

**KUNKEL'S**

# MUSICAL REVIEW.

SEPTEMBER, 1879.

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ENG. BY LAMPE & LAMBRECHT, ST. LOUIS.

inarticulate language of any feeling, begets, not only in the person towards whom it is manifested, but even in the mere spectator, a feeling like in kind, if not in intensity: smiles bring responsive smiles, tears put one in a sorrowful mood, and the sight of anger produces in the spectator an analogous feeling. We might go on enumerating all the feelings that can be expressed, and show that (when considered apart from their causes, which, according as we regard them as proper or improper may, of course, modify our appreciation of the feeling itself and thus, indirectly, its consequent responsive feeling) they universally produce in others feelings of a like nature.

We must not be understood as divorcing articulate from inarticulate language; they are indeed usually combined; but in the speaking of a sentence, the words express the thoughts, the intonation and gestures, the feelings.

Since articulate language, the expression of thought, acts upon the feelings only indirectly while inarticulate acts upon them directly, inarticulate speech has an undeniable superiority in the expression of what is simply sentiment or feeling. And since mankind are swayed more by feeling than by reason, that language which enables us to gain direct control of so powerful a lever is certainly worthy of receiving deeper and more universal study than it has hitherto obtained at the hands of most of our educators.

Leaving for the present the subject of gestures and facial expression, or that natural language which addresses itself to the eye, and limiting our remarks to intonation, or that natural language which addresses itself to the ear, we shall find its existence universal, its meaning uniform.

In inanimate nature there exist certain classes of sounds which produce in man, and sometimes in beast, certain classes of feeling. The rumbling of thunder, the roar of the cataract are instances of sounds from inanimate sources which produce awe and fear; the laughter of a cascade, the babbling of a brook are instances of such sounds which induce mirthfulness. Now, whether, with Alison and Jeffreys, we regard those feelings as the result of association, or, with Blair and others, as the result of direct perception through an innate sense, it will be seen, upon consideration, that similar sounds are nearly always the concomitants of objects suited to awaken similar emotions. Indeed, so universally is that felt to be the case that, if by any chance we hear a sound produced by some cause which we think inadequate thereto, as, for instance, the sound of thunder produced by a ball rolling on a floor overhead, we instinctively experience much the same feeling of mingled disappointment and ridicule as we do when we are compelled to listen to trivial thoughts bombastically expressed.

If now we pass from inanimate to animated *brute* nature, we discover there again that the same classes of sound accompany objects calculated to produce the same classes of feelings. Thus we find a similarity in the sound of thunder and in that of the lion's roar, and both are fear-producing objects; we discover a similarity between the sound of the rippling rivulet and the carol of a bird, and a similarity in the emotions which those objects, even apart from the sounds which accompany them, are suited to awaken.

When, at last, we reach the topmost sound of creation, we see that man, having the most refined and numerous feelings to express, has been given the most versatile voice, being able to imitate the tones of almost all the inferior animals as well as the sounds of inanimate nature, and there again we see that the same classes of sounds express the same classes of feelings.

Let us not be supposed to be trying to bolster up some Darwinian hypothesis of a community of origin of the language of brutes and men, and of a consequent common descent, for our observations, if true, would as readily prove us literal Boanerges as improved apes. We see rather in that common and uni-

versal language the handiwork of one beneficent Deity, who has thus given us, at once, a means of understanding the warnings of the elements and the beasts of prey, and of exerting our influence upon the brute creation by reaching directly their feelings (their only motive of action) by the expression of our own.

But to resume: Of intonation as manifested in man—and by intonation we mean both pitch and quality of sound—it is to be remarked that if, as we claim, natural language is the expression of feeling, we should expect that it would indicate, at once, the general character of the speaker and the nature of his feelings at the time of speaking. The facts, we think, tally with our presumption. We instinctively feel that the voice of woman is the fit expression of those qualities which belong to her, and that the voice of man corresponds to those characteristics which are, or should be his. We know also that the tones of our own voices instinctively vary with the subjects of which we may chance to speak, and that we daily form opinions of men, founded to a great extent upon their manner of speech and the tones of their voices.

