

Children Who Study Instrumental Music

Pictures from Photographs
Made by a Bee Staff Artist



GERTRUDE ELBERT.
LOUISE ELBERT.



BESSIE GOULD.



RUTH CRONK.



LOUISE WRIGHT.
GEORGE WRIGHT.



LEE MITCHELL.



HARRY SMITH.
EDITH SMITH.



WILLIE MORRIS.
ALFRED MORRIS.
ADA MORRIS.



IRENE BROWN.

THE MUSICAL pages of the world's literature are full of the doings of great men and women, and the introduction of any information about the child life of any of them is always hailed with much interest. It is easy to look back upon Robert Burns, and Walter Scott, and Thomas Moore, and Browning, Longfellow, Tennyson, Handel, Beethoven, Mendelssohn, Wagner, Luther, Wesley, Bismarck, Gladstone and hosts of others, and see their greatness. But whose far-seeing eye can today pick out the boy who will be one, such as these, in a generation hence?

We must, therefore, be careful to watch the budding talent of the young and nurture it, for we cannot tell what the result may be. While it is true that all talented children do not climb to the highest steps on the ladder of fame, yet it is also an assured fact that every man, every woman, who is or has been famous was once a child! How watchful one should be, then, to see that the child is most carefully trained along the line to which it has a decided leaning, that the talent which it loves to display is conscientiously developed and fostered.

We must, withal, take heed that we do not "spoil" the child by over-estimating its ability, or by boasting of its talents when the child is present. Many a fondly foolish parent has caused its beloved children a future of heartache, disappointment, envy and discord by overrating the youngster's talent, and by telling the visitors how very bright Johnnie or Susie is when said John or said Susan is one of the company. The child should be told about the great things other children of talent have done, and what they themselves can do, instead of reminding them that they are just the cleverest children in existence. There are various ways of doing this, and the indirect one is just as dangerous as the direct one. Children are not childish, by any means, when it comes to the analysis of a look, a glance or an apparently concealed compliment. Smart children are too apt to become what they themselves call "smarties." Little children, don't be "smarties." People don't like it—though for papa's sake or mamma's sake, they may smile and pretend they do!

People do love brave little men, and noble little women, who can do things and who are not too anxious to do them all, at all times and in all places. Do not scold the child who hangs back



JOHN DILLRANCE.

and does not want to "show off." You are reproving it for a virtue, not a fault. Watch that child. True talent is always modest and retiring—at first.

This page is enlivened by the pictures of bright young people, of children who are going to excel some day in the work they are now just beginning to practice on. The Bee wishes each one of them, and all other talented children whose pictures it will print later on, a very bright and successful harvest of all their early work, and gives to all this little piece of advice: "Do every little thing that your teacher tells you to do; let him (or her) see that you are helping your teacher to make you successful. And no matter what others say about your work, find out what your teacher says about it, and think on that!"

As the lives of many of the great masters in music showed promise in very early youth. The Bee has prepared for the young readers of this page a little collection of the doings of some of these wonderful children, with the hope that other children will be encouraged to persevere and win success, even if the way should seem hard at times.

When we look far back in the centuries we come across a name, which became famous shortly after the year 1685, because that name is identified with the early found-



NELLIE STEPHENS.

ations of great music, and it's owner has been called the "Father of Modern Music." When the great Johann Sebastian Bach was scarcely 16—for that is the name referred to—he copied by moonlight, we are told, a collection of famous organ compositions which a jealous brother kept from him in the daytime. At the age of 18 he was "court musician" at Weimar.

Handel, who wrote "The Messiah," an oratorio which is being sung and studied now, more than ever before since its production in 1742, was the son of a surgeon-



MARIE SNOWDEN.

doctor, and his father was determined that his son should not throw away his life on music, so much so, in fact, that he kept him out of the public schools for fear he should learn the scale. However, he had a kind-hearted nurse who helped him to get an old-fashioned worn-out spinet into the attic, and there the boy taught himself to play. He composed sonatas for orchestral instruments before he was 12 years old and they are said to be really remarkable.

And the gentle Haydn—who wrote 125 symphonies, fifty-one concertos, seventy-seven string quartets, two great oratorios, "The Creation" and "The Seasons," and dozens of other things besides—we find him engaged to sing in Vienna at the age of 8 (year 1740). He wore old clothes and worn-out shoes to buy music books, which he kept under his pillow at night, and he worked at his music while his little school-mates played. It would make the little readers of this column very sad to hear of how the poor Haydn boy had to suffer, wandering with faintness and fatigue through the streets of Vienna, after his voice changed; but let us pass over that. Princes followed him to his grave.

And Mozart, who composed many, many great works, masses for the church, operas for the stage, overtures for the orchestras, solos by the dozen for concert work. Who

has not seen the picture of the young Mozart and his sister, seated at the old-fashioned piano? This child composed a piano concerto which is an elaborate piece of writing when he was 5 years old. And when he was told that it was too difficult he played it himself to show how it should be played. At the age of 6 (1762) he and his sister played before the elector of Bavaria in Munich and they both created great enthusiasm. (She was 11 years old at the time.)

Beethoven, the giant of musical history, was noted for his wonderful gift of "improvising," or as a child might say, "making it up as he went along," when he was only 11 years old. And the things he "made up" were the thoughts and ideas of a great master, even at that early age.

At the age of 14 Schubert, the great German song writer, was said to be a master of the most difficult points in harmony. And he was the eloquent poet of music.

Mendelssohn, who wrote the grand oratorio, "The Elijah," and hundreds of other things besides, made his first real appearance in a public concert at the age of 9. When he was 16 he spoke French and English fluently, as well as his native German, and wrote in Italian. At 12 he was composing music.

One could go on for pages and pages of the more modern composers, writing about wonderful children. We learn one good lesson from them all, and that is the lesson that hard work, the best music, the highest standards, and the honestly correct performance, these—and these alone—made those children successful.

Children, never do a thing in public until you know surely that you can do it well at home. Be patient, work hard, and you, too, may be famous. A merry Christmas to you!

And the Wind Moaned

Chicago Tribune: "Listen child," said the fond parent; "hearken to the night wind; how it moans!"

Outside, indeed, the wind could be heard sighing, and sighing, and shrieking through the trees.

Shuddering, the wide-eyed child gazed first at its father and then at the porcelain bottle before asking:

"Did the night wind eat too much turkey, too?"