrated Lecture Course on the Evolution of Musical Composition; being an exhaustive course of Harmony and Forms of Music (Homophonic) together with a series of Violin and Piano recitals by

C. L. CHISHOLM, Violinist, and
J. H. LOGAN, Pianist

Tuesday Evening, April 25th, 1899.

EIGHT O'CLOCK.

Third Lecture.

The principal triads and the laws of part writing. The Perfect Cadence and the Phrase.

NINE O'CLOCK—RECITAL.

Violin	{	(a) Mazurka	Wieniawski
		(b) Romanza	Papini
Fantasia.....		SOUVENIR DE HAYDN.....	LEONARD
		C. L. Chisholm.	
Piano.....		SONATA in G Major op. 14, No. 2	BEETHOVEN
		J. H. Logan.	
Violin..		Cavatine-Lauterbach.....	Singer
		C. L. Chisholm.	

Tuesday Evening, May 2nd, 1899.

EIGHT O'CLOCK.

Fourth Lecture.

The principal triads and the laws of part writing. The Perfect Cadence and the Phrase.—Concluded.

NINE O'CLOCK—SECOND RECITAL.

Violin	{	(a) Obertass	Mazurka.....	Wieniawski
		(b) Liebeslied		Henselt
		(c) REVERIE.....		VIEUXTEMPS
		C. L. Chisholm.		
Piano	{	FANTASIA Op. 16		} MENDELSSOHN
		Christmas Pieces Nos. 2, 3, 4		
		Songs without words, Nos. 27, 30, 48 22, 32..		
		J. H. Logan.		
Violin.....		Cavatina		Raff—Singer
		C. L. Chisholm.		

Tuesday Evening, May 9th, 1899.

Fifth Lecture.

EIGHT O'CLOCK.

The Principal Triads and their Normal Progressions. The Harmonizing of Melodies.

NINE O'CLOCK—THIRD RECITAL.

- | | | | |
|--------|---|---------------------------|-----------------|
| Violin | { | (a) Serenata | Moszkowski |
| | | (b) Meditation | Raff |
| | | (c) LARGHETTO | MOZART-SINGER |
| | | | C. L. Chisholm. |
| Piano | | SONATA Op. 10 No. 1 | BEETHOVEN |
| | | | J. H. Logan. |
| Violin | | Romanza | Sivori |
| | | | C. L. Chisholm. |

Tuesday Evening, May 16th, 1899.

Sixth Lecture.

EIGHT O'CLOCK.

The Harmonizing of Melodies with the Triads in Major.—Continued.

NINE O'CLOCK—FOURTH RECITAL.

- | | | | |
|---------------------|---|-------------------------------------|-----------------|
| Violin | { | (a) Canzonetta | Bohm |
| | | (b) Schlummerleid | Schuman |
| | | (c) Gavotte | Popper |
| | | (d) ELEGIE | BAZZINI |
| | | | C. L. Chisholm. |
| SONATA Op. 26 | | | BEETHOVEN |
| Piano | { | I Andante with variations | |
| | | II Scherzo, Allegro Molto | |
| | | III Funeral March, Andante Maestoso | |
| | | IV Rondo, Allegro | |
| | | | J. H. Logan. |

Tuesday Evening, May 23rd, 1899.

Seventh Lecture.

EIGHT O'CLOCK.

The Harmonizing of Melodies with the Principal Triads in Major.—Continued.

NINE O'CLOCK—FIFTH RECITAL.

- | | | |
|--------------------------------|-----------------------------|-------------------------------------|
| { | (a) Melodie | Moszkowski |
| | (b) Romanza | Vieuxtemps |
| | (c) Chanson Polonoise | Wieniawski |
| | LES ADIEUX | SARASATE |
| | | C. L. Chisholm. |
| SONATA PATHETIQUE Op. 17 | | BEETHOVEN |
| Piano | { | I Grave, and Allegro Molto con brio |
| | | II Adagio Cantabile |
| | | III Rondo, Allegro |
| | | J. H. Logan |

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**CONSERVATORY STUDENTS,
1898-1899.**

