

Stories of Great Composers for Children



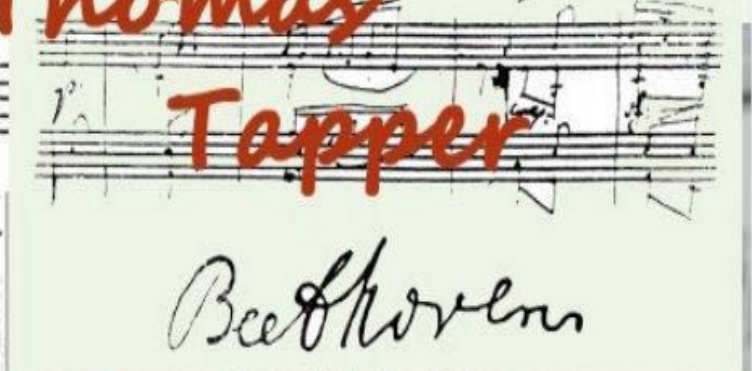
by

Thomas

Tapper

Poco moderato
A stream-let clear and sun-ny

once the bath for bon-ny, For



LibriVox

This is a collection of ten short, entertaining, informative picture-book biographies of famous composers. Each book tells about the childhood and great achievements of a composer, and includes a short musical example. Here are links to the online texts so you can read along and look at the pictures:

Bach: <http://www.gutenberg.org/ebooks/34568>

Mozart: <http://www.gutenberg.org/ebooks/34582>

Beethoven: <http://www.gutenberg.org/ebooks/34737>

Haydn: <http://www.gutenberg.org/ebooks/34550>

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Read by Kara Shallenberg. Total running time: 2:15:38

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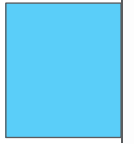
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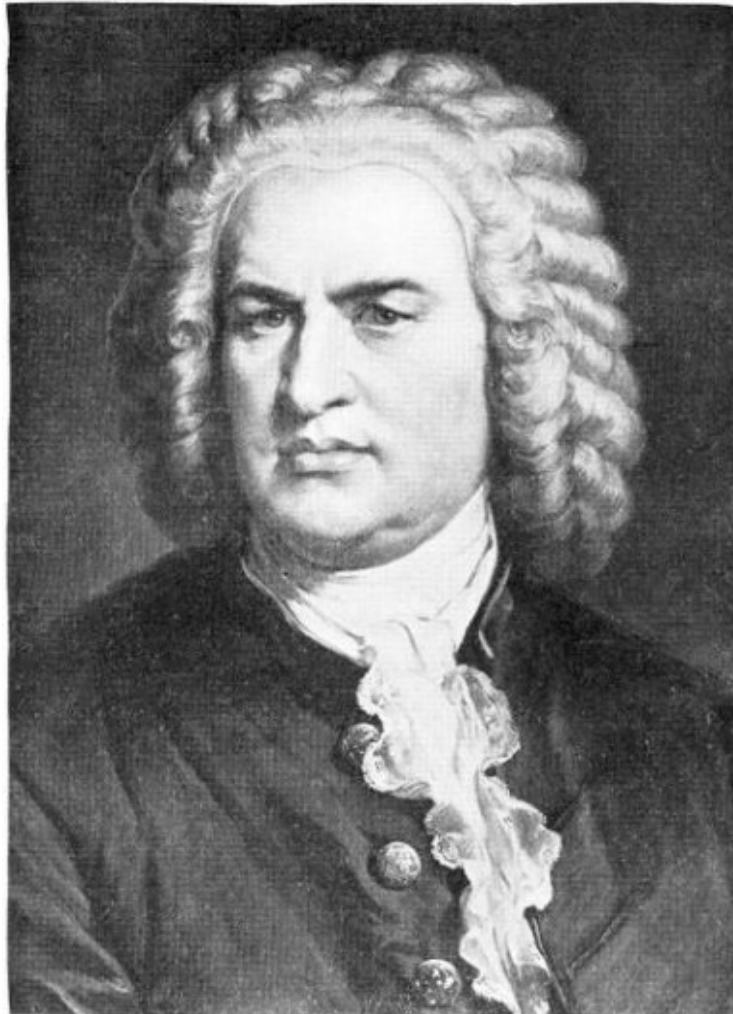
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JOHANN SEBASTIAN BACH

BY THOMAS TAPPER



The story Wolfgang Amadeus Mozart by Thomas Tapper with audiobook recording



THE STORY OF THE BOY WHO SANG IN THE STREETS

This is the house in which JOHANN SEBASTIAN BACH was born.



This house stands in the town of Eisenach in Germany. It looks very much the same today as it did when Sebastian was a little boy. Many people go there to visit this house because the little boy grew to be a famous man.

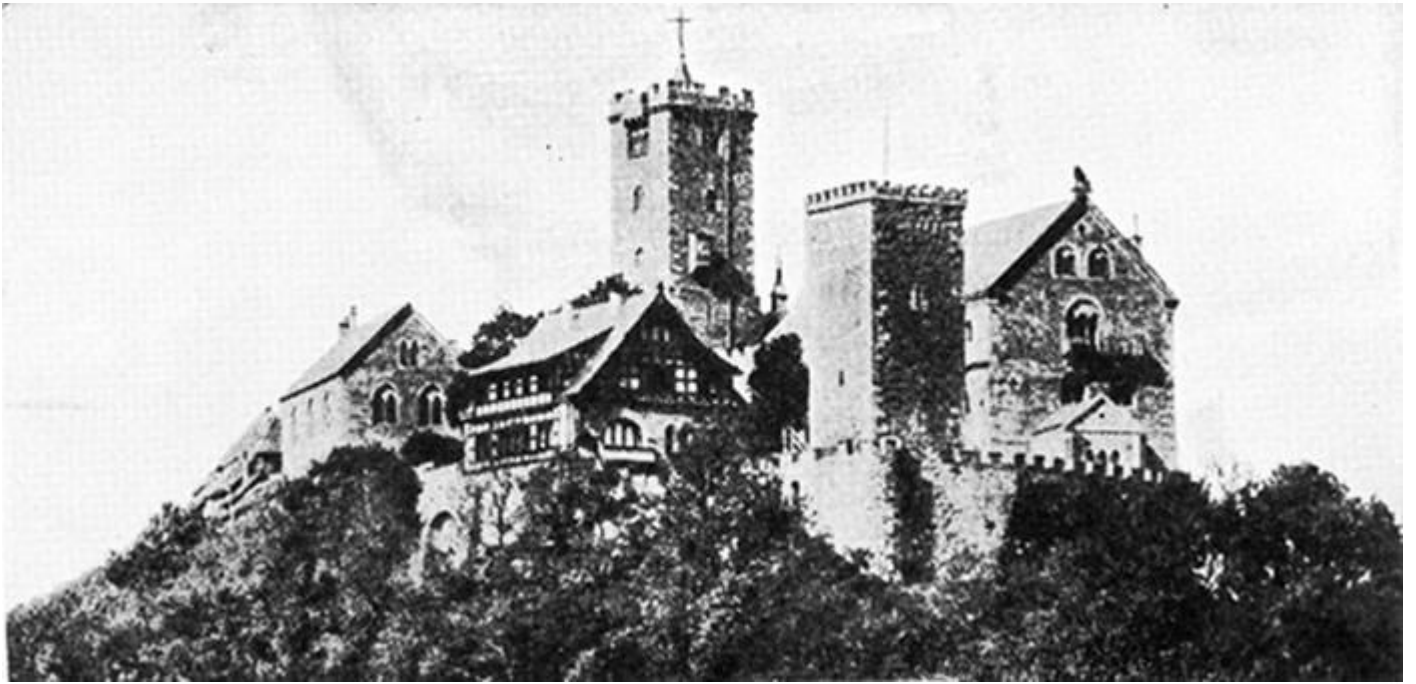
In Eisenach there is a statue of Bach near the palace.



STATUE OF BACH AT EISENACH

In the same town in which Sebastian was born there stands on the top of a hill a very famous castle built many hundreds of years ago.

This castle is called the Wartburg.



THE CASTLE AT WARTBURG

As a boy little Sebastian used to climb the hill with his friends, and they, no doubt, had a happy time playing about the castle grounds. In one of its great halls the minstrels of Germany held their Song Contests.

When Sebastian was old enough he used to travel afoot, just as the minstrels did; his purpose was to go to hear fine organ players. Once as he sat weary by the roadside someone threw a herring to him so that he might eat as he rested.