But the sensibilities of a person are affected not only from within by the subject of speech, but also from without, by the object to which speech is addressed; and hence, we should naturally expect that intonation would vary with the latter as well as with the former. We find this again to be true, even among brutes. Thus, a dog in pursuit of an animal, will vary his tones so as to clearly indicate the animal's character. As a rule, the larger the animal the lower will be the pitch and fuller the tone of its pursuer's voice. The yelping of a dog in pursuit of a rabbit and his barking at an ox may serve as illustrations familiar to every one. In the intonations of the human voice, the same phenomena take place and with greater intensity. You talk to your cat and to your horse in very different tones, and those tones are evidently regulated by the size and character of the object which you address. Your tones will vary in like manner when talking with a child and when conversing with an adult; when chatting with a small company and when addressing a large audience.

Music is but a developed form of the natural language of intonation, a means of expressing and thus exciting feeling. To say that it expresses thoughts in the same sense that articulate speech does is sheer nonsense. Let us not be judged too rash if we express here a doubt, whether such vocal and instrumental compositions as need to be analyzed and re-analyzed before they can be understood and enjoyed, even by cultivated musicians, do not step beyond the natural language which is true music, to become a sort of tone-algebra, very scientific but not very artistic. Let musical critics go forth to battle over the merits of different composers and schools as much as they please, the learned concerto which happens to be an attempt at expressing *thought* in sound will surely die no matter how skilled its author, while the simple ballad, from some unpretentious source, that was content to express *feeling* may live on the lips and in the hearts of nations, generation after generation.

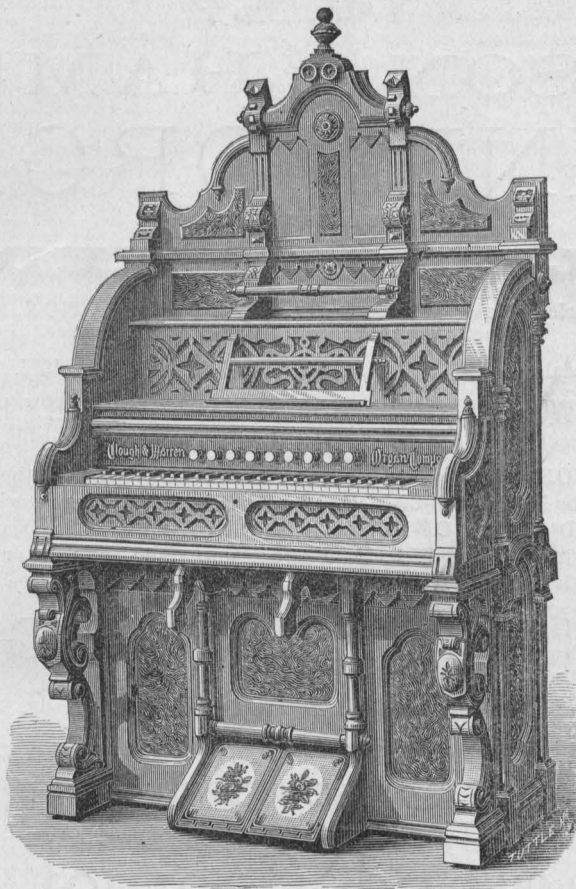
Here is room for a lengthy disquisition upon music; but this article has already grown beyond its intended proportions, and it may be more agreeable to the reader to follow in his own way the train of thought we have suggested.

We would add but one word. Should any one object that if inarticulate language is the instinctive expression of the emotions, as we pretend, it may be a matter of curious research, but not a subject of practical study, we would observe that that objection assumes that instinct cannot be cultivated—an assumption entirely baseless. To give but one instance—it is a matter of pure instinct for human beings to keep their center of gravity in such a position as to maintain an erect posture, but that instinct as manifested in men in general and the same instinct as developed in a Blondin are very different in degree.

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Prof. Crucknell says "singing at sight is no art." Judging from his own experience he may be right that it never was an art, and secondly, he may view the word "art" in a very limited sense. I take it as meaning "practical skill, the application of knowledge or power to effect a desired purpose," and logicians make a distinction between Science and Art by stating that the former teaches us *to know* and the latter teaches us *to do*.

