

tion may set up an irritation in the ovary, but by curing the uterine trouble the ovaries are cured as well.

When we consider the intimate connection of the uterus with the great sympathetic nervous system, and the frequent deleterious impression on the stomach, heart and head reflexly therefrom by the way of this nervous connection, it is carrying the same reflex process but one step further when we assert its reflex influence over the organs of the voice.

If good singers have themselves noticed this at their regular monthly periods, and so have abstained as much as possible from the critical exercise of their voice at these periods, then it stands to reason that an inflamed or a congested uterus will, at other times also, deleteriously affect the organs of voice and song.

In tracing out the chain of nervous connection of the larynx we find that, according to Bernard and Bischoff, if the spinal accessory nerve be cut or torn away, all the other cranial nerves remaining intact, there will be complete loss of voice. The same phenomenon is observed if the inferior laryngeal nerve be destroyed.

The muscles governing pitch of voice are the crico-thyroid and the thyro-arytenoid—the muscles of tension of the vocal cords. These cords vibrate from 572 times (the gravest note) to 1,606 times (the highest note) each second of time, in our soprano singers. You can readily see, then, that the slightest impairment of the normal innervation must necessarily render organs so extremely delicate as these cords are deficient in their higher tensions and consequently imperfect in their range and action. Huskiness, from the decreased tension of the vocal cords, would be one of the first symptoms of deficient nerve-influence, a loss of a note or so the natural result of a greater impairment of nervous tonicity.

When you now combine these very frequent vibrations of the vocal cords, in the female, with the other muscle-combinations taking part in the phenomenon that we term phonation, remembering that there are something over one billion of these combinations, then add to this the possible combinations of the other laryngeal muscles (for Bishop avers that for every modulation of the human voice there are, at least, 100 muscles that must be brought into perfect co-ordination) we have the grand total of twenty trillions of muscular combinations in phonation. When this properly considered,

I say, the only wonder is, then, not at an occasional lapse of co-ordination or the loss of a tone, but that even in the most perfect health and training such exactness of the scale, as seen in the vocal accomplishments of our singers, can ever be obtained.

CITY NOTES.

To make an artist out of a pupil who has not received a common school education is impossible.

Miss Norma Tandy and Mr. Louis Andrieux made a decided hit at the St. Paul's concert in the Opera House last month.

The Harmony Club, under the direction of Mr. Marsh, have re-organized, and will put on some of Farnus' works shortly.

To make a musician out of a pupil whose parents imagine that they know what medicine is best suited for the pupil is impossible.

We extend congratulations to Mr. Rechab Tandy on his appointment as head of the vocal department in the Toronto Conservatory of Music.

Pupils in singing, or vocalists in general, who do not understand the proper use of the consonant and vowel sounds must not expect an artistic success.

Arrangements is being made to have the Klingensfeld String Quartette and Miss Hunrich, a wonderful Canadian pianist, appear here at an early date.

The booking for the Opera House in the near future are: Minnie Lester (this week), Gilmore's Band, Trip to Chinatown, Lewis Morrison in Faust and Yorick's Love, Bonnie Scotland.

Mashall P. Wilder, New York's great society and after dinner entertainer, will smile with a Kingston audience on Nov. 27th. He is the prince of entertainers and the entertainers of princes.

Miss Louisa Gummer's singing in St. Andrew's Church on Sunday evening, Nov. 3rd, was a prayer which appealed to the congregation in a powerful manner and was certainly a lesson to vocalists for distinct enunciation.

The announcement of the appearance of the celebrated Gilmore's Band should be received with welcome by every man, woman and child. To have such an organization visit our city will place Kingston in class A, artistically speaking. We congratulate Manager Martin on this undertaking and hope that the citizens will pack the Opera House.

The Mozart Symphony Club appeared here on Nov. 4th for the fourth time in the last five years. The ladies were entertained by Mr. and Mrs. John McIntyre, Q.C., and the gentlemen by members of the 14th Band, during their stay in Kingston. Their performance was so favorable noticed by the press that it leaves nothing for us to say but come again.

Miss Minnie Harris, teacher of the guitar at the Conservatory of Music, is prepared to give lessons privately. Address: 101 Queen St.

The city choirs are again in full swing and will remain in harness for at least five or six months, after that they leave the organist and choir-master gloomily to paddle their own canoe during the hot months.

The Philharmonic Society, under Mr. Medley, is rehearsing the "Woman of Samaria." The work is a grand one composed by William Sterndale Bennett and performed for the first time at Birmingham Festival, Aug. 27th, 1867.

The new male quartette of St. Andrew's choir, Messrs. Greenwood, Roughten, Lemon and Galloway, will, if they practice together in a business-like manner, be a credit to Kingston, and should receive many engagements (professionally) in and outside of the city.

The performance of the Roberti Concert Company last month was anything but satisfactory from a musical standpoint. The advertised orchestra of 50 pieces unfortunately evaporated to 15 before the company appeared in Kingston, which left much to be desired in the performance of the overture to "William Tell," as well as in some of the other works. However, it must be said that without the assistance of the orchestra the vocalists would not have received much attention from the audience, as the effect of the orchestra covered a multitude of sins. We might suggest that when a performance in the language of Italy be given before an English audience that they be furnished with macaroni and cheese between the acts.

"That young lady seems to be practising her Delsarte lessons unconsciously."

"Who, Miss Bithers? That isn't Delsarte. That's St. Vitus' dance."

"What's the matter with that tune ye're singing?" said Uncle Josiah.

"Why that note," replied his niece, "was an accidental."

"Maybe 'twas, but it certainly sounded to me a good deal like ye done it a-purpose."

In one of Bellast's schools a few days ago the teacher had some trouble in teaching a small boy to properly modulate his voice, especially at the close of a sentence. Finally, losing patience, the teacher said: "I do not believe you have let your voice fall this week."

"Oh, yes I have, ma am," said the boy; "only yesterday, as I was running along the street hollerin' jest as loud as I knew how, I stubbed my toe an' fell, an' you can jest bet I let my voice fall with me."

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