

THE GUILDHALL SCHOOL OF MUSIC.



THE history of the Guildhall School of Music presents one of the most remarkable instances of speedy growth and development of a teaching institution on record. Opening in 1880 with sixty-two pupils, taught by twenty-nine professors, it has now over three thousand students and a staff of no less than one hundred and eight teachers. The work of the institution began in an empty warehouse in Aldermanbury; now it is conducted in a building which is at

least twice as large as that of any musical academy in the kingdom. Within the eight years of its existence the school has received no less than forty-five scholarships and exhibitions to assist the necessitous and clever in obtaining their education gratuitously, while the amount paid in fees during the same period has exceeded £118,000.

We have spoken of the building occupied by the Guildhall School, and it is, indeed, a noble edifice, meriting notice at the outset by more than a passing remark. It is situated on the Thames Embankment, immediately in the rear of the new Zion College, and facing the City of London School. The site occupies an area of eight thousand square feet, and the building has three frontages on streets recently formed. Inside the walls everything appears to be perfectly adapted to the purpose for which it was intended. The class-rooms (of which there are forty-two) are shut out as far as possible from all external sounds; the doors are nearly all of glass, "for the protection alike of professors and pupils"; the teachers have a common room; and a drawing-room is at the disposal of lady students who may be kept waiting for their lessons. There is also an organ-room, an orchestral practice-room (believed to be one of the finest concert-rooms in London for its acoustic properties), a library, a dining-room: indeed, every possible convenience. The architecture—from the design of Sir Horace Jones—is solid and handsome, and the building is of Portland stone, with terra-cotta embellishments in panel. The entire cost of the structure, including the furnishings, amounted to nearly £30,000—certainly a handsome sum to be paid on behalf of a musical institution, even by the Corporation of London. The building, we may add, was officially opened by the Lord Mayor on the 9th of December, 1886, and on the 10th of January following the students assembled for work within its walls for the first time.

The Guildhall School is, in the truest sense, a "school of music for the people." It does not exist for the purpose of training teachers, although, of course, many of its students may adopt public life

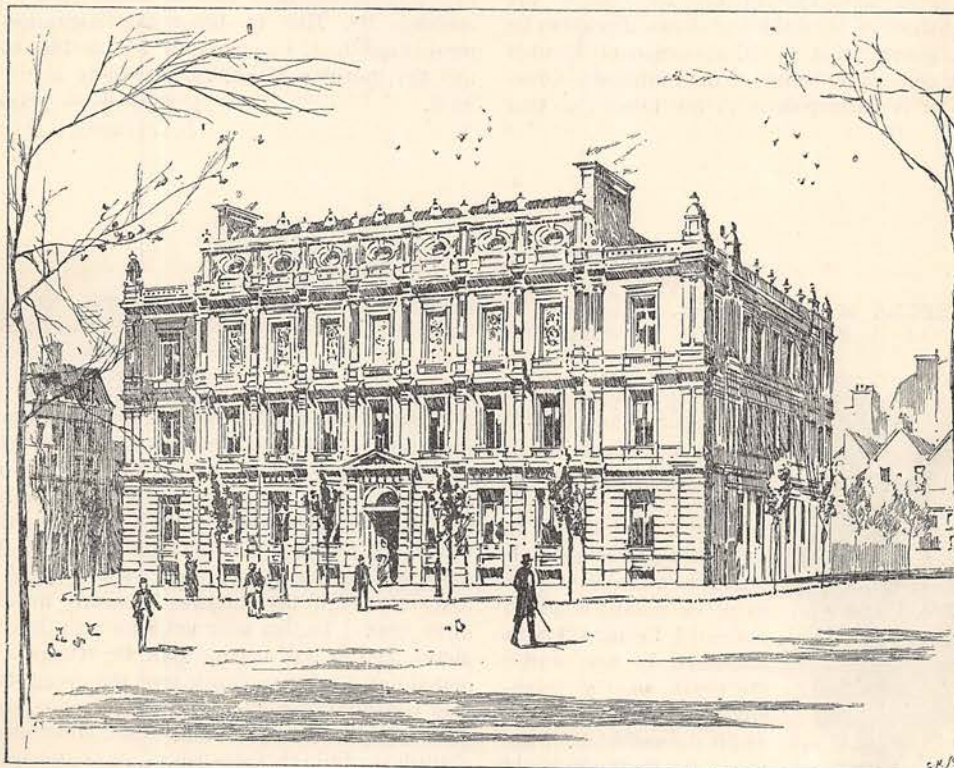
after leaving its walls. Its work lies almost entirely in the direction of educating the classes that, for the most part, form the audiences of our concert-rooms. The aim of the institution may thus be said to be, in the first instance at least, to form good and intelligent listeners, rather than excellent or phenomenal performers. In England, as has frequently been pointed out, such a work as this is even more necessary than in other countries, which can look back upon several generations of enlightened amateurs. With us the general culture of the art of music as a national growth is of comparatively recent origin, consequently our public labours under the diffidence born of inexperience. It is slow to form an opinion of a new work; it prefers to "wait and see what the newspapers are going to say" the next morning. This, it need hardly be remarked, is a weighty hindrance to the advancement of the art, which should gain its strength mainly from the support of an intelligent public opinion. It is this intelligent opinion which the Guildhall School is engaged in spreading amongst ever-widening circles; and it is no exaggeration to say that the influence of the institution in this direction will by-and-by make itself felt throughout the length and breadth of the land—rousing our audiences to a better appreciation of the higher forms of music, and enabling them to judge for themselves as to what is good and what is bad in musical art.

