

grown cold and repressive, "I mean that he is dead to me."

It was impossible to ask more after this, and Netta did not try. She understood now, she thought, why Miss Elliven's beautiful face was often so sad and almost severe, and a great pity filled her heart. The story that underlay the words "He is dead to me" could only be a tragic one, and it was not for her to seek to penetrate her friend's reserve. She stood silent and a little awkward, and it was possibly a relief to both when the boys were seen approaching.

"Aunt Netta," Flavius shouted as they came near, "Uncle Bear wants you. He's in the library with grandmamma, and they're reading a letter."

"Do you know who the letter is from?" Netta asked; but Flavius only turned a somersault, and vanished with an unearthly yell.

Marmaduke had already dragged Miss Elliven away, and Netta went to the library, feeling vaguely curious. Her aunt and Falconer were there, as Flavius had said, and in Bernard's hand was a thin blue sheet of closely written paper that made her heart leap in her breast.

Bernard looked up with a smile as his cousin came in.

"I have heard again from St. Ives," he said. "He is coming home at last."

END OF CHAPTER THE EIGHTH.

THE MILITARY SCHOOL OF MUSIC, KNELLER HALL.



"HERE and how are our military bandmasters and bandsmen trained?" is a question that has often been addressed to the writer. It is a natural question, considering the very large number of musicians now in the pay of the Crown. In the service there are altogether about one hundred and forty-six infantry bands, of which three belong to the Foot Guards, one each to the Artillery and Engineers, and the remainder to the Infantry of the Line. The cavalry, including the Household Regiments and Royal Horse Artillery, number thirty-two. The regulation "establishment" of the cavalry bands consists of one bandmaster, one sergeant, one corporal, fifteen privates, and five boys (from fourteen to eighteen years of age)—in all twenty-three. The infantry bands are made up by one bandmaster, one sergeant, one corporal, twenty privates, and eight boys—in all thirty-one. A simple calculation will show then that there are considerably upwards of four thousand musicians regularly engaged in the military band work of the country. It is surely of interest to know how these receive the special education necessary to fit them for the duties they are required to perform.

A military school of music is in this country quite a recent institution. As Sir George Grove tells us in his admirable Dictionary, bandmasters in the British army were until recently mostly civilians, with no guarantee for their competence for the post, and bandsmen were instructed and practised in a casual and often imperfect manner by each regiment for itself. A bandmaster formed no integral part of the corps, and could not be compelled to accompany it in case of war or foreign service; and the *status* of bandsmen is even now so far anomalous that in action their duty is to rescue the wounded under fire and take charge of them in hospital. Each band was formed on its own model; it played whatever instruments its bandmaster chose; and as for a uniform pitch throughout the army, such a thing was never thought of.

It was the Crimean War that specially revealed the evils of this state of matters and the need for united systematic action. There being no enlisted masters, nothing could be done with the bands during the campaign, and they were therefore broken up and the players placed in the ranks. The French, on the other hand, kept their bands together throughout the whole course of the war; and not only kept them together, but maintained them in a state of thorough efficiency. Naturally their good camp music, and the total want



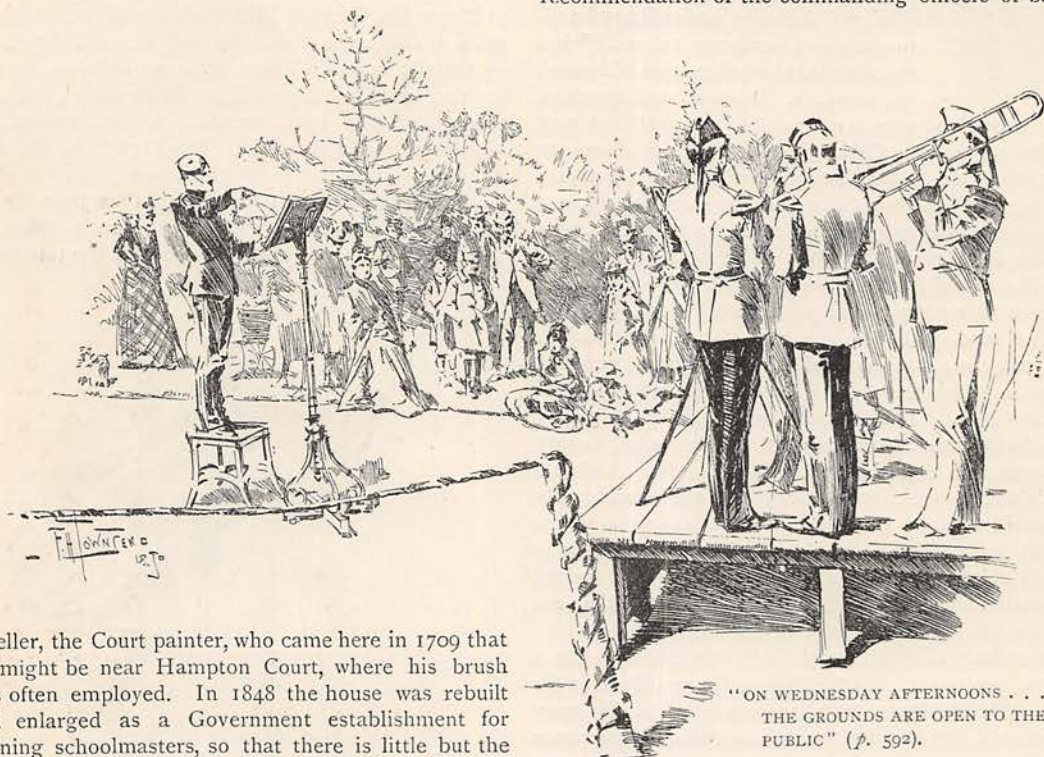
PUPIL (HUSSAR).