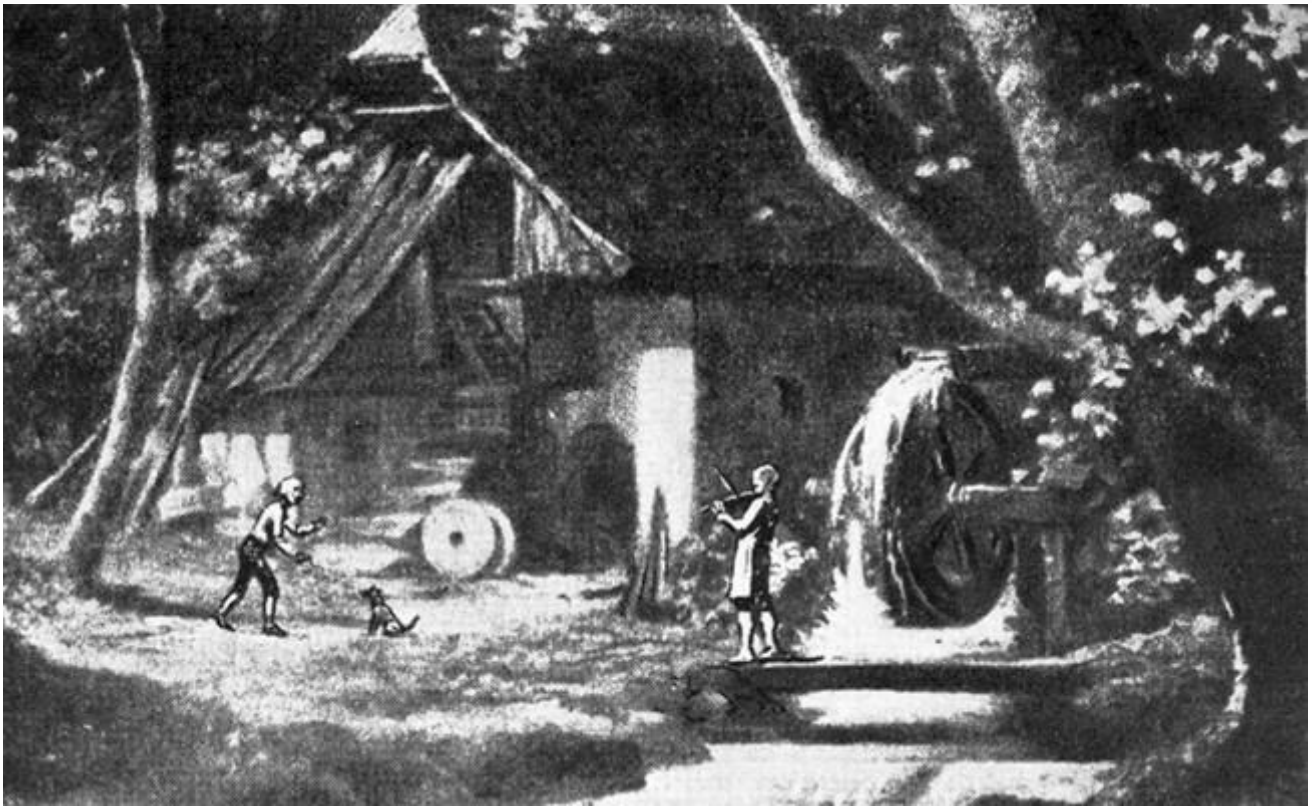
BACH EATING THE HERRING.

Little Sebastian's father was named JOHANN AMBROSIUS BACH. He, too, was a musician, as his people had been for many years.



JOHANN AMBROSIUS BACH.

One of these was a miller who played and sang while the corn was grinding. His name was Veit Bach, and his little boy was called Hans, the Player, because he, too, loved to play the violin.



VEIT BACH AND HIS SON HANS

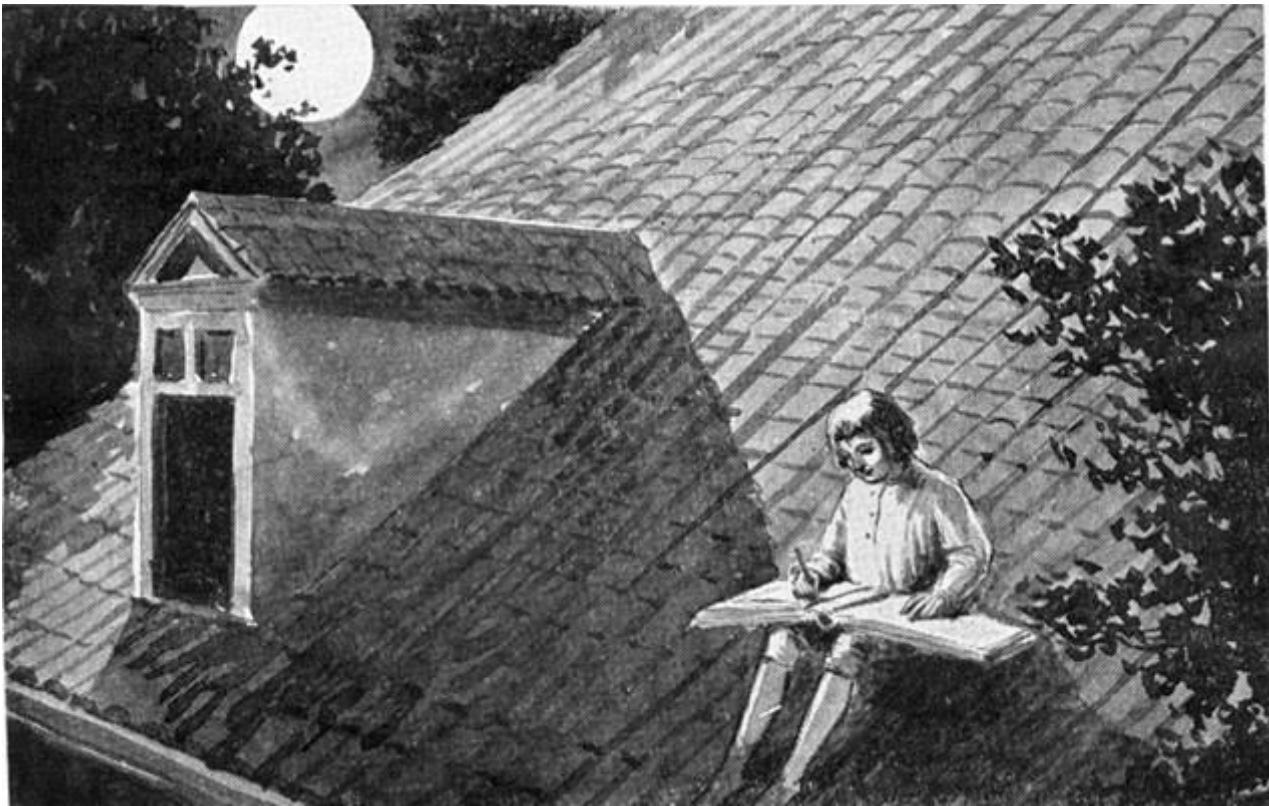
When Sebastian was ten years old his father and mother died. So he went to live with his brother, whose home was a few miles away.

Of this brother Sebastian had music lessons, and he improved so rapidly that he used to beg to be allowed to play the pieces in a big book in the library.

But the brother refused him this pleasure. However, little Sebastian was eager to learn all the music he could find, so he used to sit up on moonlight nights and copy these pages while his brother was asleep.

But what do you think happened when he had copied everything in that big book?

His brother found out what he had done and took all his precious music away from him.



BACH COPYING MUSIC BY MOONLIGHT

If you know any boy who is about twenty years old you may say to him, Bach was as old as you are when Benjamin Franklin was born in Boston.

And although there was this difference of twenty years or so in their ages, we may think of them at work in the world at the same time. You must remember that all men like Franklin and Bach who became famous did so by working very hard.



BENJAMIN FRANKLIN.

Franklin, too, was born very poor. Once he walked the streets of Philadelphia with a loaf of bread under each arm. But by being faithful in all he did he became the friend of all his countrymen and of Kings and Queens besides.

Benjamin Franklin was quite a little younger than Sebastian Bach. But there was a famous man who was almost exactly Sebastian's age. This man composed an Oratorio that is loved by everybody. It is sung in cities and towns all over the world, particularly at Christmas time.

Do you happen to know the name of this Oratorio? If not, you can surely learn it by asking someone or by looking it up in a book.

Write in the name of the composer of this Oratorio below the picture, and write on this line the name of the Oratorio itself.



The composer's name is

The Oratorio, the name of which you have just written, was first sung in the Irish city of Dublin, 1742.

At that time Sebastian Bach was living in Leipsic and had been for many years at the head of the Thomas School. He was known as its Cantor. Bach worked very hard here to supply music for several of the Leipsic churches, and he worked so well that his fame spread until it reached the ears of the Emperor.

Frederick the Great was also a musician and composer. So he invited Sebastian Bach to visit him at his castle. There were many people present, but Sebastian Bach was the principal guest. He played on many of the Emperor's fine pianos. When he reached home again he composed a musical work and dedicated it to the Emperor.

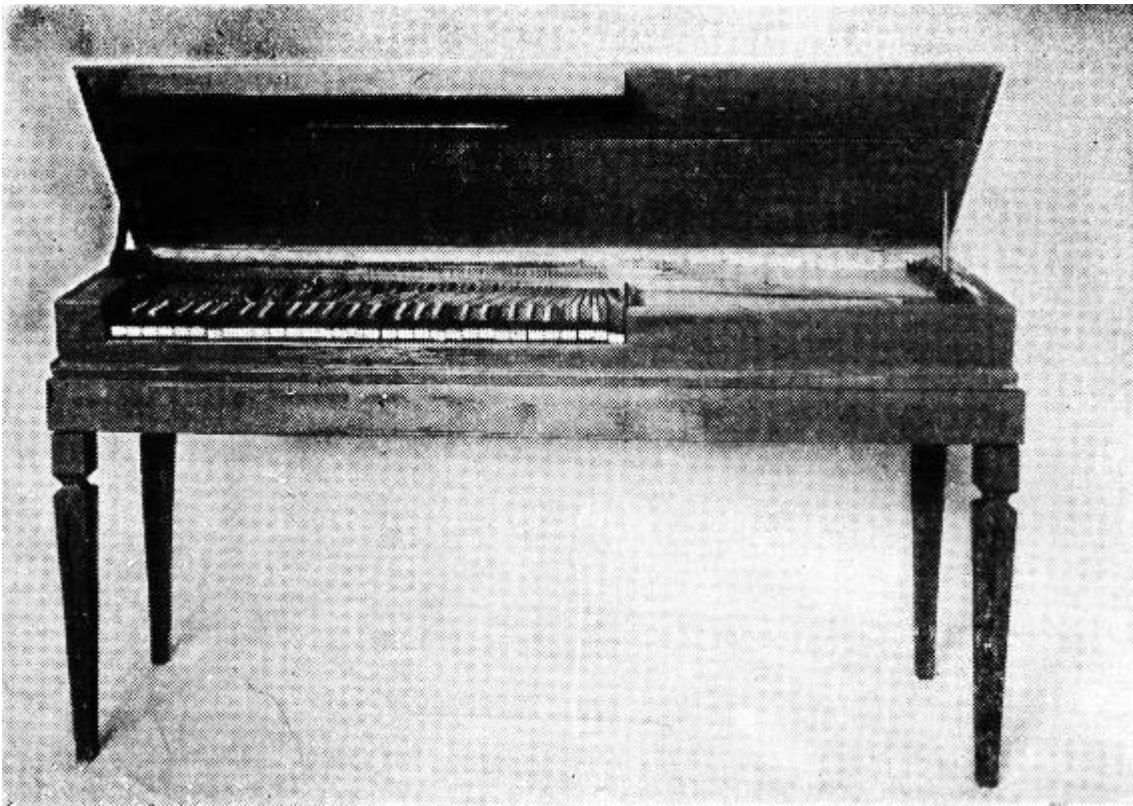


BACH PLAYING BEFORE FREDERICK THE GREAT.

