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1890 - 1891.

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TORONTO CONSERVATORY OF MUSIC,
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Third Div

Fourth Div

Fifth Divi

VOICE.—First Divi

Second Div

Third Div

Fourth Div

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Third Div

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Third Div

Fourth Div

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Toronto Conservatory of Music.

ORGANIZATION, HISTORY, OBJECTS, ETC.

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

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

The amount of its capital stock was placed at \$50,000, thus putting the institution at once upon a solid financial basis. The corporation now contains fifty-seven shareholders, among whom are many of the most influential citizens of Toronto, all desirous of developing in our midst a Canadian Music School which shall be inferior to none on this continent.

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

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

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

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

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

In the brief history of the Toronto Conservatory of Music over 1,200 pupils have availed themselves of its advantages, and so high is the esteem in which its training is held that there is already a constant demand for its students in concert and church choir engagements, organ positions, *musicales*, etc. It has enjoyed the patronage of those who are most friendly to the cause of musical education, and has received the encouragement of a press which is fully alive to the agencies of culture which the Conservatory has set in motion.

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

THIRD GENERAL ANNUAL MEETING OF SHAREHOLDERS.

TO THE SHAREHOLDERS OF THE TORONTO CONSERVATORY OF MUSIC :

The report of the Educational Department of the Conservatory might well be embodied in one sentence, and that to the effect that the past year has been one of uninterrupted progress and harmony. The attendance of pupils has been very gratifying, showing no diminution in numbers, the proportion of those living in Toronto to the total number being 65 per cent.

It is satisfactory to notice that the grade of the pupils in respect to talents and general attainments was never so high as at the present time.

The general plan of education outlined at the opening of the Conservatory has been fairly tested during the two years and a half of its operation, and has proved to be admirably adapted to the needs of the students who have attended in such large numbers. The various departments, instrumental, vocal, theoretical, etc., are gradually developing and becoming more perfectly systematized under the specialists who respectively have them in charge.

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Concerts, lectures and recitals to the number of thirty-four have been given during the year, and to which the students have had free admission.

A much larger number of concerts and recitals could easily have been given with the material available, but it was deemed of more importance to insist upon a high standard of performance rather than to encourage the pupils to come before the public with undue frequency.

A comparison of the Conservatory programmes of 1889-90 with those of the previous year affords strong evidence of the progress being made in leading the students on to an appreciation of the highest class of music.

The Board desires to refer to the important step taken by them this year in the purchase of the fine concert organ which was placed in Association Hall, and in the provision made for its use by the teachers and pupils.

The stimulus given to the Organ Department by this arrangement has already resulted in a considerable increase of the number of organ students.

The various free advantages afforded by the Conservatory to its students have been continued in force, and have apparently received from them full appreciation.

There are now in active operation seven free scholarships, five of these being donated by teachers of the Conservatory, one by S. H. Janes, Esq., M.A., and another by R. J. Read, Esq., B.A.

G. W. ALLAN, *President.*

The Musical Director.

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

Early in the course of his musical education, Mr. Fisher's attention was attracted toward the diversified and conflicting systems of instruction adopted in various Conservatories of Music. So deeply was he interested in what he observed of these institutions, especially while pursuing his own musical studies at Boston and Berlin, that he determined to thoroughly investigate the most important methods in use, and ascertain, as

far as possible, their real value and practical effect on the art of music from an educational standpoint. His residence in Berlin and subsequent visits to other European cities afforded him opportunities for acquiring information of the most comprehensive character concerning the best music schools and systems of musical instruction.

Some four years later, after returning from Europe, and while engaged at Ottawa as Musical Director of the Ottawa Ladies' College, and Conductor of the Choral Society of that city, he was offered and accepted the position which he has since held, as organist of St. Andrew's Church, Toronto; and soon after removing to this city, he also accepted the conductorship of the Toronto Choral Society. One of the chief features of Mr. Fisher's public career has been his connection with this last named organization, whose chorus varies from 150 to 400 active members, according to the magnitude of the works to be performed, and whose orchestra, proportionately, is about equally variable in numerical strength. In addition, the Society has a large honorary membership. Among the many important works performed under Mr. Fisher's baton, have been the following, namely:

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

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

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CLASS INSTRUCTION.

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

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

Secondly, the lesson, usually in classes of four, is *one hour in length*, each pupil receiving a proportionate share of individual instruction, while having the advantage of listening to other members of the class, and hearing all criticisms made by the teacher on their performances. Thus the entire hour becomes to such pupils a continuous lesson, a portion of which constitutes instruction of such a nature as it is impossible to obtain by means of private lessons only. This mode of instruction excites emulation; ambition is aroused; the student is spurred on to greater efforts by observing the proficiency of those who have attained a higher degree of perfection; a mistake or failure in any particular made by one member of the class affords a practical and valuable lesson to the others, through which they may profit by avoiding the causes leading to such a result; energy is directed into proper channels; and judgment is sharpened by the frequent opportunities afforded for hearing the performances of other pupils and comparing their respective merits.

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

Students who are preparing for the profession of teaching find the class system especially instructive, as it affords them opportunities of observing how various different faults are treated by the teacher; faults which, perhaps, they are quite free from individually, and which were it not for such opportunities, they could only hope to treat

successfully in their own pupils after a long and hard-earned experience. To such students class lessons constitute a *normal training* of great value. An important and special advantage of the class system is that of affording instruction by the most accomplished teachers and specialists at very moderate prices. See List of Fees.

The Conservatory groups all these advantages around musical education.

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

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

PRIVATE INSTRUCTION.

Private instruction has distinct merits of its own which are not by any means ignored, but this system requires little explanation here. The student preferring to do so may take private lessons at the Conservatory, either once, twice or oftener each week, the lessons consisting of thirty, forty or sixty minutes each in length, as may be desired, the tuition fees being proportioned to the length of lesson.

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

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Free Advantages.

HARMONY, SIGHT-SINGING, VIOLIN, LECTURES, ETC.

Students of the Conservatory will have in addition to their regular lessons, certain specific FREE ADVANTAGES. Among these are included Elementary Classes in HARMONY, SIGHT-SINGING, and the VIOLIN. One introductory term in each of these subjects may be taken by all Conservatory students pursuing one or more principal studies. The free *Harmony* and *Sight-singing* classes are designated more properly by the name INTRODUCTORY THEORY classes. A new and improved method of teaching the rudiments of music has been adopted by the Conservatory, which renders the study of musical theory far more practical and interesting than by the usual methods. No student should neglect the privilege of attending these classes, as they have an important influence on his or her general progress in whatever branch of music pursued. The Free Violin Classes have been established by the Conservatory in order to increase the already widely developed interest in the study of stringed instruments. The above named free elementary classes are formed at convenient intervals throughout the year. Also LECTURES accessible gratuitously to all Conservatory students, are given at frequent intervals, on such subjects as *Musical History and Biography*, *Æsthetics of Music*, *Analysis of Classical Works*, *Acoustics*, *Anatomy and Hygiene of the Vocal Organs*, *Health Principles*, and other relevant subjects. These lectures, delivered by members of the faculty and other professional gentlemen, are always suitably illustrated—those on Musical History, often involving the performance of important classical compositions. They are altogether highly instructive and enjoyable, and form an intellectual background of inestimable value to all who wish to acquire with their practical studies an intelligent and comprehensive view of musical art.

CONCERTS AND RECITALS.

In addition to the other means of culture gratuitously afforded by the Conservatory, numerous concerts are held, for the purpose of assisting in the formation of a refined and elevated musical taste, at which the choicest works of the great masters, consisting of sonatas, concertos, etc., for the pianoforte, and for the pianoforte and violin, string and piano trios, quartettes and quintettes, songs, oratorio and operatic selections, etc., are

performed by students and professional musicians. At the end of each quarter a grand *Quarterly Concert* is given in which the more advanced pupils of the Conservatory are allowed to participate. Owing to the large number of such students attending the institution, it is often necessary to supplement these periodical concerts with one or sometimes two similar ones, in order to avoid undue length of programmes. Occasional Artists' Recitals are also given by members of the faculty and visiting musicians. Besides these more important occasions, weekly or fortnightly recitals are given on the plan of the Royal Conservatory of Leipzig, in which Conservatory pupils of all grades, excepting the most elementary are from time to time permitted to take part.

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

MUSICAL LIBRARY.

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

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Outlined Plan of Education.

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

ACADEMIC DEPARTMENT.

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

EXAMINATIONS IN THE ACADEMIC DEPARTMENT.

Arrangements have been made to extend throughout the Academic Department the system of examinations which has been so advantageous to the pupils in the Collegiate Department.

These examinations, however, will not be compulsory, but according as parents may or may not desire them.

They will take place at the end of each quarter, after which a written report of the pupil's progress, together with any suggestions which the examiner may make, will be forwarded to the parent or guardian of each pupil examined.

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

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

COLLEGIATE DEPARTMENT.

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

COURSE OF STUDY IN THE COLLEGIATE DEPARTMENT.

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

EXAMINATION FOR ENTRANCE TO THE COLLEGIATE DEPARTMENT.

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

FIRST, SECOND, AND THIRD YEAR COLLEGIATE EXAMINATIONS.

The examinations in the Collegiate Department are held near the end of the Second and Fourth Terms. All students are expected to take some branch of *Musical Theory* as a regular study during the entire period that they remain in this Department. The

only exception to this is a portion of the course.

N.B. Pupils pursuing the special course take

Certificates are granted to those passing the regular course. Certificate granted is the *Certificate*, and the

Diplomas are granted to those in the Collegiate Department. Graduates of the Artist's Course are entitled to a *Diploma* (A.T.C.M.)

Diplomas are granted for less than one year.

Graduates in the Teacher's Course receive a diploma in any branch, and are themselves, *Fellow of*

It is an undoubted fact that Musical Education exists by the hundred in the science of *teaching*. excellent professors of excellence maintain

only exception to this rule is in the Vocal Department, where pupils may substitute during a portion of the course the study of Elocution and Languages.

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

CERTIFICATES.

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

DIPLOMAS.

Diplomas are conferred only on those passing the third and last examination in the Collegiate Department.

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

Diplomas are not granted to any who have attended the Conservatory as students for less than one year.

F. T. C. M.

Graduates in the Theory course, who, in addition to the Theory diploma, win a diploma in any other course—for example, the Pianoforte—are entitled to style themselves, *Fellow of the Toronto Conservatory of Music*.

TEACHER'S DIPLOMA.

It is an undeniable fact that the great want of the present day in connection with Musical Education is that of competent, thoroughly trained teachers. Teachers of music exist by the hundreds and thousands, but how many of them have studied the art and science of *teaching*? This is said in no disparagement to the considerable number of excellent professional music teachers in our community, but have they not gained their excellence mainly by dint of long, laborious experience? The Educational System of

Ontario is justly regarded with admiration wherever its merits are known. Could it have attained the magnificent results which it has shown without its system of Normal School training for young teachers? What Ontario Normal Schools are doing for students desiring to enter upon the vocation of teaching, the Toronto Conservatory of Music aims to do for those desiring to fit themselves in a worthy manner for the music teachers' profession.

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

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

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

POST GRADUATE ARTISTS' COURSE.

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

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

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The following embracing no less than distinctive character

Courses of study theoretical, violin, v

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Departments of Instruction.

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

Courses of study will be found definitely marked out in the piano, vocal, organ, theoretical, violin, violoncello, and elocutionary departments :

SCHOOL FOR THE PIANOFORTE.

- " THE VOICE.
 - " THE ORGAN.
 - " THE VIOLIN.
 - " ORCHESTRAL AND BAND INSTRUMENTS.
 - " ORCHESTRAL AND ENSEMBLE PLAYING, ETC.
 - " SIGHT SINGING AND CHORUS PRACTICE.
 - " MUSIC IN PUBLIC SCHOOLS, ETC.
 - " CHURCH MUSIC AND ORATORIO, CHOIR TRAINING, ART OF CONDUCTING, ETC.
 - " HARMONY, COUNTERPOINT, COMPOSITION AND INSTRUMENTATION.
 - " ELOCUTION AND DRAMATIC ACTION.
 - " LANGUAGES (Italian, German, French and Spanish).
 - " MUSICAL HISTORY AND BIOGRAPHY.
 - " AESTHETICS OF MUSIC, ACOUSTICS, ETC.,
 - " PIANO TUNING.
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Elementary Instruction.

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

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

The Piano.

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

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

Students may chafe under "exercises" and rudimentary instruction generally, and long for brilliant compositions which will afford them opportunities for display; in brief, yearn to read before acquiring the alphabet; but foolish or ignorant indulgence in this respect on the part of incompetent teachers only too surely will ruin natural abilities of the brightest promise.

It is not necessary to deprive the student of the enjoyment which the practice of melodious compositions brings, but these should be taken up judiciously, and require to be selected with great care and judgment.

The Toronto Conservatory Piano Department is conducted on sound educational principles. The teachers in the junior grades are trained, not only in a uniform method of technic, touch and style, but also in the Conservatory Normal course for the pianoforte, which insures their having a thorough knowledge of teaching as a science and art.

Thus it follows that when pupils change from junior to the more advanced Conservatory teachers, they will not be subjected to the discouraging experience so common of having to undo their previous work and lay an entirely new foundation for their playing.

The technical and intellectual side of piano playing and teaching has advanced in a wonderful degree within the last few years. Piano teachers of the more advanced type

are awakening to the fact that they must adopt the modern methods for success. They are applying the new methods to the teaching of the old methods.

The most careful consideration is being given to the teaching of every Conservatory student. The best of all methods are being used in developing to the full the capabilities of the student.

While the standard of the piano curriculum, the Conservatory record is many-sided in the most elementary and the most advanced.

A letter dated 1890 from a piano teacher and an allusion to the Conservatory.

"My experience in 1890, was very satisfactory. The methods of teaching as well as the results of the Conservatory in the years past, is on a par with the best of any Conservatory in the world."

are awakening to the fact, that in order to secure good results from their labours, they must adopt the means by which educationists in other fields of knowledge achieve success. They are learning gradually that the same pedagogical principles which are applied to the teaching of the Languages, the Sciences, or other subjects, may be applied to the teaching of the piano, or any other branch of music, with far better results than by the old methods.

The most careful attention is given to the laying of a proper foundation in the playing of every Conservatory pupil, at whatever age he or she may enter the institution. The best of all modern discoveries, inventions and methods, are sought out and utilized in developing to the utmost the students' capabilities and talents.

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

A STRONG TESTIMONIAL.

A letter dated October 4th, 1890, from MR. WM. H. SHERWOOD, the eminent piano teacher and virtuoso, to the Musical Director, contains the following complimentary allusion to the Conservatory teaching :

" My experience as examiner at the Toronto Conservatory of Music for the year ending June, 1890, was very satisfactory.

The methods of technical instruction, and of artistic interpretation pursued in that institution, as well as the results obtained from the advancement of pupils, whose career I have followed for three years past, is on a par with that of the best institutions of the United States or Europe.

" Yours respectfully,

WM. H. SHERWOOD."

COLLEGIATE COURSE IN PIANOFORTE.

First Year (*Junior Examination.*)

The candidate for this Examination must be prepared to perform before the Board of Examiners, ten numbers selected by himself, from the following list of compositions, with the view of displaying his versatility of interpretation and general executive ability. It is desirable that the pieces selected should represent as many different schools of composition as possible :

LIST OF PIANOFORTE COMPOSITIONS.

The Numbers in this List that are joined together count as one number in Examinations.

- BACH, J. S.—Prelude, Aria and Courante (Halle School, No. 23).
Prelude, No. 17, A-flat (Well Tempered Cl. Book I).
Prelude, D Major.
Prelude, F Minor.
- BACH, W. F.—Capriccio, D Minor (L. M. C. I.)
- BARGIEL.—Marcia Fantastica, from Op. 31.
- BEETHOVEN.—Sonatas, Op. 14, No. 1.
Op. 14, No. 2. •
Op. 26 (first movement).
Op. 51, No. 1.
Op. 51, No. 2.
Op. 79.
Andante, F Major (Halle, sec. IV., No. 3).
- BENNETT, STERNDALE.—Barcarolle, (4th Concerto).
- CHERUBINI.—Sonata, B-flat Major (L. M. C. VII.).
- CHOPIN.—Mazurkas, Op. 6, No. 1, No. 2, Nos. 3 and 4.
Op. 7, Nos. 1 and 2, No. 3, Nos. 4 and 5.
Op. 17, No. 1, No. 2, No. 3, No. 4.
Op. 24, Nos. 1 and 3, No. 2, No. 4.
Op. 30, Nos. 1 and 2, No. 3.
Op. 33, Nos. 1 and 3, No. 2, No. 4.
Op. 41, Nos. 1, 2, 3, 4.
Op. 50, Nos. 1, 2.
Op. 56, No. 2.
Op. 63, No. 2.
Op. 67, No. 4.
- CHOPIN.—Mazurkas, Op. 68, Nos. 2, 3, 4.
No. 51, Posthumous (Peter's Ed.)
Nocturnes, Op. 9, No. 2, Op. 15, No. 3.
Op. 32, No. 1, Op. 32, No. 2.
Op. 37, No. 1, Op. 37, No. 2.
Op. 55, No. 1, 72, Op. No. 1.
Preludes, Op. 28, Nos. 1-5, 6-9, 10-12, Nos. 13-15, 20-21, 23.
Polonaises, Op. 40, No. 1, Op. 4, No. 2.
Waltzes, Op. 18, No. 2, Op. 18, No. 3.
Op. 64, No. 1, Op. 64, No. 2, Op. 64, No. 3.
Op. 69, No. 1, Op. 69, No. 2, Op. 70, No. 1.
Op. 70, No. 2, Op. 70, No. 3.
Posthumous Waltz in E Minor.
Marche-Funebre, from Op. 51.
- DUSSEK.—Andantino and Allegro in G from Op. 79.
La Consolation.
- GRIEG.—Tonbilder, Op. 3.
Norwegian Bridal Procession, Op. 19.
Op. 1, Nos. (1, 2), (3, 4).
Suite, Op. 40.
Elegischen Melodien, Op. 34.
Albumblätter, Op. 28, Nos. (1, 2), (3, 4).
Walzer—Capricen, Op. 37, Nos. 1, 2.
- HANDEL.—The Harmonious Blacksmith.
Passacaglia.
Fugue, F sharp, Minor.
Capriccio, G Minor, and Chaconne, F Major.

HAYDN.—Sonata, I

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- HAYDN.—Sonata, E-flat (Hallé School, Sec. 3, No. 24).
Sonata, D Major.
- HELLER, STEPHEN.—Tarantella, A-flat.
Arabesque, C Major and Eglogue, A Major.
"Im Walde," Op. 86, 128, 136 (any of the more difficult numbers).
"La Truite," Op. 33.
- HENSELT.—Spring Song.
Wiegenlied, G-flat Major.
- HUMMEL, J. N.—Sonata, E-flat, Op. 13.
- LISZT.—Consolations (Nos. 1 and 2, 4 and 5, 3 and 6).
Notturmo, from Regatta Veneziana.
- LITOLFF.—Spinnlied, Op. 81.
- LOESCHHORN.—Fantasie Caprice, Op. 77.
- MASON, WILLIAM.—Valse Caprice, Op. 17.
- MENDELSSOHN.—Songs without Words (Peter's Ed.). Nos. 1, 2 and 4, 3, 5, 6 and 7, 8 and 9, 10, 11, 12 and 13, 14 and 16, 15, 17, 18, 19, 20, 21, 22 and 23, 24, 25 and 26, 27 and 28, 29 and 31, 30, 32, 33 and 34, 35 and 36, 37 and 38, 39 and 40, 41 and 45.
Three Caprices, Op. 43.
Perpetuum Mobile, Op. 119.
Two Musical Sketches, B-flat Major, G Minor.
Two Andantes with vars. Op. 82, 83.
Andante and Rondo Capriccioso, Op. 14.
"The Rivulet."
- MOSZKOWSKI.—Momento Musicaux Op. 7, No. 1.
Albumblatt, Op. 2.
- MOSCHELES.—Rondeau Expressif, Op. 71.
- MOZART.—Rondo, A Minor.
Sonatas (Peter's Ed.), Nos. 1, 2, 3, 4, 8, 11, 12, 14, 16, 17.
- NIEMANN.—Scherzo, Op. 32.
- PAUER.—La Cascade.
- RAFF.—Polka de la Reine.
Rigaudon, Op. 204.
"La Fileuse."
- RHEINBERGER, JOSEF.—Three Studies (Wanderer's Song, Toccatina, and Hunting Piece) (select two).
- RAMEAU.—Gavotte Varie, Musette, Tambourino (L. M. C. XI.).
- RUBINSTEIN.—Arabesque, Op. 18.
Kamenoi Ostrow, Op. 10.
- SCHUMANN.—Noveletten.
Papillons, Op. 2.
Kinderscenen, Op. 15, (1, 2, 3), (4, 5, 6), (7, 8, 9, 10), (11, 12, 13),
Albumblätter, Op. 124, Nos. (1, 2, 3), (4, 5, 6, 7, 8), (9, 10, 11), (12, 13, 14), (15, 16, 17), (18, 19, 20).
Three Impromptus, A Major, E Minor and E Major, from Op. 99.
Humoresque, Op. 20, (1st movement).
Two "Nacht-Stücke," F Major and D-flat Major, from Op. 23.
Bunte Blätter, Op. 99, Nos. (1, 2), (3, 4, 5, 6), (7, 8, 9), (10, 11), (12, 13), 14.
Waldscenen, Op. 82, Nos. (1, 2, 3, 4), (5, 6, 7), (8, 9).
Romanzen, Op. 28, No. 1, No. 2.
- SCHARWENKA, X.—Menuet, Op. 18.
Four Polish Dances, Op. 58, (either one).
- SCARLATTI.—Fugue in F (L. M. C. IX.).
- SCHUBERT.—Impromptus.
Musical Moments, 4 and 5.
- TSCHAIKOWSKY.—Nocturne, Op. 19, No. 4.
- WEBER.—L'Invitation a la Valse, Op. 65.
Rondo Brillante, E-flat, Op. 62.
Polacca Brillante in E, Op. 72.