It is easy to sing a scale and to learn to pitch the most usual intervals of chords of tonic, subdominant and dominant with their relative minors. But I contend that it is not easy to sustain an independent part in polyphonic compositions, and I therefore once more strongly recommend all who wish to become thoroughly proficient in singing from notes to join a good musical society, as the only practical way to success. If musical societies were to require a test from each singer to sing without instrumental assistance some difficult chorus part, how small a number would be admitted! Some might be desirable, but not practicable in this country. WALDEMAR MALMENE.

### LEBRUN TO THE FRONT.

#### A Contribution to the Early History of Music in St. Louis.

St. Louis, August 25, 1879.

Editor Kunkel's Musical Review:—

The *Music Trade Review* of the 16th inst., under the signature of W. M., has the following:

"About three weeks ago I stated in reference to Mr. N. Lebrun, that he organized the first brass band in this city some thirty years ago; my informant must have been mistaken, for a letter dated January 17, 1840, has just been shown me and is addressed to the St. Louis German Brass Band. The letter conveys a vote of thanks from the several lodges of the Independent Order of Odd Fellows, for the valuable services of the above named band at the obsequies of John Hartman Thomas, a prominent member of the order. The letter is in possession of Mr. W. Robyn, father of the talented Alfred Robyn, who was leader of the band.

In justice to all, as it refers to the early musical history of St. Louis, I make these corrections."

As this question refers to the early musical history of St. Louis, of which so little has appeared in print, I take it for granted that you will allow me space enough in your REVIEW to enable me to have my "say" in regard to that matter. I came to St. Louis in 1842, and found about a dozen professional musicians in the city, but not one organized band; most of the musicians took engagements, and on such occasions, acted as leaders. At that time the basso profundo was played on a tenor trombone, which, together with another trombone, two French horns without valves, and a trumpet constituted the brass, and a number of clarionets, and a piccolo the leading parts of their music. Most of the instruments were in the hands of good players, such as John Braun, John Schnell, Henry Burg, Louis Schnell. Jacob Kost, the great cornet player, just then arrived in town with Ludlow and Smith's theatrical company, lent his valuable assistance to the band, when the emergencies of the occasion allowed it. In 1843 Louis Schnell organized a band for the "Missouri Fusiliers" with about the same material already named, reinforced by Col. Almstead, as piccolo player, and an Alsatian named Griesser, playing contra basso on an E flat alto ophicleide. This was, I believe, the first band ever organized in St. Louis; but it was not a brass band. In 1842 I succeeded in gathering a brass quartette, composed of myself, Bossillier (the father of the would not be Prussian soldiers), Flam and Altinger, all amateurs; who played for the "Missouri Dragoons" under Capt. Waldemar Fischer. For a number of years brass band music was attempted on particular occasions, for the novelty of the thing. I remember a concert given by the Fusillier Band in 1843, in which the "Moreau par Excellence" was "Guter Mond du Gehst so Stille," followed with a galop as a finale, and in which *one* piece was played exclusively on brass instruments. Well I recall to mind that at that time, and for a number of years afterwards, there was no such instruments in St. Louis as are now used in a brass band; that tubas or bombardons, B flat basses, baritones, tenors and altos were unknown; that the E flat cornet was undreamt of; then I wondered where the music was to come from. There was at that time only a few brass bands in the country; the

Boston Brass Band with the great Ned Kendall as leader stood at the head of all of them, and next in order came the New York Brass Band. I joined Kendall's Brass Band in 1847, and left it in 1848, when I got up what I believe to be the first organized brass band in St. Louis with the following men and instruments. Solo E flat cornet and leader, N. Lebrun; 1st B flat cornet, Peter Weber; 2d B flat cornet, Reichenbach; E flat alto, John Kehler; B tenor, Jacob Klein; 1st slide trombone, John Klein; 2d trombone, Schmidt; bombardon, John Schoeninger. The music we played then was mainly presented to me by Ned Kendall, from his own repertoire and included the overture *Italiani in Algeri*; the cavatinas, "Una voce poco fa," and "Casta Diva," a grand fantasia from Preciosa, etc., together with a number of first-class quicksteps by Grafala; the balance of the music played was of my own composition or arrangement.