NAME.	ADDRESS.
Bent, Alice	New Glasgow
Blackie, Bessie	New Glasgow
Buck, Willie	New Glasgow
Burton, Lottie	Woodburn, N. S.
Carmichael, Maria	New Glasgow
Cameron, George	New Glasgow
Carruthers, Stewart	New Glasgow
Conolly, Miss	New Glasgow
Coleman, Mrs.	New Glasgow
Cameron, Anna	New Glasgow
Calhoun, Sadie	New Glasgow
Cameron, Katie	New Glasgow
Chisholm, Rena	New Glasgow
Chisholm, Donald	New Glasgow
Davis, Mary	Stellarton, N. S.
Dennis, Mrs. A.	New Glasgow
Earle, Vernon	Canso, N. S.
Fraser, Fred	New Glasgow
Fraser, A. C.	Westville, N. S.
Fraser, Russel	New Glasgow
Fraser, Sadie	New Glasgow
Fraser, Maynard	New Glasgow
Fraser, Ella	West River, N. S.
Ferguson, Francis	Pictou, N. S.
Fraser, Hilda	New Glasgow
Fraser, Carrie	New Glasgow
Grant, H. G.	New Glasgow
Grant, John	New Glasgow
Grant, Kathleen	New Glasgow
Greenough, Lillie	New Glasgow
Harley, Nina	New Glasgow
Howard, Maud	New Glasgow
Hills, Harry	New Glasgow
Johnston, Mrs. J. B.	New Glasgow
Kennedy, Cora	New Glasgow

NAME.	ADDRESS.
Kitchen, Eva.....	New Glasgow
Logan, Harry.....	New Glasgow
Liddle, Nova.....	Trenton, N. S.
Liddle, Jennie.....	Trenton, N. S.
Layton, Marguerite.....	New Glasgow
Layton, Shirley.....	New Glasgow
Miller, Ora.....	New Glasgow
McKay, George.....	New Glasgow
McNeil, Harry.....	New Glasgow
Matheson, Elsie.....	New Glasgow
McDonald, Chrissie.....	New Glasgow
McKenzie, Flo.....	New Glasgow
McKenzie, Eva.....	New Glasgow
McGillivray, Helen.....	New Glasgow
McGillivray, Bessie.....	New Glasgow
McGillivray, Jet.....	New Glasgow
McDonald, Minna.....	New Glasgow
McQueen, Georgina.....	New Glasgow
Maynard, Miss.....	New Glasgow
Meikle, Scott.....	New Glasgow
McFarlane, Mrs. T. J.....	New Glasgow
McDonald, Miss.....	Westville, N. S.
McLeod, Miss.....	Westville, N. S.
McIntosh, Miss.....	Stellarton, N. S.
McLeod, Jennie.....	Thorburn, N. S.
Miller, Dalmeny.....	New Glasgow
McIntosh, Margaret.....	Stellarton, N. S.
Musgrave, H. V.....	North Sydney
McCutcheon, Mrs. M.....	Pictou, N. S.
McKay, Lillie.....	New Glasgow
McLeod, Florence.....	Westville, N. S.
Meikle, Hilda.....	New Glasgow
McKay, Mima.....	New Glasgow
McKenzie, Jessie.....	New Glasgow
McDonald, Bessie.....	New Glasgow
McKay, Stella.....	New Glasgow
McCurdy, Muriel.....	New Glasgow
Miller, Elliot.....	New Glasgow

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Philip
Polson
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Ross,
Roger
Ross,
Ross,
Suther
Suther
Sibley
Suther
Sibley
Tingle
Taylor
Turner
Under
Upton
Viets,
Wright
Winfie
Wright
Willis,
Weir,

Goodw

Ogden,
Coates,
Cole, M
McKin

NAME.	ADDRESS.
McLeod, Angelie.....	New Glasgow
McDonald, John.....	Thorburn, N. S.
Matheson, Tena.....	Abercrombie, N. S.
Nelson, Nellie.....	New Glasgow
Olding, Della.....	New Glasgow
Philip, Edith.....	New Glasgow
Polson, Nellie.....	New Glasgow
Redpath, Jennie.....	New Glasgow
Ross, Millie.....	Stellarton, N. S.
Rogers, Benj.....	Stellarton, N. S.
Ross, Laura.....	New Glasgow
Ross, Katie.....	New Glasgow
Sutherland, Robt.....	New Glasgow
Sutherland, Jean.....	New Glasgow
Sibley, Aaron.....	New Glasgow
Sutherland, Bessie.....	New Glasgow
Sibley, Lena.....	New Glasgow
Tingley, Mrs. F. H.....	New Glasgow
Taylor, Mary.....	New Glasgow
Turner, Carrie.....	New Glasgow
Underwood, Virginia.....	New Glasgow
Upton, Miss.....	Toronto, Ont.
Viets, G. R.....	Digby, N. S.
Wright, Bertha.....	New Glasgow
Winfield, J. H.....	New Glasgow
Wright, Ella.....	New Glasgow
Willis, Elizabeth.....	Stellarton, N. S.
Weir, Fanny.....	Woodburn, N. S.



