

The New York Music Frauds

New York frauds and fakes are almost numberless. Perhaps the most pathetic victims among them all are those of the "voice culture" teachers. These men accumulate fortunes from the poor girls who flock to New York for the purpose of cultivating their voices and becoming public singers. These fake teachers charge seven and eight dollars an hour for their lessons and in about two years succeed in ruining about every voice that they have had anything to do with. These foreign teachers, Italian, French, or whatever they may be, are not singers themselves—they cannot show a pupil how a phrase should be rendered or a tone produced—they can only describe it. They are generally excellent pianists. When the pupil undertakes to sing, these sharpers will throw in an accompaniment so beautifully rendered that it would make one think that he was on the plains of Paradise and could inhale the perfumes of the celestial flowers. The young lady thinks it is she who is making the entrancing musical effects. So she pays her eight dollars twice a week and practices by herself unremittingly and without instruction, until that fatal tremulo or other defect in her voice becomes so distinct that she recognizes it herself. Then despair seizes upon her heart and she returns to her friends who have denied themselves every comfort for many long months, that she might have the money to cultivate her voice, wretched, ruined, despondent. The editor of The Independent saw and heard so much of that in the city of New York that he came home with almost a broken heart himself from thinking about these fair wrecks cast on the roadside to die in wretchedness and despair. Their are literally hundreds of such cases in New York. The editor saw so much and heard so much concerning these musical fakirs that he feels it his duty to give a warning to parents and the ambitious young girls of the west. Many young ladies with good voices have gone to New York, and spent hundreds, and even thousands of dollars to have them ruined.

Many of these young women practiced for months most faithfully, ridiculous contortions of the body in the hope of producing a greater breathing power, and during all the time never had one hour of real instruction. It is pitiful—pitiful.

The Independent wishes to say to

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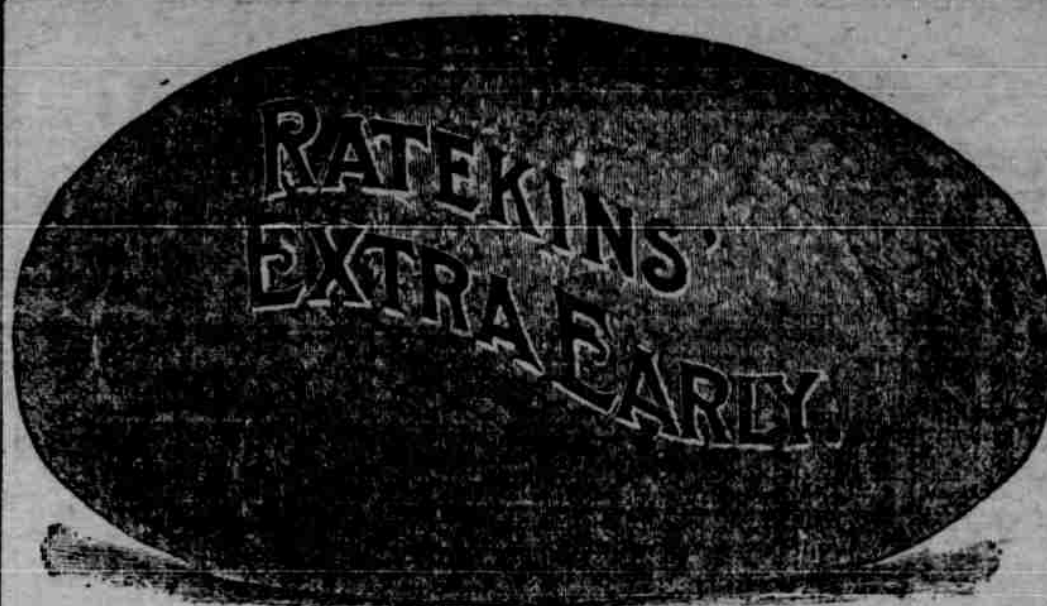
Charcoal effectually clears and improves the complexion, it whitens the teeth and further acts as a natural and eminently safe cathartic.

