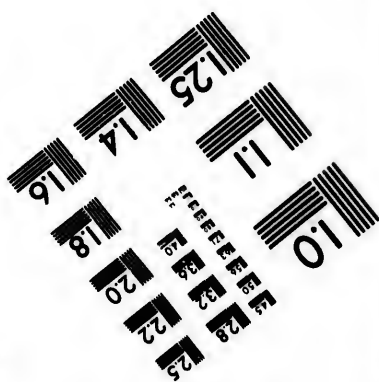
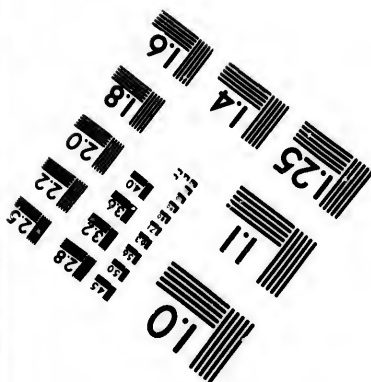
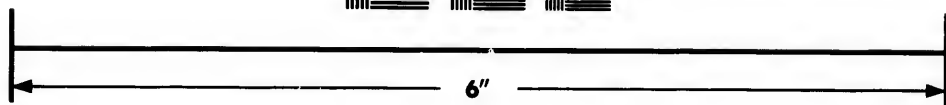
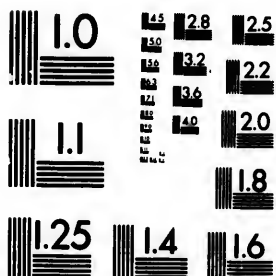


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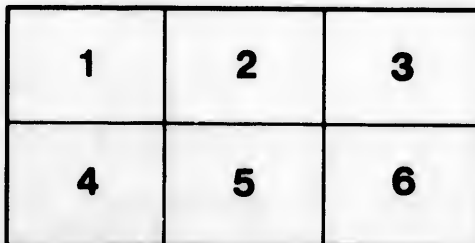
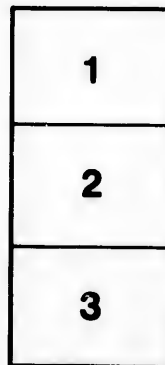
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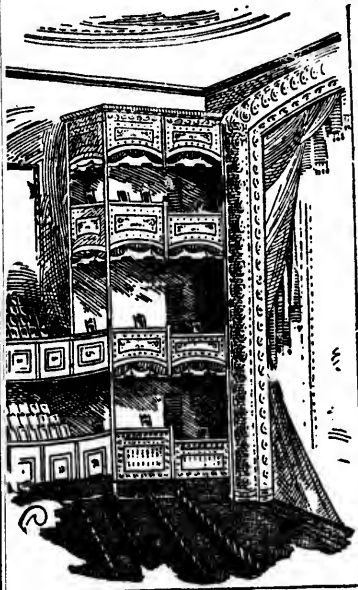
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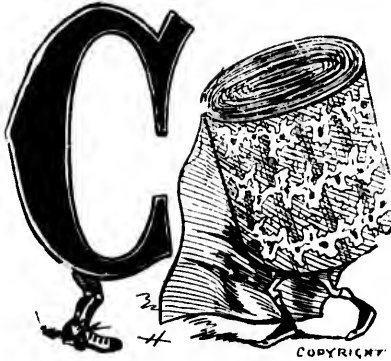
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The Conservatory furnishes the best vocal instruction by the only teacher in the West who is qualified to train the voice after the true method—the method based on natural laws and the wonderful discoveries of modern science regarding the voice. Perfect control of the breath is necessary for the production of perfect quality of tone without strain, and under this method only is it possible and obtainable.

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Perfect singing produces no strain. The shoulders and upper chest should show no movement. The face is pleasant and reposeful. The articulation is clear and distinct, and the quality of tone smooth and sonorous. The breathing of the well-trained singer is not noticeable to the listener.

The best quality of tone is obtained when one can sing with entire absence of sensation of doing anything. Quality is much affected by the shape of the pharynx (that is the back of the mouth), the lips and the face. The restful position of the mouth, the relaxed cheeks and forehead, and the free, easy throat, will permit good quality.

The tongue is the chief organ of speech, and the freedom with which it moves determines the distinctness of the words. The chief cause of poor articulation is too great use of the face and jaw. Let the tip of the tongue move all it seems inclined to, and let the face be as thoroughly at rest as possible. Years ago, teachers told their pupils to "open the mouth and let the tone out." That is wrong instruction. Don't do it any more. Opening widely the mouth shuts off the pharyngeal cavity (makes it small), in which tone is reinforced, and in which it obtains power.

Miss Heathfield, who takes the part of "Nancy" in "Martha," is a vocal pupil of the Victoria Conservatory of Music, where she has made a special study of her part in the opera. Possessing as she does talents far beyond the average, Miss Heathfield easily ranks first as the most artistic amateur soprano and actress we have in the city.