Candidates must hold the T. C. M. Introductory Theory Certificate. N. B.—This rule takes effect *at* and *after* the June Examinations, 1891. They will also be examined in *prima vista*, or sight-playing in compositions equal in grade of difficulty to Beethoven's Sonatinas, Op. 49.

Among the Etudes and Technical Studies used in connection with the above named pieces, according to the judgment of the teacher, may be mentioned the following :

BACH's Kleine Præludien.
 CLEMENTI's Preludes and Exercises.
 CZERNY'S Velocity Studies, Op. 299.
 DÖRING'S Octave Studies, Op. 24.
 HELLER'S Studies, Op. 45, 46, 47, two books
 Each.
 HELLER'S, "The Art of Phrasing," Op. 16.
 KÖHLER'S Velocity Studies, Op. 128,
 KÖHLER'S Etuden, Op. 60.

KULLAK'S Octave School, Bk. I.
 LOESCHHORN'S Studies, Op. 66, three books.
 " Studies, Op. 136, three books.
 " Studies, Op. 67, three books.
 PLAIDY'S Technical Studies.
 SCHMIDT'S Aloyse Studies, three books.
 ZWINTSCHER'S Technical Exercises.

SECOND YEAR (*Senior Examination*).

The Candidate for this examination must be prepared to perform before the Board of Examiners ten numbers selected by himself from the following list of compositions, with the view of displaying his versatility of interpretation and general executive ability. It is desirable that the pieces selected should represent as many different schools of composition as possible.

LIST OF PIANO COMPOSITIONS.

- BACH.—48 Preludes and Fugues, (Well Tempered Cl.) Any Prelude with its adjoined Fugue may constitute one number.
- BEETHOVEN.—Op. 13.
 Sonatas, Op. 2; Nos. 1, 2, Op. 7.
 Op. 10, Nos. 1, 2, 3.
 Op. 13, Op. 22, Op. 26, Op. 27, Nos. 1 and 2.
 Op. 28, Op. 31, Nos. 1, 2, 3.
 Op. 54, Op. 78, Op. 90.
 Rondo a Capriccio, Op. 29 (Hallé Sec. IV.)
- CHOPIN.—Waltzes, Op. 18, No. 1, Op. 42.
 Nocturnes, Op. 9, No. 3, Op. 15, No. 1, Op. 15, No. 2.
 Op. 27, No. 1, Op. 27, No. 2, Op. 48, No. 1.
 Op. 48, No. 2, Op. 55, No. 2, Op. 62, No. 1.
 Op. 62, No. 2.
 Mazurkas, Op. 30, No. 4, Op. 50, No. 3, Op. 56, No. 1.
 Op. 56, No. 3, Op. 59, Nos. 1 and 2, No. 3.
 Op. 63, Nos. 1 and 3; Op. 67, Nos. 1, 2 and 3.
 Op. 68, No. 1 and No. 50, Posthumous (Peter's Ed.)
 Preludes No. 3, G major.
 Op. 28, Nos. 16, 18; Op. 45, Nos. 19, 24.
- CHOPIN.—Polonaises, Op. 26, No. 2, Op. 44, Op. 71, No. 1.
 Op. 71, No. 2, Op. 71, No. 3.
 Rondos, Op. 1, Op. 5, Op. 16.
 Fantasie Impromptu, Op. 66.
 Berceuse, Op. 57.
 Impromptu, Op. 36.
 Bolero, Op. 19.
 Tarantelle, Op. 43.
- CLEMENTI.—Lento Patetico and Presto, (Sonata F-sharp Minor, Hallé Sec. IV.)
- FIELD.—Concerto, A-flat Major.
- GRIEG.—Humoresken, Op. 6.
 Sonata, Op. 7.
- HANDEL.—Suite, E Minor.
- HELLER, S.—La Chasse, Eflat, Op. 29.
 Tarantelle, F Minor, Op. 66.
- HENSELT.—Romanza and Study in F, Op. 2.
- HUMMEL.—La Bella Capriccioso.
- LISZT.—Liebestraüme (either number).
 Spinnerlied, *Wagner-Liszt*.
 Soirées de Vienne (any one).
 Three Hungarian Airs (Hallé Sec. V., No. 18.)
 Tarantelle (Venezia e Napoli).
 Rigoletto Fantasia.
 Rhapsodies, Nos. 4, 5, 7, 8, 11.
- MENDELSSOHN.—Capriccio Brillante, Op. 22.
 Three Fantasias, Op. 16.
 Etudes, Op. 104, Nos. 1, 2, 3.
 Preludes and Fugues, Op. 35.

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- MENDELSSOHN.—Rondo Brillante, E-flat Major, Op. 29.
Variations Sérieuses, Op. 54.
Fantasie, Op. 28.
- MEYER, CH.—Andantino Grazioso and Scherzo, Op. 31 (Hallé, IV.)
- MOSZKOWSKI.—Scherzo-Valse, Op. 40.
Musical Moments, No. 2.
Waltz, A-flat, Op. 17. No. 3.
- MOZART.—Concerto, A Major.
Concerto, D Major.
Concerto, D Minor.
Sonatas (Peter's Ed.) Nos. 6, 7, 10, 13, 18.
- RAFF.—Frühlingsboten.
Cachoucha Caprice, Op. 79.
- RUBINSTEIN.—Barcarolle, A Minor.
Valse Caprice, E-flat.
- REINECKE.—Ballade, A-flat.
- SCHUBERT.—Andante and Variations, C Major.
Sonata, B-flat.
Impromptus, Op. 90 (any one).
- SCHUMANN.—Kreisleriana, Op. 16.
Blumenstück, Op. 19.
Romanza, Op. 28, No. 3.
Fantasie-stücke.
Carneval, Op. 9.
Traumes-Wirren, Op. 12, No. 7.
Romanza, D Minor, Op. 32.
Two Caprices, C Major and E Major, Op. 5.
Faschingsschwank, Op. 26.
- TAUBERT.—La Campanella, Op. 41 (Hallé, IV.)
- WEBER.—Momento Capriccioso, Op. 12.
Andante and Rondo, from Sonata, D Minor, Op. 49.
Tarantella, E Minor, from Op. 70. (Hallé, IV.)

Candidates for this examination must hold the T. C. M. Junior Certificate in Theory. They will also be examined in sight-playing, in grade of difficulty equal to an average Haydn sonata.

Among the Etudes and Technical Studies used in connection with the above-named pieces according to the judgment of the teacher, may be mentioned the following :

- BACH'S Inventions in two and three voices.
CLEMENTI'S Gradus ad Parnassum.
CRAMER'S Etudes, four books.
CZERNY'S School of Virtuosity.
CZERNY'S Fifty Studies.
CZERNY'S Studies for the Left Hand, Op. 399.
- CZERNY'S Forty Daily Studies, Op. 337.
DÖRING'S Studies and Etudes, Op. 38, three books.
DÖRING'S Octave Studies, Op. 25.
KULLAK'S Octave School, Bks I. and II.
MOSCHELES' Studies, Op. 70.

THIRD YEAR, ARTISTS' COURSE (*Final Examination*).

The Candidate for this examination must be prepared to perform before the Board of Examiners ten numbers selected by himself from the following list of compositions, with the view of displaying his versatility of interpretation and general executive ability. It is desired that the pieces selected should represent as many different schools of composition as possible.

LIST OF PIANOFORTE COMPOSITIONS.

- BACH.—Chromatic Fantasie and Fugue, C Minor.
Prelude and Fugue, Alla Tarantelle, A Minor (Hallé V. 16).
- BACH-LISZT.—Prelude and Fugue, A Minor.
Prelude and Fugue, C Minor.
Prelude and Fugue, C Major.
- BACH-LISZT.—Prelude and Fugue, E Minor.
Prelude and Fugue, B Minor.
- BEETHOVEN.—Sonatas, Op. 53, 57, 81, 101, 106, 109, 110, 111.
Concertos.
- BRAHMS.—Two Rhapsodies, Op. 79.
Scherzo, E-flat Minor, Op. 4.

- CHOPIN.—Andante Spianato and Polonaise.
 Polonaise, Op. 53, Polonaise-Fantasia, Op. 61.
 Scherzo, Op. 20, Op. 31, Op. 39, Op. 54.
 Grand Fantaisie, Op. 13.
 "La ci darem la mano," varié, Op. 2.
 Krakowiak, Op. 14.
 Sonata, B Minor.
 Fantasia, F Minor, Op. 49.
 Impromptu, G-flat, Op. 51.
 Barcarolle, F-sharp, Op. 60.
 Concertos.
 Ballades, Op. 23, Op. 38, Op. 47, Op. 52.
 Allegro de Concert, Op. 46.
 Sonatas, Op. 4, 35, 58.
- GRIEG.—Ballade, G Minor, Op. 24.
 Concerto, A Minor, Op. 16.
- HENSELT.—Concert Etude, A-flat (Hallé, Sec. V., No. 18).
- HELLER.—Concerto, F-sharp Minor.
- HUMMEL.—Concerto, A Minor.
- LISZ.—Rapsodies Hongroise, Nos. 1, 2, 6, 9, 10, 12, 13, 14.
 Rhapsodie Espagnole.
 Waldesrauschen (Concert Etude).
 Gnomonreigen (Concert Etude).
 Faust Valse.
 Tannhäuser March.
- MENDELSSOHN.—Presto Scherzando, F-sharp Minor.
 Capriccio, F-sharp Minor, Op. 5.
 Concertos.
- NICODE.—Sonata, F Minor, Op. 19.
- RUBINSTEIN.—Concerto, D Minor, Op. 70.
 Sonata, Op. 12.
- SCHUMANN.—Etudes Symphoniques, Op. 13.
 Toccata, C Major, Op. 7.
 Concerto, A Minor.
 Sonata, G Minor.
- SHERWOOD, W. H.—Scherzo, E Major, Op. 7.
 Scherzo Caprice, Op. 9.
- SAINT-SAENS.—Concerto, G. Minor.
- SCARLATTI.—Suite, F Minor.
- WEBER.—Concert-stück.
 Sonata, Op. 39, No. 2, A-flat.

Candidates must hold the T. C. M. Introductory Theory Certificate and the T. C. M. Junior Certificate in Theory, or those of equal value; must have passed an examination in the outlines of Musical Form and in General Musical History, as comprised in the following named text books, E. Pauer's *Primer of Musical Form* and Bonavia Hunt's *Musical History*. They will also be examined in sight-playing in compositions equal in grade of difficulty to the compositions selected for the junior examination, and must be able to *transpose and play at sight, in any given key*, a simple chorale.

Among the Etudes and Technical Studies used in connection with the above-named pieces, according to the judgment of the teachers, may be mentioned the following:—

- CHOPIN'S Etudes, Op. 10 and 25.
 CLEMENTI'S Gradus (continued).
 CZERNY'S Virtuosity, 4 books.
 KULLAK'S Octave School (Book III).
 LISZT'S Etudes.
- MOSCHELES' Characteristic Studies, Op. 95.
 TAUSIG'S Daily Studies (continued).
 ZWINTSCHER'S Technical Studies (Continued).

THIRD YEAR, TEACHERS' COURSE (*Final Examination*).

Candidates for this examination will be required to pass a sight-reading and transposing test, the same as that for the final examination in the artists' course. A sight-singing test of moderate difficulty will also be required. Graduates in this course must hold the same Musical Form, History, and Theory Certificates as are required from

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graduates in the Artists' course, also the T. C. M. Senior Certificate in Theory and the Pianoforte Normal Class Certificate. The candidates will be examined on points relating to touch, technique, expression, style, the various schools of music, ancient and modern, anatomy of the hand as related to the pianist's requirements, principles of pianoforte construction, fundamental acoustical laws, etc.

The Voice.

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

The practice of singing under a scientific master is calculated to bring about the healthy action and development of muscles, which otherwise might have lain dormant. Instruction in this department includes the study of the union of the registers; study of the physiology of the vowels and consonants; study of solfeggi and the application of words to music; exercises for obtaining flexibility of voice; thorough exercises in the scales, major and minor; the chromatic scale and arpeggios; study of the movements and embellishments suitable to the different styles of singing; study of English, Italian, German and French songs; cultivation of the voice considered as an organ of æsthetic feeling in art; study of dramatic expression; and the development of the voice to suit the requirements of the church and public hall before large assemblies, as well as of the drawing-room.

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

COLLEGIATE VOCAL COURSE.

FIRST YEAR (*Junior Examination*).

Candidates for this examination will be tested in tone production, intonation, equality of registers, vocalization and solfeggio. They must also be prepared to sing before the Board of Examiners five songs selected from the following list:—

- BEHREND.—The Chord of Love.
Daddy.
- CARACCIOLE.—The Sunlight of Thy Love. D
(Soprano or Tenor).
- D'AURIA.—Why? E-flat.
- DICK.—The Spring Legend. F, G Minor.
A Rose in June (Legé). E-flat.
- DENZA.—Golden Star. D, F, G.
Nocturne in F.
Turn, Time, Turn. C, D.
- FORD.—Life's Yesterday. F (Walzer Contralto).
- GODARD.—Song of Florian. D.
- GREGH.—Open Thy Lattice (Serenade). F, G.
- GOUNOD.—Only. F (Soprano or Tenor).
- HENNIKER.—Who Will Come With Me? (Contralto).
- HARRIS.—The Curlew Bell.
- HELMUND.—Of Thee I'm Thinking. G, B-flat.
The Love Token. G, (Soprano).
Amid the Flowers I Wander. E-flat, (Contralto).
- LACOME.—For Her Alone, (Contralto).
- LARA.—The Garden of Sleep. A-flat, C.
- LASSEN.—It Was a Dream. E, G.
Thine Eyes So Blue. G-flat, A-flat.
- LOGE.—A Dream of Yore. A-flat, B-flat, C.
- MATTEI.—Dear Heart. C, E-flat.
- MARKS.—On the Rolling Wave. (Baritone).
- MARZIALS.—The River of Years. F, (Soprano).
- PASCAL.—Only a Little While. G.
- RUBINSTEIN.—Voice in the Woods. F, G.
- RAFF.—Her Picture. D (Tenor or Soprano).
Serenade. A-flat (Mezzo or Tenor).
They'll Meet. G (Soprano).
- ROECKEL.—A Sweet Dream. D (Mezzo).
- ROECKEL.—Charette. F, G.
- RIES, F.—Parting. A-flat (Soprano).
- SCHUBERT.—Impatience. A (Soprano).
Morning Greeting. E (Soprano).
A Secret. (Mezzo).
Serenade. D (Tenor or Soprano).
Far Away. (Contralto or Bass).
Solitude. (Mezzo).
- SCHUMANN.—When at Early Dawn. (Soprano or Tenor).
A Summer Night. (Soprano or Tenor).
- SPERANZA.—Happy Dreamland. (Tenor).
- STRELEZKI.—Of Thee I'm Thinking. D.
Dreams. A, C, D.
A Day Dream. C, D.
- TOSTI.—Dream of the Summer.
The Love that came too late.
B-flat, C, D.
Beauty's Eyes. E, G.
Union.
Venetian Song. D-flat, E-flat, F.
Manon. B-flat.
- TOURS.—Daddy's Good-Bye. B-flat, D.
Jesus Lover of My Soul. D, Soprano (Sacred).
The Glove. G Minor (Dolby).
- WEKERLIN.—Star the Night Adorning. C, E-flat.
- WATSON.—The Willow Copse. E-flat, F, A-flat.
All In a Garden Fair. E, F, G.
The Quaker's Daughter. C, E-flat, F.

Selections from the following named works are used in preparing the pupil for this examination:—

DEVELOPMENT OF VOICE, INTERVALS, ETC.

Abt, Behnke, Bordese, d'Auria (first book), Garcia, Nava, Panscion, Randegger.

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Stern, Vaccai, Wini

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BLUMENTHAL.—A
CHAMINADE.—Ma

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DURAND.—Dream

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Aprile, Bordogni, Concone, Crescentini, Durante, d'Auria (third book), Mazzoni, Rhighine, Stern, Vaccai, Winter.

VOCALIZATION.

Abt, Bordogni, Brambilla, d'Auria (second book), Lablache, Lamperti, Marchesi, Viardot.

SECOND YEAR. (*Senior Examination*).

Candidates for this Examination will be tested in various Schools of Vocal Music, due importance being attached to correct pronunciation of words and articulation. They will also be carefully examined in the rendering of Oratorio recitative, than which no style of vocal music is more difficult.

The candidate must be prepared to sing before the Board of Examiners, eight songs selected from the following list, which will best display his versatility and capabilities :

- BLUMENTHAL.—Answers. E-flat, G.
 CHAMINADE.—Madrigal. (Soprano in D.)
 Sombbrero. C, D.
 DENZA.—If Thou did'st Love Me. C, D.
 (French).
 DURAND.—Dreaming, Singing, Weeping. F.
 (French).
 D'AURIA.—Castillean Day. D (Soprano).
 Tell me, Star. F (Soprano).
 FOOTE.—Go, lovely Rose. E-flat.
 GREGH.—Appear, Love at the Window. G,
 E-flat.
 GOUNOD.—Bolero. A-flat (Mezzo), (French).
 Angel Thoughts Descending. F
 (Soprano or Tenor).
 To Spring. B-flat, D-flat.
 When to the Vision (French).
 Medjé. (French).
 GODARD.—Chanson de Berger. (French).
 Dost thou Remember. (French).
 Florian Song. (French).
 Barcarole Italienne. C (Contralto
 or Mezzo).
 Consolation. E-flat (Mezzo).
 La Paquerette. G Soprano).
 GRIEG.—Regna. E (Mezzo).
 HANDEL.—Rest (Sacred). E-flat, F.
 HELMUND.—It was not so to be. E-flat, G-flat.
 HAYDN.—My Mother Bids Me. A (Soprano).
 LASSEN.—O, Loving Heart. D.
 Resolution.
 All Soul's Day. C, E.
 The Message. E-flat.
 LOHR.—Norman's Tower. (F bass.)
- MASSE.—Reine Topaze. (French).
 MEYERBEER.—L'Africana. (French).
 MASSENET.—Open now Thy Blue Eyes. E-flat,
 F (French).
 Brightest and Best. E-flat.
 MARZIALS.—Leaving yet Loving. E-flat
 (Mezzo).
 PASCAL.—Sooner or Later. B-flat, C, D-flat.
 PONCHIELLI.—Blind Girl's Song. (Contralto).
 PONTET.—Dolly's Revenge. E-flat, F.
 RAFF.—Star of Earth. (Contralto).
 SPARK.—The Better Land. A (Contralto).
 SCHUBERT.—The Crow (Soprano).
 The Hurdy-gurdy player (Mez-
 zo or Bass).
 STRELEZKI.—Under the Yew Tree. C (Mezzo).
 SCHUMANN.—Woman's Love. (Mezzo or Bari-
 tone).
 To the Sunshine.
 I Ne'er will Roam from Thee.
 B-flat (Soprano).
 THOMAS, G.—Ma Voisine. A-flat (Soprano),
 (French).
 THOMAS, A.—Once I Knew a Poor Young
 Child. D.
 Dost Thou Know that Sweet
 Land? C, E-flat.
 TEMPLE.—There are None Like Thee. E-flat
 (Mezzo).
 TOSTI.—Love Ties. C, F.
 A Song of Life. G. (Soprano.)
 TOURS.—Jesu, Lover of my Soul. D (So-
 prano or Mezzo).