of music among our forces, caused much comment on the part of our officers; and it was then that the Duke of Cambridge, who was present with the army, determined that when the opportunity came he would endeavour to have the military music of the country put on a proper footing. Shortly afterwards, by command of His Royal Highness, a plan was drawn up and submitted to the officers of the army, to which they at once gave their assent and subscription. In pursuance of this plan, Kneller Hall was opened as a Military School of Music on the 3rd of March, 1857—that is to say, within twelve months of the signing of the Treaty of Peace at Paris.

The school is situated near Hounslow, about ten miles from London. It is easily reached from Waterloo station, where the intending visitor can book either to Twickenham or Hounslow, from either of which places he will have about a fifteen minutes' walk. The name "Kneller Hall" is derived from the fact that the building stands on the site of the house of Sir Godfrey

annual Army Estimates. Since that time the institution has gone on flourishing. In 1857 there was the very modest musical staff of only four masters; now the school can boast of nine professors, besides a director of music, and a schoolmaster from the Government Normal School for general education. The average number of bandmasters appointed annually from the Hall is twenty; and about eighty bandmen are sent out every year, thoroughly equipped for taking a place in the ranks of the bands.

The length of term is not rigidly fixed, but as a rule bandmasters remain for two years, and bandmen eighteen months. In summer the hours of instruction are seven daily, in winter six. The number of pupils naturally varies with circumstances, but the average strength is about one hundred and sixty. Students are divided into two sections—the first section consisting of those who are being educated as bandmasters, and the second of those in training as instrumentalists for service in the regimental bands. Both classes of students are admitted, as vacancies occur, on the recommendation of the commanding officers or band-



Kneller, the Court painter, who came here in 1709 that he might be near Hampton Court, where his brush was often employed. In 1848 the house was rebuilt and enlarged as a Government establishment for training schoolmasters, so that there is little but the site to account for the name of the present institution.

For several years the school was only in the experimental stage. The Government gave nothing but the use of the building, and the ordinary soldier's pay to the student according to his regimental rank. Everything else—professors' fees, music, musical instruments, &c.—had to be provided for by an annual payment of ten pounds from each regiment. It took several years to convince the authorities of the unfairness of this method of working; and it was not until 1875 that the school was taken over by the War Office, and all its expenses arranged to be provided for in the

masters of their respective regiments. Those sent up for training as bandmasters are already skilled performers on one or more instruments, and their selection for further training is generally due to their having shown an aptitude for the management of men, and a general fitness for responsibility. Experience has proved that the mere possession of musical ability is not the sole qualification necessary to make an efficient bandmaster. Even military law, strong as it is, has less power than personal influence; and it is abso-



PRIVATE LESSONS ON THE CLARINET.

lutely essential that the bandmaster should possess such qualities as will enable him to obtain the ready and cheerful obedience of the men under his charge. No one is therefore put in training as a bandmaster unless he has, in addition to his musical gifts, the recommendation of being a good disciplinarian, and possessed of such tact as will enable him thoroughly to control and conduct his band.

The course of instruction for those being trained as bandmasters ranges, as we have said, over two years, and embraces everything necessary for a military musical life. On joining the school, a number of questions of an elementary kind are given, to be answered on paper, the object being to ascertain the amount of musical knowledge already possessed by the intending student. Having passed this examination the pupil is set to work at harmony. For the first six months he is considered a probationer; and if at the end of that period he is favourably reported upon, his *status* as a student is confirmed, and he is passed on to the next "form." The subject of harmony is now gone into more thoroughly, the time occupied being from six to eight months. In the third form the attention of students is directed chiefly to the study of counterpoint in four parts, and to military musical instrumentation—that is, a knowledge of the compass, capabilities, and proper combination of the various instruments, and the method of treating them in the "score." Another examination has now to be undergone, the questions being so arranged as to give a *résumé* of the entire course of study. This examination satisfactorily over, the student is passed into the fourth form, and considered qualified, and he then devotes his remaining time at the school to "scoring" and to assisting the professors in the instrumental instruction of the lads who are being trained as bandsmen.