Students of Harmony by Correspondence.

Goodwin, Herbert..... Point de Bute, N. B.

ADVANCED COURSE.

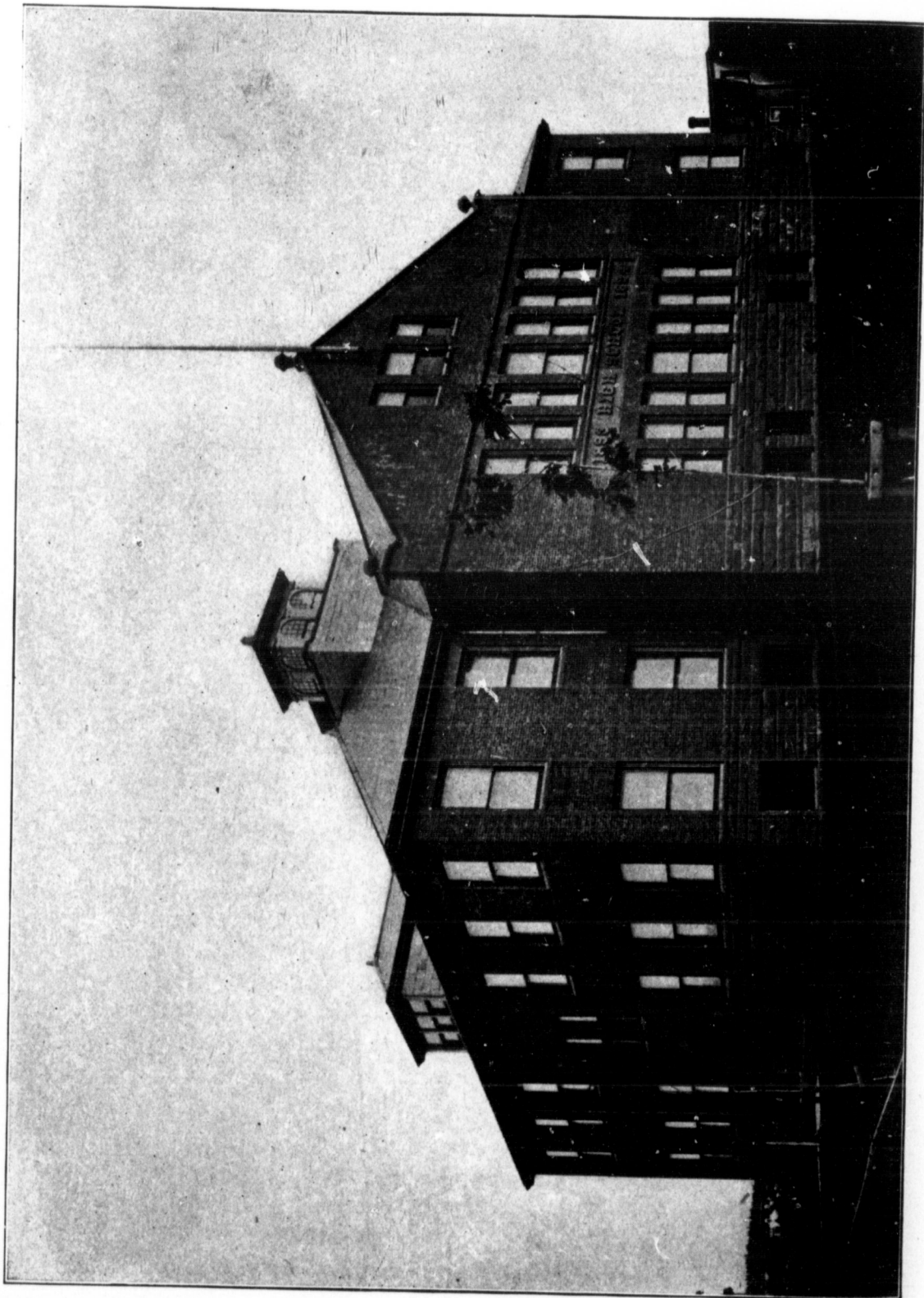
Ogden, Lizzie Silliker.....Sackville, N. B.
 Coates, Kathleen.....Amherst, N. S.
 Cole, Mabel.....Amherst, N. S.
 McKinnon, Lucy E.....Amherst, N. S.