THIRD YEAR (*Final Examination*).

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

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

If the choice is for the opera, three complete operas must be studied and thoroughly learned: if oratorio, likewise three oratorios; if concert, a selection of six arias from operas, and six concert songs of varied character.

LIST OF COMPOSITIONS.

SOPRANO.

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| ARDITI.—Daisy, Polka in G.
The Meeting, Waltzer, E-flat. | MENDELSSOHN.—The Charmer. B-flat.
Jerusalem (St. Paul).
Hear Ye, Israel (Elijah). |
| BIZET.—I Say to the Dread that Assails Me.
E-flat (Carmen). | MEYERBEER.—Lieti Signori (Huguenots). B-flat
Shadow Song (Dinorah).
The Gipsy Song (Star of the
North). |
| BELLINI.—A non credea (Somnambula).
A non giunge.
Sovra il sen (Somnambula).
Casta Diva, in F. (Norma)
Bolero in D. Puritani. | PROCH.—Air and variations.
RAFF.—Ever with Thee. C, E.
ROSSINI.—Bel Raggio (Semiramide).
Una voce poco fa (Il Barbiere). |
| CLAY.—She Wandered Down. C, E-flat.
D'AURIA.—Unseen. Walzer. D-flat. | SCHUBERT.—Ave Maria.
Margaret at her spinning wheel.
The Miller and the Brook. |
| DAVID.—Thou Brilliant Bird. E, G (Perle
du Brasil). | SCHUMANN.—To my betrothed. A-flat.
THOMAS, G.—A Summer Night. D-flat. |
| FAURE.—Sancta Maria. C, D-flat.
GOUNOD.—Ave Maria. D, E-flat, F, G.
Ah! E' strano poter. E (Faust).
More Regal in His Low Estate.
C, D. (Reine de Saba). | A. THOMAS.—Connais tu le pays. C, E-flat,
D-flat (Mignon).
So Son Titania. E-flat (Mignon). |
| HAYDN.—With Verdure Clad. B-flat. | VERDI.—E' strano! E' strano! A-flat (Trav-
iata). |
| HALEVY.—Il va venir. E-flat, (French) La
juive.
Va prononcer ma mort. La juive. | VERDI.—Ernani, fly with me. A-flat, B-flat
Soprano) (Ernani).
O, Don Fatale (mezzo) (Don
Carlos).
O, Madre Pietosa (La Forza
del destino).
Tacea la notte. A-flat (Trova-
tore). |
| LASSEN.—Springtide.
A Spring Night. | WEBER.—Ocean, thou mighty monstsr (O-
beron).
Come una volta (Freischutz). |
| MASSENET.—He is Kind, He is Good. C,
E-flat, (from Herodiade).
Night, Gentle Night. D (So-
prano).
Brightest and Best (Mary Mag-
dalene).
Autumn Serenade. B-flat.
Nuit d'Espagne. F-sharp. | WARREN.—His picture of her. D-flat (mezzo). |
| MOZART.—Non so più cosa son (Marriage of
Figaro). | |

ADAMS.—The wid
BLUMENTHAL.—T
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BUCK.—My pilgri
BEETHOVEN.—Ah
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BACH.—See now
CLAY.—She wand
DENZA.—Si tu m
DICK.—Paradise.
DONIZETTI.—O m
GLUCK.—Che far
GOUNOD.—Flowe
HELMUND.—A G
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JENSEN.—O stay
LOHR.—The gold
LUZZI.—Ave Ma
MENDELSSOHN.—
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ADAM.—I know
BUCK.—My pilg
BEETHOVEN.—A
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HANDEL.—The
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LUZZI.—Ave M
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MOZART.—Del

CONTRALTO.

- ADAMS.—The wide, wide sea.
 BLUMENTHAL.—Thy gaze. E.
 Life. F.
 BUCK.—My pilgrimage. A-flat.
 BEETHOVEN.—Ah! Perfido.
 Creation Hymn.
 BACH.—See now the Bridegroom.
 CLAY.—She wandered down. C.
 DENZA.—Si tu m'aimais. C.
 DICK.—Paradise.
 DONIZETTI.—O mio Fernando (Favorita).
 GLUCK.—Che faro senza Eurydice (Orphè).
 GOUNOD.—Flower Song. B-flat (Faust).
 HELMUND.—A Gondolier Song. D.
 The daily question. F.
 JENSEN.—O stay, thou golden hour. D-flat.
 LOHR.—The golden threshold. A.
 LUZZI.—Ave Maria. E-flat.
 MENDELSSOHN.—O, rest in the Lord (Elijah).
 Woe unto them (Elijah).

- MARZIALS.—Ask nothing more. E-flat.
 MERCADANTE.—Numi che intesi (Nicroti).
 Ah! se estinto (Donna Caritea).
 MACFARREN.—Welcome to every guest.
 MEYERBEER.—Fancuille che il core (Dinorah).
 Lieti Signori. G (Huguenots).
 MASSENET.—He is kind, He is good. C.
 ROSSINI.—Elena o tu (Donna del Lago).
 Una voce poco fa (Barbiere di
 Seviglia).
 Eccomi al fine in Babilonia (Sem-
 iramide).
 SCHUBERT.—The desire for Spring.
 SCHIRA.—Sognai. C.
 SCHUMANN.—The two grenadiers.
 SULLIVAN.—The lost chord. F.
 THOMAS.—A Summer Night. B-flat.
 TOSTI.—The Vesper. A-flat.
 TOURS.—He will forgive. C.
 VOGRICH.—When in my dreams I meet you. C.

TENOR.

- ADAM.—I know not her Name. C.
 BUCK.—My pilgrimage. F.
 BEETHOVEN.—Adelaide. B-flat.
 D'AURIA.—Saviour, ever dear. E-flat.
 The morning star. D-flat.
 DANA.—Among the lillies. A-flat.
 DENZA.—Golden Star. F or G.
 Marguerita. E-flat.
 DONIZETTI.—Una Furtiva Lagrima. B-flat
 (Elixir d'Amore).
 Spirito Gentil (Favorita).
 FAURE.—Sancta Maria. C.
 GOUNOD.—Ave Maria. E-flat.
 Angel Hosts Descending. F.
 To Spring. D-flat.
 Salve Dimora. (Faust).
 GASTALDONI.—Forbidden Music. G.
 HELMUND.—Of Thee I'm Thinking. B-flat.
 HALEVY.—Va Prononcer ma mort (La Juive).
 HANDEL.—The Enemy Said (Israel in Egypt).
 LASSEN.—Serenade. E.
 LUZZI.—Ave Maria.
 MASSENET.—Autumn Serenade. B-flat.
 MENDELSSOHN.—If With All Your Hearts
 (Elijah).
 MOZART.—Della Una Poce (Don Giovanni).
 Il mi Tejoro. B-flat.

- NESLER.—It was not so to be. A-flat.
 PINSUTI.—The Last Watch. G.
 Queen of the Earth. D.
 PONCHIELLI.—Cielo e Mar. E-flat.
 RAFF.—Ever With Thee. E.
 RAFF.—Serenade. A-flat.
 SUPPE.—Forget Me Not. D-flat.
 SPERANZA.—Happy Dreamland.
 STRELEZKI.—Of Thee I'm Thinking.
 SCHUMANN.—When at Early Dawn.
 A Summer Night.
 To My Betrothed.
 Woman's Love.
 TOURS.—He Will Forgive.
 THOMAS, G.—Midi au Village. A-flat.
 A Summer Night. D-flat.
 THOMAS, A.—She ne'er believed it True. C
 (Mignon).
 VERDI.—A si ben mio con l'essere. (Trovatore).
 Dei Miei Bollenti Spiriti (Tra-
 viata).
 La Donna è Mobile (Rigoletto).
 Questa O Quella (Rigoletto).
 Celeste Aida. B-flat (Aida).
 Quando le sere al Placido. A-
 flat (Louisa Miller).

BARITONE AND BASS.

- ADAM.—I know not her Name. A.
 BLUMENTHAL.—Life. F.
 The Old, Old Story.
 Thy Gaze. E.
 BUCK.—My Pilgrimage. A-flat.
 BIZET.—Song of the Toréador (Carmen).
 DENZA.—Golden Star. D.
 DONIZETTI.—Fair as an Angel. D-flat (Don Pasquale).
 Oh! My Lisbona (Don Sebastiano).
 Come now, for Vengeance Haste (Lucrezia Borgia).
 Ah! Non avea più Lagrime (Maria di Rudenz).
 GOUNOD.—Ever bravest Heart. D-flat (Faust).
 Tu che fai l'Addormentata (Faust).
 HELMUND.—Of Thee I'm Thinking. G.
 A Gondolier Song. D-flat.
 HAYDN.—Recitative. Straight opening her fertile womb. (Creation).
 Aria, Now Heaven in Fullest Glory Shone (Creation).
 HANDEL.—Nasce al Bosco.
 LARA.—The Garden of Sleep. A-flat.
 LASSEN.—Thine Eyes so Blue. G-flat.
 MARKS.—On the Rolling Wave.
 MEYERBEER.—Ah! Now I Feel the Burden (Dinorah).
 The Monks and Their Convents.
 C Minor (Huguenots).
 The Monk.
 MERCADANTE.—Jealous Suspicion (Il Reggente).
 MASSENET.—O, Promise of a Joy Divine. G-flat or A-flat.
 MENDELSSOHN.—I go my way (Elijah).
 Lord God of Abraham (Elijah).
 MOZART.—Lui Non Stegno (Magic Flute)
 Who treads the Path of Duty.
 Madamina (Don Giovanni).
 PINSUTI.—Three Wishes. C.
 PARKER.—Jerusalem.
 ROSSINI.—Crushed by the Brunt of You (Maometto).
 SCHUBERT.—Far Away.
 The Wanderer.
 Der Erl König.
 SCHUMANN, G.—The Two Grenadiers.
 THOMAS, G.—A Summer Night. B-flat
 TOURS.—He Will Forgive. C.
 TODER.—Philip the Falconer.
 VERDI.—Recitative, Get Thee Up.
 Aria, And Wouldst Thou Have Enlied (un Ballo).
 Di Provenza il Mar il Suol (Traviata).
 Il Balen del suo Sorriso (Trovatore).
 O, Palermo Patria Amata (Vespri).
 Dormi Sol (Don Carlos).
 O, Vecchio cor che Batti (Foscari).
 Miserere (Simon Boccanegra).
 WAGNER.—O, thou sublime sweet Evening.
 G (Tannhauser).
 Prayer (Lohengrin).

The Candidate will be required to sing at sight a ballad or song equal in difficulty to the average of the junior examination list of songs.

The Candidate must hold the T. C. M. Junior Certificate in Theory, and evince a practical knowledge of the physiology and anatomy of the vocal organs, as well as the ordinary laws of vocal hygiene. Among the text books which may be consulted on the latter subjects are the following, namely:—"The Voice in Singing," by Mme. Seiler; "Hygiene of the Vocal Organs," by Sir Morell Mackenzie; "Voice, Song and Speech," by Behnke & Brown.

While it is not compulsory for the candidate in this examination to sing in the German, Italian and French languages, yet the ability to do so will be considered in his favour.

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TEACHER'S DIPLOMA.

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

The teacher's course differs from the artist's course only in the third year.

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

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



The Organ.

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

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

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

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

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

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

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

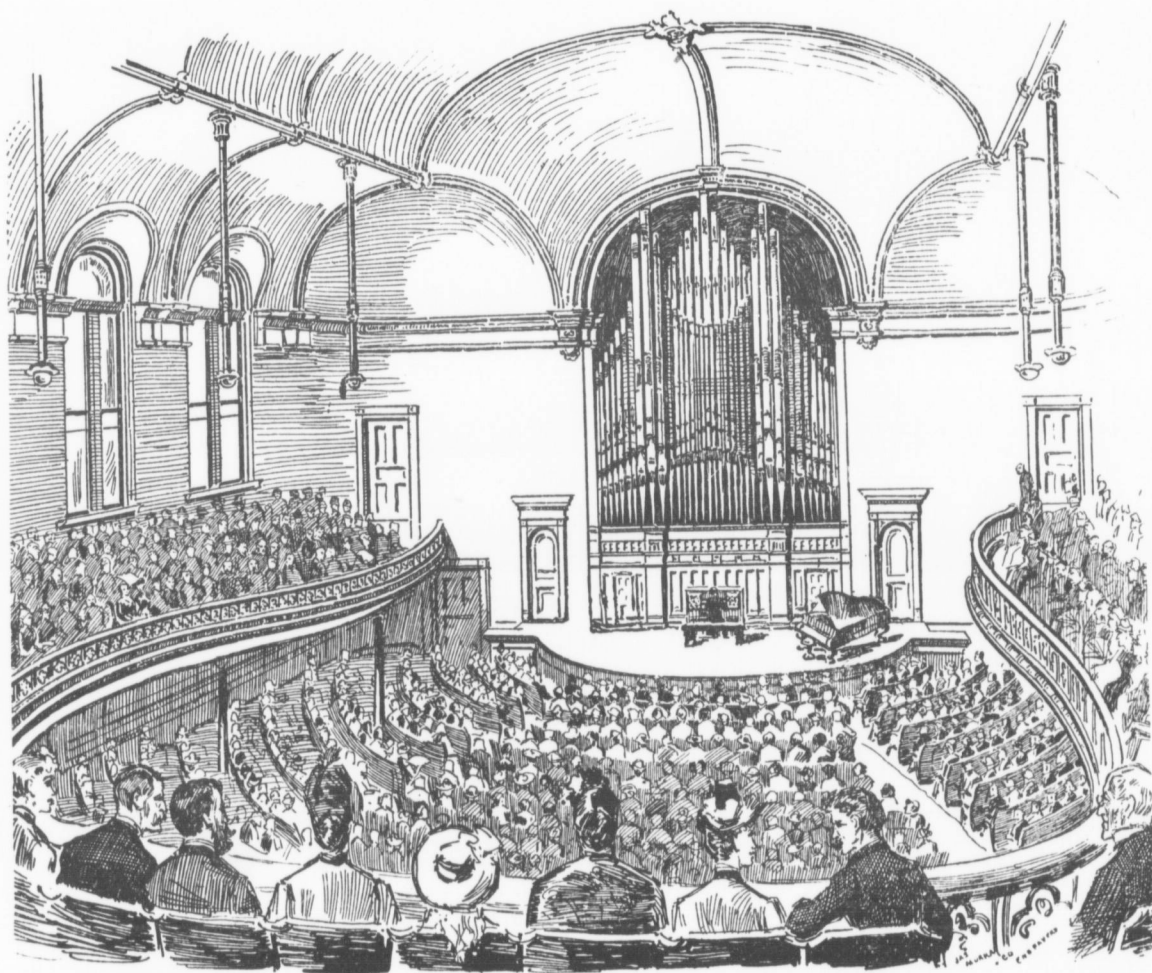
Arrangements have been made so that lessons and practice are obtainable on every week day and also during the evenings, except on evenings when the hall may be required for concert purposes.

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



CONS

THE PRINC



CONSERVATORY ORGAN AND ASSOCIATION HALL.

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

THE CONSERVATORY ORGAN.

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

GREAT ORGAN.

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

SWELL ORGAN.

NOTES.			NOTES.		
10	Bourdon (Treble).....Wood,	61	6-ft.	16	Traverse Flute
11	" (Bass)	61	6-ft.	17	Flautina
12	Open Diapason	61	8-ft.	18	Mixture (three ranks)
13	Violi di Gamba	61	8-ft.	19	Cornopean.....
14	Aeoline	61	8-ft.	20	Oboe
15	Stopped Diapason	61	8-ft.		

CHOIR ORGAN.

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

PEDAL ORGAN.

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

MECHANICAL REGISTERS.

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

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

The organ is one built for the Conservatory by Messrs. S. R. Warren & Son, of Toronto, and is designed to be strictly in harmony with the architecture of Association Hall. The case is of chestnut, finished in oil, the front pipes being richly ornamented in gold and colors. The specification, although prepared specially to meet the requirements of the Conservatory, contains all that is necessary for a first-class concert instrument. The bellows are of ample size, and are operated by a "Guest" water motor, thus ensuring a full and steady supply of wind at all times with a minimum consumption of water.

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The front
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In brief,
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BACH.—Prelud

BATISTE.—Off

BARNBY.—" J

BUCK.—At Ev
CAPOCCI, FILI
GUILMANT.—I

LACHNER, FR

MENDELSSOHN

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

The front pipes are operated by tubular pneumatic action, thus ensuring an even touch throughout the manuals.

In brief, great care has been exercised to provide an organ in every respect suited to the varied requirements of an Organ School and Concert Hall. The materials and workmanship throughout are first-class, and the tone quality of the highest order of excellence.

COLLEGIATE COURSE IN THE ORGAN.

NOTE.—Church Service playing in all its various phases will receive the attention which the great importance of this department of study demands.

FIRST YEAR (*Junior Examination*).

The candidatæ for this examination must be prepared to perform before the Board of Examiners ten of the following pieces, selected on the same plan as in the Piano Department. He must also hold the T. C. M. Introductory Theory Certificate, be able to play at sight a chorale and a simple chant in several different ways, according to service usages, as may be suggested by the examiners. He will further be required to transpose a simple chant into any required key within the interval of a minor third from the keynote, and to explain the fundamental principles of organ construction in its relation to touch and registration.

LIST OF COMPOSITIONS.

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|--|--|
| BACH.—Prelude and Fugue, E Minor, Book 3 (Peters). | MERKEL.—Allegro, in G, Op. 134, No. 6. |
| Eight short Preludes and Fugues, Book 8 (Peters). | Marche Religieuse, Op. 176, No. 2. |
| Pastorale in F. | READ, F. T.—Andante, E-flat Major. |
| Vorspiele, Book 5, Nos. 30 and 36 —(" Ich ruf zu dir, Herr Jesu Christ." " Liebster Jesu, wir sind hier.") | REA, W.—Andante Cantabile, F. |
| BATISTE.—Offertoire, D Minor. | RINCK.—Postlude, G Major (Organ School, No. 149). |
| Offertoire in A, Op. 37, No. 1. | Choral Variations, Nos. 70, 71 and 72. |
| BARNBY.—" Joy " Allegretto, " Sorrow " Andante. | SILAS.—Melody, in C. |
| BUCK.—At Evening. | SMART, H.—Adagio in D. |
| CAPOCCI, FILIPPO.—Larghetto, in E-flat. | Andante Grazioso. |
| GUILMANT.—Elevation, A-flat, Op. 25, No. 2. | Moderato, in D. |
| Invocation, B-flat, Op. 18, No. 2. | March, in G. |
| LACHNER, FRANZ.—Adagio and Andantino, from Op. 177. | STAINER, J.—Prelude and Fughetta, in C Major. |
| MENDELSSOHN.—Andante movements of the Sonatas. | TOURS, BERTHOLD.—Allegretto Grazioso. |
| | THAYER, EUGENE.—Fugue from 4th Sonata, in D Minor. |
| | VOLCKMAR.—Three Adagios, Op. 256. |

SECOND YEAR (*Senior Examination*).

The Candidate for this examination must be prepared to perform before the Board of Examiners ten of the following compositions, selected on the same plan as in the Piano Department. He must also hold the T. C. M. Introductory Theory and Junior Theory Certificates, and in *service playing* be prepared to play at sight with appropriate registration, the accompaniment of an anthem of moderate difficulty. Five minutes will be allowed for the candidate to look over the anthem before playing it. He will further be required to transpose at sight a simple chorale into any required key. The Examination in Organ Construction and Registration for this year will be of a more advanced and comprehensive character than that of the first year :

LIST OF COMPOSITIONS.