The kind of a piano that Sebastian Bach played on was not called a piano in his day. It was called a Clavier or Clavichord.

Some day you will study a collection of pieces by Sebastian Bach which was written for this instrument and was called *The Well Tempered Clavichord*.

This is the kind of piano, or clavichord, that Bach used.



THE CLAVICHORD

And here is the beginning of the very first piece in the collection of which we have just spoken in Bach's handwriting.



BACH'S HANDWRITING  [Listen](#)



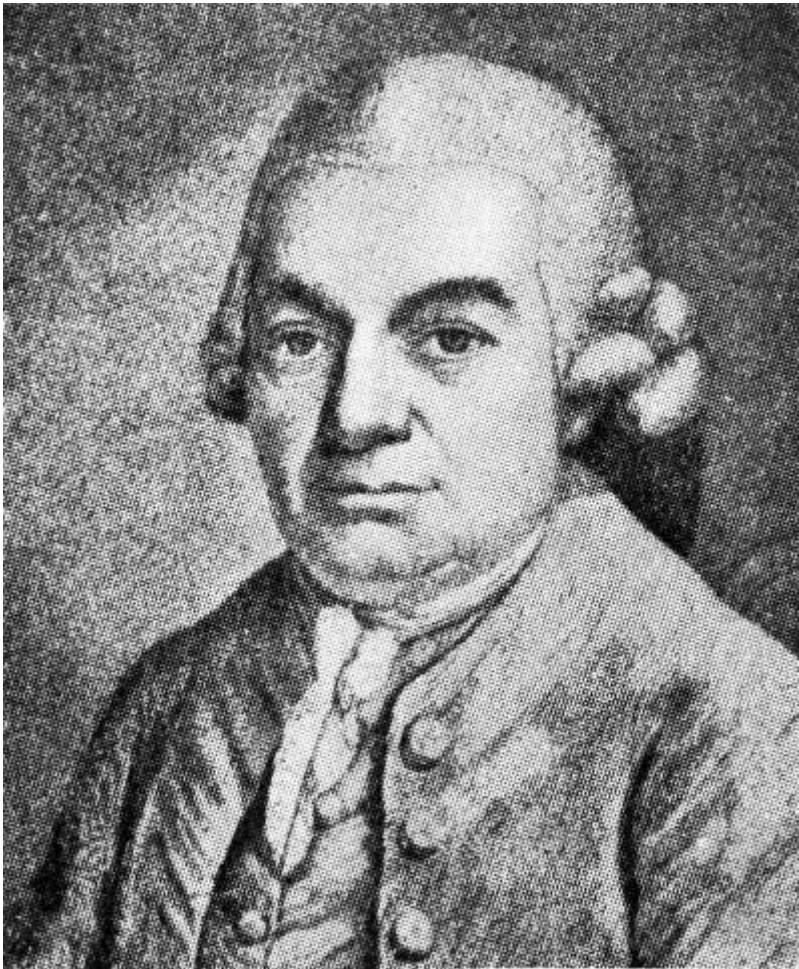
MORNING PRAYERS IN THE HOME OF JOHANN SEBASTIAN BACH

Sebastian Bach had a very large family, twenty children altogether. Two of them studied music faithfully with their father.

One was Friedmann, for whom the father wrote a book called *Little Preludes*. Friedmann's brother, Philipp Emanuel Bach, was a very fine clavichord player. He wrote a book about music and composed many pieces.



WILLIAM FRIEDMANN BACH.



PHILIPP EMANUEL BACH.

Sebastian Bach died in 1750. He was sixty-five years of age.

Benjamin Franklin was at that time forty-four years old and George Washington was eighteen.

This is the way Bach wrote his name.

Johann Sebastian Bach.

FACTS ABOUT SEBASTIAN BACH.

Read these facts about Sebastian Bach and try to write his story out of them, using your own words.

When your story is finished ask your mother or your teacher to read it. When you have made it as perfect as you can, copy it on pages 14, 15 and 16.

1. Full name: Johann Sebastian Bach.
2. Born 1685, died 1750.
3. As a little boy he sang in the streets, begging from door to door.
4. His father and mother died when he was ten years old.
5. He went to live with his brother.
6. He took his first position when he was seventeen.
7. He used to walk long distances to hear famous organists, one of whom was named Buxtehude.
8. He could play the organ, clavichord, violin, and other stringed instruments.
9. He wrote music for the voice (solo and chorus).
10. And for many different instruments.
11. He never met his fellow countryman, Handel.
12. Bach copied lots of music because printed music was dear in his day.
13. He was Cantor of the Thomas School for many years.
14. Once he visited Frederick the Great at Potsdam.
15. For his little son, Friedmann, he wrote a book of *Little Preludes*.

SOME QUESTIONS.

1. In what year did Bach die?
2. Name an American who was alive at the same time.
3. What famous castle can be seen from the streets of Eisenach?
4. What other great German composer lived in Bach's time?
5. What instruments could Bach play?
6. For what purpose did Bach travel from place to place, as a boy?
7. What was the name of Sebastian's father?

- 8. Who was Hans, the Player?
- 9. Were any of Bach's children musical?
- 10. What music by Bach have you heard?

THE STORY OF JOHANN SEBASTIAN BACH

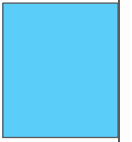
Written by.....

On (date).....



WOLFGANG AMADEUS MOZART

BY THOMAS TAPPER



The story Wolfgang Amadeus Mozart by Thomas Tapper with audiobook recording



THE STORY OF A LITTLE BOY AND HIS SISTER WHO GAVE CONCERTS

MOZART

The Story of
A Little Boy and His Sister
Who Gave Concerts

MOZART

The composer whom we call WOLFGANG AMADEUS MOZART was called Wolferl when he was a little boy.

He had a sister, MARIA ANNA, who was called NANNERL.

Nannerl was five years older than her brother. She had lessons from her father on a kind of piano called a harpsichord.

Here is a picture of one.

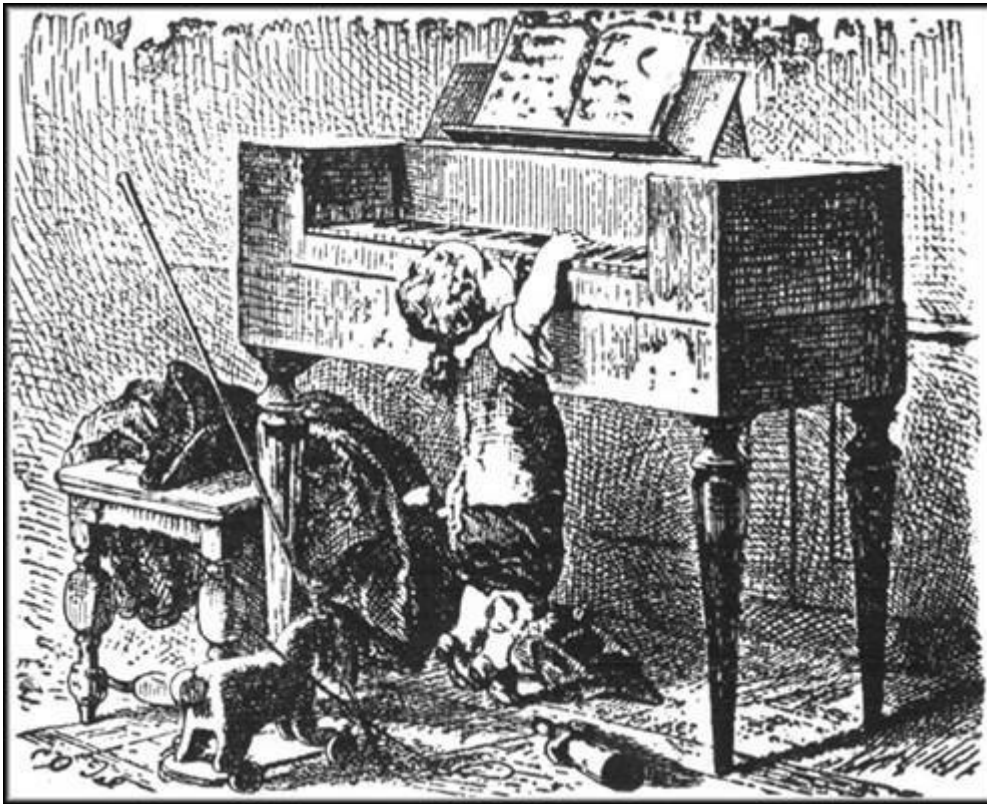


MOZART'S HARPSICHORD

When Wolferl was three years old he used to listen to Nannerl's playing. He always watched and listened when Papa Mozart gave her a harpsichord lesson.

Little as he was, he would often go to the harpsichord and try to pick out tunes with his chubby fingers. His father noticed that Wolferl could remember quite a little of the music that Nannerl was practising.

And here is a picture of Wolferl trying to reach the keys so as to play the melody of his sister's lesson.



THE INFANT MOZART AT THE PIANO.

When Wolferl was four years old he began to take lessons.

While he practised no one ever spoke to him because he was so serious about it. If other children came to play with Nannerl he would make music for their games and marching; playing in strict time all the while.

