

I found quite as charming off the stage as on it. It is a pleasure to see children play as naturally and easily as these; and really one forgets all prejudice concerning children and the stage when chatting with them.

"I'm Mabel Taliaferro," says *Prince Roy*, "that's my real name. I'm seven years old; and Virgie, she's seven, too."

"Yes," chimes in Virgie, "we're both seven,—isn't that funny? And my name's Luella Shirley, and my mother's with me; but *Prince Roy's* mother isn't, 'cause she's sick."

"And I've been on the stage for five years," says sweet-voiced little *Prince Roy*, with speech so prettily clear and ways so quaint. "And I've a little sister just three years old playing in 'Shore Acres,' and playing well, too," she adds, with naive pride. *Little Lady's* mother comes in at this moment to look after her "baby," and take off the pretty pink gauze dress.

She is quite satisfied to have her child upon the stage, she says. She is better off than thousands of children in neglected homes, or even in overthronged schools. She teaches her one or two hours each day, and the stage is in itself an education. The evening hours are late, but the child sleeps long in the morning to make up for it.

Virgie's mother carries her off; while little *Prince Roy*, under Miss Robertson's kindly care, divests herself of the little velvet Fauntleroy costume, and, presently, in the pretty outer wraps of a girl child, lifts up the sweet refined little face for a good-bye kiss.

They are certainly charming little children—clever little actors, and, as *Prince Roy* says, "We like it, don't we, Virgie?"

AUDREY.

It is announced that a Frenchman has at last perfected an invention which has long been wished for by musicians—a recording piano. Beneath the key-board is attached a kind of typewriting instrument, by means of which anything that is played can, at will, be recorded by the performer. The music as written is not recorded in the usual note, of course, but in a series of long and short dashes, somewhat resembling the Morse alphabet, which is easily reproduced in the ordinary manner. This, if found practicable, will surely be a great boon to composers. Think of a musician being able to sit down for an hour in the dusk of evening, let us say, feeling confident that the beautiful harmonies he evolves in the moment of divine inspiration will be his to transcribe in the prosaic morning hours, when one is so apt to be coldly deserted by the fitful muse.



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MUSIC.

We give this month a portrait of Miss Alice Burrowes, the charming young mezzo-soprano, who made her debut one or two seasons ago, and who has since earned such



favorable notice wherever she has sung throughout Canada.

Miss Burrowes possesses an unusually attractive stage presence, having a graceful manner and a face fair to look upon. Her voice is clear and sweet and most sympathetic in quality. This young lady's training began under Mr. Schuch, after which she became a pupil of Signor Vegara, in whose departure Toronto has lost one of its best masters of vocal singing.

Miss Burrowes is looking forward to a year or two of Paris training, in the studio of the celebrated Madame Marchesi, at no distant date. In such event there is every prospect of a brilliant musical career for this talented girl.

Miss Burrowes was born in the United States, but has lived for the past fourteen years in Canada. Her ancestors are entirely English. Her late father, Major Burrowes, of the 3rd Foot Guards, was cousin to the present Lord Beresford, while her mother is a granddaughter of the late Sir Pane Bagot, of Lypiatt Park, Gloucester, England.

The young lady has been for the past seven months a member of the Metropolitan choir, and is also a student at the Toronto College of Music. During the present season she is accepting concert engagements.

We have just received a copy of Frank E. Blachford's new "Chrysanthemum Two Step," now for sale at A. & S. Nordheimer's. It is one of the prettiest two steps that have as yet been composed, being very bright and catchy, with full and varied harmony, and containing several pretty changes. It is not too difficult, but sufficiently so to interest the performer, and should become a very popular piece of dance music.

The past year of the Toronto Conservatory of Music has been more than usually successful. Since the opening of the institution, in 1887, it has shown a steady advance along lines which assure growth and permanency. During the past eight years of its successful history, public confidence has been secured in the Conservatory's stability, facilities and management, and in the comprehensive and thorough character of the work done year by year. This, together with the high standard attained by its graduates, has resulted in a yearly increase in the attendance of students from all parts of Canada and the United States. More pupils were registered in 1895 than in any previous year, and the standard of scholarship was never so high as at the present time.

Mr. Plunket Greene, who is to sing at the concert to be given by the Toronto Male Chorus Club on the 6th, is very highly spoken of, and those who are fortunate enough to hear him will doubtless enjoy a decided treat. The magnetism of his presence and voice seems to produce unbounded enthusiasm wherever he is heard. Madame de Vere Sapio, the soprano, will sing twice with chorus accompaniments in addition to her other numbers.

Princess Christian of Schleswig-Holstein, who is Queen Victoria's daughter Helena, is to sing in a rendition of "The Messiah," which is to be given for a charitable object, by the Windsor and Eton Choral Society. This is the first time the Princess has appeared in public, though she has previously played the piano at several private social functions. The late Prince Consort was a gifted musician, and the Queen herself had a sweet voice and decided musical talent.

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