- | | |
|--|---|
| ARCHER.—Allemande. | HESSE.—Variations on an Original Theme in A-flat. |
| BACH.—Fugue, G Minor, Book 4 (Peters).
Canzona, Book 4 (Peters).
Vorspiele, Book 5, Nos. 12 and 17—"Christ, unser Herr, zum Jordan Kam;" "An Wasserflüssen Babylon." | HEWLITT.—Offertoire and Fugue, in F. |
| Toccata and Fugue, D Minor. | KUHMSTEDT, FR.—Fantasia Eroica, Op. 29. |
| BATISTE.—Offertoire (St. Cecilia), in D Major.
Offertoire (St. Cecilia) in F Minor.
Offertoire, in E-flat, Op. 36, No. 2. | LEMMENS.—Fanfare.
Marche Pontificale. |
| BEST, W. T.—Six Concert Pieces for the Organ, Op. 38.
Organ Pieces for Church use, Book 2. | LUX.—Fantasia de Concert, Sur O Sanctissima. |
| CAPOCCI, F.—Finale, in F. | MENDELSSOHN.—Prelude and Fugue, No. 2.
Sonatas, Nos. 2 and 5. |
| GUILMANT.—Processional March, Op. 41, No. 5.
Grand Chœur, D Major, Op. 18, No. 1. | MERKEL.—Adagio in E, Op. 35.
Christmas Pastorale.
Four Trios, Op. 39. |
| GADE, N. W.—Postlude, in F, Op. 22, No. 1. | MACFARREN, G. A.—"Windsor," Variations. |
| GARRATT, DR. GEORGE.—Andante Moderato in A. | PROUT, E.—Postlude, in C Minor. |
| HESSE.—Theme and Variations, in A Major.
God Save the Queen, Variations. | RENAUD, ALBERT.—Scherzo Symphonique, in D Major. |
| | RINCK.—Organ School, Nos. 105 and 108 |
| | SAINT-SAENS.—Elevation, in E Major. |
| | SCHUMANN, R.—Skizzen, Op. 58.
Studien, Op. 56. |
| | SILAS, E.—March in B-flat.
Introduction and Fugue.
Andante, in D Major, Op. 74. |
| | WELY.—Offertoire, in G. |
| | WIDOR.—Pastorale. |

THIRD YEAR, ARTISTS' COURSE (*Final Examination*).

The Candidate for this examination must be prepared to perform, as in the first and second year examinations, ten of the following compositions. He must also be able to improvise a voluntary occupying not less than three minutes, and in *service playing* be able to play at sight, with appropriate registration, an Anthem selected by the examiners, and a Sacred Song set with piano accompaniment. The candidate will further be tested

in reading vocalizations into other parts of the Handel Organ.

A sight singing being considered.

Graduates with Certificates in the examination in the department. They will

BACH.—Toccata and

Pr

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BUCK.—Second

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BEST.—Books 5

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EYKEN, VAN J.

FREYER, A.—Co

GUILMANT.—Ma

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namely :—Th

Certificates in

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in reading vocal score of four parts, in transposing a chorale containing at least two modulations into other keys, and playing his own arrangement of the accompaniments of one of the Handel Oratorio Choruses.

A sight *singing* test of moderate difficulty will also be required, strength of voice not being considered important.

Graduates in this department must hold the T. C. M. Introductory and Junior Certificates in Theory, or one equaling these in value, and must have passed an examination in the outlines of Musical Form and Musical History, as in the Piano Department. They will also be examined in the rudimentary principles of Organ Tuning.

LIST OF COMPOSITIONS.

- BACH.—Toccatà in F Major.
Prelude and Fugue, No. 2, G Major.
Fantasie and Fugue, No. 4, G Minor.
Prelude and Fugue, No. 6, C Minor.
Prelude and Fugue, No. 7, C Major.
Prelude and Fugue, No. 8, A Minor.
Prelude and Fugue, No. 9, E Minor.
Prelude and Fugue, No. 10, B Minor.
—Peters' Ed., Book 2.
Six Sonatas.
Passacaglia, C Minor.
- BUCK.—Second Sonata, G Minor.
- BEST.—Books 5 and 9 "Cecilia."
"Arrangements from the scores of the great masters."
- EYKEN, VAN J. A.—Sonata No. 3, Op. 25.
- FREYER, A.—Concert Fantasie, Op. 1.
- GUILMANT.—Marche Funèbre et Chant Séraphique, Op. 17, No. 2.
Four Sonatas, Op. 42, 50, 56 and 61.
- GIGOUT.—Grand Cheour Dialogue.
- HANDEL.—Six Concertos (Novello).
- KHUMSTEDT.—Sonata, Op. 38.
- LEMMENS.—Grand Fantasie in E (Storm).
Sonate Pontificale.
Sonate o' Filii.
Sonate Pascale.
- LACHNER, F.—Sonata in F Minor, No. 1, Op. 175.
- MENDELSSOHN.—Sonatas, Nos. 1, 3, 4 and 6.
Preludes and Fugues, Nos. 1 and 3.
- MERKEL.—Sonatas.
- RHEINBERGER.—Sonatas.
- RINCK.—Fantasia and Fugue, No. 195 (Organ School).
Flute Concerto.
- SCHUMANN, R.—Fugues, Op. 60.
- SAINT-SAENS.—Rhapsodies. (Either two numbers.)
- SALOME.—Sonata in C Minor, Op. 25.
- THIELE.—Concert pieces.
Transcriptions by Warren—Tannhauser, Oberon, Midsummer Night's Dream, Introduction and Bridal Chorus (Lohengrin).
- WIDOR.—Symphonies.

TEACHERS' DIPLOMA.

The requirements for the Teachers' Diploma in the Organ Department are the same as in the final examination for the Artists' course, with the exception that the candidate need not prepare any solos for performance. He must hold the following certificates, namely:—The T. C. M. Senior Organ and Theory Certificates, also the T. C. M. Certificates in Musical Form and Musical History. He will be examined in the art of organ teaching in all its various phases, from the rudiments to the highest grade of service and concert playing.

Violin, Orchestral and Band Instruments.

VIOLIN,	FLUTE,	SAXAPHONE,	TROMBONE,
VIOLA,	OBOE,	HARP,	EUPHONIUM,
VIOLONCELLO,	CLARINET,	HORN,	TYMPANI, ETC.
CONTRA BASSO,	BASSOON,	CORNET,	

ORCHESTRAL, QUARTETTE AND ENSEMBLE PLAYING.

The departments under the above heading are being developed according to their necessities, that of the violin especially, having acquired leading prominence in the Conservatory.

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

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

The Violin.

FIRST YEAR (*Junior Examination*).

The Candidate for this examination will be required to perform before the Board of Examiners ten of the following compositions, selected on the same plan as in the Piano Department. He must hold the T. C. M. Introductory Theory Certificate, and will be required to play at sight a simple composition.

BACH, J. S.—Sara
DANCLA.—Air Var
Air
Six
Rom
FOWLER, C.—Rom
GOUNOD-BACH.—M
Le

MOZART.—Minuet
Lar

The followi

ALARD.—Violin S
DANCLA.—Fifteen
Twe

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Examiners ten o
Department.
T. C. M. Junior
in sight-playing

ALARD.—Brindisi
Fan
BEETHOVEN.—Ro
Rom
DE BERIOT.—Fan
Fan
Firs
And

ERNST.—Elegie.
HANDEL.—Sonata
LEONARD.—Le R

PAPINI.—Souvenir

The followi

FIORILLO.—Thirty
KREUTZER.—Fort
RODE.—Twenty-f

LIST OF COMPOSITIONS.

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|--------------------------------|---|
| BACH, J. S.—Sarabanda. | RAFF.—Six pieces, Op. 85 (any one). |
| DANCLA.—Air Varie, No. 4. | SINGELEEE.—Fantasia on Rigoletto. |
| Air Varie, Op. 83. | Fantasia on Traviata. |
| Six petite airs varie, Op. 83. | Fantasia Pastorale. |
| Romance et Bolero, Op. 50. | TARTINI.—Adagio Cantabile. |
| FOWLER, C.—Romance in F. | TOURS.—Intermezzo. |
| GOUNOD-BACH.—Meditation. | THORN.—Andante Religioso. |
| Le Concert au Salon (Litolf | VIEUXTEMPS.—Romance, Op. 40, No. 1. |
| Edition). | WOLFERMANN.—Two Pieces, No. 1, Romance, |
| MOZART.—Minuetto. | No. 2, Fantasia. |
| Larghetto. | WICHTL.—Six Airs Favoris, Op. 56. |

The following are the Studies used in connection with the above compositions :

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|----------------------------------|--|
| ALARD.—Violin School. | DONT.—Easy Studies, Op. 17. |
| DANCLA.—Fifteen Studies, Op. 68. | KAYSER.—Studies. |
| Twenty Studies, Op. 20. | SCHRADIECK.—Technical Violin School, Part 1. |

SECOND YEAR (*Senior Examination*).

The Candidate for this examination will be required to perform before the Board of Examiners ten of the following compositions, selected on the same plan as in the Piano Department. He must hold the T. C. M. Introductory Theory Certificate, also the T. C. M. Junior Theory Certificate, or one of equal value. He will also be examined in sight-playing in compositions of moderate difficulty.

LIST OF COMPOSITIONS.

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|---|--|
| ALARD.—Brindisi Valse. | RIES, F.—Introduction and Gavotte from Suite |
| Fantasia, Faust, Op. 47. | in G Minor, Op. 26. |
| BEETHOVEN.—Romance in G. | RODE.—Concertos No. 7 and 8. |
| Romance in F. | SINGELEEE.—Fantasia on Il Trovatore, Op. 94. |
| DE BERIOT.—Fantasie Lyrique. | SPOHR.—Barcarolle, Op. 135, No. 1. |
| Fantasie de Ballet. | Concerto D Minor. |
| First Concerto, Op. 16. | SVENSDEN.—Romanze, Op. 26. |
| Andante and Rondo, Russe. | VIEUXTEMPS.—Fantasia Lombardi. |
| ERNST.—Elegie. | Air Varie. |
| HANDEL.—Sonata in A, edited by David. | VIOTTI.—Concertos 22 and 24. |
| LEONARD.—Le Retour de Paladin, Polonaise | WIENIAWSKI.—Two Mazurkas, Op. 24. |
| Op. 42. | Legende, Op. 17. |
| PAPINI.—Souvenir de Sorrento, Saltarella. | |

The following are the studies used in connection with the above compositions :

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|---|--|
| FIORILLO.—Thirty-six Etudes, (Peter's edition.) | HENRY SCHRADIECK'S Technical studies, Part |
| KREUTZER.—Forty Etudes, (Peter's edition.) | 2 and Part 3, scales. |
| RODE.—Twenty-four Caprices. | |

THIRD YEAR (*Final Examination*).

The Candidate for this examination will be required to perform before the Board of Examiners ten of the following compositions, selected on the same plan as in the Piano Department. He must hold the T. C. M. Introductory Theory Certificate, the T. C. M. Junior Theory Certificate, or one of equal value, and must have passed an examination in the outlines of Musical Form and in Musical History, as comprised in the following Text Books: E. Pauer's Primer of Musical Form, and Bonavia Hunt's Musical History.

LIST OF COMPOSITIONS.

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|--|--|
| BEETHOVEN.—Concerto, Op. 61.
Sonatas. | MOSZKOWSKI.—Ballade and Bolero, Op. 16. |
| BRUCH, MAX.—Concerto, Op. 26. | SAINT-SAENS.—Introduction and Rondo Capriccioso. |
| ERNST.—Otello Fantasia, Op. 11.
Airs Hongrois.
Rondo Papageno, Op. 20. | SPOHR.—Concertos. |
| GODARD.—Concerto Romantique. | SARASATE.—Spanish Dances.
Zigeunerweisen, Op. 20. |
| GREIG.—Sonata in F.
Sonata in G, No. 13. | VIEUXTEMPS.—Concertos, Op. 10 and Op. 31.
Fantasia Appassionata.
Tarantella.
Ballade et Polonaise.
Cadenzas to Beethoven's Concerto.
Andante and Rondo. |
| JOACHIM.—Hungarian Concerto.
Hungarian Dances. | WIENIAWSKI.—Polonaise, Op. 21.
Concerto, D Minor. |
| LEONARD.—Souvenir de Haydn, Op. 2.
Second Concerto, Op. 16.
Cadenza to Beethoven Concerto. | |
| MENDELSSOHN.—Concerto, Op. 64 (Litolf Edition). | |

The following are the Studies used in connection with the above compositions:

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| ALARD.—Studies. | PAGANINI.—Twenty-four Caprices. |
| DANCLA.—Twenty Brilliant Studies Op. 73. | SCHRADIECK.—Twenty-five Études, Op. 1. |
| LEONARD.—Twenty-four Etudes Classique, Op. 20. | VIEUXTEMPS.—Etudes de Concert. |

The Violoncello.

The requirements in this department for the various examinations are the same as in the course for the violin.

FIRST YEAR (*Junior Examination*).

LIST OF COMPOSITIONS.

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|--|--|
| DAVIDOFF.—Romance, Op. 23. | GOLTERMANN.—Nocturne and Saltarello, Op. 59. |
| FITZENHAGEN.—Impromptu. | Four Pieces, Op. 96. |
| FRANCHOMME.—Romance, Op. 10.
Three Nocturnes, Op. 14. | Romance, Op. 22. |
| GOLTERMANN.—Three Romances, Op. 95.
Le Réve, Op. 13, No. 2. | Nocturnes. |
| | JULES DE SWERT.—Le Desir, Op. 45. |

KUCKEN.—The Fair
MOSZKOWSKI.—Air
PIATTI.—Nocturne,
Sicilia

The following

DOTZAUER.—Twenty
Book

BOECHERINI.—Third

DUNKLER.—La Filet

DINELLI.—Romance

DAVIDOFF, C.—Drei

FRANCHOMME.—Ada

GRUETZMACHER, F.—

GOLTERMANN.—Con

Second

MENDELSSOHN.—SO

The following

DOTZAUER.—Twenty-

(F

BEETHOVEN.—Sonat

FITZERHAGEN.—Ball

FRANCHOMME.—Con

GOLTERMANN.—Con

Conce

PIATTI.—Tarantelle,

Serena

POPPER.—Tarantella

Mazur

Polona

Papill

The following

BACH.—Sonatas (Pet

DOTZAUER.—Twelve

- KUCKEN.—The Fair.
 MOSZKOWSKI.—Air from Op. 29.
 PIATTI.—Nocturne, Op. 20.
 Siciliana, Op. 19.
- RIES, F.—Romanze.
 ROMBERG.—Divertimento, Op. 46.
 TOURS, B.—Intermezzo.

The following are the Studies used in connection with the above compositions :—

- DOTZAUER.—Twenty Progressive Studies, Op. 155 (from Methode).
 Book 3, from Op. 155.
- LEE, S.—Twelve Etude Caprices, Op. 100.
 PIATTI.—Method.

SECOND YEAR (*Senior Examination*).

LIST OF COMPOSITIONS.

- BOECHERINI.—Third Sonata in G (Ricordi's Edition, edited by Piatti).
 DUNKLER.—La Fileuse, Op. 21.
 DINELLI.—Romance.
 DAVIDOFF, C.—Drei Salonstücke, Op. 30.
 FRANCHOMME.—Adagio, Op. 29.
 GRUETZMACHER, F.—Op. 51, First Book.
 GOLTERMANN.—Concertstück, Op. 76.
 Second Concerto, Op. 30.
 German Dances.
 MENDELSSOHN.—Song without Words.
- PAQUE, G.—Romance and Tarantella, Op. 23.
 Fantasie on Il Trovatore, Op. 11.
 POPPER.—Nocturne, Op. 42.
 Sarabande and Gavotte, Op. 10.
 Gavotte, Op. 25.
 ROMBERG, B.—Thème Varié et Allegretto, Op. 10.
 Concerto, Op. 51.
 Concerto in D, Op. 3.
 SCHUMANN.—Stücke in Volkston, Op. 102.
 VOLKMANN, R.—Romance, Op. 7.

The following are the Studies used in connection with the above compositions :

- DOTZAUER.—Twenty-four Exercises, Op. 155, (From methode).
 DAPORT.—Twenty-one Exercises.
 LEE, S.—Twelve Difficult Exercises.

THIRD YEAR (*Final Examination*).

LIST OF COMPOSITIONS.

- BEETHOVEN.—Sonatas.
 FITZGERHAGEN.—Ballade, Op. 10.
 FRANCHOMME.—Concerto.—Op. 33.
 GOLTERMANN.—Concerto, Op. 51.
 Concerto, Op. 14.
 PIATTI.—Tarantelle, Op. 33.
 Serenade Italien, Op. 17.
 POPPER.—Tarantella, Op. 23.
 Mazurka, Op. 12.
 Polonaise, Op. 14.
 Papillon, Op. 6, No. 2.
- RAFF.—Concerto, Op. 193.
 ROMBERG.—Fifth Concerto, Op. 30.
 SCHUMANN.—Concerto.
 SCHUBERT, CH.—Fantasie Caprice, Op. 14.
 SERVAIS.—Concert Piece, Op. 14.
 Nocturne, Chopin.
 Concerto Militaire, Op. 18.
 SAINT-SAENS.—Suite, Op. 16.

The following are the Studies used in connection with the above compositions :

- BACH.—Sonatas (Peters' Edition).
 DOTZAUER.—Twelve Exercises, Op. 54.
- FRANCHOMME.—Twelve Caprices.
 PIATTI.—Twelve Caprices.

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

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

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

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

COLLEGIATE COURSE IN THEORY OF MUSIC.

- A.—The first year or junior examination shall be on the Rudiments of Music and on Harmony, the latter consisting of figured bass exercises and questions in book work.
- B.—The second year or intermediate examination shall be on Harmony, including harmonizing of Melodies, Unfigured Bases and Pedal-Points, also Counterpoint up to four parts.
- C.—The third year or final examination shall be on Harmony and Counterpoint up to five parts, Double Counterpoint, Canon, Fugue as far as Exposition, History of Music, Musical Form, Instrumentation and Analysis of some selected score.

NOTE.—Students at Trinity University, recognized institutions may at once proceed. Students who have passed Trinity University, shall be exempt from once proceed to the Examinations on p

TEXT BOOKS

Cumming's Rudiments (No. 2).
Stainer's Harmony

Banister (Harmony)
Bridge's Counterpoint (No. 9).
Prout's Harmony,
Prout's Counterpoint

Bridge's Double Counterpoint Primer, No. 12).
Bonavia Hunt's Harmony
Cherubini's Counterpoint
Higg's Fugue (Novels)
Jadassohn's Canon
Ouseley On Form.

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

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

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

TEXT BOOKS USED IN CONNECTION WITH THE ABOVE EXAMINATIONS.

FIRST EXAMINATION.

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

SECOND EXAMINATION.

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

THIRD EXAMINATION.

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

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

PRIMARY EXAMINATION IN THEORY OF MUSIC.

RUDIMENTS.

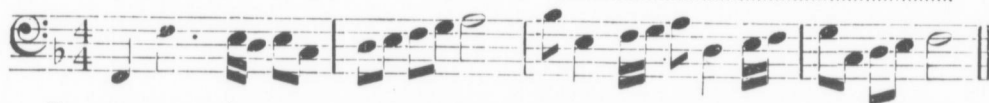
JUNE 23RD, 1890.

MORNING PAPER.]

[TIME 2½ HOURS

1. Write out the following passage in the alto clef in the pitch indicated :—

Sra.....



2. Group ten semiquavers so that they would be performed in the time of four quavers.

3. Write out the following and complete each measure with the necessary rests :



4. Write the time-signatures for simple triple time when the beats consist respectively of (a) minims, (b) crotchets, (c) quavers.

5. Alter the value of the notes in the following passage and re-write it as four measures of $\frac{6}{8}$ time :—



6. What is understood by "accent" in music?

7. Write out and bar the following passage, and put correct time signature :—



8. Write an

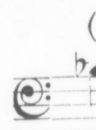
9. Mention
and s

10. Write a



11. What is
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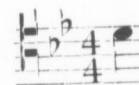
12. Write a
6th ;
4th ;
alter



13. What a

14. Explain
from

15. The fo
pian
3rd

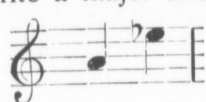


16. Write

Those
paper.

8. Write an example of a mordente, an acciaccatura, and an inverted turn.
9. Mention several Italian terms denoting a gradually decreasing volume of tone ; and several denoting a gradual increase of speed.

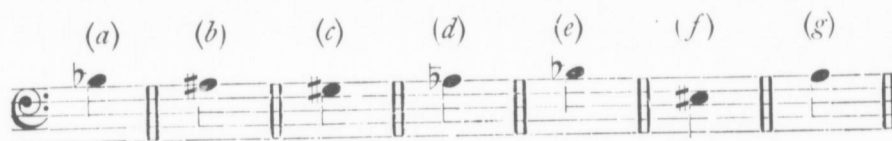
10. Write a major and minor scale to both of which the following notes

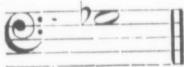


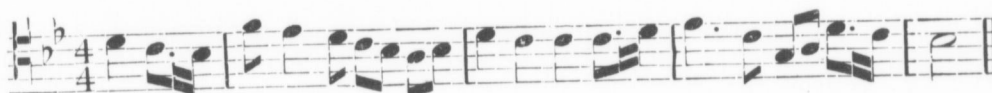
belong ; give the technical names of these notes in each scale.