To name the branches of instruction given at the Guildhall School would be to give a catalogue of nearly every possible department of musical study. There are classes for solo-singing, harmony, counterpoint, composition, canon and fugue, sight-singing, chamber, choral, and orchestral music; students can enter for instruction in any musical instrument of their choice; and those who may desire to gain a knowledge of either French, Italian, or German have every facility for the purpose. The Students' Orchestra, first formed in 1884, meets every Wednesday, under the personal direction of the Principal, and is largely taken advantage of. A class which is very popular with the pupils is that for Chamber Music; here, in conjunction with stringed instruments, the practice of trios, quartets, quintets, and pianoforte concerted music is carried on with much assiduity and enthusiasm. The Ladies' Choir, begun in 1883, have already, as a result of their practices, given a large number of concerts, at which much good music has been performed; and the same may be said of the Male Voice Choir, which was formed for the study of part songs. Students are allowed to enter the orchestra, both the choirs, and the class for Chamber Music without additional charge, and those who are qualified are permitted to take part in the public concerts of the institution, which are given fortnightly during the term in the great hall of the City

of London School. An excellent idea, started by the Principal, is that of inviting every one of the professors to give a lecture, with musical illustrations, on the special subject which he teaches in the School. These lectures, which take place weekly, are free to the students, and are very largely attended.

A distinctive feature of the Guildhall School is that all the classes devoted to the more common subjects of study run on well into the evening. Most of the other leading musical institutions discourage evening classes, because they desire that their pupils shall

No school of music for the people could prosper unless its fees were such as to be within the reach of every one who may be desirous of receiving instruction, and in this respect the Guildhall School is a model for imitation. At the Royal Academy of Music the student pays £30 per annum, and at the Royal College, £40, whether as a beginner or for "finishing" lessons, and thus the younger students "have practically to contribute to the expenses of the advanced pupils." At the Guildhall School of Music this is not the case; here the student pays for the



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take up music as a principal study and a sole profession. We have seen that the aim of the Guildhall School is, however, not to make teachers so much as intelligent and cultivated amateurs; and to give instruction throughout the day only would be to defeat this aim by excluding those engaged in commerce, or in any other way working for their living. That these evening classes supply a want hitherto felt is convincingly seen in the avidity with which *employés* of London houses avail themselves of their privileges. The Guildhall School does not greatly encourage the present craze for examinations, but those who have studied not less than three years in the institution may undergo, if they desire it, an examination for a "Certificate of Proficiency," and an "Associateship of the Guildhall School of Music," the fee for this examination being five guineas.

kind and amount of instruction he receives, and for nothing more. If he is a beginner the charge will amount to only £4 10s. yearly; while the highest terms for three half-hour lessons a week are but £33. It has been objected that these low charges have proved injurious to professors outside the walls of the school; but those who can look on the matter from an impartial point of view will probably agree in the opinion that only incompetent teachers—of the class who announce eight lessons for a guinea—are likely to suffer from the competition. The instruction at the Guildhall School, if it is cheap, is at the same time sound, and this can hardly be said of the teaching given at low charges by unqualified professors.

The Guildhall students are much assisted by its exhibitions, scholarships, and prizes. Of these it is unnecessary to give a detailed account; we need only

mention that according to the latest list there are now forty exhibitions of £5 each, two of £5 5s., two of £10, and one of £20—certainly a very creditable register for an institution so young in years.