ART STUDENTS.

1898-1899.

NAME.	ADDRESS.
Bowman, Ian.....	New Glasgow
Cameron, Mary C.....	New Glasgow
Carmichael, Helen.....	New Glasgow
Calhoun, Lila.....	New Glasgow
Douglas, Mrs. A. P.....	New Glasgow
Douglas, Gertrude.....	New Glasgow
Douglas, Jessie M.....	New Glasgow
Fraser, Margaret.....	New Glasgow
Graham, Harriet.....	New Glasgow
Glendenning, Charles.....	New Glasgow
Harley, Nina.....	New Glasgow
Keay, Jessie ...	Trenton, N. S.
Layton, Mrs. M. H.....	New Glasgow
Matheson, Hannah.....	New Glasgow
Miller, Ora.....	New Glasgow
McDonald, Daisy.....	New Glasgow
McKay, Isabell.....	New Glasgow
McLean, Cassie.....	New Glasgow
McKaracher, Dollie.....	New Glasgow
Murray, Ellen.....	Trenton, N. S.
Ritchie, Margaret.....	New Glasgow
Roy, Jessie.....	New Glasgow
Taylor, Annie J.....	New Glasgow
Turner, Mary.....	New Glasgow
Underwood, Harriet.....	New Glasgow
Wright, Amelia S.....	New Glasgow
Wright, Ella J.....	New Glasgow
Wilson, Annie.....	New Glasgow





High School and Conservatory of Music.

Appoin

THE MAYOR OF NEW GLASGOW.

**BOARD OF SCHOOL COMMISSIONERS,
NEW GLASGOW, NOVA SCOTIA.**

EVAN KENNEDY, ESQ., M. D., CHAIRMAN,
GEO. B. LAYTON, ESQ.,
JAS. A. FRASER, ESQ.,
A. F. FRASER, ESQ.,
JOHN W. FRASER, ESQ.

Clerk of the Board.

JAMES ROY, ESQ.

Principal of the Schools,

F. S. SIMPSON, ESQ., B. A.

STAFF OF TEACHERS—HIGH SCHOOL DEPARTMENT.

Appointed 1896—F. S. SIMPSON, Grade A., B. A. (Dal.), B. A. (Harv.)
English.

1897—M. D. GRANT, Grade A., B. A., (Dal.), B. A., (Harv.)
Ancient Classics and Science.

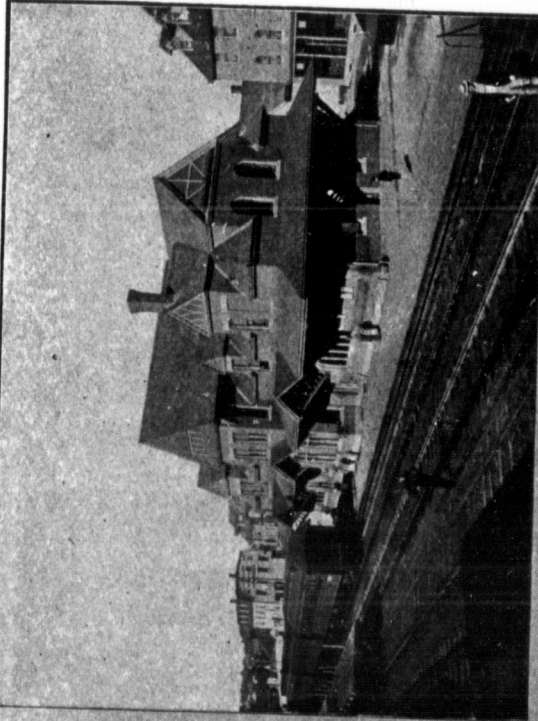
1898—E. B. SMITH, Grade A., B. A., (Dal.), M. A., (Harv.)
Mathematics and Mathematical Science.

GRADE VIII

A. S. MACKENZIE, Grade B.

GRADE VII.