11. What is the difference between (a) a diatonic semitone. (b) a chromatic semitone ?

12. Write above the notes given below the following intervals : (a) augmented 6th ; (b) diminished 7th ; (c) diminished 5th ; (d) major 6th ; (e) augmented 4th ; (f) minor 7th ; (g) augmented 2nd ; afterwards enharmonically alter the lower notes of these intervals, and state the result in each case :



13. What are percussion instruments ? Give the names of some.
14. Explain what is meant by "harmonics" ; write the 3rd, 4th and 5th resulting from the prime 
15. The following is the commencement of a very familiar composition for the piano ; state the name of the composer, and transpose the passage a minor 3rd higher in the treble clef :—



16. Write out the melody of "Home, Sweet Home" in the key of E.

Those candidates intending to compete for the scholarship must work the whole paper.

ARTHUR E. FISHER, MUS. BAC.

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

Examiner.

PRIMARY EXAMINATION IN THEORY OF MUSIC.

HARMONY.

JUNE 23RD, 1890.

AFTERNOON PAPER.]

[TIME 3½ HOURS.

1. Write alto and treble parts above the following figured bass :—

2. Transpose the foregoing bass a minor 3rd lower, and with the same figuring add a tenor, alto and a different treble.
3. Write three parts above the following notes, treating each of them as the bass of an inversion of two *different* dominant 7th chords ; give key signatures and resolve each chord :—

4. In what keys may the following chord be found ? Give the name and root of it in each key.

5. Write a
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paper.

INTERMEDIATE EXAMINATION IN THEORY OF MUSIC.

HARMONY.

JUNE 23RD, 1890.

AFTERNOON PAPER.]

[TIME 3½ HOURS.

1. Write three parts above the following notes ; resolve each chord on its own root, and then to its own tonic chord :—

2. Write in four parts the second inversion of a supertonic 7th chord, a supertonic major 9th, and a supertonic minor 9th (all chromatic chords) using E \flat as the bass note ; and resolve each chord to a perfect cadence.

3. Name the following chord, write inversion in four parts and resolve it.

4. Write three parts above the following bass :—

5. Analyse

6. Write for

7. Harmoni each

8. Write m F# n B2 to

9. Harmoni passi

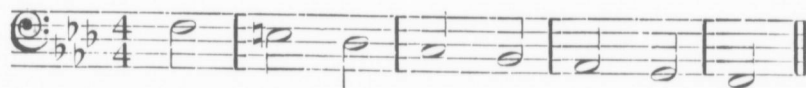
10. Harmoni (b) a (an 8

No. 10 medal.

5. Analyse all the numbered chords in the foregoing exercise.
6. Write *four* parts above the following bass :—



7. Harmonize the following scale in four parts, with *two* notes in any part to each scale note :—



8. Write modulations in four part harmony (*a*) from D by an augmented 6th to F# minor, ending with a "Tierce de Picardie" in 5 chords; (*b*) from B \flat to E, by enharmonic change, in 4 chords; (*c*) from G to E \flat in 3 chords.
9. Harmonize the following melody in four parts; treat some of the quavers as passing-notes, and write passing-notes where possible against the minims :



10. Harmonize the following melody in four parts in close score, (*a*) as a treble; (*b*) as an alto (same pitch); (*c*) as a tenor (an 8th lower); (*d*) as a bass (an 8th lower) :—



No. 10 need only be worked by those candidates who intend competing for the medal.

ARTHUR E. FISHER, MUS. BAC.,

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

Examiner.

INTERMEDIATE EXAMINATION IN THEORY OF MUSIC.

COUNTERPOINT.

JUNE 23RD, 1890.

MORNING PAPER.]

[TIME 2½ HOURS.

1. Mention the mistakes in the following exercise :—

2. Transpose the above Canto Fermo to a *minor* key a major 7th higher in the treble clef, and below it write a counterpoint in the fifth species in the alto clef.
3. Transpose the Canto Fermo of No. 1 a major 10th lower in the bass clef ; dot each note and write a counterpoint above in the fourth species in the tenor clef.
4. Against the following Canto Fermo write a treble and bass, both in the fifth species.

5. Transpose the
a treble

6. Explain the
which is

7. Write a rhy

8. Against the
below in

- Nos. 2, 3,
score ; Nos. 5,

Elocution and Dramatic Action.

The Art and Science of Elocution—for, in point of fact, it is both an art and a science—is as old as civilization, and the interest of the human race therein has advanced steadily with the progress and culture of man.

The art is so fit and flexible a vehicle, alike for teaching and amusement, that it can never be driven from its place, in spite of occasional perversions. In Elocution, as in all art, without thoroughly conscientious work there can be no excellence. That correct methods of reading and speaking will come naturally is a mistaken idea, as is also the belief, far too current among intelligent people, that only “geniuses” ever attain to excellence therein. Given a knowledge of the principles of the art, together with systematic and continued training, any intelligent student of elocution may attempt its mastery with entire confidence. With the advantages now offered to this end, great encouragement is afforded to students in this important branch of education.

The Conservatory course of study is also especially designed to give students such a thorough knowledge of the principles of Elocution and such practice in the application of the same as to make them natural, refined and effective readers. The demand for elocutionists of merit is urgent. Public audiences have ceased to be satisfied with readers who, though possessing natural talents in expression, are untrained in voice, stiff in posture, ungraceful in gesture, and imperfect in articulation.

Elocution holds an important relation to singing, the modes of expression being in many things similar. Articulation and enunciation must be perfectly acquired before success can be attained in either branch. In fact, many of the exercises that develop the qualities necessary to artistic reading are equally beneficial to the student of Singing. In the higher grades of expression, Dramatic and *Æsthetic*, the divergence is even less.

An elocutionist of the first order need not necessarily be a musician; but a singer, when possessed of the qualities that go to perfect a reader, is infinitely more effective in climaxes, both in sentiment and stress.

A course of instruction in Elocution, according to individual requirements, will be obligatory upon students of the Conservatory taking a professional course in Singing.

VOICE

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GESTU

In this course p
will be required to p
write criticisms on th
suggestions, etc. Suc
to become professiona

1. Advanced pr
2. Scientific Stu
3. Analysis of th
4. Interpretation
5. Cultivation o
6. Advanced R

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A Free Class as
works, which will be o

ELOCUTION.

OUTLINE OF FIRST YEAR COURSE.

VOICE CULTURE.

1. Breathing Exercises.
2. Proper Voice Production.
3. Drill in Modulations {

Quality.
Force.
Pitch.
Time.
Slides.
4. Adaption of Modulations to Sentiment.
5. Special selections for Practice.

PRONUNCIATION.

1. Phonetics—Elementary Sounds separately considered.
2. Exercises for Organs of Articulation.
3. Orthoepy—Synthetic application of sounds {

Articulation.
Syllabification.
Accent.

GESTURE OR VISIBLE EXPRESSION.

1. Principles of {

Attitude.
Gesture.
Facial Expression.
2. Application of Principles to Sentiment.
- Philosophy and Methods of Expression {

Analysis of Thought and Feeling.
Expressive Reading.
Recitation.

SECOND YEAR COURSE.

In this course pupils will be thrown more upon their own responsibility. They will be required to prepare selections without any suggestion from the teacher; to write criticisms on the recitations given by the other members of the class; to offer suggestions, etc. Such exercises will afford excellent opportunity for those who desire to become professional teachers or public readers.

1. Advanced practice in Vocal and Visible Expression.
2. Scientific Study of Words.
3. Analysis of the Meaning, Feelings, and Characters in the works of Shakespeare.
4. Interpretation of Standard Authors.
5. Cultivation of the Imagination and the Emotions.
6. Advanced Recitation, Impersonation and Character Sketching.

FREE SHAKESPEARE CLASS FOR ADVANCED PUPILS.

A Free Class as above will be opened this year for the study of Shakespeare's works, which will be of great interest to those contemplating a professional career.

TEACHERS' CLASS.

The demand for teachers of elocution is growing daily. To assist in meeting this demand, special classes will be formed, from time to time, for those desiring to take up the pedagogics of reading and elocution. A good reader is not necessarily a good teacher, and the object in forming these classes is to provide instruction in such a way as to make the students good teachers.

Languages.

Italian, German, French, and Spanish languages are taught with especial reference to their use in singing. However, for the purpose of studying important untranslated works on music, and for the objects of general culture, a thorough knowledge of these languages is imparted to those desiring such a course.

The methods of instruction in the Conservatory are of the most progressive and practical character, and the classes are in charge of University teachers and specialists of wide experience.

The Conservatory String Quartette Club.

Among the most important enlargements of the co-educational powers of the Conservatory has been the institution of the CONSERVATORY STRING QUARTETTE CLUB. With the members of this organization, piano and violin pupils are able to perform trios, concertos, quintettes, etc. The refining and educating influences of such music are well known, but hitherto only spasmodic efforts have been made to encourage it in Toronto.

Now, however, not only in connection with the Conservatory concerts, but also upon a separate and permanent basis, the CONSERVATORY STRING QUARTETTE CLUB is organized for concert purposes, and may be engaged by concert managers in and out of Toronto by communicating directly with the Club or through the Conservatory.

By means of the Quartette opportunities will be afforded music lovers, music students, and the public generally, of hearing the highest forms of concerted and solo chamber music, including the compositions of Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Raff, Massenet, Saint-Saens, Rubinstein, Schumann, and other classical composers.

A notable feature
Giuseppe Dinelli. M
the violin, and an ass
especially for the Cor
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H. R. H. the Prince
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distinguished patron
well-known proficien
director of the Conse

The organization
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The Conservatory Orchestra.

A notable feature in the Conservatory is the Orchestra, under the direction of Mr. Giuseppe Dinelli. Mr. Dinelli, an eminent solo-cellist, solo-pianist, composer, teacher of the violin, and an associate of the London Academy of Music, was engaged from England especially for the Conservatory staff. He has had a large and varied experience as conductor of orchestras in London, England, in concerts directly under the patronage of H. R. H. the Prince of Wales, H. R. H. the Duchess of Teck, the Duchess of Westminster, the Marchioness of Devonshire, Baroness Burdett-Coutts, and many other distinguished patrons of musical art. The experience thus gained, together with his well-known proficiency as a musician, mark him as exceptionally qualified for his post as director of the Conservatory Orchestra.

The organization has already participated in some of the more important Conservatory concerts in the performance of symphonies, overtures, etc. Conservatory students who are qualified to take part are admitted to the orchestra free. Also amateurs possessing a certain degree of proficiency, who are not pupils of the Conservatory, are admitted to membership on payment of a small fee.

Sight-Singing and Chorus Practice.

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

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

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

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

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

Music in Public Schools.

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

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

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

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

Church Music and Oratorio.

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

As regards the supported by a cho immense *repertoire* are not only worthy result in a sustained wherever used. A music used, and also

It is true that a and the continually merit amply testifies

Such duly qua larger choral works Gounod, *et al.*, will, so through the me ship of Mr. Edward

For the conve arrangements have reasonable rates.

The rates for B the nature of accom cations for board, e

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

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

Such duly qualified students as desire to become conversant, as singers, with the larger choral works of Bach, Handel, Haydn, Mozart, Mendelssohn, Rossini, Schumann, Gounod, *et al.*, will, under a special arrangement for the students' benefit, be able to do so through the medium of the Toronto Choral Society, which is under the conductorship of Mr. Edward Fisher.

Miscellaneous.

BOARD AND LODGING.

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

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

SHEET MUSIC DEPARTMENT.

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

PIANO AND ORGAN HIRE AND PRACTICE.

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

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

SITUATION OF THE CONSERVATORY

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

The class-rooms, lecture-rooms, etc., have been fitted up at large expense, with a view to the comfort and convenience of the students, and are admirably adapted to all the Conservatory's requirements.

EVENING CLASSES

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

It is desirable that preliminarys, such as hours of lessons, pay

While it is always permitted to enter at being in every case

Beginners and are free, or nearly so by careless habits of

The *unlearning* who begin from the

Persons desiring competent teachers at the Conservatory students.

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The Musical upon their entering

REGISTRATION.

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

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

BEGINNERS.

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

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

HOME INSTRUCTION.

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

TIME FOR COMPLETION OF COURSE.

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

TO STUDENTS.

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

CONSULTATION.

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

EXAMINERS.

Special examiners, not connected with the Conservatory as teachers, are engaged for the more important departments of instruction. In this direction the services of Mr. Wm. H. Sherwood have been secured as an examiner for the Pianoforte Department. Mr. Sherwood's career as a teacher, concert artist, and as an authority on everything pertaining to piano playing, is too generally known and recognized to need detailed reference here.

GENERAL EDUCATIONAL ADVANTAGES.

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

CALENDAR MAILED TO STUDENTS AND OTHERS.

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

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

THE TECHNICON.

A thorough investigation into the physiological side of piano playing has recently produced a scientific hand gymnasium, the "Technicon," whereby much saving of time in

practising technical exercises upon the hands' mechanism are obtained in piano playing exercises at the piano.

The Musical Director, having seen the practical results, strongly recommends it.

Pupils can have the benefit of the guidance of teachers who

To enable the Conservatory provision should be made for those possessing exceptional talents in their education. Such provision and this work is warmly recommended in Canada a most needed

Although nominally the Calendar is so distributed as to reach all, this, combined with the instruction at the Conservatory is of great value. Vocalists, Pianists and others making recommendations to the students of the Conservatory are qualified.

SELECTIONS.

The choice of pieces or studies for the Semi-Annual Examination

practising technical exercises at the piano is effected, and the necessary physical results upon the hands' mechanism for the interpretative necessities of the higher grades of piano playing are obtained in less time and to a greater degree than are obtainable by technical exercises at the piano alone.

The Musical Director having given this matter thorough investigation, and having seen the practical results obtained through the systematic use of the Technicon, strongly recommends it to Piano students.

Pupils can have the benefit of this most modern technical method, under the guidance of teachers who have been thoroughly instructed in its use by the inventor.

SCHOLARSHIPS.

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

PROFESSIONAL SITUATIONS.

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

SELECTION OF MUSIC FOR EXAMINATIONS.

The choice of the music to be studied in the various courses is not restricted to the pieces or studies mentioned in the respective lists, but the works to be prepared for the Semi-Annual Examinations should be selected from those lists without exception.

Summer Normal Session.

THURSDAY, JULY 2ND, TO FRIDAY, AUGUST 28TH, 1891.

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

The Summer School

OF THE

TORONTO CONSERVATORY OF MUSIC

supplies what is needed in this direction.

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

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

Scho

During the Conservatory
offered for competition

DONOR.

Mr. Edward Fisher, (g)
Mr. S. H. Preston,
Mr. V. P. Hunt,

“ “
Mrs. Edgar Jarvis, A.T.
Mr. J. D. A. Tripp, A.T.
Signor d'Auria,

“ “
Mons. Boucher,
Miss Jessie Alexander, I
Mr. S. H. Janes, M.A.
Mr. S. H. Preston,
Mr. Arthur E. Fisher, M.
Signor d'Auria,
Mr. J. W. F. Harrison,
Mr. R. J. Read, B.A.,
Mr. Edward Fisher,
Mrs. Edgar J. Jarvis, A.
Mr. V. P. Hunt,

Six Elementary
petition by the Conservatory
didates: Miss Josie
Harvey McKay, Miss

A Scholarship in
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Mus. Bac., offers a S
at the end of the Su

Scholarship Announcements.

During the Conservatory's first season, and up to June 30, 1890, Scholarships were offered for competition, and awarded as follows :

DONOR.	STUDY.	SUCCESSFUL CANDIDATES.
Mr. Edward Fisher, (good for 2 years).	Piano.	Miss Maud Gordon, Toronto.
Mr. S. H. Preston, " 1 year).	"	Miss Kate Rigney, Toronto.
Mr. V. P. Hunt, " "	"	Miss A. H. Sanders, Toronto.
" " " "	"	Miss Flora M. Boyd, Crosshill.
Mrs. Edgar Jarvis, A.T.C.M. " "	"	Miss Louie Reeve, Toronto.
Mr. J. D. A. Tripp, A.T.C.M. " "	"	Miss Aida Sydney, Toronto.
Signor d'Auria, " "	Vocal.	Miss Anna Howden, Millbrook.
" " " "	"	Mrs. Clara E. Shilton, Toronto.
Mons. Boucher, " "	Violin.	Miss Lena M. Hayes, Toronto.
Miss Jessie Alexander, B.E., " "	Elocution.	Miss Mary Herald, Hamilton.
Mr. S. H. Janes, M.A. " "	Piano.	Miss Ethelind G. Thomas, Belleville.
Mr. S. H. Preston, " "	Piano.	Miss Ruby Preston, Toronto.
Mr. Arthur E. Fisher, Mus. Bac., " "	Theory.	Miss Lizzie L. Walker, Perth.
Signor d'Auria, " "	Vocal.	Miss Madge Barrett, Winnipeg.
Mr. J. W. F. Harrison, " "	Piano.	Miss Mary Johnston, Frederickton, N.B.
Mr. R. J. Read, B.A., " "	"	Miss Franziska Heinrich, Toronto.
Mr. Edward Fisher, " "	"	Miss Louie McDowell, Aurora.
Mrs. Edgar J. Jarvis, A.T.C.M. " "	"	Miss Anna Hamilton, Toronto.
Mr. V. P. Hunt, " "	Piano	Miss Jessie Bustin, Uxbridge.

Six Elementary Scholarships in Piano, good for one year, were offered for competition by the Conservatory in Sept. last, and awarded to the following successful candidates : Miss Josie Simpson, Miss Anna Williams, Master Norman McLaurin, Master Harvey McKay, Miss Bessie Cowan and Miss Bertha M. Kerr, all of Toronto.

A Scholarship in Piano, good for one year, presented by Mrs. Edgar Jarvis, A.T.C.M., will be offered for competition towards the end of the Winter Term, a Silver Medal, also will be donated by Mrs. Jarvis, will be given to the best pupil who has studied with her for at least six months previous to the midsummer examination. Mr. Arthur E. Fisher, Mus. Bac., offers a Silver Medal for the best paper in the Senior Examination in Theory at the end of the Summer term.

Rules and Regulations.

1. All term bills are payable strictly in advance, at the beginning of each term, for the whole term. (There can be no exception to this rule.) All terms consist of ten weeks, but students may enter at any date. Cheques should be made payable to "TORONTO CONSERVATORY OF MUSIC."

2. Students receive a card on payment of their fees, admitting them to a given course of lessons, and no person will be allowed to receive instruction until such card has been procured.

3. No deductions will be made for temporary absence from lessons, or for lessons discontinued. In case of protracted illness (of several weeks' duration), exceptions may be made to this rule, provided that prompt and explicit written notification shall have been made to the Musical Director.

4. Students may obtain all music they require at the *Office of the Conservatory*, where it will be supplied at a discount.

5. Visitors will not be permitted in the class-rooms during lesson hours without permission from the Director.

6. All matters of business connected with the Conservatory, including tuition, changes of hours, or changes from one class to another, must be arranged *at the Office*, not with the teachers.

7. AS AN INVARIABLE RULE REGARDING LESSONS MISSED BY A TEACHER, THE PUPIL, IN EVERY INSTANCE, MUST OBTAIN A "CREDIT MEMORANDUM" FROM THE REGISTRAR, OTHERWISE ALL RIGHTS TO SUCH LESSONS WILL BE FORFEITED.

8. All pupils are positively required to be punctual at lessons.

9. Any misunderstanding, disagreement, or trouble of any kind, occurring in the relations between pupils and teachers should be reported *directly* to the Musical Director.

10. In the event of there being an insufficient number of pupils in any department to form a full class, the time allotted to such a class will be *pro rata*, according to the number of pupils it contains.

11. Scholarship pupils must comply strictly with whatever rules or conditions may be attached to the Scholarships which they may have won. Failure in this respect renders the Scholarship liable to forfeiture.

FALL TERM, 1890.

Begins Monday,
giving Day will be

WINTER TERM, 18

Begins Tuesday, 1
vacation begins on
January.

Friday and Saturd
purposes. No les

SPRING TERM, 18

Begins Monday, 2
begins on Good
31st.

SUMMER TERM, 1

Begins Thursday,
day will be a holi

The days June 1
ination purposes.

SUMMER NORMA

Begins Thursday
given on Civic F

Conservatory Calendar

1890-91

FOURTH YEAR

FOUR TERMS OF TEN WEEKS EACH.

