

one section of the pupils was singing, others might continue their *reading* practice undisturbed; and, from a careful inspection of the whole, resulted the impression, that no element of music was overlooked, or its comprehension empirically forced upon the pupil before he was prepared for its reception. I ought to add, that the exercises commenced and closed by the whole body singing the scale together: first, the notes of the common chord—then the tones and semi-tones of the octave, ascending and descending, *pianissimo* and *fortissimo*—now detached, now bound—then in thirds—lastly, in a full harmony, of three parts. The effect of this, from the purity, firmness, and sweetness of the tone, was very fine.

If I was musically pleased with the results of a system so comprehensive in its operation, I was no less morally gratified by the diligence and respectable demeanour of the learners. The mature man of forty (and there were many such in the company) was not more sedulous or attentive than the *gamin* of twelve, with his longer life of a tenor or bass voice before him. There was no rude joking—no making a pretext of the presence of strangers for carelessness or want of application. All seemed interested, because amused, by that healthiest of all amusements, the reception of new ideas, upon a subject in itself welcome and agreeable. I must insist, moreover, that M. Wilhem's method, here carried into effect by his able pupil, M. Hubert, seems excellent, as inculcating, from the first, some principles of style as well as of science. Of this, I had confirmatory proof in the exercises gone through by the monitors after their pupils were dismissed. These young men first read, and afterwards sang, *solfeggi* of great complication and difficulty, at first in single parts, then in combination; and this, not merely with a mechanical firmness, which no synecopation, or protracted division, or difficult interval, or accidental sharp or flat, could shake; but with a feeling for that expression and regulation of phrase, which, when in perfection, almost as much as physical attainment, distinguishes a Thalberg or a Mendelssohn from the well-trained child, who makes

impartial friends yawn with her *pianism* at holiday-tide! In short, all that I saw and heard satisfied me highly at the moment—satisfies me yet more completely on reflection.

JANUARY 27th.—I have a word or two more to say about the Singing Schools. The other morning I heard the girls of a charity school go through their vocal exercises, on the plan described in my last; and, I think, even with greater satisfaction than I had derived from watching the progress of those, from whose riper years we might expect concentration and attention. Some of the children could hardly have reached eight years of age; yet they were in the firm possession of the elements of music; while the first class, without preparation or warning, executed *solfeggi*, contrived at the moment, by M. Hubert, which, I am sure, would have baffled nineteen out of twenty English professors. The universal truth of their intonation struck me as much as this clever readiness, which proved them to be armed at all points. M. Wilhem considers that, to this, the use of his Manual Alphabet largely conduces. I saw many of the youngest children correct themselves when at a loss, by employing it; and this with a quickness and certainty, which a glance at a printed stave would hardly have ensured. I regret that I shall not witness some of the grand results of this contemporaneous tuition—one of those meetings when all the separate classes are united to execute full choruses, in the presence of their families and of the municipal authorities. (Think what a sublime effect might be thus produced on the occasion of the assembling of our charity children in St. Paul's!) I have no doubt of their ability to meet the call upon them by any composition. I am sure of the high pleasure which must be derived from seeing the vagrant and "dangerous" population of a feverish metropolis like this combining in a pursuit which links them with the highest and most refined, and which—unless all the old poets and proverbialists be so many false prophets—cannot pass away without some humanising results.—*Athenæum*.

WIND GENTLE EVERGREEN.

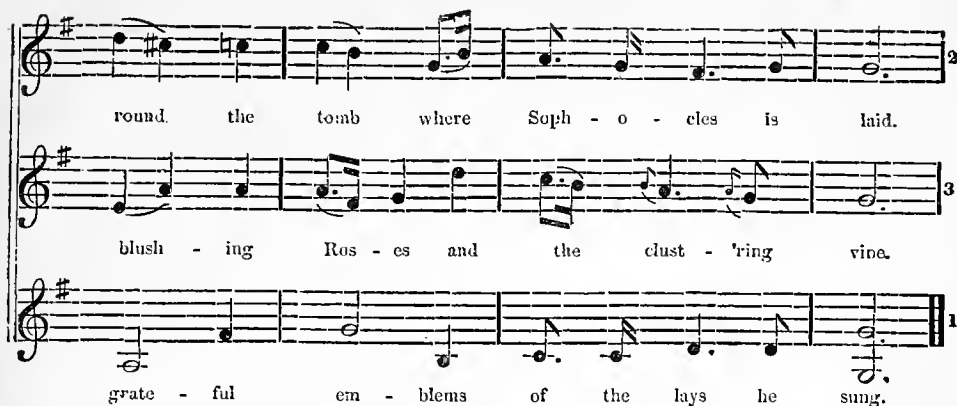
CATCH FOR THREE VOICES.