The letter referred to by W. M. and in possession of Mr. Wm. Robyn, is no proof that I can see that there was an organized brass band in St. Louis in 1840. If there was, I want a list of names and instruments given by a competent party, the same as I did. That letter as reported, shows to my entire satisfaction that in January, 1840, John Hartman Thomas, a prominent member of the Odd Fellows died, that the musicians then in the city formed a band for the occasion, volunteered to play at the obsequies and that Mr. Wm. Robyn who had led the band received subsequently a vote of thanks, addressed to the "St. Louis German Brass Band;" it shows nothing more. I have never heard of such a brass band before, and I venture to say that the author of the letter knew not what a brass band is—how could it be supposed that he did at that time, when many talented professors in other branches don't know, at this time, the difference between a Reed Band, a Military Band, a Brass Band and a Harmony Band. I do not claim to have been the first in St. Louis to have played on a brass instrument, nor to have been the first to have tried to introduce brass band music. If this were sufficient to be entitled to the honor I claim, then why not give the palm to the first Spanish bugler that ever blew his horn in St. Louis. We may just as well trace the first orchestra in St. Louis back to the time several years previous to 1840, when Louis Schnell (a good trombone player but no fiddler at all) played second violin to John Braun's clarinet for theatrical performances given in some village barn. The momentous question: who of the two was the leader, remains unsolved, both having claimed the honor. All I have claimed and all I will claim until more satisfactory proofs to the contrary are produced, is that I have been the promoter and leader of the first *brass band* that was organized in St. Louis, a fact known to many old musicians and citizens of St. Louis. The same may be said in regard to orchestras. There has no doubt been some fiddling, even before the theatrical performance in the barn. Upon my arrival I heard some very good quadrille band music at Mr. Xaupi's Concert Hall, but this was not orchestra music. It is to Mr. Wm. Robyn that the honor of having conducted the first orchestra in St. Louis belongs. Several attempts had been made towards organizing an orchestra, but they all failed. The Polyhymnia Society, organized, I believe, in 1846, under the direction of Mr. Wm. Robyn, enjoyed years of well deserved success.