Here is Nannerl's picture when she grew up to be a young lady.



MOZART'S SISTER.

Father Mozart loved both of his children deeply and often played with them. The violin was the instrument he liked best and little Mozart had daily lessons in his home. Here we see him playing while his sister sings.



A MOZART FAMILY TRIO.

In this picture we see Papa Mozart, who was a very fine player on the violin. Wolferl and Nannerl are playing the piano.



MOZART PLAYING WITH HIS FATHER AND SISTER.

When Wolferl was nearly six his father took him and Nannerl on a concert tour. Everybody wanted to hear them play and they gave many concerts.

Wolferl spent all his boyhood with his music. He went to many places to play, even as far from Salzburg, in Austria (where he was born), as to Paris and London.

Everywhere he went people were happy to see him and his sister and to hear them play. And they, too, were happy to play because they loved the music so much.

When they reached Vienna they played for the Emperor and Empress.

When Wolferl was presented to the Empress he jumped up into her lap and kissed her.

Wolferl was always busy composing music. But he played games and had a good time just like any other boy. When he was busy with his music, however, he never let his thoughts go to anything else.

But we must not go too fast, for we want to see how Wolferl is growing up.

Here is his picture when he was five years old and beside it another when he was eight years old. Do you see his wig and sword?



MOZART AT FIVE.



MOZART AT EIGHT.

Everybody in Paris wanted to hear Wolferl play when they knew that he had come, so they asked him to read at sight; to play the bass part to a melody and to accompany a song without seeing the music.

People also took great delight in asking him to play on the harpsichord with a cloth stretched over the keyboard so that he could not see the keys.

They all went to London to play for the King. The King wanted to see for himself how skilful little Mozart was, so he gave him pieces by Bach and Handel to play at sight. Mozart read them off at once. Here is a fine picture of the Mozart children when they played for the King and the Queen.



MOZART AT THE COURT OF THE EMPEROR.

It must have been very fine for a little boy of seven to play for kings and queens. But Wolferl was not spoiled by it all. He was just a happy hearted boy all the time.

He always made it a rule to put his mind on what he was doing and do it the very best he knew how.

It is just as good a rule now as it was when he was alive.

It is time now that we learned the birthday of Mozart. If we think of it every year on the 27th of January, it will be easy to remember it.

In what year was he born?

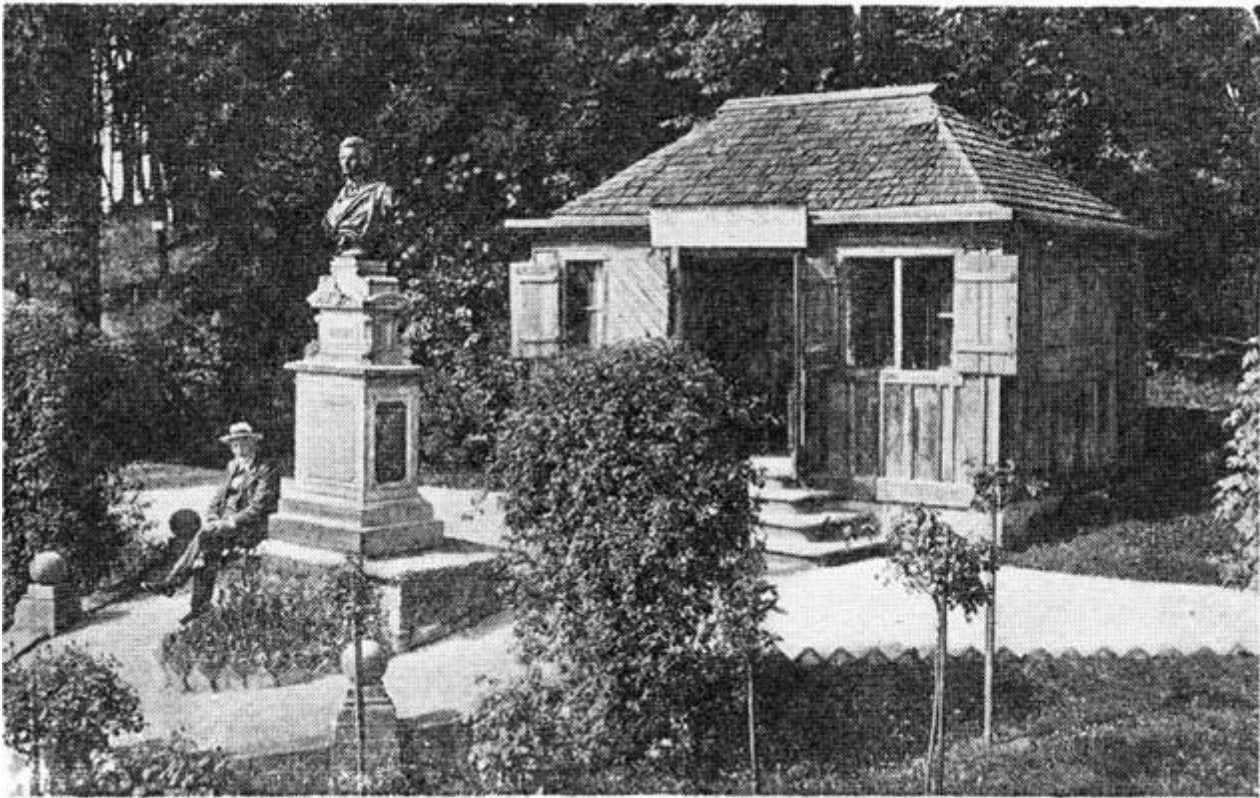
Here is another picture of Mozart in 1766. How old was he then? (Beethoven was born four years afterward.)



MOZART IN 1766.

When anyone is always busy at one thing he soon gets a lot done. As Wolferl grew and kept on writing music all the time he made a great many pieces. Some were short like a song, others were long like an opera. He wrote for the piano, the violin and the voice. And he composed operas, symphonies and ever so many other kinds of music.

Mozart liked to be alone when he was working upon his compositions. He used to go to a little house on the edge of Vienna and lock himself in. The people of the city of Salzburg, in Austria, took this house long after Mozart's death and moved it to a park where all may go to see it, just as we in America go to see the houses of William Penn, Lincoln and Washington.



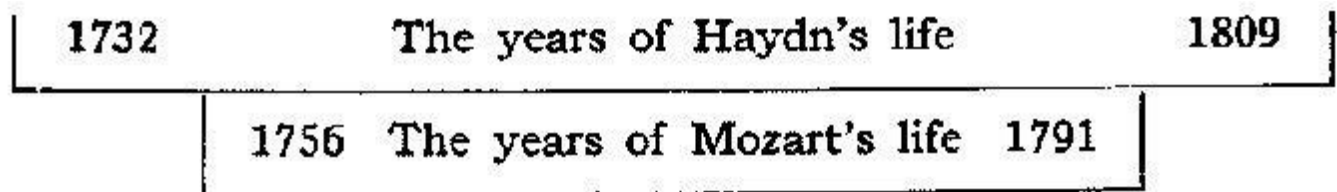
WHERE MOZART COMPOSED.

Can you remember, without turning back, the year in which Mozart was born?

Some other great musicians were alive at that time. And during his lifetime some were born who became great men.

In the year when Mozart was born both Handel and Haydn were living. And Haydn lived eighteen years after Mozart's death.

You can remember it by these lines:



When Mozart was fourteen years old Beethoven was born. Mozart knew him and he knew Papa Haydn also, and they were very good friends.

In our own country there lived in Mozart's lifetime Benjamin Franklin and three Presidents of the United States—George Washington, John Adams and Thomas Jefferson.

I wonder if Washington ever heard of Mozart?

Perhaps we can best keep all these names together by looking at this page now and again.

- 1706 Benjamin Franklin was born.
- 1732 Washington and Haydn were born.
- 1736 Patrick Henry was born.
- 1743 Thomas Jefferson was born.
- 1750 Bach died.
- 1756 WOLFGANG AMADEUS MOZART was born.
- 1759 Handel died
- 1770 Beethoven was born.
- 1771 Walter Scott was born.
- 1790 Franklin died.
- 1791 Mozart died.
- 1809 Joseph Haydn died.

Isn't it fine to think of Mozart writing so much music, so many operas, symphonies and sonatas; traveling so much, meeting so many people and never being spoiled by it all.

While he wrote many very great pieces of music, here is something he composed when he was five years old. He made up the pieces at the piano and his father wrote them down note for note in a little copy book.



[Listen](#)

FACTS ABOUT MOZART.

Read these facts about Wolfgang Amadeus Mozart and try to write his story out of them, using your own words. When your story is finished, ask your mother or your teacher to read it. When you have made it, copy it on pages 14, 15 and 16.

1. Full name: Wolfgang Amadeus Mozart.
2. Born Jan. 27, 1756; died Dec. 5, 1791.
3. The sister's name was Maria Anna.
4. Maria Anna was five years older than Wolfgang.
5. The pet names of the children were Wolferl and Nannerl.
6. Little Mozart loved to hear his sister play.
7. He started to study when he was four.
8. Mozart went on a concert tour with his sister when he was six years old.
9. When he was a child he visited many great cities, among them Paris, London and Vienna.
10. Handel and Haydn were living when Mozart was born.

11. Benjamin Franklin, George Washington, Patrick Henry, Thomas Jefferson and Walter Scott were all alive during the time of Mozart.
12. Mozart was five years old when he wrote his first piece.

SOME QUESTIONS.

1. In what country was Mozart born?
2. In what city was Mozart born?
3. Where did Mozart play before the Emperor and the Empress?
4. Did Mozart play games and have a good time like other boys?
5. Why did people ask Mozart to play upon the harpsichord with a cloth stretched over the keys?
6. Whose compositions did the King of England ask Mozart to play?
7. What great American patriot was born in the same year as Haydn?
8. Which lived the longer life, Haydn or Mozart?
9. Have you ever heard a piece by Mozart?
10. Was Mozart spoiled by meeting many people?