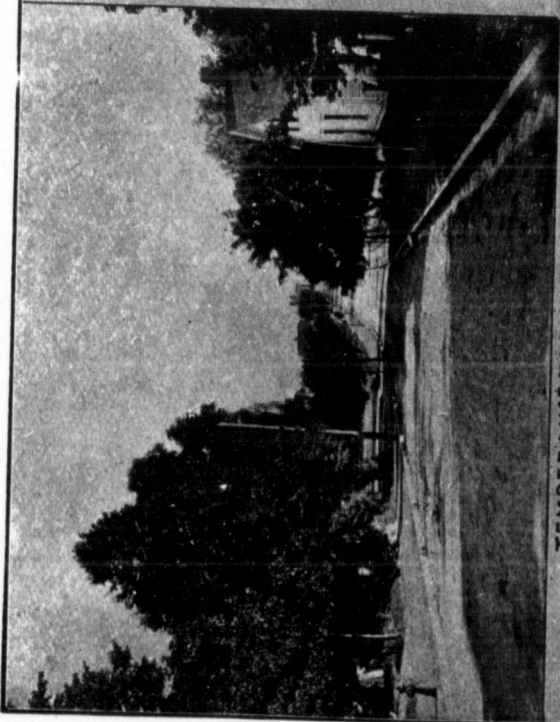
LIZZIE THOMPSON, Grade B



INTERCOLONIAL RAILWAY DEPOT



SCENE ON EAST RIVER



TEMPERANCE, LOOKING SOUTH



VIEW ON EAST RIVER ABOVE BRIDGE

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HIGH SCHOOL DEPARTMENT.

Admission.

Students are admitted under the Regulations of the Council of Public Instruction relating to High Schools.

1. Admission into the First Year is by examination upon the subjects of Grade VIII. of the common school course.

- (a.) English Grammar and Analysis.
- (b.) Arithmetic and Algebra.
- (c.) Drawing and Accounts.
- (d.) Geography and History.
- (e.) Useful Knowledge.

2. Students who have been admitted to full standing in any County Academy are admitted without examination.

3. Students holding Teachers' Licenses, or Provincial High School Certificates, are admitted to a corresponding grade without examination.

Partial Students.

Subject to certain restrictions, and with the proviso that no detriment be thereby inflicted on the regular classes, students may, in special cases, be admitted to partial courses.

Classification.

Admissions to the High School are to the *First Year* or D Class, unless ability for higher work is shown.

Teachers' Licenses and High School Certificates of Grades C and D admit the holder to B and C Grades respectively. Other candidates, who seek a higher standing than that of the *First Year*, must pass special examinations.

Examinations.

As provided by the Council of Public Instruction for Nova Scotia, the *Provincial Examinations* will be held in the High School at the end of the term. The Education Office forwards to each candidate a certificate containing his standing in each subject and the High School Grade successfully passed.

Besides Provincial Examinations, the instructors, to see that efficient work is being done, apply various tests throughout the year; and at the conclusion of the school year, conduct examinations of their own, to assist in classification.

Admission to Universities.

Holders of Grade B Provincial Certificates are admitted to the Arts Department of Provincial Universities without examination.

Discipline.

To maintain discipline, the instructors may use all means deemed necessary, subject to the School Law of the Province of Nova Scotia, and to the "Rules and Regulations of the Public Schools of New Glasgow," as amended from time to time.

Fees.

No fees of any kind are exacted from students in the High School.

During 1898-99 there were in attendance at the High School, from different parts of the Province, over one hundred and forty students.

Equipment.

The High School Building was erected in 1893-4 at a cost of twenty-five thousand dollars. It is built of brick and stone and finished throughout in polished hardwood, and is constructed on the soundest hygienic principles. It is heated and ventilated by the Smead-Dow system. Situated in the heart of the town, and on an elevation, it commands a view of town and surrounding country from all rooms, which in itself affords inspiration to students.

The rooms are large and well lighted. Each class room has about nine hundred square feet of floor space and contains sixty-two individual desks. The ceilings are all twelve feet high. The music rooms are similar to the class rooms, but are not seated.

There is a large laboratory for the study of Chemistry and Botany, and a room of equal size for the study of Physical Science and Mineralogy. In each of these are found apparatus and equipment of the best kind. Special attention is given to practical work in every department of Science, and the pupils are required to perform for themselves all the principal experiments. The collection of Nova Scotia minerals is one of the best in the province; this collection is constantly used and carefully studied, and a practical knowledge of mineralogy is imparted.

The library contains a selection of those books most useful for reference, such as the Century Dictionary, Encyclopædia Britannica, Handbooks of Geology and Mineralogy and the like.

The gymnasium comprises the whole upper floor of the building, and is fitted up with all the modern appliances of a well conducted gymnasium.