FALL TERM, 1890.

Begins Monday, 1st September, and closes Monday, 10th November. Thanks giving Day will be a holiday.

WINTER TERM, 1890-91

Begins Tuesday, 11th November, and closes Thursday, 29th January. Christmas vacation begins on Tuesday, 23rd December, and classes open again on Friday, 2nd January.

EXAMINATIONS

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

SPRING TERM, 1891

Begins Monday, 2nd February, and closes Wednesday, 15th April. Easter vacation begins on Good Friday, March 27th, and classes open again on Tuesday, March 31st.

SUMMER TERM, 1891

Begins Thursday, 16th April, and closes Tuesday, June 30th. The Queen's Birthday will be a holiday.

EXAMINATIONS

The days June 19th, 20th, 22nd and 23rd, will be devoted exclusively to examination purposes.

SUMMER NORMAL TERM.

SUMMER NORMAL TERM (Eight weeks)

Begins Thursday, July 2nd, and closes Friday, August 28th. No lessons will be given on Civic Holiday.

Tuition fees.

TERM OF TEN WEEKS.

PAYABLE STRICTLY IN ADVANCE.

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

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

	PRIVATE.	CLASS.
Pianoforte, First Division	\$ 8 00	\$ 5 00
Second "	11 00	7 00
Third "	15 00	10 00
Fourth "	20 00	13 50
Fifth "	40 00	20 00
Voice, First	10 00	6 00
Second "	15 00	8 00
Third "	20 00	10 00
Fourth "	35 00	17 50
Organ, First	13 00	7 50
Second "	20 00	10 00
Third "	40 00	20 00
Violin, First	12 00	7 00
Second "	20 00	12 00
Viola, First	12 00	7 00
Second "	20 00	12 00
Violoncello	20 00	10 00
Contra Basso	15 00	7 50
Flute	20 00	10 00
Oboe, Clarinet, or Saxophone, each	15 00	7 50
Bassoon, Horn, Cornet, Euphonium, or Tuba, each	15 00	7 50
Guitar	15 00	8 00
Zither, per term of twenty one-hour private lessons	15 00	7 50
Tympani	15 00	7 50
Orchestral and Ensemble Playing	\$4 00 to	10 00
Public School Music (Normal classes)		10 00
Sight-Singing (one lesson per week)	7 50	5 00
" when taken with any other branch (one lesson per week)		2 00
Theory, First Division, Private, two lessons per week		\$15 00
" Second " " "		20 00
" Third " " "		30 00
" First " Classes of Four, one lesson per week	\$6 50 and	5 00
" Second " " Four and Five "	\$8 00 and	6 50
" Third " " " "	\$8 00 and	6 50
Introductory Theory, Class, one lesson per week		5 00
" " when taken with another branch, Class, one lesson per week		2 00

Church Music, Oratorio and
Elocution and Dramatic Art

Modern Languages (Italian)
Piano Tuning, one lesson per
Organ Practice on Conservatory
" " Pedal Point

Instruction under the head
the regular branch

Examination Fees, Junior
Senior
Final (Musical)
Musical

Entrance Fee, in addition
are not pupils of

Certificate

Diploma.....

Church Music, Oratorio and Art of Conducting		10 00
Elocution and Dramatic Action	25 00	0 00
" " (class of five, one lesson per week)		6 00
Modern Languages (Italian, German, French, Spanish). Terms on application		15 00
Piano Tuning, one lesson per week (with use of piano, for practice, two hours per day).....		20
Organ Practice on Conservatory Organ in Association Hall, per hour		10
" " Pedal Piano at Conservatory, per hour		
Instruction under the heading of "FREE ADVANTAGES," see page 15, if taken without one of the regular branches.....		4 00
Examination Fees, Junior (1st year)	} each.....	3 00
Senior (2nd year)		
Final (3rd year)		
Musical History		
Musical Form		
Entrance Fee, in addition to usual Examination Fee, for Candidates in all Examinations who are not pupils of the Conservatory, each Examination		3 00
Certificate		1 00
Diploma.....		3 00

Otherwise

CLASS.
 . \$ 5 00
 . 7 00
 . 10 00
 . 13 50
 . 20 00
 . 6 00
 . 8 00
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Certificated Pupils.

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

HARMONY.

JUNIOR—1887, 1888 & 1889.

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

Miss Mary A. Bean
Miss May Adelaide
Mr. H. J. Holden
Miss Annie Johnson
Miss Constance Lea
Miss Anna M. Lew
Miss Kate Lindsay
Miss Helen M. Mo
Miss Lottie Macm
Miss Lila Nicol
Mr. Cyril E. Rudg
Miss Ethelind G.

Miss Mary E. Alde
Miss F. Charlotte
Miss Flora M. Bo
Miss Alexandrina I
Miss Maud Foster
Miss Annie Evelyn
Miss Amy Maud
Mr. John H. Hesh
Miss Madge Hobso
Mr. J. Oscar Hons
Miss Maud Huber
Miss Mary F. Hu
Miss Malieue Kinc
Miss Kate Kurtz
Miss C. Elizabeth
Miss Via Macmill
Miss Julia F. McE
Miss Minnie McC
Miss Florence Mil
Miss Florence Mo
Miss Alice M. Mu
Miss Lizzie J. Sch
Miss Kathleen B.
Miss Alice Taylor
Miss Lizzie L. Wa

Miss Madeline M
Miss Eleanor A.
Miss Gertrude Da
Miss Amanda F. I
Miss Jennie M. E
Miss Maude Fair

SENIOR.

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

HARMONY.

JUNIOR—1889-1890.

Miss Mary E. Alderson.....	Brampton
Miss F. Charlotte Boulton.....	Toronto
Miss Flora M. Boyd.....	Crosshill
Miss Alexandrina Forsyth Davis.....	Mitchell
Miss Maud Foster.....	Toronto
Miss Annie Evelyn Graham.....	Belleville
Miss Amy Maud Millar Graham.....	Fort Erie
Mr. John H. Heslop.....	Yorkville
Miss Madge Hobson.....	Mosborough
Mr. J. Oscar Honsberger.....	Cayuga
Miss Maud Hubertus.....	Toronto
Miss Mary F. Hurlburt.....	Bloomfield, N. J.
Miss Maliue Kincade.....	Toronto
Miss Kate Kurtz.....	Oakwood
Miss C. Elizabeth Lay.....	Toronto
Miss Via Macmillan.....	West Toronto Junction
Miss Julia F. McBrien.....	Prince Albert
Miss Minnie McCullough.....	Toronto
Miss Florence Mills.....	Toronto
Miss Florence Moore.....	Toronto
Miss Alice M. Murphy.....	Simcoe
Miss Lizzie J. Schooley.....	Welland
Miss Kathleen B. Stayner.....	Toronto
Miss Alice Taylor.....	Perth
Miss Lizzie L. Walker.....	Perth

SENIOR.

Miss Madeline Mary Caswell.....	Toronto
Miss Eleanor A. Dallas.....	Toronto
Miss Gertrude Davis.....	Deseronto
Miss Amanda F. Davy.....	Iroquois
Miss Jennie M. Edmondson.....	Toronto
Miss Maude Fairbairn.....	Bowmanville

Miss Emily May Fensom.....	Toronto
Miss Isabella Geddes.....	Toronto
Miss Rowena E. Helliwell.....	Toronto
Mr. Donald Herald.....	Toronto
Miss Kate Isabel Hutchison.....	Toronto
Miss Etta Kerr.....	Toronto
Miss Mary Edith MacLean.....	Toronto
Miss Maggie M. Reid.....	Toronto

ORGAN.

JUNIOR—1888-1889.

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

JUNIOR—1889-1890.

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

SENIOR—1889-1890.

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

VOICE.

JUNIOR—1888-1889.

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

JUNIOR—1889-1890.

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

SENIOR—1889-1890.

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

Miss Carrie Bruce
Miss Lizzie Bretho
Miss Jessie Buston
Miss Charlotte A.
Miss Emma C. Cu
Miss Gertrude Dav
Miss Juanita Doug
Miss May Adelaid
Miss Florence N. I
Miss Emily Fensom
Miss Annie A. For
Miss Isabella Ged
Miss Mary C. Har
Miss Lillian F. M.
Miss Maud Hirsch
Miss Annie Johnso
Miss Etta Kerr...
Miss Constance L
Miss Kate Lindsay
Miss Louie McD
Miss Maggie C. M
Miss Edith Macle
Miss Via Macmill
Miss Florence H.
Mrs. J. Lister Nic
Miss Lila Nicol..
Miss Jessie Parkir
Miss Ruby E. Pre
Miss Lizzie J. Sch
Miss Aggie Scott.
Miss Charlotte Sh
Miss Aida Sydney
Miss Lenora Whi

Miss Sara E. Dal
Miss Maud Gordo
Miss Jennie E. H
Mr. Donald Hera
Mrs. Edgar J. Jar
Miss Ethelind G.

Mr. J. D. A. Trip

Miss Mary E. Al
Miss Edith H. B
Miss Mildred Be
Miss Flora M. B

PIANO.

JUNIOR—1888-1889.

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

SENIOR—1888-1889.

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

FINAL.

Mr. J. D. A. Tripp, A.T.C.M., (Graduate).....	Toronto
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JUNIOR—1889-1890.

Miss Mary E. Alderson.....	Brampton
Miss Edith H. Beatty.....	Streetsville
Miss Mildred Beck.....	Toronto
Miss Flora M. Boyd.....	Crosshill

Miss Madeline Mary Caswell.....	Toronto
Miss Isa Christie.....	Toronto
Miss Bertha Dixie.....	Springfield
Miss Edith R. Drummond.....	Perth
Miss Amy Maud Millar Graham.....	Fort Erie
Miss Agnes Hague.....	Toronto
Miss Anna A. Hamilton.....	Toronto
Miss Madge J. Hobson.....	Mosborough
Miss Maud M. Hubertus.....	Toronto
Miss Mary A. Johnston.....	Frederickton, N.B.
Miss Ethel M. Jones.....	Toronto
Miss Lily Kerr.....	Toronto
Miss Malieue Kincade.....	Toronto
Miss Julia F. McBrien.....	Prince Albert
Miss Frances S. Morris.....	Perth
Miss Edith Myers.....	Toronto
Miss Edith Perkins.....	Newmarket
Miss Lillian Pratt.....	Chatham
Miss Louie Reeve.....	Toronto
Miss Eva N. Roblin.....	Toronto
Miss Alice H. Saunders.....	Toronto
Miss Lizzie Walker.....	Perth

SENIOR—1889-1890.

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

FINAL.

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

HISTORY OF MUSIC—1889-1890.

Miss Carrie Bruce.....	Newfane, Vermont
Miss Eleanor A. Dallas.....	Toronto
Miss Sara E. Dallas.....	Toronto
Miss Maud Gordon.....	Toronto

Miss Jennie E. Ha
Mr. Donald Herald
Miss Lillian F. M.
Mrs. Edgar J. Jarv
Miss Ethelind G.
Mr. John D. A. T

Miss Sara E. Dall
Miss Maud Gordon
Miss Jennie E. Ha
Mr. Donald Herald
Mrs. Edgar J. Jar
Miss Ethelind G.
Mr. John D. A. T

Miss Lucinda Ha

Miss Maude Fairl
Miss Lena Mande
Miss Lillian Norr
Miss Ethelind G.

Miss Jennie E. Haight.....	Montreal
Mr. Donald Herald.....	Toronto
Miss Lillian F. M. Hewitt.....	Toronto
Mrs. Edgar J. Jarvis.....	Toronto
Miss Ethelind G. Thomas.....	Belleville
Mr. John D. A. Tripp.....	Toronto

MUSICAL FORM—1889 & 1890.

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

VIOLIN.

JUNIOR—1889-1890.

Miss Lucinda Harriet Mallory.....	Ridgetown
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SENIOR—1889-1890.

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

Sample Programmes

OF

Entertainments given by the Conservatory.

February 16th, 1889.—2nd Quarterly Concert (second season).

PART I.

1. Piano Duo, Sonata in D, Op. 53. Finale. *Mozart*—Miss Sanders and Miss Farwell.
2. Vocal, "Ernani Involami," *Verdi*—Mrs. Sanderson.
3. Piano, Sonata in F Major (Adagio—Presto), *Mozart*—Miss Louie Reeve.
4. Vocal, "Once I Knew a Poor Young Child," *Thomas*—Miss May Stevens.
5. Violin Concerto, "Military Concerto," *De Beriot*—Miss Lena Hayes, with the Conservatory String Quartette.
6. Piano, Valse, Op. 17, No. 3, *Moszkowski*—Mr. Donald Herald.
7. Recitation, "Bell of Zanora," *Rose*—Miss Mary Herald.
8. Piano, "Ballade," A Flat, *Reinecke*—Miss Ethelind G. Thomas.
9. Vocal, "Serenade," *Fensen*—Mr. W. A. Luke.
'Cello Obligato, Mr. Giuseppe Dinelli—arranged by Signor d'Auria.
10. The Conservatory String Quartette $\left\{ \begin{array}{l} a \text{ Scherzo} \\ b \text{ Allegro Con Moto} \end{array} \right\}$ *Beethoven*.
From Quartette in C Minor.

PART II.

1. President's Address—Hon. G. W. Allan.
2. Vocal, "Ave Marie," *Gounod*—Miss Frances H. Doane.
With Organ, Mr. E. W. Phillips, and 'Cello, Mr. Giuseppe Dinelli.
3. Piano, "La Bella Capriccioso," *Hummel*—Miss Dallas.
4. Vocal Duet, $\left\{ \begin{array}{l} a \text{ "A Sabbath Morning"} \\ b \text{ "Gondoliera"} \end{array} \right\}$ *Mendelssohn*—Miss Annie Rose and Miss Alice McGill.
5. Vocal, "The Jewel Song" (Faust), *Gounod*—Mrs. Clara E. Shilton.
6. Violin Concerto, "Variations Brillantes," *Mayseder*—Miss Lillie Norman, with the Conservatory String Quartette.
7. Vocal, $\left\{ \begin{array}{l} a \text{ "Ouvre tes yeux bleus," } \\ b \text{ "Volta la Terra," } \end{array} \right\}$ *Massenet* } Miss Birdie McKeown.
Verdi
8. Recitation, "The Revenge" (a ballad of the Fleet), *Tennyson*—Mr. G. P. Kleiser.
9. Quintette, "Capriccio Pastorale," *d'Auria*. Composed by Signor d'Auria, of the Conservatory Faculty.
Mr. J. D. A. Tripp and Conservatory String Quartette.
10. Vocal, "A Summer Night," *Thomas*—Miss Alice C. McGill.
11. Vocal, "A Father's Love" (Lurline), *Wallace*—Mr. Wm. M. Robinson.

April 29th, 1889.—Con

1. Conservatory Str
non tardante,
delssohn.
2. Vocal, "Norman
3. Violin, "Dance
4. Trio, First Gran
Giuseppe Din
5. Vocal, "Ombra
6. Conservatory St
7. Vocal, "Alla Ste
8. 'Cello, $\left\{ \begin{array}{l} a \text{ And} \\ b \text{ Char} \end{array} \right\}$
9. Vocal Duet, "I
10. Conservatory St
ma non tropp

June 6th, 1889.—Eloc

1. Piano Solo, Pol
2. "Shipwrecked,"
3. "A Home Sket
4. Violin Solo, Sc
"Ginevra," *Sus*

1. "Blarney," *Mis*
2. "The Death B
3. "Echo and the
4. Piano and Vio
Dinelli and 1
5. Scene from "T
Alexander, I

June 20th, 1889.—Pi

1. $\left\{ \begin{array}{l} a \text{ C. M. Von} \\ b \text{ August Du} \end{array} \right\}$
2. Vocal, "Deare
 $\left\{ \begin{array}{l} a \text{ Von Bulow} \\ b \text{ Rubinstein} \\ c \text{ Carl Heym} \end{array} \right\}$
3. Vocal, "Crush
Robinson.

April 29th, 1889.—Conservatory String Quartette Club Concert.

1. Conservatory String Quartette Club—Quartette No. 1, Op. 12: Adagio non troppo, Allegro non tardante, Canzonetta Allegretto, Andante espressivo, Allegro molto vivace—*Mendelssohn*.
2. Vocal, "Norman's Tower," *Lohr*—Mr. E. W. Schuch.
3. Violin, "Dance Espagnole," *Sarasate*—Mons. F. Boucher.
4. Trio, First Grand Trio in D, Op. 12, *DeBeriot*—Madame Boucher, Mons. Boucher and Mr. Giuseppe Dinelli.
5. Vocal, "Ombra Leggiera" (Dinorah), *Meyerbeer*—Mrs. Clara E. Shilton.
6. Conservatory String Quartette Club, $\left\{ \begin{array}{l} a \text{ Serenade, Op. 15, } \textit{Moszkowski.} \\ b \text{ Minuet, } \textit{Pessard.} \end{array} \right.$
7. Vocal, "Alla Stella Confidente," *Robaudi*—Mr. E. W. Schuch.
'Cello Obligato, Mr. Giuseppe Dinelli.
8. 'Cello, $\left\{ \begin{array}{l} a \text{ Andante } \textit{Goltermann,} \\ b \text{ Chanson à Boire, } \textit{Dunkler.} \end{array} \right.$ Mr. Giuseppe Dinelli.
9. Vocal Duet, "Io vivo e t'amo," *Campana*—Mrs. Clara E. Shilton and Mr. E. W. Schuch.
10. Conservatory String Quartette Club—Quartette D Minor, Op. 76—Allegro, Andante, Allegro ma non troppo, Menuetto, Vivace Assai—Finale—*Haydn*.

June 6th, 1889.—Elocutionary and Musical Recital.

PART I.

1. Piano Solo, Polonaise, *Picczonka*—Mr. Giuseppe Dinelli.
2. "Shipwrecked," *Coppee*—Mr. Grenville P. Kleiser.
3. "A Home Sketch," *Habberton*—Miss Kate Haggert.
4. Violin Solo, Scene Populaire Espagnole, *Leonard*—Mons. F. Boucher.
"Ginevra," *Susan Coolidge*—Miss Jessie Alexander, B. E.

PART II.

1. "Blarney," Miss Rowena Helliwell.
2. "The Death Bridge of the Tay," *Will Carleton*—Miss Mary Herald.
3. "Echo and the Ferry," *Jean Ingelow*—Miss Jessie Alexander, B. E.
4. Piano and Violin, Grand Duo, "Les Huguenots," *Thalberg and DeBeriot*—Mr. Giuseppe Dinelli and Mons. F. Boucher.
5. Scene from "The School for Scandal," *Sheridan*—Mr. Grenville P. Kleiser and Miss Jessie Alexander, B. E.

June 20th, 1889.—Piano Recital, by Mr. W. H. Sherwood, of New York.

1. $\left\{ \begin{array}{l} a \text{ C. M. VonWeber—Sonate, A Flat, Op. 39 (first three movements).} \\ b \text{ August Dupont—Toccata di Concerto, Op. 36.} \end{array} \right.$
2. Vocal, "Dearest Name ("Rigoletto"), *Verdi*—Miss Eva N. Roblin.
 $\left\{ \begin{array}{l} a \text{ Von Bulow, Valzer, Op. 21, No 7. (From Carnival di Milano.)} \\ b \text{ Rubinstein, Serenade, Op. 93, D Minor.} \\ c \text{ Carl Heymann, "Elfenspiel."} \end{array} \right.$
4. Vocal, "Crush'd by the brunt of your Legions" ("Maometto II."), *Rossini*—Mr. W. M. Robinson.

5. Violin, Fantaisie on "Faust," *F. Fehin Prume*—Mons. F. Boucher.
6. Chopin, Sonate, Op. 35, B-flat Minor. Grave, Doppio Movimento-Scherzo-Marche Funebre-Presto.
7. Vocal, "My Eurydice" ("Orpheus"), *Gluck*—Mrs. Dorsett-Birchall.
(*a* Scharwenka, Menuetto, B-flat, Op. 18.
8. (*b* Moszkowski, Moment Musicale, Op. 7, No. 2.
(*c* Paganini-Liszt, "La Campanella.")

June 27th, 1889.—Fourth Quarterly Concert (second season).

PART I.