THE STORY OF MOZART

Written by.....

On (date).....

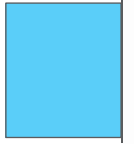
Write a short story about Mozart and his sister and copy it on these pages.



THE BOY MOZART PLAYING.

LUDWIG VAN BEETHOVEN

BY THOMAS TAPPER



The story Wolfgang Amadeus Mozart by Thomas Tapper with audiobook recording



THE STORY OF A LITTLE BOY WHO WAS FORCED TO PRACTICE

HOW TO USE THIS BOOK

THIS book is one of a series known as the CHILD'S OWN BOOK OF GREAT MUSICIANS, written by Thomas Tapper, author of "Pictures from the Lives of the Great Composers for Children," "Music Talks with Children," "First Studies in Music Biography," and others.

The sheet of illustrations included herewith is to be cut apart by the child, and each illustration is to be inserted in its proper place throughout the book, pasted in the space containing the same number as will be found under each picture on the sheet. It is not necessary to cover the entire back of a picture with paste. Put it only on the corners and place neatly within the lines you will find printed around each space. Use photographic paste, if possible.

After this play-work is completed there will be found at the back of the book blank pages upon which the child is to write his own story of the great musician, based upon the facts and questions found on the previous pages.

The book is then to be sewed by the child through the center with the cord found in the enclosed envelope. The book thus becomes the child's own book.

This series will be found not only to furnish a pleasing and interesting task for the children, but will teach them the main facts with regard to the life of each of the great musicians—an educational feature worth while.

This series of the Child's Own Book of Great Musicians includes at present a book on each of the following:

Bach	Grieg	Mozart
Beethoven	Handel	Nevin
Brahms	Haydn	Schubert
Schumann	Chopin	Liszt
Dvořák	MacDowell	Tschaikowsky
Foster	Mendelssohn	Verdi



No. 13



No. 8



No. 4



No. 1

No. 5



No. 3



No. 6



No. 9



No. 7



No. 10



No. 14



No. 15



No. 16



No. 12



No. 11

BEETHOVEN

The Story of a Little Boy
Who Was Forced to Practice

This Book was made by

The Story of a Little Boy who was Forced to Practice

Ludwig van Beethoven was born in the lovely town of Bonn, on the River Rhine, December 16, 1770.

The house in which he spent his boyhood is still standing. We see in the picture what a pretty, homelike place the house and the yard must have been. It is now the Beethoven House, or Museum, filled with mementos of the great composer. There you may see music pages written by him, letters, medals, instruments; even his ear trumpet is there.



THE BEETHOVEN HOUSE

Beethoven's father was a singer at the Chapel of the Elector. He was not a good father, for he did not care to work even enough to make his family comfortable. But the mother loved her boy with all her heart, as we shall see.



BEETHOVEN'S FATHER

Ludwig was only four years old when he began to study music. Like children of to-day he shed many a tear over the first lessons. In the beginning his father taught him piano and violin, and forced him to practice. At school he learned, just as we do to-day, reading, writing, arithmetic, and later on, Latin.



THE FIRST LESSON

Never again after thirteen, did Ludwig go to school for he had to work and earn his living.

Do you wonder what kind of a boy he was?

We are told that he was shy and quiet. He talked little and took no interest in the games that his boy and girl companions played.

While Ludwig was in school he played at a concert for the first time. He was then eight years old. Two years later he had composed quite a number of pieces. One of these was printed. It was called *Variations on Dressler's March*. On the title page of this piece it said:—

VARIATIONS ON DRESSLER'S MARCH

Composed by a Young Amateur

LOUIS VAN BEETHOVEN

Aged ten years. 1780

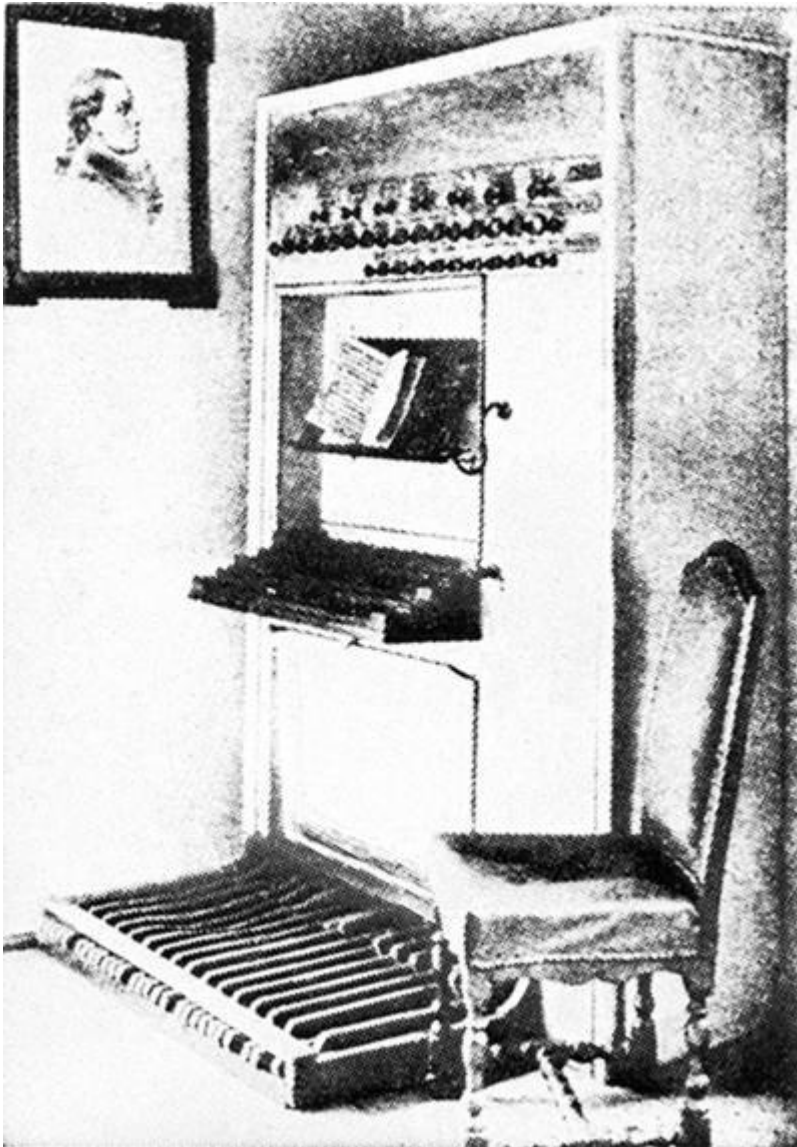
Then the little boy studied with a teacher named Christian Gottlob Neefe, who took real interest in him. Neefe did not, as was said of Beethoven's father, punish the little boy severely to keep him at his practice, hour after hour.

Often when Neefe had to travel Ludwig took his teacher's place as organist at the Court. Then with the organ lessons there were other lessons in Harmony. So rapidly did the boy improve that his teacher said one day:

"If he goes on as he has begun, he will some day be a second Mozart."

Our young hero of thirteen was surely busy every hour of the day. He played in an orchestra, as accompanist. He gave lessons, played the organ in church, studied the violin, and kept up his work in composition. He always kept a note-book for musical ideas.

Most every child in these days has more and better opportunities than had the great Beethoven when he was a child. Here is a picture of the funny old organ in the Minorite Church of Bonn upon which Beethoven played when he was a little boy.



BEETHOVEN'S ORGAN

Look at the funny stops at the top and compare it with the best organ in your own town. This is little better than a toy beside our fine organs of to-day,—yet it was the best that Beethoven had to practice upon. When Neefe said that he would probably be a second Mozart the words filled Ludwig with a great desire. On his sixteenth birthday what do you think happened? Why, he set out from Bonn to Vienna, where Mozart lived.

But scarcely had he begun to feel at home in Vienna when news came to him that his mother was ill. She had always been a good mother, kind of heart, great of hope for her little boy, and probably she sympathized with the hard lot that made him have to work so early in life. When he learned of her sickness he hastened to Bonn.

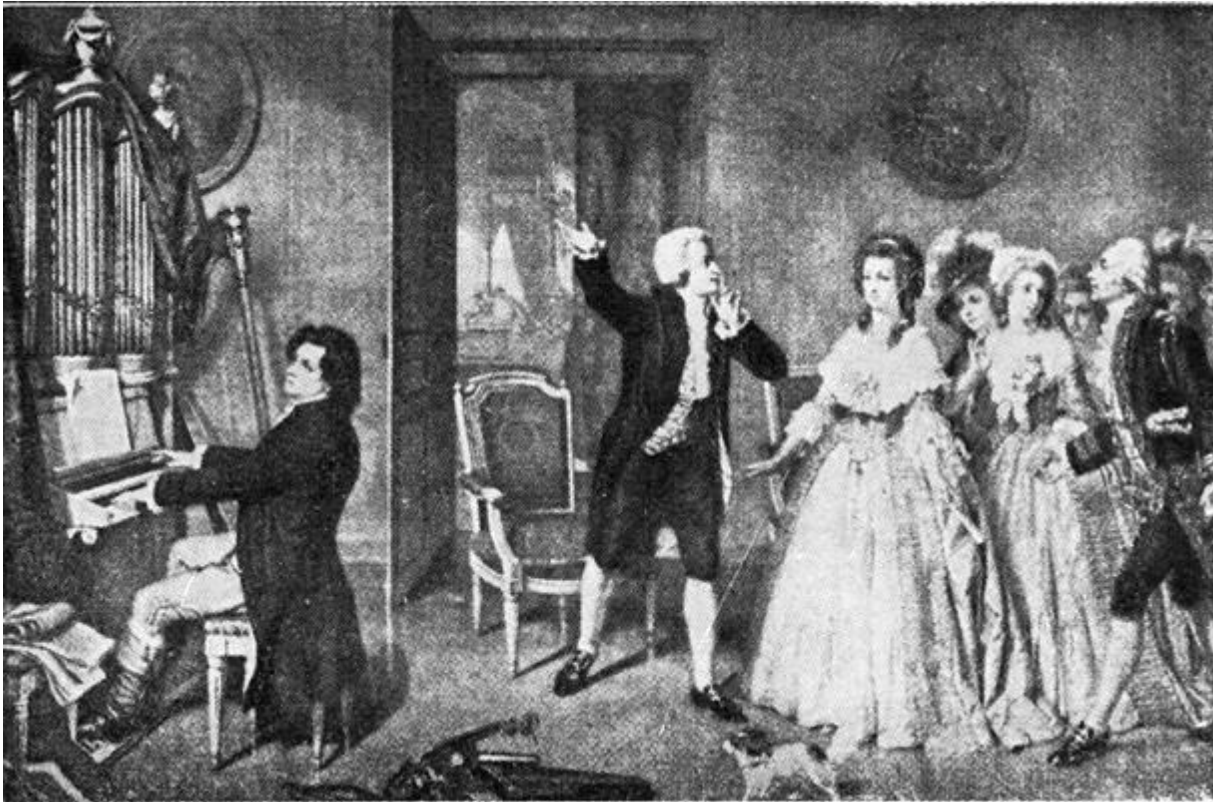
Who was happier, he said to one of his friends, than I, so long as I was able to speak the sweet name of Mother and know that she heard me?