Dr. Hayes.

1 Wind gen - tle e - ver - green, to form a shade a -

2 Sweet I - vy lend thine aid and in - ter - twine with

3 So shall thy last - - ing leaves with beau - ty hung, prove



HULLAH'S CLASSES AT EXETER HALL.

DURING the reign of Elizabeth and her immediate successors, a knowledge of vocal or instrumental music formed a necessary part of the education of every person who wished to be considered as well informed. The individual who could not join in a madrigal, or take his part in a song for various voices, was treated as a person whose education had been neglected, and folks "wondered where such people had been brought up." The busy time of Oliver Cromwell and the gloomy tenets of the Puritans frowned down a great deal of this cheerful and healthy feeling for a season. The Restoration succeeded, and singing became again a fashionable thing, but associated as it was too frequently with the loose rhymes of the Rochesteres, the Sedleys and D'Urfeyes of that licentious period, it failed in getting an universal footing among all classes, and had little or no claims upon the consideration of those individuals whose sense of propriety refused to adopt such an union. The string of fiddlers introduced by Charles II. into the Chapel Royal, in allusion to which the song of "Four-and-twenty Fiddlers all of a row" was written, tended so little to make church music popular; that it only excited feelings of astonishment and dislike, and the music of the people became almost exclusively confined to simple ballad melodies. For such airs they always had an open ear and ready voice, and the gay strains of Lilliburlero aided powerfully in bringing about the deposition of James II., and the glorious revolution of 1688. "It made an impression," says Burnet, "on the King's army that cannot be imagined by those who saw it not. The whole army, and at last the people both in city and country, were singing it perpetually." This powerful charm, inherent in many strains, has been frequently observed. Napoleon forbade under pain of death the playing of the "Ranz des Vaches" in his army, as the melody had such an effect on his Swiss soldiers that they deserted in dozens, the melody having excited an unconquerable home sickness by its associations with their native land.

The distaste of the English for music had become a word of reproach among the neighbouring nations during the reign of the Georges, and certainly with some reason. A lively sense of its importance as a means of national improvement is of the recent growth of the last few years. A legislator, a few

years ago, would have been—nay, has been, laughed at as an amiable visionary, for suggesting the propriety of making singing a part of education in every school. How forgetful were the laughers, of the important fact, that the coarseness of manners so painfully developed in too large a portion of our population was owing, in a great measure, if not entirely, to the want of more rational enjoyments, and the proper direction of their minds to higher means of gratification than the beer-shop could furnish, or the bull-bait present to them. It may thus raise the national mind through the gentle medium of its pleasures. Mr. Hullah and his music classes are an army to aid the good cause; a few pioneers have been struggling for years to make its way, but the deaf ear of government has only slowly and recently opened to the importance of their views.

John Hullah became first favourably known to the public as the composer of the music to "The Village Coquettes," a little opera by the celebrated "Boz," and which was for some time played at the St. James's Theatre. He is a young man of gentlemanly and prepossessing behaviour, and possesses that essential qualification in a teacher, without which he can never hope for great success—a good-natured kindness of feeling, that will smile when the scholar smiles, at anything ludicrous (and there are many things ludicrous in the system), or appreciate fully the difficulties a student may have to encounter, and do his best to remove such difficulties, by as clear an explanation as he can give, not with the sour air of a learned superior, but with the good nature of a friend; and this, in a great measure, is the secret of the success of a system that undoubtedly has many faults, and in other hands than Mr. Hullah's will fail in realising the expectations formed of it.

The method of teaching singing employed by Mr. Hullah, is an adaptation to English use of the one used in France by Monsieur Wilhem, a gentleman who had the good fortune to obtain the ear of the French Government, through the help of his friend Monsieur Orfila, a member of the "Conseil Royal" for public instruction. Wilhem ultimately reigned lord supreme as a teacher in Paris, to the exclusion of all other professors, towards whom a most unjustifiable spirit of illiberality prevailed. M. Mainzer, who was the first to shew how fruitful a field of instruction might be opened among the working