It absorbs the injurious gases which collect in the stomach and bowels; it disinfects the mouth and throat from the poison of catarrh.

All druggists sell charcoal in one form or another, but probably the best charcoal and the most for the money is in Stuart's Absorbent Lozenges; they are composed of the finest powdered Willow charcoal, and other harmless antiseptics in tablet form or rather in the form of large, pleasant tasting lozenges, the charcoal being mixed with honey.

The daily use of these lozenges will soon tell in a much improved condition of the general health, better complexion, sweeter breath and purer blood, and the beauty of it is, that no possible harm can result from their continued use, but on the contrary, great benefit.

A Buffalo physician in speaking of the benefits of charcoal, says: "I advise Stuart's Absorbent Lozenges to all patients suffering from gas in the stomach and bowels, and to clear the complexion and purify the breath, mouth and throat; I also believe the liver is greatly benefited by the daily use of them; they cost but 25 cents a box at drug stores, and although in some sense a patent preparation, yet I believe I get more and better charcoal in Stuart's Absorbent Lozenges than in any of the ordinary charcoal tablets."



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parents of aspiring young ladies that between the "vocalist" and "singer" a great gulf spreads out over which but very few indeed have ever passed. The throat is an organ pipe, assisted in producing musical sounds by a mechanism so intricate that no man or woman has ever yet become familiar with all its parts. All the knowledge that mankind has ever obtained concerning this musical apparatus may be acquired—including breath control and the development of every muscle and delicate nerve connected with it—and the apparatus itself may be well nigh perfect. Then when the singer has reached that point she has only begun. That in the very nature of things requires years. But she has only begun. She is at the point where the would-be pianist sits down before the best instrument for the first time. These musical fakirs that lead the bright young women of the west to come to New York and pay \$8 an hour for instruction under the delusion that in a few months they will become "singers" and the most disreputable villains that ever robbed confiding innocence.

When all this preliminary work has been done, then the singer must learn how to inspire the emotions and bring the souls of his hearers into that land of pure delight where harmony and thought alone are known. After all this, though her musical execution may be faultless, she will be a failure unless she at the same time also appeals to the thought of her audience. She must use not only pure tones, but reach the heart at the same time with a clear and perfect rendition of the words of the song. The tone is but half of her power, the thought is the other half, and the singer that uses only one-half of her power will always fail.

The time was in our earlier development when a singer by screaming a high C could command a hearing and a salary. But that time has passed forever. The singer of today must be able to stand before a large audience and reveal the inner ideals of the human heart. It cannot be done by emotion alone or tone production alone, however perfect either may be. They must be combined. Think of the long practice it takes to perfect a single phrase, every note pure, clear and of the exact quality and commingling with them with just as great clearness the vowel and consonant sounds going to form the words that convey the thought. Only a few, and they the greatest singers that the world has ever known, have ever been able to accomplish such a feat.

Just below that sort of perfection is a very wide field in which some thousands may be found, a few among them almost reaching the top. They are those who have to begin with a natural endowment and who by some years of honest, hard work, under good teachers, have applied themselves seriously to their task.

Any man who has only a superficial knowledge of the subject knows that in the pure air and natural surroundings of the west, the best voices are to be found. That being the case, many of them have gone to New York to be ruined by the musical fakirs on the east and west sides of Broadway from 20th street up to 80th street.

There are good, honest teachers in New York, teachers who help their pupils by giving them valuable instruction, but for the most part they are not found among those foreign pianists who charge \$8 an hour for instruction.

S. W. Provolt, Stroud, Okla., says the populist committee of Lincoln county met at Chandler, Okla., the 13th. He sends in for enrollment the entire committee of 25 members. Among these I note the county treasurer, clerk and register of deeds, two ex-county commissioners, an ex-treasurer and Mr. Provolt himself is police judge of Stroud. Evidently Lincoln county is pretty strongly "tainted" with populism!

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