BEETHOVEN'S MOTHER

Vienna had given him a wonderful happiness. He met Mozart and had some lessons from him in composition. When he played for the great master, Mozart tip-toed from the room and said softly to those present:

"Pay heed to this boy. He will surely make a noise in the world some day."



BEETHOVEN AND MOZART

After his Mother's death he determined that he would remain there. And it was not until he talked with Joseph Haydn, who stopped at Bonn on his way to London, that he decided once more to journey to Vienna. Beethoven was twenty-two years old at the time he met Papa Haydn. Beethoven showed the master some of his compositions. Haydn urged him to go at once to Vienna, promising to give him lessons in composition on his return from London.



JOSEPH HAYDN

Everywhere in Vienna Beethoven was a welcome guest. He was proud (but in the right way), very honest, always straightforward and independent. But, like his mother, he was warm-hearted and as true as could be. There was nothing in his nature that was mean, or cruel, or wrong in any way. He took pride in his talent and worked hard to perfect himself in it.

Here is what Beethoven's handwriting looked like.



Beethoven

BEETHOVEN'S HANDWRITING [Listen](#)

Bit by bit, the great power of Beethoven as a pianist became known. He played much among his friends, but he did not like to perform in public.

A story is told that once he was to play his C major Concerto at a concert. When he arrived at the hall he found the piano was tuned so low that he had to play the Concerto in C# major.

You know how hard it is to transpose a simple piece, but think of transposing a Concerto and playing it with orchestra without time for practice!

Do you sometimes wonder what the great composer looked like? Beethoven lived outside of Vienna and often took long walks in the country. Once a little boy ten years of age was taken by his father to visit Beethoven. The boy must have been a very observant boy for he wrote out a description of how Beethoven looked. This is the little boy's picture as a man:



CARL CZERNY

And this is the description he gave of Beethoven.

"Beethoven was dressed in a dark gray jacket and trousers of some long-haired material, which reminded me of the description of Robinson Crusoe I had just been reading. The jet-black hair stood upright on his head. A beard, unshaven for several days, made still darker his naturally swarthy face. I noticed also, with a child's quick perception, that he had cotton wool which seemed to have been dipped in some yellow fluid in both ears. His hands were covered with hair, and the fingers were very broad, especially at the tips."

You know, of course, that when we think of music we think of *hearing* it. We think how it *sounds* to us. A lover of music loves to hear its *tones* and to feel its *rhythm*.

Like every other human being, Beethoven loved music in just this way. He loved its sounds as they fell on the ear. As colors delight our eyes, so tones fell with delight upon the ears of this man.

Beethoven was once invited to play at the home of a nobleman, but upon being informed that he would be expected to go as a menial, he indignantly rejected the proposal.



THE ANGRY BEETHOVEN

Beethoven had many friends and was fond of them. They knew that he was a genius and were glad to forget some of the very strange things that he did when he got angry. Here is a picture of the great master seated among a group of his friends. Although Beethoven was odd, his friends loved him.



BEETHOVEN PLAYING FOR HIS FRIENDS

But a strange Fate touched him and took away his sense of hearing. From the time he was about thirty years old his hearing grew gradually worse. Indeed it was necessary for him to have a piano especially constructed with additional wires so that he could hear.



BEETHOVEN'S PIANO

Can you think of anything more cruel, more terrible, more depressing, more awful?



BEETHOVEN IN THE COUNTRY

And yet he went on day, after day, composing beautiful music as he walked the fields, or as he sat at his table. For we must remember that he could hear his own music in his thoughts. That is, the mind that made the music could hear it, though the ear itself was forever closed to the sound of it.

Year after year he continued to write symphonies and concertos, sonatas, songs, choral and chamber music.

And year after year the poor ears closed a little more and still a little more, until finally not even the loudest noises could penetrate them.

And yet he worked bravely; writing every beautiful music thought that came to him, so that the world, and that means you and all of us, might have them. When Beethoven was dying in 1827, Schubert called upon him and remained with him for some time.



BEETHOVEN AND SCHUBERT

SOME FACTS ABOUT BEETHOVEN

Read these facts about Ludwig van Beethoven and try to write his story out of them, using your own words.

When your story is finished ask your mother or your teacher to read it. When you have made it as perfect as you can, copy it on pages 15 and 16.

1. The composer's full name was Ludwig van Beethoven.
2. He was born at Bonn on the River Rhine. (Look for Bonn on the map.)
3. His birthday is December 16, and his birth year was 1770.
4. The Beethoven House is now a Museum.

5. Beethoven's father was a singer.
6. Ludwig began to study music at the age of four.
7. He was shy and quiet in school, always thinking even then of music.
8. Even as a little boy he composed music.
9. When he was ten years old his first published composition appeared.
10. A teacher who helped him very much was Christian Gottlob Neefe.
11. Beethoven learned to play several instruments.
12. He went to Vienna when he was sixteen, met Mozart and had lessons from him.
13. Later, Beethoven met Haydn at Bonn.
14. On Haydn's advice he returned to Vienna, making it his home for the rest of his life.
15. Carl Czerny once called on Beethoven and wrote a fine description of him.
16. At about thirty Beethoven became deaf.
17. Most of the great symphonies were composed after he lost his hearing.
18. Beethoven died March 26, 1827, at the age of 57.

SOME QUESTIONS

1. When and where was Beethoven born?
2. Who was his first teacher?
3. What did his father do?
4. How long did little Ludwig go to school?
5. What description of him as a boy in school has been given?
6. How old was he when he first played in public?
7. What composition of his was first to be published?
8. Which of his teachers took great interest in him?
9. What did he say about the little boy's future?
10. Where did Beethoven go when he was sixteen years old?

11. With what two great masters did he study?
 12. What composer, as a little boy, went to see Beethoven?
 13. How did he describe him?
 14. Name some of the forms of music which Beethoven composed.
 15. Write a list of music by Beethoven that you have heard.
 16. What is a concerto? a sonata?
 17. How old was Beethoven when he died?
-

THE STORY OF LUDWIG VAN BEETHOVEN

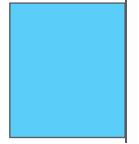
Written by.....

On date.....

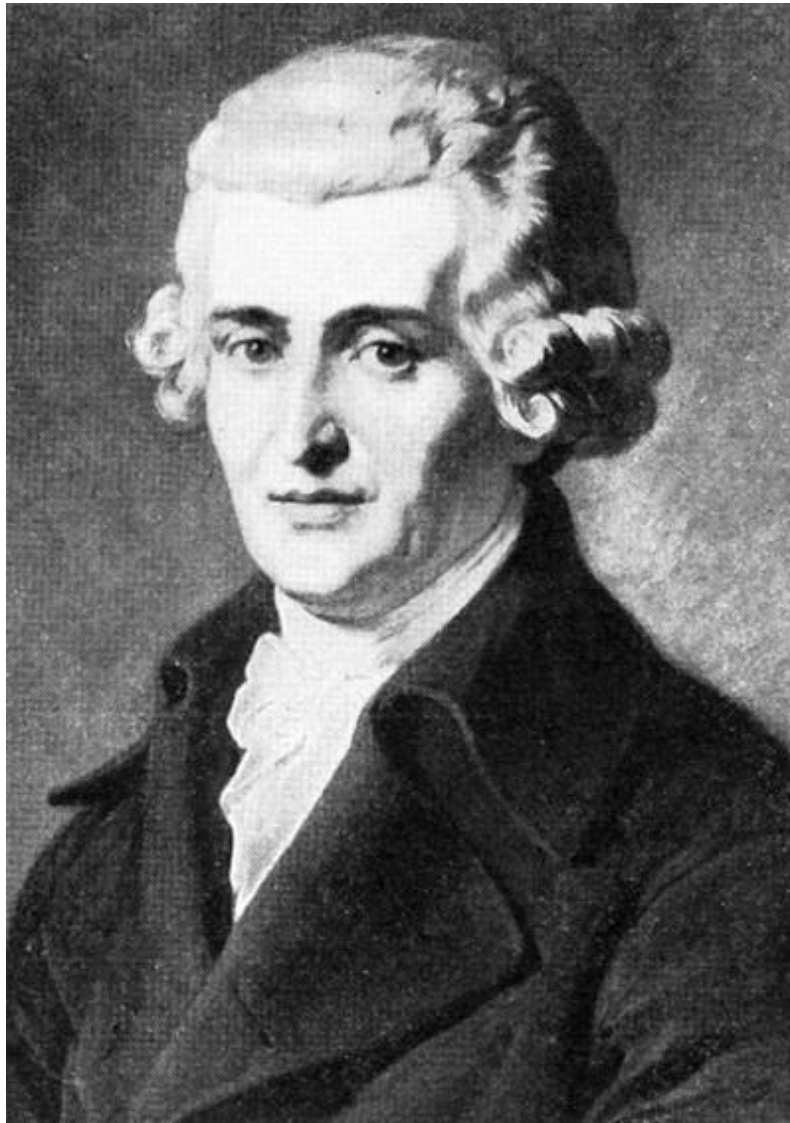


FRANZ JOSEPH HAYDN

BY THOMAS TAPPER



The story Wolfgang Amadeus Mozart by Thomas Tapper with audiobook recording



THE STORY OF THE CHOIR BOY WHO BECAME A GREAT COMPOSER

Joseph Haydn was born in Rohrau, a little Austrian village not far from Hainburg.

