

ARTIFICIAL SPEECH.

A French surgeon, Dr. Perier, had lately a patient whose larynx was so far gone from cancer that only a severe operation could save the patient. The patient was chloroformed, the throat cut through, and a separation made between the upper and the lower part of the larynx. The larynx was then pulled out, turned down, and provided with a cannula, so that blood and other issues would not run into the respiratory organs during the operation. The larynx was then removed entirely, and the wound sewed up, leaving an opening to the cavity. There were then two openings: through the lower the respiration could take place; through the upper an artificial larynx could be introduced.

As the patient could not endure the continued presence of the cannula, the throat was left open. This did not create any trouble other than preventing the surgeon from procuring an air-passage between the throat and the artificial larynx, which meant loss of voice to the patient. To overcome this difficulty it became necessary to make an artificial air passage for speaking purposes, independent of expiration, and use the lower opening exclusively for respiration, and in some other way to lead a powerful current of air to larynx and vocal self (chorda vocalis). Dr. Perier and a manufacturer of surgical instruments, M. Aubray, constructed a pair of bellows with uniform currents of air. When the patient desires to speak he presses the bellows and the air in the two "lungs" which he carries under his vest is forced evenly through the artificial larynx, and thus sounds are produced while the air is passing through the vocal shelf. The patient needs only to make the usual movements with the mouth and he talks. His voice is not pleasant, to be sure, but it is clear and perfectly under his control when he presses the air-sack.

There would seem to be no reason why Mme. Melba should not be considered Patti's legitimate successor, for she is of precisely the same school as to the music she sings, and she sings it fully as well. Philip Hale wrote from the Worcester Festival to the *Musical Courier*, under date of Sept. 26th, as follows: "Melba was the lodestone, but another shared with her the supreme glory of the evening, if he did not bear it away from her; and the singer was Campanari." That expresses it in a nutshell. His singing of the Toreador song from "Carmen" and Figaro's great song from Rossini's "Il Barbiere" were altogether the features of the programme so far as a combination of dramatic power and artistic conception are concerned, and last evening but served to confirm the opinion already expressed by eminent critics that Campanari is one of the best baritones of his time. It will be well remembered by musicians familiar with Boston musical institutions how prominent the Campanaris were in orchestral circles.—*Toronto Globe*.

"Ma," said little Dorothy, "Can't I go to school this morning? I want to take figity culture lessons."

PERSONAL.

Mr. J. M. Sherlock, the rising Canadian tenor, has left for New York to further his musical education.

Cesar Thomson.—The violinist Cesar Thomson will make during the winter a tour through Russia, Austria and Germany.

At the Cardiff Festival, England, Sept. 18th, Mme. Albani, Mr. Watkin-Mills and Mr. Whiting Mockridge were the principal artists.

Dr. Davis, the eminent organist of the Jefferson Avenue Presbyterian church, Detroit, will give an organ recital in Holy Trinity church on the evening of the 17th.

Mr. Lewis Andrieux, leader of the orchestra at Martin's Opera House, is the owner of a beautiful yellow dog, which he says he would not exchange for the mascot of the U.S. yacht Defender.

Sousa Band.—Myrta French, the young soprano, has been engaged as soloist to travel with the Sousa Band for a tour of twenty weeks. Currie Duke will again be the solo violinist, as last season.

Paderowski left Liverpool for New York on the steamship Teutonic on October 16, and arrived in New York on the evening of October 23. He is accompanied by his private secretary, Mr. Hugo Gorlitz, who has always been here with him.

It will interest admirers of Chopin to learn that the correct pronunciation of the name is not "Shopong," but "Kopeen"—at least so says a well-known Russian authority. If you wish to be *au fait*, you will bear in mind that "Kopeen" is the correct Polish pronunciation of the "Tennyson of the piano."—*The Keynote*.

The *Evangelist* sent 300 organists to Europe for a six weeks' vacation. The gallant 300 will charge on the cathedrals of France, England and Belgium and each man is pledged to try every church organ wheresoever situated. What a boon to European organ builders and repairers! 't's an ill wind that won't blow their organs.

A pupil who was furnished with "Cumming's Rudiments of Music" to study, returned the book the next day, stating that her mother did not wish her to study for a music teacher; she only wanted her to become a good player. This is only one of the many instances of the ignorance prevailing on the part of many parents. If you have secured an experienced teacher, abide by his or her ruling.

Would-be Singer—"Prof., what do you think of my voice?"

Prof.—"Your voice is a social discord, for which the resolution has not yet been discovered."

A celebrated actor who had been driven to his theatre in a hansom paid only the legal fare. Cabby, looking gloomily at the money, said: "Are you the gentleman wot plays Shylock the Jew at that 'ere theayter?"

"Yes, I am," was the reply.
"Ah, I thought so," retorted the cabby, "and you does it first-rate; it's quite natural to you."

VOCAL IMPAIRMENT IN WOMEN.

BY C. HENRI LEONARD, M.D.

This is a subject not treated of, or even mentioned, in any of our text books upon the diseases of women, so far as I am acquainted with them. Indeed, the only article I have seen upon the matter was one from Dr. Von Klein, which appeared in a copy of the *Journal of the American Medical Association*. In this article the doctor makes these statements: "The most difficult cases the laryngologist has to treat are the diseases of the throat caused by the disturbance of the ovaries. It is a common thing to meet with cases of acute inflammation of the tonsils, larynx, pharynx and fauces, in females, during the menstrual periods. I have observed the voice of many professional singers who have applied to me for treatment during the menstrual period, to be defective in gravity, force and timbre, producing, in many cases, a husky sound as of a low masculine order. In many cases of ovarian disturbance, enlargement and hypertrophy of the tonsils and soft-palate are observed, hence the laryngologist can accomplish but little without the assistance of a competent gynecologist."

To better introduce my subject I will cite an instance of a noted soubrette who was under my care for some months for uterine trouble. She had herself noticed a marked failure in her voice, but did not specially attribute it to uterine disease until I particularly called her attention to it as the probable reason of her voice failure.

She had been an actress and a singer for a number of years and as her special trouble grew upon her, her voice lost its purity of tone, and also lessened its range, till from a high mezzo she could do only a contralto range.

After she had nearly recovered she sang with greater ease, and regained purity of tone, whilst in the upper register she gained two full tones.

Now, while I do not think an increase of two notes in the vocal scale from the treating of a singer's sexual organs is an occurrence to be expected in the majority of instances where a soprano may need a gynecologist's attention, still I am satisfied that the popular notion that obtains with them—a huskiness of the voice at the time of the periods—is well founded, and I am sure my experience with several other cases would warrant me in asserting that the tone, pitch and range of voice of female singers is seriously encroached upon whenever they have any disease of gravity affecting their sexual organs.

It will be noted that Dr. Von Klein laid the greater stress upon the ovarian troubles. In the case of mine just reported, as well as in several other cases that have been under my care, the ovaries were not specially diseased; indeed, the ovarian symptoms were the least prominent, the main one being uterine.

In the case reported of the soubrette there was anteplexion and narrowing of the uterine canal, with severe endometritis. Of course the two organs, uterus and ovary, are so intimately connected, arterially and nervously, that a severe uterine inflamma-