The grounds surrounding the High School are ample for purposes of recreation.



COURSE OF STUDY, 1899-1900.

COURSE OF STUDY.

The course of study is prescribed by the Council of Public Instruction.

First Year—Grade D

1. ENGLISH LANGUAGE.—100: [a] *Goldsmith's Vicar of Wakefield* and *Macaulay's Lays*, with critical study, word analysis, prosody and recitations. [b] English Composition, as in

Dalgleish's *Introductory*, or an equivalent in the hands of the teacher only, with essays, abstracts and general correspondence, so as to develop the power of fluent and correct expression in writing.

2. ENGLISH GRAMMAR.—100 : Text Book (excepting "notes" and "appendix") with easy exercises in parsing and analysis.

3. LATIN.—100 : As in *Collar and Daniell*, to the end of Chapter LIII., or any equivalent grammar, with very easy translation and composition exercises. [To secure uniformity in pronunciation, the Roman (or *Phonetic*) pronunciation of Latin is recommended to be used in all grades].

4. FRENCH.—100 : As in *Fasnacht's Progressive Course, First Year*, with *Progressive Reader, First Year*, Sections 1 to 15 (MacMillan & Co.)

5. HISTORY AND GEOGRAPHY.—100 : [a] Text book of British History up to the House of Tudor, and oral lessons on "How Canada is Governed." [b] Geography of North America and Europe, as in text book.

6. SCIENCE.—100 : [a=30] Physics as in *Balfour Stewart's Primer* [b=70 Botany as in *Gray's How Plants Grow*, substituting for the details of "Flora," Part II. common or prescribed native plants ; or *Spotton's* drawing of parts of plants.

7. DRAWING AND BOOKKEEPING.—100 : [a=20 Construction of geometrical figures and solution of mensuration and trigonometrical problems by mathematical instruments and T. C. Allen's Card Scale. [b=30 High School Drawing Course, No. 1, with model and object drawing and *Manual Training* No. 2, completed. [c=50] Commercial forms and writing with Single Entry Book-keeping problems.

8. ARITHMETIC.—100 : As in Academic Arithmetic to page 77.

9. ALGEBRA.—100 : As in *Hall and Knight's Elementary Algebra* to end of chapter XVI.

10. GEOMETRY.—100 : Euclid I., with very easy exercises as in *Hall and Stevens'*, to page 86.

NOTE.—Latin and French are optional ; all others imperative. The minimum aggregate for a "pass" is 400, with no subject below 25.

Second Year—Grade C

1. ENGLISH LANGUAGE.—100 : [a] Same subjects as in previous grade, but more advanced scholarship required. Composition as in Dalgleish's *Advanced*, or an equivalent in the hands of the teacher only, with special attention to the development of readiness and accuracy in written narrative description, exposition and general correspondence.

2. ENGLISH GRAMMAR.—100 : Text Book (excepting "appendix") completed with exercises in parsing and analysis,

3. LATIN.—100 : As in *Collar and Daniell*, complete, and "*Cæsar's Invasion of Britain*," by Welch and Duffield, (MacMillan & Co., London.)

GREEK—100.—As in *Frost's Greek Primer*, (Allyn and Bacon, Boston), to end of Part III., or *Initia Græca*, Part I.

5. FRENCH.—100 : As in Fasnacht's *Progressive Course*, *Second Year*, with *Progressive Reader*, *First Year*, selections 16 to 62.

6. GERMAN.—100 : As in Fasnacht's *First Year* (MacMillan & Co.)

7. HISTORY AND GEOGRAPHY.—100 : [a] Text book of British History from the House of Tudor to the present time. [b] Text book of Geography, excepting North America and Europe.

8. SCIENCE.—100 : [a=70] Chemistry as in *Williams*, Agricultural Chemistry as in *James*.

9. DRAWING AND BOOKKEEPING.—106 : [a] Mathematical drawing as in previous grade, but more advanced: Faunce's *Mechanical Drawing* recommended to teachers for "proper use of instruments" and problems. High School Drawing Course, No. 2, and model and object drawing, with simple drawing from nature. [b] Bookkeeping: Double Entry forms and problems.

10. ARITHMETIC.—100 : Academic Arithmetic complete.

11. ALGEBRA.—100 : As in *Hall and Knight's Elementary* to end of Chapter XXVII.

12. GEOMETRY.—100 :—Euclid I., II. and III. to Prop. 10, as in *Hall and Stevens*.



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