It is quite worth while for you to look for this town and for the River Leytha in any large geography. You may not find Rohrau itself, for it is a very small town, but you will surely find the River Leytha which flows by it.

The parents lived in a very modest little house. The picture of this house is worth studying, and remembering. As you see, it is of one story with a thatched roof. The farm buildings are joined to the house itself. The windows look inviting and pretty. They seem to tell us very plainly that it is warm and cosy within.



HAYDN'S BIRTHPLACE

It will be easy for you to remember the year in which Joseph Haydn was born, because you have already learned in school that our President, George Washington, whose picture should be inserted here, was born in the same year—1732.

This President's birthday was in what month? What day of the month?



WASHINGTON

Joseph Haydn was born on March 31st of the same year (he used to say that he was born "in the night" between March 31st and April 1st).

Washington's father died in the year when he and Joseph Haydn were ten years old. This is a picture of Washington, as a man, bidding his mother good-bye before leaving for a war.



WASHINGTON LEAVING HOME

Little Joseph Haydn's father and mother were poor, but they loved cleanliness and system.

They feared God, worked hard, and loved music. Joseph's father used to sing in a clear tenor voice, accompanying himself on the harp. At home little Joseph was called Sepperl.

When the child was old enough, he, too, began to sing. He quite surprised everyone by his sweet voice.

In the neighboring town of Hainburg there lived a schoolmaster named Frankh, who used to visit the Haydns and play the violin. Sepperl used to watch him very closely, and one day he, too, began to play the violin while his father and mother were singing. But he had no real violin, of course, so he had to play on a make-believe one of two sticks. But he sang in tune and kept time with his wooden bow.



SEPPERL PLAYING ON TWO STICKS

One day the schoolmaster chanced to come up the street while the little boy was playing his make-believe music. Watching him closely, he saw that he was really fond of music.

Then Cousin Frankh, as they called him, had a long talk with Sepperl's father and mother. After a while it was agreed that the little boy should go to Hainburg (the place you found on the map), and there become a pupil of the schoolmaster.

They worked hard at the school in those days. Once, when Haydn was an old man, he said: "I shall be grateful to that man (the schoolmaster) as long as I live, for keeping me so hard at work. But I used to get more floggings than food."

When he was six years old, Sepperl could "stand up like a man" and sing masses in the church choir, besides playing a little on the piano and the violin.

It once happened that a drummer was needed in a procession in Hainburg. Frankh called Sepperl, and showed him how to make the stroke. But the boy was so small that someone had to carry the drum for him, Sepperl following up and beating it as he had been taught. Haydn was very fond of playing the drums, and even as a boy tried to learn how to play right.



HAYDN DRUMMING

But Joseph Haydn was to do other things.

One day a man from Vienna visited the pastor of the Hainburg Church. He heard the little boy sing and liked his voice so much that he invited him to become a chorister in the huge Church of St. Stephen. He was eight years old when he arrived in the great city of Vienna, still a little farther away from home than he was at Hainburg.

There was much else to do in the great church beside singing in the choir. There were music studies, of course, in singing, violin and piano playing. But there were also school studies to be learned every day. These were Religion, Latin, Writing and Arithmetic.



ST. STEPHEN'S CHURCH

But one must not think that because Sepperl was a busy musician he did not love fun like other boys of eight. One day the choristers sang at the Royal Palace at Schoenbrunn, just outside of Vienna. The scaffolding was still standing about the building, and Joseph climbed to the top. The Empress Maria Theresa caught him at this mischief and gave an order that "that blockhead should have a good spanking."

Five years after Joseph Haydn entered St. Stephen's, his brother Michael joined the choir. It was just at that time that Joseph's voice began to change. One day when the Empress heard him she said his voice sounded more like a rooster's crowing than anything else. The choirmaster, taking the hint, prepared to dismiss him.

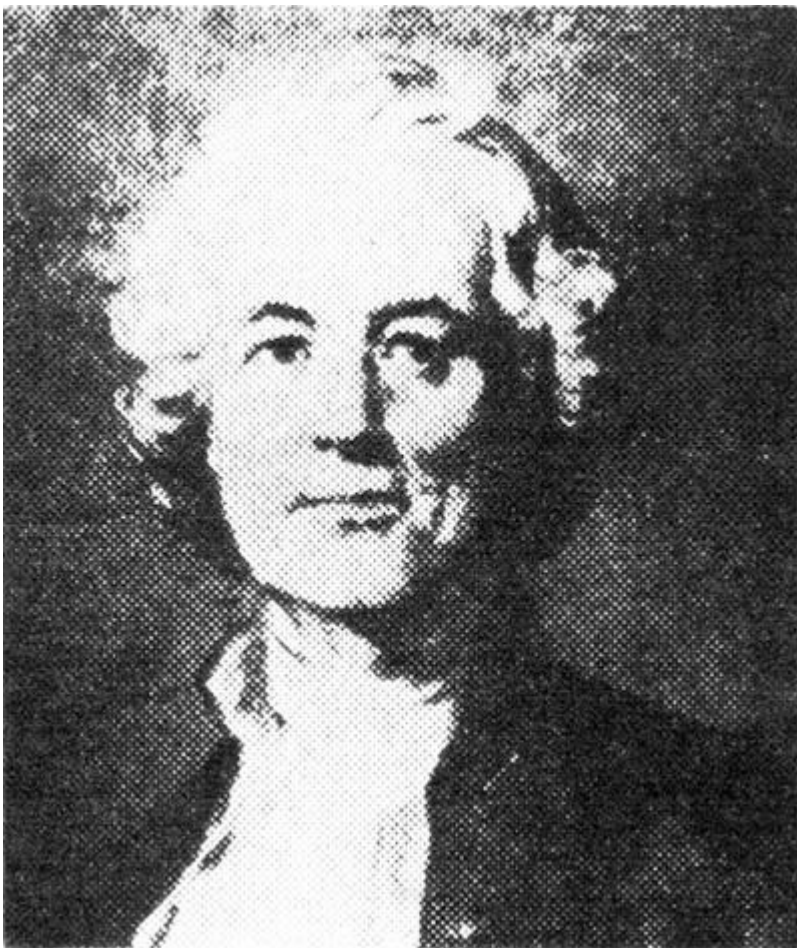
But before Joseph said good-bye to his schoolmates his spirit of fun bubbled over again. Someone had left a pair of new scissors where he found them.

What should he cut with them?

Ah, he knew. He would cut off the pigtail of one of the choir boys. And he did.

Joseph Haydn was never lazy. His father and mother had taught him to love work. He was industrious, happy-hearted, and made friends easily. People loved him and he began to meet those who could help him. One of these was the great poet, Metastasio. Another was the singing master, Nicholas Porpora, who taught him music composition in return for which the boy brushed the master's clothes, polished his boots, did anything and everything, even to running errands. And all because he was so anxious to be taught how to compose music.

Then soon afterward Haydn met Gluck, the opera composer; and another time Wolfgang Mozart and his father, Leopold Mozart. So you see he was getting on famously.



GLUCK



L. MOZART

One day he was invited to become Music Director (or Vice-Capellmeister, as it was called) in the family of a great man who was known as Prince Paul Anton Esterhazy.

Haydn's position in the Esterhazy home gave him just the opportunity he wanted. There was an orchestra, and for it he composed all sorts of music.

When the band was to play for the Prince's family and its guests, Haydn and the players were required to wear white stockings and white collars, and a pigtail or tie-wig.

If you could have watched him conduct the players, you would have seen a very short man with short legs; his face pitted with the marks of small-pox. His nose was large, his eyes gray, but of the kindest expression.

And here is a picture which shows exactly how the "good-natured sort of fellow" looked.



SILHOUETTE OF HAYDN

A butcher in the town where Joseph was living wanted to celebrate his daughter's marriage with fitting music, and was bold enough to ask Joseph to compose a Minuet for the occasion. Joseph good-naturedly consented, and wrote the Oxen Minuet, and made the butcher and his daughter very happy. People say that soon after the wedding the butcher appeared at Joseph's door leading an ox all decorated with ribbons and with gilded horns.



OXEN MINUET

For many years Haydn remained in the peace and quiet of the Esterhazy family life. But, nevertheless his good work was heard of in distant places. He received many invitations to travel to foreign countries. One of these he accepted. He went to England; twice in fact. The night before he left Vienna he and Mozart dined together.