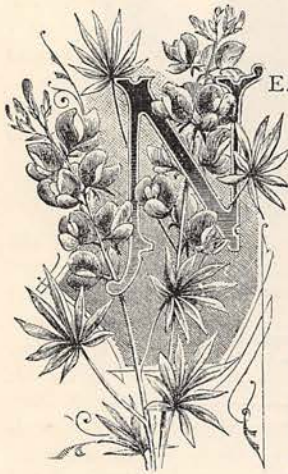
No notice of the Guildhall School could be complete without reference to Mr. H. Weist Hill, the Principal of the institution, for to him the wonderful success of the school as a teaching college is almost entirely due. A pupil of the Royal Academy of Music, Mr. Hill began his professional career as a violinist, in which capacity he served for many years under the late Sir Michael Costa. His *métier* was, however, to command, to govern, to direct; and as head of the Guildhall School of Music he has shown himself to be the fittest general that the Corporation of London could have enlisted on behalf of their interests. As a musician, he is cosmopolitan in his tastes; so that

neither is English music likely to be ignored, nor are the productions of foreign masters denied that attention to which, by their merits, they are justly entitled. As Principal of the Guildhall School, Mr. Hill's position is an important one, both as regards its opportunities and its responsibilities; and if he only goes on as he has begun, the institution which he directs will, ere long, become one of the most prominent factors in the musical education of the country. The rapid growth of the school has fully proved that the people themselves think well of the undertaking, and the great musical ability, combined with the sound capacity for business and organisation, which has enabled Mr. Hill to bring the institution to its present position, will certainly enable him to maintain that position, if not to raise it to a still higher level.

J. CUTHBERT HADDEN.

A WOMAN'S STRENGTH.

By ARABELLA M. HOPKINSON. Author of "The Probation of Dorothy Travers," "Vere Thornleigh's Inheritance," &c. &c.



CHAPTER THE FOURTH. MAKING ACQUAINTANCE.

EARLY a week had passed since I had come to Monk's Hollow, and already I had begun to feel at home in my new surroundings. They were, in many respects, congenial to me. I was interested in my work; the organ was a never-failing delight to me; whilst the seclusion of the place, and the kindness of Mr. and Mrs. Talbot, gave me a feeling of rest and security that I had not

known for a long time. My children were, as Mr. Talbot had remarked, much like other children. There were bright and dull ones; good and naughty; pretty and ugly; but I was resolved to like them all, and to know them in their own homes as well as at school. Nevertheless, in spite of Mr. Talbot's warning against favouritism, the little Coles, with their pretty, gentle ways, their blue eyes and transparent skins, were already dearer to me than the rest of my pupils. They looked, too, and were, so terribly fragile that, although I never showed my predilection, I was obliged to be extra careful with them, particularly as they lived rather far off, and were therefore more liable to arrive with damp feet or over-heated. For the same reason I had not yet visited their home, so when, on the first Saturday morning that came round, Hester timidly

whispered to me that mother would be so pleased if I would come to tea that afternoon, I accepted the invitation, which was kindly extended to my dog. My poor Duke! I am afraid that he did not get as much exercise as he should in these early days of his arrival at Monk's Hollow. He was therefore wild with delight when, on this Saturday, he saw me preparing to take him for a walk so much earlier than usual. In his ecstasies he nearly knocked me down, and I had to wait until he was in a soberer mood, for my way led me past the Cappers woods, and although Sir John no longer preserved the game, that was all the more reason that Duke should not disturb the little that was left.

With my hand on his collar I walked along, fervently hoping I might pass through the domain without encountering the Bath-chair. I had been lucky this week. Since my interview with the little girls in the churchyard I had seen nothing of the Challoner family; and although they interested me more than any other people in the village, I would cheerfully have gone a mile out of my way to avoid meeting any one of them. But this afternoon I was not to be so fortunate. First of all, I came upon a nursery division, consisting of three little children ranging from five years old downwards, under the care of a girl of about fourteen, who had to push the perambulator and at the same time keep an eye upon a small boy, the eldest of the trio, so like Sir John that there was no mistaking who he was. With the air of a prince, he marched fearlessly up to Duke, and laid his little hand upon his head, in spite of the remonstrances of the nursemaid.

"Master Arthur, don't you touch the dog. He will bite you surely."