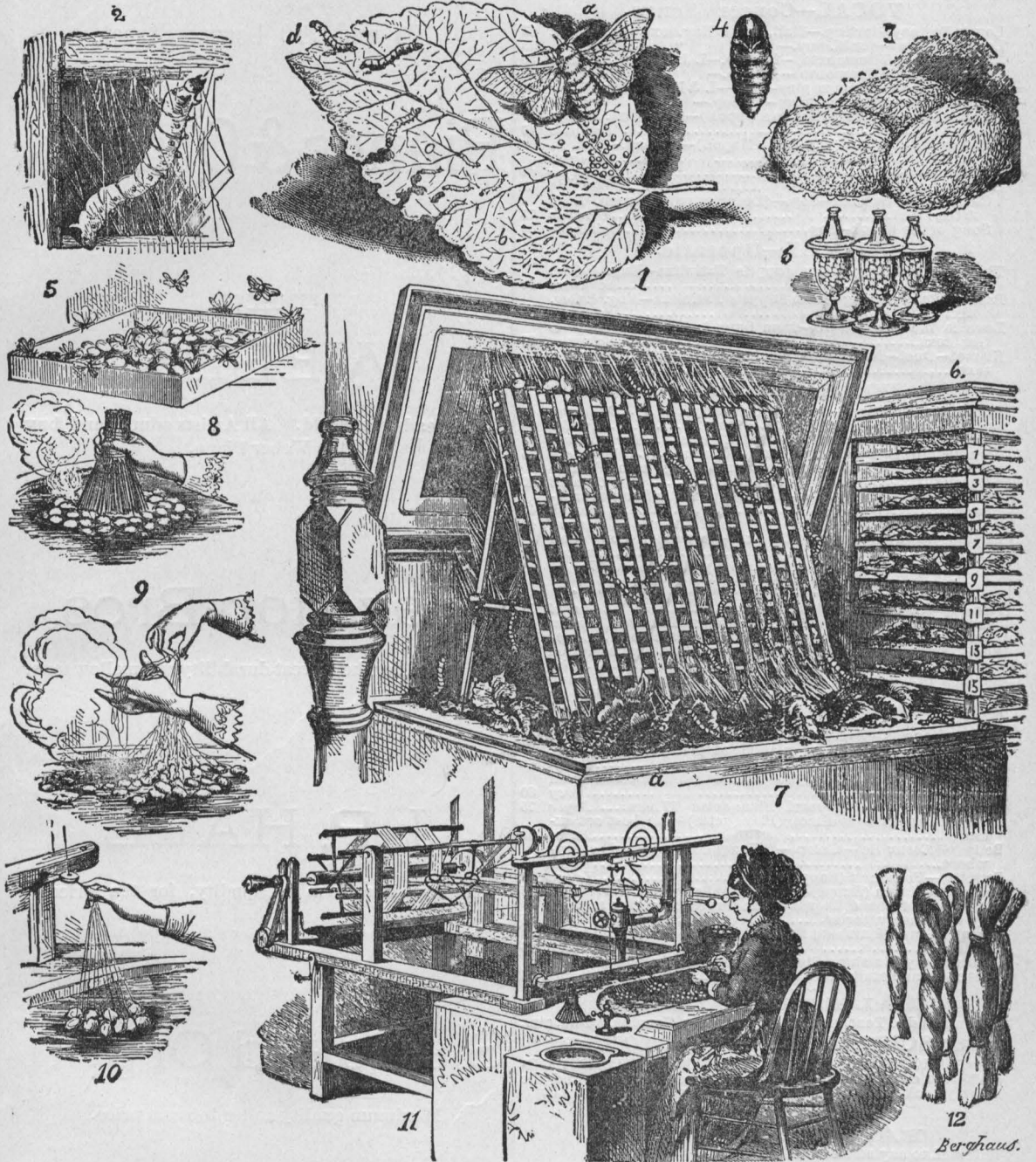
Mr. W. M. has evidently misunderstood the letter shown him, as it does not contain the substance required to come to such conclusions as his. On the other hand, I am perfectly certain that the gentleman's intentions are just, honorable and friendly to all parties; that he is trying to correct misinformation and do justice to all.

I have labored on this, my special field, long, hard and honestly. I have now retired, and, looking with pride over my past career as a professional musician, claim all the credit that I may be entitled to.

Very respectfully, N. LEBRUN.

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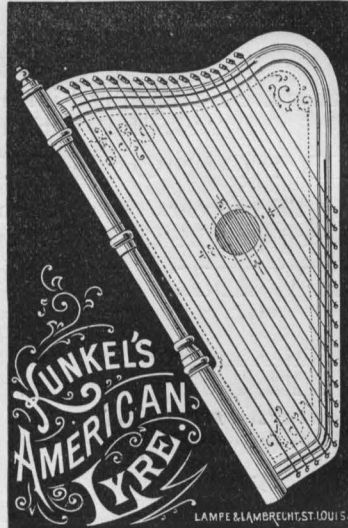
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That the great liberty of action afforded to individuals of all classes, by American customs and liberal institutions, has been promotive of great intellectual and industrial progress, is a fact which cannot remain unappreciated by even the most casual observer. That on the other hand this liberty has been carried to excess and has resulted in a flagrant violation of some of the most important interests of mankind, is a fact no less patent.

We wish to refer in this article to the great injury which results to society in general, and to the various professions in particular, from the overcrowded condition of the learned professions. We take the ground that the same conditions and opportunities, which enable any person of merit and genius to find a position in professional life commensurate to his ability, also tend to shove a great many unworthy individuals into responsible positions, thereby lowering the standard of the profession of their adoption, and hampering the progress of those whose services are really needed by society.