Every student in training for a bandmastership is

put through a course of instruction in each of the instruments used in a military band, so that he becomes practically acquainted with, and qualified to impart instruction in, the method of blowing and fingering such instruments—a most important part of the bandmaster's duties. All who qualify for bandmasterships are able to compose; and on securing an appointment each student leaves to the library of the institution one or more of his own compositions or arrangements from the great masters. It is, however, thought advisable not to encourage too much the production of original music, the more legitimate duties of the bandmaster—namely, the properly instructing and conducting of his band—being put forward as of primary importance. Indeed, on leaving the institution to take up appointments, bandmasters are advised that their competency will more probably be judged by results than by "what they may actually know, or the certificates they may happen to possess;" and that, therefore, "a bright and intelligent performance by the band under their charge will do more to obtain them favourable opinion than any assumption of knowledge or possession of certificates." A certificate from the school must, however, always be held by bandmasters receiving appointments in the service. This certificate bears that the holder "has undergone a course of training at the Military School of Music, Kneller Hall,



KNELLER HALL, FROM THE WOOD.

and passed a satisfactory examination in harmony, counterpoint (in four parts), military musical instrumentation, and in scoring for a military band. He has given proof of intelligence as a conductor, and of



COLONEL SHAW-HELLIER.

having a fair knowledge of the teaching and management of a military church choir. He has, besides, passed a brief course of practical training in the various instruments used in a military band, and is competent to train men to their use." It will thus be seen that the military bandmaster, though sometimes looked upon as a second-rate musician, is, in reality, a thoroughly cultivated and "all-round" artist.

The second class of students at Kneller Hall generally number about one hundred and ten privates, boys and adults, training for bandmen. Boys are admitted at the age of fifteen, and are drawn from the Chelsea Hospital, the Royal Hibernian Military School (Dublin), the Metropolitan Poor Law Schools, &c. The course of instruction for bandmen is naturally less extensive than that for bandmasters. It is not necessary for a bandsman to study all the instruments in common use in the service, and at Kneller Hall he is generally assigned the one for which he has shown a special aptitude or preference. If, after having served as a bandsman, a player develops the necessary qualities, he is certain to be sent back to the school for farther education as a bandmaster. This, as we have seen, entails a course of two years' training, so that the ordinary band-players do not receive anything like the comprehensive education accorded to bandmasters.

The students at the Hall have many advantages tending towards their comfort and musical improvement. In order that they may become familiar with the highest class of music and with the best manner of

rendering it, they are frequently sent to London to attend the opera and the better-class concerts. They have a capital library of music and musical literature, which is yearly enriched by a grant of books from the Government. A commodious reading-room is also attached to the institution; and apparatus for gymnasia, and appurtenances for outdoor games, are abundantly supplied. The present Commandant, Colonel Shaw-Hellier, in short, leaves nothing undone which would help to add to the efficiency and prosperity of the school.

On Wednesday afternoons during the summer months the grounds at Kneller Hall are open to the public, who largely avail themselves of the privilege in order to hear the band of the institution. This band averages in strength from ninety to a hundred players, and is conducted in rotation by the students in training as bandmasters.

Bandmasters are now first-class staff-sergeants of the regiments to which they belong, and have a fixed salary of £100 a year in addition to their regimental pay. The cost of this salary is borne by the private purses of the officers, which is an anomaly calling for speedy rectification. The non-commissioned officers and men of the line bands receive only the same pay as men of the same rank serving in the ranks. The bandmen attached to the Guards, Artillery, Engineers, and Marines are allowed to accept private engagements, and they are thus enabled to add very considerably to their army pay. The members of line regiment bands on the other hand, being seldom stationed long in one place, have little chance of supplementing their scanty pay by private performances; hence, as has been said, "It cannot be wondered at that they do not, as a rule, remain so long with their regiments as the members of the stationary bands. And as the rules of the service permit them to sever their connection with the army at the end of six or twelve years, and they become entitled to a bonus of £18 on discharge after the shorter period named, and of £36 after the longer, it not unfrequently happens that they become discontented with the small pay they receive as bandmen, and are tempted by the prospect of more remunerative employment in the orchestras of the theatres or concert-rooms to try their luck as musicians in civil life, instead of serving on in the army until entitled to a pension." Again, the fact that bandmasters are classed as non-commissioned officers (while riding-masters hold commission rank) is sufficient to account for the difficulty in obtaining men of education and refinement to fill these posts. This constant drain on the bands of the line regiments creates an extraordinary amount of work for the bandmaster; and it is surely a proof of the good done at Kneller Hall, that, under such circumstances, the military bands of the country are kept in a state of such thorough efficiency, as they admittedly are.

For much of the information in this sketch we are indebted to a memorandum drawn up by Colonel Robert T. Thompson, the late able Commandant of the school.

J. CUTHBERT HADDEN.