1. Orchestra, 2nd Symphony (last movement), *Haydn*—Toronto Conservatory Orchestra, Mr. Giuseppe Dinelli, Conductor.
2. Piano Duo, Concerto, D Minor, Op. 40, Allegro Appassionata, *Mendelssohn*—Miss Bertha Dixie and Miss Edith Beaty.
3. Vocal, "Ever with thee," *Raff*—Miss Carrie Bruce.
4. Piano, Concerto, A-flat (first movement), *Field*—Miss Dallas. Accompaniment—2nd Piano, Miss Maud Gordon, and the Conservatory String Quartette.
5. Vocal, "Of Thee I am Thinking," *Helmund*—Mr. J. A. Macdonald.
6. Piano, "Kammenoi-Ostrow," *Rubinstein*—Miss Milliken.
7. Violin, "Scene de Ballet," *DeBriot*—Miss Lodemie White.
8. Vocal, "In silence all lay slumbering" (Lucia), *Donizetti*—Miss Birdie McKeown.
9. Piano, "Polonaise, A Flat," *Chopin*—Miss Ada Hart.

PART II.

1. Orchestra, Overture, "Martha," *Flotow*—Toronto Conservatory Orchestra, Mr. Giuseppe Dinelli, Conductor.
2. Vocal, "Leaving, yet Loving," *Marzials*—Miss Ella Hadcock.
3. Piano, "Tannhauser" March, *Wagner-Liszt*—Miss Maud Gordon.
4. Violin, "Tarantelle," *Vieuxtemps*—Miss Ethelind G. Thomas.
5. Piano, "La Gazelle," *Kullak*—Miss Franziska Heinrich (10 years of age).
6. 'Cello, Intermezzo, *Tours*—Miss Lilian Littlehales.
7. Piano, Capriccio Brillante, Op. 22, *Mendelssohn*—Miss Ethelind G. Thomas, Accompaniment—2nd Piano, Miss Maud Gordon and Conservatory String Quartette,
8. Vocal, "A Day Dream," *Strelezki*—Miss Annie Rose.
9. Piano, Concerto, G Minor (Andante-Presto-Molto Allegro e Vivace), *Mendelssohn*—Mr. J. D. A. Tripp. Accompaniment—2nd Piano, Mr. Donald Herald, and the Conservatory String Quartette.

November 11th, 1889.—1st Quarterly Concert (third season).

PART I.

1. Orchestra, Overture, Le Couronne d'Or, *Hermann*—Conservatory Orchestra, Mr. Giuseppe Dinelli, Conductor.
2. Piano Duo, Andante and Variations, Op. 46, *Schumann*—Miss Louie Reeve and Miss Anna Hamilton.
3. Vocal, Staccato Polka, *Mulder*—Miss Laura Harper.

4. Violin, Duo Co
5. Vocal, "Ask No
6. Piano, Concert I
7. Vocal, "Who K
8. 'Cello, Nocturne
9. Piano, Concerto
- Orchestral Acco
- vatory String

1. Recitation, "TH
2. Vocal, "The Ga
3. Piano Duo, Ho
- Hunt, 2nd pi
4. Violin, Fantaisi
5. Vocal, "If Tho
6. Piano, Concerto
- Ethelind G.
- Orchestral Acc
- vatory String
7. Vocal, {*a* "A
- {*b* "T
8. Vocal, "Daisy
9. Orchestra, Sele
- Conductor.

December 2nd, 1889.

1. Organ, Toccat
2. Vocal, "O, Fo
3. Organ, {*a* Ad
- {*b* Tr
4. Vocal, "Ave M
- (With organ a
5. Organ, {*a* CH
- {*b* Of
6. Vocal, Prayer
- {*a* Te
- {*b* Im
- {*c* Int
7. Organ, (
8. Vocal, "He is
- Doane.
9. Organ, Storm
10. Vocal, "My M
11. Organ, Festal

4. Violin, Duo Concertante, *Dancla*—Miss E. Dallas and Miss Maude Fairbairn.
5. Vocal, "Ask Nothing More," *Marzials*—Miss Ella Hadcock.
6. Piano, Concert Etude, Forest Murmurs, *Liszt*—Miss Louie McDowell.
7. Vocal, "Who Knows," *Cowen*—Mr. W. A. Luke.
8. 'Cello, Nocturne, *Piatti*—Miss Lillian Littlehales.
9. Piano, Concerto, A Minor (first movement), *Hummel*—Mr. Donald Herald.
Orchestral Accompaniment, 2nd piano, Mr. J. D. A. Tripp, A. T. C. M., and the Conservatory String Quartette Club.

PART II.

1. Recitation, "The Revenge," *Tennyson*—Mr. S. H. Clark.
2. Vocal, "The Garden of Sleep," *Lara*—Miss Kathleen Doty.
3. Piano Duo, Homage a Handel, Op. 92, *Moscheles*—Miss Milliken, 1st piano; Mr. V. P. Hunt, 2nd piano.
4. Violin, Fantaisie on Il Trovatore, *Singeler*—Miss Maude Fairbairn.
5. Vocal, "If Thou Didst Love Me," *Denza*—Miss Madge Barrett.
6. Piano, Concerto, C Minor, No. 3 (1st movement), *Beethoven* (Cadenza by *Reincke*)—Miss Ethelind G. Thomas.
Orchestral Accompaniment, 2nd piano, Mr. J. D. A. Tripp, A.T.C.M., and the Conservatory String Quartette.
7. Vocal, $\left. \begin{array}{l} a \text{ "All Souls Day"} \\ b \text{ "The Message"} \end{array} \right\} \textit{Lassen}$ —Miss Eva N. Roblin.
8. Vocal, "Daisy Polka," *Arditi*—Mrs. W. J. Morrow.
9. Orchestra, Selection, "Carmen," *Bizet*—Conservatory Orchestra, Mr. Giuseppe Dinelli, Conductor.

December 2nd, 1889.—Opening of Conservatory Organ.

1. Organ, Toccata in F Major, \mathcal{F} . S. Bach—Mr. Edward Fisher.
2. Vocal, "O, For the Wings" (Hear My Prayer), *Mendelssohn*—Miss Winnifred McDonald.
3. Organ, $\left. \begin{array}{l} a \text{ Adagio, Op. 35, } \textit{Merkel.} \\ b \text{ Triumphal March, Op. 26, } \textit{Dudley Buck.} \end{array} \right\} \text{Miss Dallas.}$
4. Vocal, "Ave Maria," *Gounod*—Miss Eva N. Roblin.
(With organ and piano accompaniment and violin obligato, by Mr. John Bayley).
5. Organ, $\left. \begin{array}{l} a \text{ Christmas Pastoral, } \textit{Merkel.} \\ b \text{ Offertoire, E-flat, } \textit{G. H. Lond.} \end{array} \right\} \text{Mr. E. W. Phillips.}$
6. Vocal, Prayer (from Nino), *Verdi*—Mr. W. M. Robinson.
7. Organ, $\left. \begin{array}{l} a \text{ Toccata, C Major, } \mathcal{F}. \text{ S. Bach.} \\ b \text{ Impromptu, } \textit{Leschitzky.} \\ c \text{ Introduction to third act and Bridal Music} \\ \quad \text{(Lohengrin), } \textit{Wagner-Warren.} \end{array} \right\} \text{Mr. J. W. F. Harrison.}$
8. Vocal, "He is Kind, He is Good" (Herodiade—Air de Salome), *Massenet*—Miss Frances Doane.
9. Organ, Storm Fantasia, E Minor, *Lemmens*—Mr. Edward Fisher.
10. Vocal, "My Mother Bids Me," *Haydn*—Miss Madge Barrett.
11. Organ, Festal March, *Calkin*—Mr. J. W. F. Harrison.

January 25th, 1890.—Lecture by Mr. J. W. F. Harrison. Subject, "Descriptive Music," illustrated by Piano Selections.

1. The Rivulet, *Mendelssohn*—Mr. Donald Herald.
2. Sonata, E-flat, Op. 81 *Beethoven*—"Farewell, Absence, Return"—Adagio—Allegro—Andante—Espressivo—Vivacissimo—Miss Dallas.
3. Carnaval,

a	Preamble,	} Schumann—Miss Carrie Bruce.
b	Pierrot,	
c	Arlequin,	
d	Valse Noble,	
4. Solo, March of the Davidsbundler, *Schumann*—Mr. J. D. A. Tripp, A.T.C.M.
5. Duet, Pastoral Symphony, (1st movement) *Beethoven*—Allegro ma non troppo.
6. Duet, Danse Macabre, *Saint-Saens*—Mr. and Mrs. J. W. F. Harrison.

Feb. 3rd, 1890.—Second Quarterly Concert. (Third Season.)

PART I.

1. Organ, Offertoire, G Major, *Wely*—Miss Florence Brown.
2. Piano Quartette, Polacca Brillante, *Weber*—Misses Reeve, Hamilton, Dixie and Beatty.
3. Violin, "Brindesi Valse," *Alard*—Miss Lillian Norman.
4. Vocal, "Gondoliera," *Helmund*—Miss Carrie C. Chaplin.
5. Elocutionary, "Dat Old Hoe,"—Miss Jennie Graham.
6. Piano, Capriccio Brillante, *Mendelssohn*—Miss Elsie Darling. Orchestral Accompaniment—2nd Piano, Miss Maud Gordon, and the Conservatory String Quartette Club.
7. Vocal, "O Promise of a Joy Divine," (From The "King of Lahore"), *Massenet*—Mr. W. L. Mills.
8. Vocal Quartette, "O Believe Me," *Bellini*—Misses Roblin, Barrett and Chaplin, and Mr. A. Cromar.

PART II.

1. Violin Quartette, Grand Sonata Concertante (1st movement), *Charles Fowler*—Misses Thomas, Hayes, E. Dallas and Fairbairn.
2. Organ, Offertoire, F minor, *Salome*—Miss A. M. Taylor.
3. Piano, Concerto, C major (1st movement) Cadenza, by *Reinecke, Beethoven*—Miss Dallas. Orchestral Accompaniment—2nd Piano, Mr. J. D. A. Tripp, A.T.C.M., and the Conservatory String Quartette.
4. Vocal, "Jewel Song" (Faust), *Gounod*—Miss Eva N. Roblin.
5. Elocutionary, "The Shipwreck" (Onnalinda), *McNaughton*—Miss Hermenia Walker.
6. Violin, Andante and Rondo Russe, *DeBeriot*—Miss Ethelind G. Thomas.
7. Vocal, "Through this Bleeding Side," (Stabat Mater), *Rossini*—Mr. A. Cromar.
8. Piano, Concerto, D minor, *Mendelssohn*—Miss Maud Gordon. Orchestral Accompaniment—2nd Piano, Mr. J. D. A. Tripp, A.T.C.M., and the Conservatory String Quartette.

March 29th, 1890.—Matinee Musicale.

1. Piano, "La Truite," *Heller*—Miss Julia McBrien.
2. Piano, "Soiree de Vienne," *Schubert-Liszt*—Miss Lillian Hewitt.
3. Piano, Andantino and Scherzo, *Meyer*—Miss Annie Johnson.
4. Piano, Valse, A minor, *Schubert-Liszt*—Miss Maud Hirschberg.

5. Piano, Berceuse
6. Piano, Ballade in
7. Piano, Violin, 'Ce
Meyer—Misses
8. Vocal, "Angels e
9. Piano, "Rhapsoc

March 31st, 1890.—Co

1. Piano Quartette,
Nichols and M
2. Organ, Sonata N
3. Strings Quartett
servatory Str
Sig. F. L. Nap
4. Vocal, "Charity
5. Piano and Strin
Conservatory
6. Vocal, "Fair as
7. Piano, Concerto
Tripp, A.T.C
vatory String

1. Recitation, "Co
2. Piano, Andante
3. Vocal, "Softly S
4. String Quartette
5. Vocal, "E Stran
6. Organ, March f

April 12th, 1890.—Or

1. Organ, Sonata,
vivace, *Mend*
2. Piano, Moment

a	Fa
b	Br
c	Off
3. Organ,

a	Re
b	Ar
4. 'Cello,

a	"P
b	Ga
5. Organ,

a	"P
b	Ga
6. Vocal, "Tacea
7. Organ, Overtur

5. Piano, Berceuse, *Chopin*—Miss Kathleen Stayner.
6. Piano, Ballade in A-flat, *Reinecke*—Miss Kate Lindsay.
7. Piano, Violin, 'Cello, Trio in G major (Allegro, Moderato, Andante, Allegretto), *Ludwig-Meyer*—Misses Franziska Heinrich, Lena Hayes and Lillian Littlehales.
8. Vocal, "Angels ever Bright and Fair," *Handel*—Miss Carrie Chaplin.
9. Piano, "Rhapsodie Hongroise," *Liszt*—Miss Ethelind G. Thomas.

March 31st, 1890.—Concert in aid of Reference Musical Library.

PART I.

1. Piano Quartette, "Jubel Overture," *Weber*—Miss Dallas, Miss Maud Gordon, Mrs. J. L. Nichols and Miss J. E. Haight.
2. Organ, Sonata No. 4, (Allegretto and Allegro Vivace), *Mendelssohn*—Mr. J. W. F. Harrison.
3. Strings Quartette, in C (Andante, cantabile, menuetto, molto allegro), *Mozart*—Conservatory String Quartette Club—Mr. J. Bayley, 1st Violin; Sig. d'Auria, Viola; Sig. F. L. Napolitano, 2nd Violin; Mr. Giuseppe Dinelli, 'Cello.
4. Vocal, "Charity," *Pinsuti*—Miss Carrie Chaplin.
5. Piano and Strings, Quintette, Op. 44 (Allegro Brillante), *Schumann*—Mr. V. P. Hunt and Conservatory String Quartette Club.
6. Vocal, "Fair as an Angel," *Donizetti*—Mr. J. L. O'Malley.
7. Piano, Concerto, G minor (Andante, molto allegro e vivace), *Mendelssohn*—Mr. J. D. A. Tripp, A.T.C.M. Accompaniment—Mr. Donald Herald, 2nd Piano, and the Conservatory String Quartette Club.

PART II.

1. Recitation, "Como," *Joaquin Miller*—Mr. S. H. Clark.
2. Piano, Andante Spianato and Polonaise, *Chopin*—Mrs. Edgar Jarvis.
3. Vocal, "Softly Sighs" (Scena and Aria from *Der Freischutz*), *Weber*—Mrs. J. W. Bradley.
4. String Quartette,

(a. Serenata, <i>Moszkowski</i> .)	}	Conservatory String Quartette Club.
(b. "Il etait une fois, <i>Kowalski</i> ,")		
5. Vocal, "E Strano Poter" (Faust), *Gounod*—Miss Eva N. Roblin.
6. Organ, March from "Naaman," *Costa*—Mr. E. W. Phillips.

April 12th, 1890.—Organ Recital by Mr. J. W. F. Harrison of the Conservatory Staff.

1. Organ, Sonata, No. 4 (Allegro con brio, andante, religioso, allegretto, allegro maestoso e vivace), *Mendelssohn*.
2. Piano, Moments Musicales, No. 2, *Moszkowski*—Miss Eleanor Milliken.
3. Organ,

(a. Fanfare, <i>Lemmens</i> .)	}	Mr. Giuseppe Dinelli.
(b. Bridal Song, <i>Fenseu</i> .)		
(c. Offertoire in F, <i>Hainworth</i> .)		
4. 'Cello,

(a. Romance, <i>Giuseppe Dinelli</i> .)	}	Mr. Giuseppe Dinelli.
(b. Arlequin, <i>Popper</i> .)		
5. Organ,

(a. "Fixed in His Everlasting Seat" (Samson), <i>Handel</i> .)	}	
(b. Gavotte, <i>Amillon</i> .)		
6. Vocal, "Tacea la notte," *Verdi*—Miss Anna McWhinny.
7. Organ, Overture to "Stradella," *Flotow*.

April 17th, 1890.—Third Quarterly Concert. (Third Season).

1. Organ, Fugue, G minor, Book 4, *Bach*—Miss Lizzie L. Walker.
2. Piano Quartette, Danse Macabre, *Saint-Saens*—1st Piano, Misses Milliken and Bustin; 2nd Piano, Misses Sanders and Boyd.
3. Vocal, "Sing, Smile, Slumber," *Gounod*—Miss Mabel De Greer.
4. Violin, Air Varie, *De Beriot*—Miss Maude Fairbairn.
5. Vocal, "Maritani, Gay Gitana," *Lery*—Miss Ida Simpson.
6. Piano, Concerto, D major (last movement), *Mozart*—Miss Louie McDowell. Orchestral Accompaniment—2nd Piano—Mr. J. D. A. Tripp, A.T.C.M., and the Conservatory String Quartette (Messrs. Bayley, Napolitano, d'Auria and Dinelli).
7. Vocal, "Surprising! Surprising!" *Verdi*—Miss Lizzie L. Walker.
8. Andante and Finale from Grand Sonata Concertante for Four Violins, *Fowler*—Misses Ethelind G. Thomas, Lillie Norman, Maude Fairbairn, Lena Hayes.

PART II.

1. Organ, March in B-flat, *Silas*—Miss Alice M. Taylor.
2. Vocal, "Three Wishes," *Pinsuti*—Mr. Alex. Cromar.
3. Elocution, "The Charcoal Man," *Trowbridge*—Mrs. B. Emslie.
4. Trio, Op. 26 (Serenade and Finale), *Sterndale Bennett*—Piano, Miss Kathleen Stayner; Violin, Mr. John Bayley; 'Cello, Mr. Giuseppe Dinelli.
5. Vocal, "Ernani, Fly With Me," *Verdi*—Miss Madge Barrett.
6. Violin, Souvenir de Sorrento, Saltarello, *Papini*—Miss Lena Hayes.
7. Vocal, "Gentle Flowers," *Gounod*—Miss Maud Joy.
8. Piano, Concert-Stück (last movement), *Weber*—Mr. Donald Herald. Orchestral Accompaniment—2nd Piano, Mr. J. D. A. Tripp, A.T.C.M., and the Conservatory String Quartette Club.

May 3rd, 1890.—Duet Lecture Recital by Mr. and Mrs. J. W. F. Harrison.

1. Piano, Symphony, No. 6 ("Pastoral"), (*a*. Allegro ma non troppo—Pleasurable feelings on arriving in the country. *b*. Allegro—Village Dance. *c*. Allegro—Storm. *d*. Allegretto—Thanksgiving after the Storm), *Beethoven*.
2. Piano, "Rouet d'Omphale," *Saint-Saens*.
3. Piano, Overture, "Hebrides," *Mendelssohn*.

June 7th, 1890.—Matinee Musicale.

1. Piano, Sonata, F Minor, Op. 2, No. 1 (last movement), *Beethoven*—Miss Maud Hirschberg.
2. Piano, Nocturne, A-flat Major, *Buonamici*—Miss Bella Geddes.
3. Vocal, "Come to me," *Denza*—Miss Mary Gunn.
4. Piano, "Soiree de Vienne," No. 5, *Schubert-Liszt*—Miss Annie Johnson.
5. Vocal, "The Tempest of the Heart," *Verdi*—Mr. Wm. Watson.
6. Piano, Military Polonaise, *Chopin*—Miss Julia McBrien.
7. Vocal, "The Golden Threshold," *Lohr*—Miss Sophie Foad.
8. Piano, Sonata E-flat Major, Op. 31 (first movement), *Beethoven*—Mrs. J. L. Nichols.
9. Vocal Duett, "For Ever with the Lord," *Gounod*—Miss Annie Hawkins and Miss Kate Elder

June 16th, 1890.—Organ

1. Organ. (*a* Andante
b Allegro)
2. Organ, Andante in
3. Organ, Prelude and
4. Vocal, "Waiting,"
5. Organ, "At Evenin
6. Organ, March in G
7. Organ, Andante in
8. Vocal, "Show Me
9. Organ, Toccata an
10. Vocal, "The Morn
11. Organ, Christmas
12. Organ, Offertoire,
13. Vocal, "Norman's
14. Organ, "Marche l

June 19th, 1890.—Piano

1. Chromatic Fantas
2. Vocal, "I say to t
(Impromptu, Op.
3. {Maestoso, Semp
4. Vocal Duett, "V
Chaplin.
5. Sonata Appasiona
6. Vocal, "Pif! Paf
(Waltz in A-flat,
7. {Nocturnes in G
8. Vocal, "More R
Stevenson.
9. {"Exhilaration,"
"Ethelinda,"

June 24th, 1890.—Soiree

1. Organ, March in
2. Piano, Polonaise,
3. Violin, Fantasie
4. Vocal, "Dear He
5. Piano, Polonaise,
6. Elocution, "The
7. Piano, "At the C
8. Vocal, "O Luce
9. Piano, Capriccio
Orchestral

June 16th, 1890.—Organ Recital.