We need not refer to the fact that in the United States five or six lawyers, doctors, professors, etc., can be counted for every one such individual in European society. When we reflect on the fact that in New York city alone almost five thousand physicians were recently turned loose on society within one week, we can readily estimate the danger which lurks in a low standard of professional capacity. No person should be allowed to practice a profession without a diploma of some responsible institution of learning testifying to his ability for such a profession, and no such diploma should be awarded, except to those who, besides the training incident to their special profession, have received a thorough classical education, and prove this by passing a satisfactory examination.

What I have remarked in the foregoing lines as to professions in general, is also applicable to the profession of music. In this art, perhaps more than in any other sphere, humbug and incapacity run riot. With the exception of the large cities of this country, where over great competition already sifts the ranks of teachers very perceptibly, the standard of the musical profession, as a general rule, is below criticism, and oftentimes in our travels have we come across so-called "Professors of Music," who only too vividly recall the old French saying, *bete comme un musicien*.

It is about time that we should establish permanent musical normal schools, in which, besides vocal and instrumental music, the theory of music, the æsthetics of music, the history of music, and the proper method of teaching music, shall be thoroughly taught. It is indeed a sad fact, that in no other country of the world is there so much money spent for the culture of music and so little accomplished as in the United States. The results stand in no proportion to the time and money applied. Among the various causes which contribute to this unpleasant fact, the one of incompetent teachers stands foremost. It is well known, that any young girl who has taken a term or two of music lessons, and who possesses the necessary *cheek*, will undertake to teach a class in music, and the number of talents often ruined by such procedure is entirely beyond computation.

Let us have higher professional standards in music as well as in other professions! Every State should have at least one "Normal School of Music," where competent teachers should be educated; and only such and none others should be entrusted with the musical education of the young.

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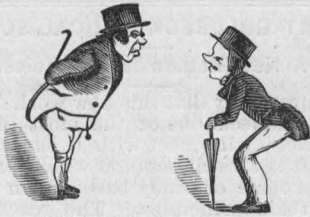
We venture to say that this new work from the pen of Robert Goldbeck, one of the most distinguished musical writers, will meet with a success unprecedented, for it is a vocal method which prescribes for the voice a course of study based upon truly scientific and artistic principles. The teacher who has made the extremely lucid contents of this unequalled book his own, will no longer grope in the dark, or be troubled with doubts as to the path to pursue in the cultivation of the voices confided to him. The manner of combining the registers of the female voice (implying the imperceptible passage from one to the other), and the development and treatment of the mixed voice in the tenor, are so clearly and fully explained, that we doubt not this valuable book will revolutionize voice teaching in this country, by lifting the clouds from the many dark and imperfectly understood questions which so few are able to answer, and which have made the methods of many teachers arbitrary, empirical, or, to say the least, experimental. We consider that Robert Goldbeck, in writing this very remarkable book and vocal school, has conferred a boon upon the singing world, and that the influence it will exert upon the growing voices of this country, will prove almost incalculable in its beneficial effect.

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## Eureka! Paper Pianos a Possibility.

Mr. S. H. Hamilton, of Bushnell, Ill., has discovered a process for making hardwood lumber out of common wheat straw, with all the effects of polish and finish which are obtainable on the hardest of black walnut and mahogany, at as little cost as clear pine lumber can be manufactured for. The process, as explained by Mr. Hamilton, is as follows: "Ordinary straw board, such as is manufactured at any paper mill, is used for the purpose. As many sheets are taken as are required to make the thickness of lumber desired. These sheets are passed through a chemical solution, which thoroughly softens up the fibre and completely saturates it. The whole is then pressed through a succession of rollers, dried and hardened during the passage, as well as polished, and comes out of the other end of the machine hard, dry lumber, ready for use." It is claimed that the chemical properties hardened in the fibre entirely prevent water soaking, and render the lumber combustible only in a very hot fire. The hardened finish on the outside also makes it impervious to water. The samples exhibited could hardly be told from hardwood lumber, and in sawing it the difference could not be detected. It is susceptible of a very high polish, and samples of imitation rosewood, mahogany, black walnut, etc., were shown, which might deceive the most experienced eye.