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 Nancy, her waiting maid..... Miss Heathfield
 Lord Tristan Mickleford, Lady Harriet's cousin..... Mr. C. W. Rhodes
 Plunkett, a wealthy young farmer..... J. G. Brown
 Lionel, his adopted brother, afterwards Earl of Derby..... Mr. Geo. Bushby
 The Sheriff..... Mr. Godfrey Booth
 Servants } Miss F. Pauline
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 Scene laid in Richmond, England. Time—Queen Anne.
 Between 1st and 2nd scenes of Act I, "Col. Prior's March"..... J. M. Finn.
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The Countess Fillipa, Ward of the Duke.....	Bertha Bayliss
The Marchesi de Goidoni.....	Marion Langdon
Theresa, daughter of a Milanese money lender.....	Florence Alva
Pietro, an inn-keeper, in love with Theresa.....	Louise Bryant
Page to the Duke.....	Lucy Mitchell
Fortunio, the rightful heir to the Dukedom of Milan.....	David Torrence
Pasquino, private astrologer to the Duke.....	Oscar Girard
Visconte, Duke of Milan, who has usurped the throne in the absence of the rightful heir.....	A. M. Holbrook
Guido Malespino, in love with Fillipa.....	Wm. Stephens
Torquato, Chief of the Venetian Bravos, an ex-fencing master.....	H. Arthur Leiblee
Michaelo Steno, Doge of Venice.....	Walter West
Rinaldo, Captain of Doge's Body Guard.....	L. J. Alden
Gondolier.....	Sig. Modanesi

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ARGUMENT OF MARTHA.

Lady Harriet, a lady of the Court of Queen Anne of England, in search of a new amusement, goes to a Servants' Fair at Richmond, with Nancy her maid, both disguised as servant girls in search of situations, and she herself taking the name of "Martha." There they attract the admiration of two foster-brothers—farmers—Lionel and Plunkett, who had gone to hire servants. Lionel has been adopted by Plunkett's parents after losing his own father, who in dying left him nothing but a ring, which he told him he should send to the Queen if he ever found himself in distress. The Lady and Nancy, fond of a joke, take the earnest-money the brothers offered, little dreaming they were bound thereby to serve one year, and are forced against their wish, feeling the joke had gone too far, to drive off with them. Arrived at the farm their uselessness as servants is apparent, and Lionel falls in love with the lady and Plunkett with the maid. Just as Lionel has asked the Lady Harriet to marry him, Tristan breaks in through the window and rescues them. Plunkett hearing the noise arises and discovering their loss rouses the neighborhood. Sometime after, the Queen and ladies of the court, including Lady Harriet and the maid, are hunting in a forest near Plunkett's farm and accidentally he and Lionel fall in with them and recognise their quondam servants in spite of the ladies' denial. The cortege arriving, they are arrested but eventually released at the intercession of Lady Harriet. Suddenly Lionel remembers the ring his father left him and sends it to the Queen—by this it is found that Lionel's father was the Earl of Derby, who had been unjustly disgraced, and the Queen restores the title and possessions to the son. Lady Harriet really loving Lionel succeeds in being the first to acquaint him of it, and offers him her hand, only to be cruelly repulsed. Plunkett, however, helps her by having a portion of the forest transformed into an exact representation of Richmond market place, at which the Lady Harriet and Nancy appear in their old guise as servants waiting to be hired. As soon as Lionel sees them all his old love returns, and the two lovers are united. So are Plunkett and Nancy, and all ends happily.

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ARGUMENT OF FENCING MASTER.

The story relates the adventure of a young girl, Francesca, whose father is a fencing master. He has educated her as a boy, teaching her fencing among other manly accomplishments. She takes his place as master-at-arms. She loves Fortunio, rightful heir to the throne of Milan. He believes her to be a boy. When the usurping duke and his household magician scheme to remove Fortunio, Francesca accompanies him. Fortunio has been in love with the young countess Filippa, while the Marchesa Goldoni, a young widow, is enamored of the boyish graces of Francesca. The comedy is supplied by the bankrupt Duke of Milan, who has a private astrologer to whom such fabulous sums have been paid for horoscopes that the ducal exchequer is depleted. The Duke has mortgaged his palace, one room at a time, to the money lenders of Milan. Subsequently the Duke employs a band of Venetian bravos to suppress Fortunio, the bravos being a regularly organized stock company conducted in a strictly business-like manner. The first act ends with the departure of Fortunio and Francesca to Venice on a political mission.

The second act shows Venice by moonlight, and the finale represents the historic ceremony of the marriage with the Adriatic, an elaborate stage pageant, historically accurate, the Bucentaur or golden barge being an exact copy of the original royal craft. Filippa is sent to Venice to be married, but Fortunio plans to elope with her and trusts Francesca with the secret. In her jealousy of Fortunio, Francesca betrays the plan to his rival, Guido, who carries off Filippa. Discovering Francesca's treachery, Fortunio provokes a duel with her, wounds the supposed youth, and compels her to reveal her identity. Fortunio is arrested by the Duke, and is about to be taken to a Venetian dungeon when Francesca declares herself to be the real traitor and is led away in his place.

In the third act Francesca escapes from prison in a woman's dress provided by the Marchesa, who still believes her to be a man. Filippa gives a fete at which she is to announce the name of her future husband. Fortunio has an appointment with her, but Francesca, provided with a mask and domino like Filippa's, takes the place of the countess, and learns from Fortunio that he really loves Francesca and not Filippa. The Duke and Pasquino are driven from Milan, while Fortunio is restored to the throne of his ancestors.

Thomas F. Oakes, Henry C. Payne,
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