1. Organ. $\left. \begin{array}{l} \textit{a} \text{ Andante, A Major,} \\ \textit{b} \text{ Allegro, E Minor,} \end{array} \right\} \textit{F. Stainer}$ —Mr. Peter Kennedy
2. Organ, Andante in C, *Silas*—Miss Jennie Cook.
3. Organ, Prelude and Fugue, E Minor, *F. S. Bach*—Miss Marion G. Ferguson.
4. Vocal, "Waiting," *Millard*—Miss Lizzie Adair.
5. Organ, "At Evening" (Idylle), *D. Buck*—Miss Lizzie L. Walker.
6. Organ, March in G Major, *Smart*—Miss Minnie McVicar.
7. Organ, Andante in G, *H. Smart*—Miss F. Constance Mellish.
8. Vocal, "Show Me Thy Ways, O Lord," *Torrente*—Miss Ida Simpson.
9. Organ, Toccata and Fugue, D Minor, *Bach*—Miss Florence Brown.
10. Vocal, "The Morning Star" (Sacred Melody), *F. d'Auria*—Miss Annie Rose.
11. Organ, Christmas Pastoral, *Merkel*—Miss Alice M. Taylor.
12. Organ, Offertoire, F Minor (St. Cecilia), *Batiste*—Miss Lizzie J. Schooley.
13. Vocal, "Norman's Tower," *Lohr*—Mr. Frank Barber.
14. Organ, "Marche Pontificale," *Lemmens*—Mr. J. Meredith McKim.

June 19th, 1890.—Piano Recital by Mr. W. H. Sherwood.

1. Chromatic Fantasia and Fugue, *Bach*.
2. Vocal, "I say to the Dread that assails Me" (from *Carmen*), *Bizet*—Miss Annie Rose.
(Impromptu, Op. 142, No. 3, *Schubert*.)
3. $\left. \begin{array}{l} \textit{Maestoso, Semper Energico,} \\ \textit{Waltz in A-flat, Op. 42,} \end{array} \right\} \textit{Schumann}$, 2nd movement from *Fantasia in C, Op. 17*.
4. Vocal Duett, "Venetian Boat Song," *Blumenthal*—Miss Eva N. Roblin and Miss Carrie Chaplin.
5. Sonata Appassionata, Op. 57, *Beethoven*.
6. Vocal, "Pif! Paf!" from the "Huguenots," *Meyerbeer*—Mr. Wm. M. Robinson.
(*Waltz in A-flat, Op. 42*.)
7. $\left. \begin{array}{l} \textit{Nocturnes in G Minor and G Major,} \\ \textit{Waltz in A-flat, Op. 42,} \end{array} \right\} \textit{Chopin}$. "La Campanella," *Paganini-Liszt*.
8. Vocal, "More Regal in his Low Estate," from *Reine de Saba*, *Gounod*—Miss Maude Stevenson.
9. $\left. \begin{array}{l} \textit{"Exhilaration,"} \\ \textit{"Ethelinda,"} \end{array} \right\} \textit{Wm. H. Sherwood}$. Etude in D-flat, *Liszt*.
"Tannhäuser March," *Wagner-Liszt*.

June 24th, 1890.—Soiree Musicale.

PART I.

1. Organ, March in B-flat, *Silas*—Miss Lizzie J. Schooley.
2. Piano, Polonaise, A Major, Op. 40, No. 1, *Chopin*—Miss Gertrude Davis.
3. Violin, Fantasia Lyrique, *DeBeriot*—Miss Maud Fairbairn.
4. Vocal, "Dear Heart," *Mattei*—Miss Annie Hawkins.
5. Piano, Polonaise, F-sharp Minor, *Chopin*—Miss Edith H. Beatty.
6. Elocution, "The Benediction," *Coppee*—Miss Jennie E. Graham.
7. Piano, "At the Carnival" (Volksleben), *Grieg*—Miss Mary Johnston.
8. Vocal, "O Luce di Quest Anima," *Donizetti*—Miss Anna McWhinny.
9. Piano, Capriccio Brillante, Op. 22, *Mendelssohn*—Miss Louie Macdowell.
Orchestral Accompaniment—2nd Piano, Mr. J. D. A. Tripp, A.T.C.M., and
Conservatory String Quintette Club.

PART II.

1. Organ, Offertoire, F Minor (St. Cecilia), *Batiste*—Miss Alice M. Taylor.
2. Piano, Sonata, Op. 31, No. 3. Minuet and Presto, *Beethoven*—Mrs. J. L. Nichols.
3. Elocution, "The Minuet," *Dodge*—Miss Eva May.
4. Piano, Barcarolle, A Minor, *Rubinstein*—Miss Via MacMillan.
5. Vocal, "Song of Toreador," *Bizet*—Mr. Joseph L. O'Malley.
6. Piano, "La Truite," *Heller*—Miss Elsie Darling.
7. Violin, "Souvenir de Bade," *Leonard*—Miss Lena Hayes.
8. Vocal Trio, "Believe Me," *Attila*—Miss Sophie Foad, Mr. J. Heslop, Mr. W. Watson.
9. Piano, Concerto, C Minor (last movement), *Beethoven*—Miss Louie Reeve.
Orchestral Accompaniment—2nd Piano, Mr. J. D. A. Tripp, A.T.C.M., and
Conservatory String Quintette Club.

June 27th, 1890.—Fourth Quarterly Concert (third season).

PART I.

1. Organ, Offertoire in D, *Batiste*—Miss Florence Brown.
2. Piano, Sonata Pathetique, Op. 31, *Beethoven*—Adagio Cantabile—Allegro—Miss Charlotte Chaplin.
3. Piano, Concerto in D Major, *Mozart*—Miss Jessie Bustin.
Orchestral Accompaniment, 2nd piano, Miss Alice Sanders, and Conservatory String
Quintette Club.
4. Violin, Romance in F, *Beethoven*—Miss Ethelind G. Thomas.
5. Elocution, "To-morrow at Ten," *Perry*—Miss Hermenia Walker.
6. Piano, Norwegian Bridal Procession, *Grieg*—Miss Franziska Heinrich.
7. Vocal, Bel Raggio (Semiramide), *Rossini*—Miss Ida Simpson.
8. Piano, Polonaise in A-flat, Op. 53, *Chopin*—Miss S. E. Dallas.
9. Violin, Andante and Finale from 7th Concerto, *DeBériot*—Miss Lillie Norman.

PART II.

1. Piano Concerto, C Major, Op. 37 (last movement), *Beethoven*—Miss Kathleen Stayner.
Orchestral Accompaniment, 2nd piano, Mr. J. D. A. Tripp, A. T. C. M., and Conservatory
String Quintette Club.
2. Elocution, "The Burial March of Dundee," *Aytoun*—Mrs. B. Emslie.
3. Piano, Scherzo, B-flat Minor, *Chopin*—Miss Maud Gordon.
4. Vocal, "O, mio, Fernando" (from La Favorita), *Donizetti*—Miss Maude Stevenson.
5. Piano, Rhapsodie Hongroise, No. 13, *Liszt*—Mr. Donald Herald.
6. 'Cello, Romance, *Dinelli*—Miss Lillian Littlehales.
7. Vocal, Sancta Maria, *Faure*—Mrs. T. M. Quigley.
8. Piano, Concerto, A Minor (1st movement), *Schumann*—Miss Ethelind G. Thomas.
Orchestral Accompaniment, 2nd piano, Mr. J. D. A. Tripp, A. T. C. M., and Conservatory
String Quintette Club.

Sept. 13th, 1890.—Grand

1. Organ, Sonata in F
2. Organ, Clock Mov
3. Vocal, "More rega
4. Organ, March, "V
5. Organ, Overture,
6. Organ, Prelude an
7. Vocal, "The Two
8. Organ, Larghetto
9. *a.* "Quand tu Cl
- b.* "Carnival," C
10. Vocal, "Jewel So
11. Organ, Bourree, A
12. Organ, Overture (

Sept. 13th, 1890.—Grand Organ Concert by Frederic Archer.

PART I.

1. Organ, Sonata in F minor, *Rheinberger*.
2. Organ, Clock Movement (D major Symphony), *Haydn*.
3. Vocal, "More regal in his low estate" (Reine de Saba), *Gounod*—Miss Maude Stevenson.
4. Organ, March, "Vom fels Zum Meer" (From Crag to Sea), *Liszt*.
5. Organ, Overture, "Zanetta," *Auber*.

PART II.

6. Organ, Prelude and Fugue, C Major, *S. Bach*.
7. Vocal, "The Two Grenadiers," *Schumann*—Mr. Wm. M. Robinson.
8. Organ, Larghetto (2nd Symphony), *Beethoven*.
(a. "Quand tu Chantes," *Gounod*.
9. (b. "Carnival," *Guiraud*.
10. Vocal, "Jewel Song" (Faust), *Gounod*—Miss Eva N. Roblin.
11. Organ, Bourree, *Handel*.
12. Organ, Overture (Tannhäuser), *Wagner*.



Miscellaneous Lectures.

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Press Notices.

The Week.

Somewhat back from the city streets, in other words, around the corner from Yonge on Wilton avenue, are situated the premises, convenient in the extreme, of this recently established institution. The handsome prospectus issued during the summer months by the Faculty has already informed the public that such an organization is in its midst and being fully equipped for the season's educational fray. So far the Conservatory appears to have been undeniably successful. * * * The generally expressed opinion seems to have been, and to be, that of admiration for the original idea itself—that of organizing and maintaining a Conservatory of Music here in Toronto, on much the same grounds and in the same manner as that of Boston—and further, of complete faith in the directors of the enterprise and in the skill of the present Faculty. To one who is more or less an outsider in music, the exterior aspect of the new Conservatory certainly appears to offer unusual attractions. One is greeted at the entrance door by what may be termed a burst of "representative sound," the tones of the cornet, the organ, the piano, and the flute, mixing up not at all disagreeably with the human voice and the violin. It is like the rehearsing of an unseen orchestra, and must not be confounded with the bane of the unmusical, promiscuous and insubordinate tuning. The environment is thus felt to be at once highly musical. * * * The office is most beautifully and comfortably fitted up, decorated in graduated tints of pale terra-cotta, and furnished with every convenience. Here are pupils, friends, units dropping in for information, an occasional member of the Press, with and without portfolios, packages and music books. * * * Mr. Edward Fisher is the presiding genius of the establishment. The hours, he tells us, last from eight in the morning until nine at night. The staff, already forty-five in number, may have to be increased. We are shown several courteous notices clipped from both British and American papers, and conclude, as we stand again at the bottom of the wide staircase, that the Toronto Conservatory of Music is fairly launched and become a subject for kindly criticism. * * *

Two important objects for its consideration must be the foundation of scholarships and the giving of as good and as numerous lectures on musical subjects as can be found reconcilable with time and season. Public confidence in the project is the result of the excellent scheme of organization submitted by the Directorate, embracing some very prominent Canadians, and holding a capital of \$50,000, divided into five hundred shares of \$100 each.

Toronto Globe.

CONSERVATORY OF MUSIC CONCERT.—This excellent institution, which already, directly and indirectly, is doing so much good for the cultivation of true musical art, gave a capital concert on Saturday afternoon. The participants were pupils of the Conservatory, and the audience, present by invitation, comprised, mainly, fellow-students and their relatives. It was obvious, from the general character of the performances of the pupils, that great care and efficient guidance as to style and execution had been given to the youthful aspirants, and the concert gave a very favourable impression of the methods of instruction pursued at the Toronto Conservatory of Music.

Toronto Mail.

CONSERVATORY OF MUSIC QUARTERLY CONCERT.—The fourth quarterly, and the final concert for the Conservatory's academical year just ending, packed the hall with an interested audience of the best classes of the community. The performances of the pupils attested the care taken in their training, and the practical value of the same, as well as the intelligent methods in force. The great advantage to pupils of these public receptions is too obvious to need pointing out, while the very large attendance and the interest shown by the audience indicate that the public appreciate what such an institution, under intelligent management, can be made to do. * * * The Conservatory's President, Hon. G. W. Allan, made a short speech during an intermission between the parts. He referred with pride to the work of the School as proved by the progress and attainments of pupils, of which public demonstration was constantly being afforded. The Musical Director, Mr. Edward Fisher, and the Conservatory Faculty were accredited for their contributions to the general success of the institution. Pupils had come to the Conservatory from 102 different places in Canada and the United States, and over 600 were registered the first season. * * * The President's address and the whole programme were received by the audience with every manifestation of approbation. The culmination of the trying first season's work has not only been creditable, but it has been marvellously successful.

The Empire.

CLOSING QUARTERLY CONCERT—SECOND SEASON.

CONSERVATORY OF MUSIC.—Last night the fourth "Quarterly" concert of this the second season of the Toronto Conservatory of Music was given in Association Hall, and must long remain a memorable occasion in the history of that popular institution. It was a noteworthy event in many particulars, and of such attractiveness as to create a great stir in society and circles that feel or affect an interest in the progress of music in Toronto.

At the hour announced for the opening of the concert the hall contained a very large audience, which was augmented to overflowing in a very short time. Members of the Conservatory's Board of

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Directors and their families, many of the *elite*, pupils of the Conservatory and their friends, members of the press, and all the *et ceteras* of human life who are to be seen at most of our large and popular gatherings were observable on this occasion.

In point of attendance and popular good will, it may therefore be said that the concert was an unqualified success. To Mr. Edward Fisher, the Musical Director, and other members of the staff, credit must be given for, through their pupils, presenting a programme rich in some of the best writings of the great masters, and proving by its strength alone that the standards aimed at by the Conservatory and its excellent staff of teachers are of the most dignified, refined and musical character. Accordingly, large and representative as was the audience, the occasion, by virtue of its excellence, was in every sense worthy of it. The progress of the Conservatory pupils can best be appreciated with a knowledge of what they do, and a glance at the programme revealed ambition and the necessity of possessing abilities and powers of performance of a high order.

The Empire.

TORONTO CONSERVATORY OF MUSIC.—The study of music of late years has become so general among all classes of the community that it is now no longer regarded as an accomplishment to be acquired by the few, but as a necessary branch in the education of the many. Everywhere, from the large and busy city down to the smallest hamlet, there is a growing desire for good music; churches, recognizing its power, have very generally introduced the pipe organ into their services and encouraged the formation of choirs, while choral and other musical societies have also increased greatly in number. In like manner the piano in the home circle has become a recognized institution and is found to be a perennial source of refined enjoyment.

There is little to be wondered at in this. Music carries a charm with it wherever it goes. It is in some respects the most delightful of all the arts, and in such a country as Canada, where educational progress is one of the chief glories of its people, it would have appeared strange if this branch of knowledge had not made progress in common with others. Of late years much has been done to encourage its study. Private schools for instruction have sprung up in many places, while institutions of a more pretentious character and having higher aims have also been established. In Toronto the most important example of this latter is, perhaps, to be found in the Toronto Conservatory of Music, with premises situated on the corner of Yonge street and Wilton avenue. This institution, incorporated by charter and having for its president the Hon. G. W. Allan, than whom there is in Toronto no gentleman more interested in the cause of education and musical progress, is established on a thoroughly sound and permanent basis. Possessed of a subscribed capital of \$50,000, it has ample funds at its command, and students studying under its teachers can rely upon their being able to go through a systematic course of study. Indeed, we may say the system adopted by the Conservatory in its collegiate course is designed to provide a complete and thorough musical education. Pupils are brought forward through a series of graduated courses from the first rudiments up to a very high standard of efficiency, the aim of the Conservatory being not only to develop the technical side of the student's progress, but to provide complete instruction in the theory and history of music as well. Both the classical and the more modern romantic schools of music are made use of, the student being thus

made acquainted with the best forms of music both of the past and the present. In the different departments of instruction, which include piano, voice, organ, violin, orchestral and band instruments, sight singing, harmony, church music, elocution and dramatic action, etc., the staff of teachers is an exceptionally strong one, embracing some of the most eminent musicians in Canada and others of distinction brought over expressly from England and the United States. From time to time scholarships in the various departments are thrown open for competition, while free lectures, free concerts and recitals, and in the earlier stages, free violin and harmony classes are among the advantages which are offered to the students. Certificates of merit and diplomas are granted at the end of each year to all who have passed the necessary examinations. Here we may mention that the Conservatory is affiliated with Trinity University, its diploma in harmony being accepted in lieu of the first and second year's study for the degree of Bachelor of Music granted by the University. All the arrangements in connection with the Conservatory are under the control of the musical director, the well-known and energetic Mr. Edward Fisher, under whom the institution since its incorporation in 1886 has made wonderful progress. Last year the number of pupils in the different departments numbered over 400, and the directors believe that as the institution becomes more widely known and the character of its work better understood this number will be increased in years to come. The fact that, during the three years of its existence, over 1,200 pupils from all parts of the Dominion have availed themselves of the instruction it affords, is sufficient proof that as a school of music it is very widely appreciated. We cannot pass from this short sketch without saying that this year the Conservatory has added to its resources a valuable addition in the shape of a reference musical library, which should be of immense benefit to the pupils in the carrying on of their studies.



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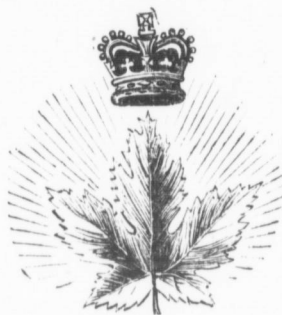
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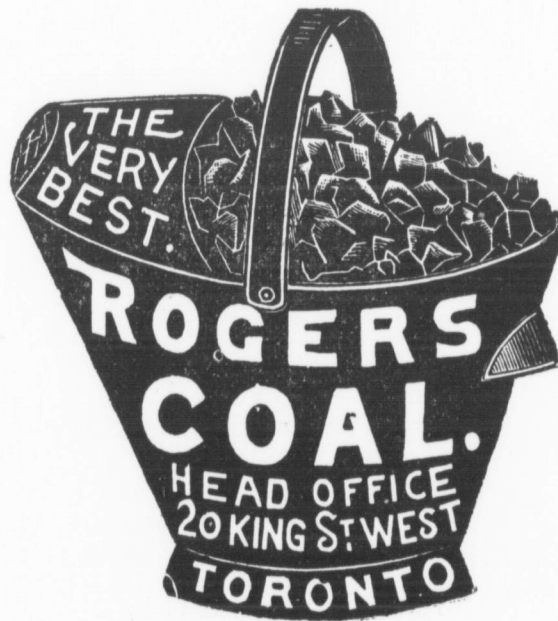
ness of youth, it is a fact that these same men are the first to withdraw their admiration of a lady if she is foolish enough to neglect her toilet by omitting the means placed within her reach for enhancing her beauty. As it is therefore so very necessary for the ladies to have a preparation of intrinsic value on their toilet, one that will give them perfect satisfaction and that is entirely free from anything poisonous or injurious to the skin, we would recommend them to use the *Persian Beautifier*. It imparts a youthful bloom and lively expression to the countenance; it softens the plainest features, and the roughest skin is made smooth and beautifully clear.

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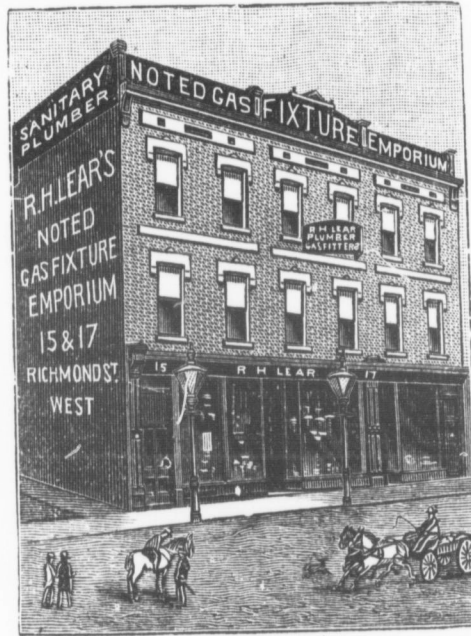
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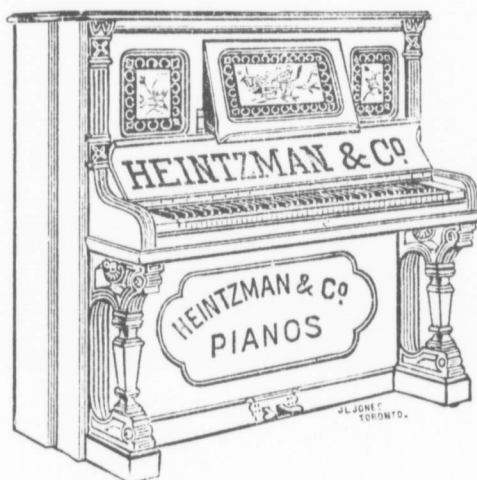
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