PROBABLY the most disgusted man in San Francisco was the leader of the orchestra at Baldwin's theatre the other night. In the play now running ("L'Assommoir") there occurs a fight between two women in a washhouse, they fairly deluging each other and the stage with buckets of water. On this occasion Rose Coghlan had just dashed a full bucket at Miss Andrews, who was directly in front of the foot-lights, when the latter suddenly ducked, and the contents of the pail descended upon the head and shirt front of the leader. The latter shook himself like a Newfoundland and dived down below, making anti-Sunday-school remarks, and looking as if he had just been fished out of the bay. It required the united assurance of the entire company to convince the embittered musician that he was not the victim of a cold-blooded and carefully rehearsed put-up job. Since then, however, he takes care to stand behind the big fiddle and to keep an umbrella raised.



SMITH AND JONES.

Smith.—What is there new in the musical world, Jones?

Jones.—Nothing! Ah, yes, Jacob Kunkel's latest *opus*.

Smith.—Ah, what is it? Something in the Pinafore style? or something heavy?

Jones.—Well, it's pretty heavy for its size; it may be in the Pinafore style, but it makes music *à la Wagner*. It is something like a previous work of his, but with variations.

Smith.—Is it good?

Jones.—Pretty good for its size!

Smith.—Now Jones, no more nonsense! What is it called; what is it?

Jones.—Well, Jake calls it "Baby Mine,"—a very original title, is it not?—and it's a boy.

Smith.—But what about the variations?

Jones.—Very fine!—his first boy was a girl, you know!

Smith.—Let's have it put in the REVIEW.

Jones.—If the editor puts it in, Jake will shoot him, sure!

Smith.—Well, editors ought to be shot. Meanwhile let's go shoot ourselves—in the neck. *Execunt.*

### POWER OF MUSIC.

A small boy loves music, and the hand organ man marches through the realms of infinite space and marches it; the Indian howls it; the cat sits on the latticed portico where weeping vines cluster in curves and matchless grace, and makes it; the man with the fiddle sits upon his three-legged stool, where the rays of God's pure sunlight never enter—where cheerlessness and want grasp human beings by the throat and throttle them—where poverty's bony fingers clutch at heart-strings—and he makes it screech and wail and hum and yowl and shriek; the man with the clarionet toots and sobs it; the circus clown sings it; it breathes through the limpid strains of the "Arkansas Traveler"; it leaps unchained and glorious from the staves of the "Irish Washer-woman"; it sits upon its throne and extracts homage from us all in the glad and exulting measure of the "Little Brown Jug." It is everywhere. It is on the street corner and in the jewsharp and in the accordeon and the mouth organ. Oh, music! Oh, music, music, music, music!—*Omaha Republican.*

LONGFELLOW TO A FRIEND:—"To those who ask how I can write 'so many things that sound as if I were as happy as a boy,' please say that there is, in this neighborhood, or neighboring town, a pear tree, planted by Governor Endicott two hundred years ago, and that it still bears fruit not to be distinguished from the young tree in flavor. I suppose the tree makes new wood every year, so that some parts of it is always young. Perhaps that is the way with some men when they grow old; I hope it is so with me."

It seems to be an impression in London that the opera of the future there will have cheap prices, early hours, and be without restrictions as to costume, as is now the case at Her Majesty's Theatre under Mapleson. It is considered to be no longer the select resort of the aristocracy, who, for operatic purposes, are no longer to be counted on. An individual at Reigate had written to Mr. Mapleson, stating that the factory girls in "Carmen" looked pale from constant labor in the cigarette factory, and that he should be happy to give them a day in the country. He said that, as most of them were apparently very young, his daughter would receive them, give them third-class tickets, a substantial dinner, and a day in the fresh air. Mr. Mapleson replied that the girls, though apparently on the stage working in a factory, were really not so, and he explained that few if any of them could really make cigarettes. In short, it was but a stage illusion, and that the girls were the tolerably mature ladies of his chorus!

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See catalogue of classical music page xvi.

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As he the pantry passes,  
And sights the tempting syrup cup,  
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Advanced to riper years, still cries,  
When wean-ed from his classes,  
And lounging at some watering place,  
"Oh! give me summer lasses!"


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