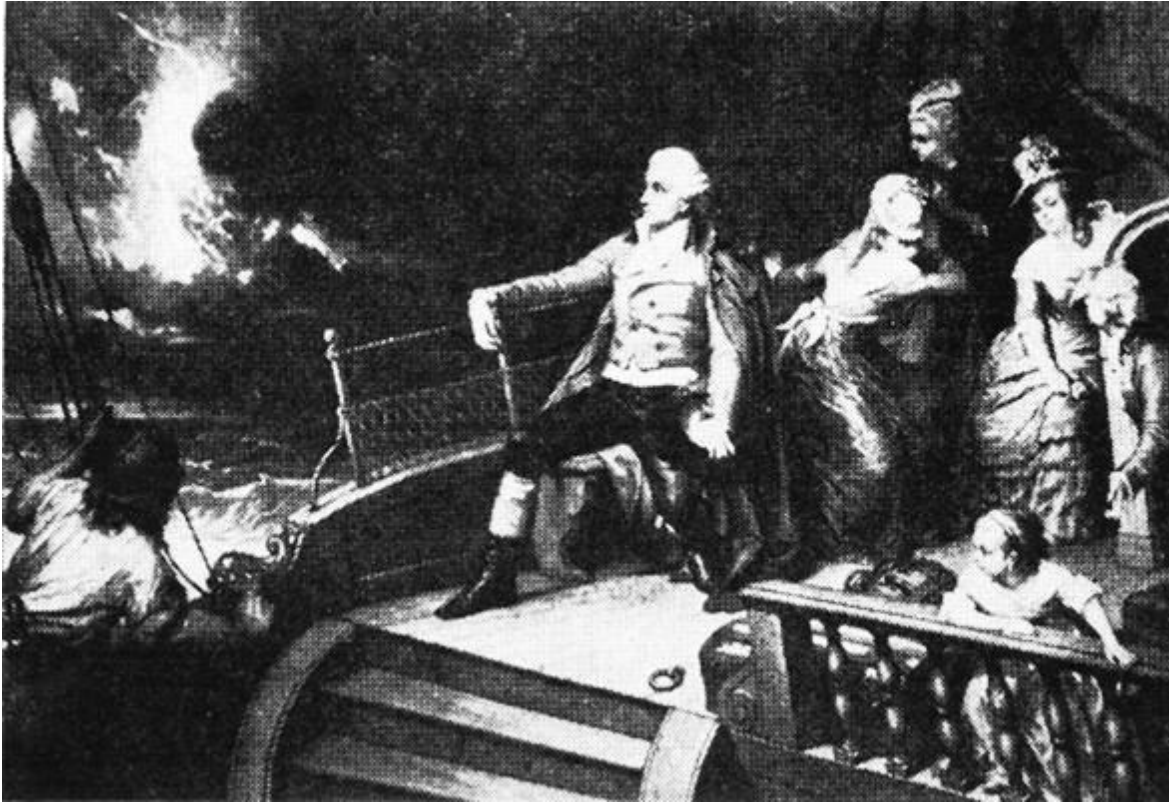
"Do not go on such a long journey," Mozart begged of him. "You are too old and you do not know languages enough to travel through so many countries."

"But," said Haydn, "I know one language that is understood everywhere—the language of music."

Mozart said farewell to his old friend. They never met again.

On the way north, along the Rhine, Haydn met Beethoven at Bonn; and it was arranged that Beethoven should study with Haydn on his return to Vienna.

When the traveler reached Calais he took the boat to Dover in England. He was so enchanted by the sight of the sea that he sat on deck all the way, to watch it. Never before had he seen such a sight, for, we must remember, he was born far inland.



HAYDN ON CALAIS BOAT

Most men do their best work in their younger years, but in Haydn's later years he wrote two of his greatest works: *The Creation* and *The Seasons*. *The Creation* is loved by all people. It is one of a group of favorite oratorios which have found a warm place in the hearts of the people. With it stand *The Messiah*, *Judas Maccabaeus*, *St. Paul* and *Elijah*. Do you know who composed each of these?

After the English journeys, Haydn lived quietly in Vienna in what is now known as the Haydn house. Should you ever go to Vienna you will be welcomed there by the caretaker, who will show you the rooms in which Haydn lived.

One day toward the end of his life he asked his servant to carry him to the piano. While the members of his household stood near him he played three times, very solemnly, the *Emperor's Song*.



THE EMPEROR'S SONG [Listen](#)

This is the way Haydn wrote his name—

A handwritten signature of Joseph Haydn in cursive script. The name "Joseph Haydn" is written in a fluid, elegant hand. Below the name is a large, decorative flourish that extends to the right and then loops back under the name.

FACTS ABOUT FRANZ JOSEPH HAYDN

When you have read this page and the next make a story about Haydn's life. Write it in your own words. When you are quite sure you cannot improve it, copy it on pages 15 and 16.

SOME FACTS ABOUT JOSEPH HAYDN.

1. He was born at Rohrau, in Hungary, March 31, 1732.
2. He was a few weeks younger than George Washington.
3. As a little boy he loved to hear his father and mother sing.

4. While they sang he played on a "make-believe" violin, of two sticks.
5. He left home at the age of six and never lived there again.
6. First he became a choir-boy at Hainburg.
7. When he was eight years old he entered St. Stephen's in Vienna as a chorister.
8. After he left St. Stephen's he worked hard for many years. Many people whom he met in this time helped him.
9. Among his friends of this period were: Metastasio, Porpora, Gluck, Mozart and his father, and Beethoven.
10. For a time he was Beethoven's teacher.
11. He spent a great part of his life in the Esterhazy family.
12. Here he was Vice-Capellmeister and composer to the Prince.
13. He was a short, stout man, with kindly gray eyes, and very dark hair.
14. He went twice to England to conduct his symphonies.
15. Haydn was called the father of the Symphony and of the String Quartette.
16. He composed a song which will always be famous. It is called *The Emperor's Song*.
17. He died in 1809, seventy-seven years of age.

SOME QUESTIONS.

1. Where and in what year was Joseph Haydn born?
2. By what name was he known at home?
3. Who was his first teacher?
4. What studies had he at St. Stephen's?
5. With what distinguished family did he live for many years?
6. Give the names of some of the distinguished composers whom he knew.
7. What great composer was his pupil for a time in Vienna?
8. Why did Mozart think that Haydn should not travel through so many strange countries?
9. What two great works did he write after he returned from England?

10. In what year did Haydn die?

11. Can you find in what year George Washington died?

THE STORY OF FRANZ JOSEPH HAYDN

Written by.....

On (date).....



FRANZ SCHUBERT

BY THOMAS TAPPER



The story Wolfgang Amadeus Mozart by Thomas Tapper with audiobook recording



THE STORY OF THE BOY WHO WROTE BEAUTIFUL SONGS

HOW TO USE THIS BOOK

THIS book is one of a series known as the CHILD'S OWN BOOK OF GREAT MUSICIANS, written by Thomas Tapper, author of "Pictures from the Lives of the Great Composers for Children," "Music Talks with Children," "First Studies in Music Biography," and others.

The sheet of illustrations included herewith is to be cut apart by the child, and each illustration is to be inserted in its proper place throughout the book, pasted in the space containing the same number as will be found under each picture on the sheet. It is not necessary to cover the entire back of a picture with paste. Put it only on the corners and place neatly within the lines you will find printed around each space. Use photographic paste, if possible.

After this play-work is completed there will be found at the back of the book blank pages upon which the child is to write his own story of the great musician, based upon the facts and questions found on the previous pages.

The book is then to be sewed by the child through the center with the cord found in the enclosed envelope. The book thus becomes the child's own book.

This series will be found not only to furnish a pleasing and interesting task for the children, but will teach them the main facts with regard to the life of each of the great musicians—an educational feature worth while.

This series of the Child's Own Book of Great Musicians includes at present a book on each of the following:

Bach	Grieg	Mozart
Beethoven	Handel	Nevin
Brahms	Haydn	Schubert
Chopin	Liszt	Schumann
Dvořák	MacDowell	Tschaikowsky
Foster	Mendelssohn	Verdi
		Wagner



No. 1



No. 19



No. 16



No. 14



No. 18



No. 4

A black and white image of a handwritten signature in cursive script. The signature reads "Lewis Apfelmess" followed by a flourish.

No. 20



No. 5



No. 7



No. 6



No. 8



No. 15



No. 21



No. 12

Poco moderato

A stream-let clear and sun-ny With rip-ples all a - bout Was
 the bath for bon - ny, For gen - tle lit - tle trout.

No. 2



No. 9

Allegro moderato

To wan - der is the mill - er's joy, To wan - der, To wan - der is the
 mill - er's joy, to wan - der, He must a wretch - ed mill - er be, Who
 never cares the world to see, To wan - der, to wan - der, to wan - der, to wan - der.

No. 3



No. 10



No. 13



No. 17



No. 11

The Story of the Boy Who Wrote Beautiful Songs.

One might say of Schubert that he was born with a spring of melody in his heart and a song on his lips.

Can anyone make a melody more lovely than this?

Poco moderato

A stream-let clear and sun-ny With rip-ples all a - bout Was
once the bath for bon - ny, For gen - tle lit - tle trout.

The image shows a musical score for Schubert's 'Trout' in 3/4 time. It consists of two staves of music with lyrics underneath. The tempo is marked 'Poco moderato'. The lyrics are: 'A stream-let clear and sun-ny With rip-ples all a - bout Was once the bath for bon - ny, For gen - tle lit - tle trout.'

FROM SCHUBERT'S SONG "TROUT." [Listen](#)

Play it or have someone play it to you.

Is it not worth remembering all one's life?

Schubert composed many kinds of music, but his songs are most loved by everybody.

They are sung all over the world.

And just because he never let a song come from his lips that did not first come from his heart.

Is not this a jolly one?

Allegro moderato

To wan-der is the mill-er's joy, To wan-der, To wan-der is the
mill-er's joy, to wan-der. He must a wretch-ed mill-er be, Who
nev-er cares the world to see, To wan-der, to wan-der, to wan-der, to wan-der.

The image shows a musical score for Schubert's 'Wandering' in 3/4 time. It consists of three staves of music with lyrics underneath. The tempo is marked 'Allegro moderato'. The lyrics are: 'To wan-der is the mill-er's joy, To wan-der, To wan-der is the mill-er's joy, to wan-der. He must a wretch-ed mill-er be, Who nev-er cares the world to see, To wan-der, to wan-der, to wan-der, to wan-der.'

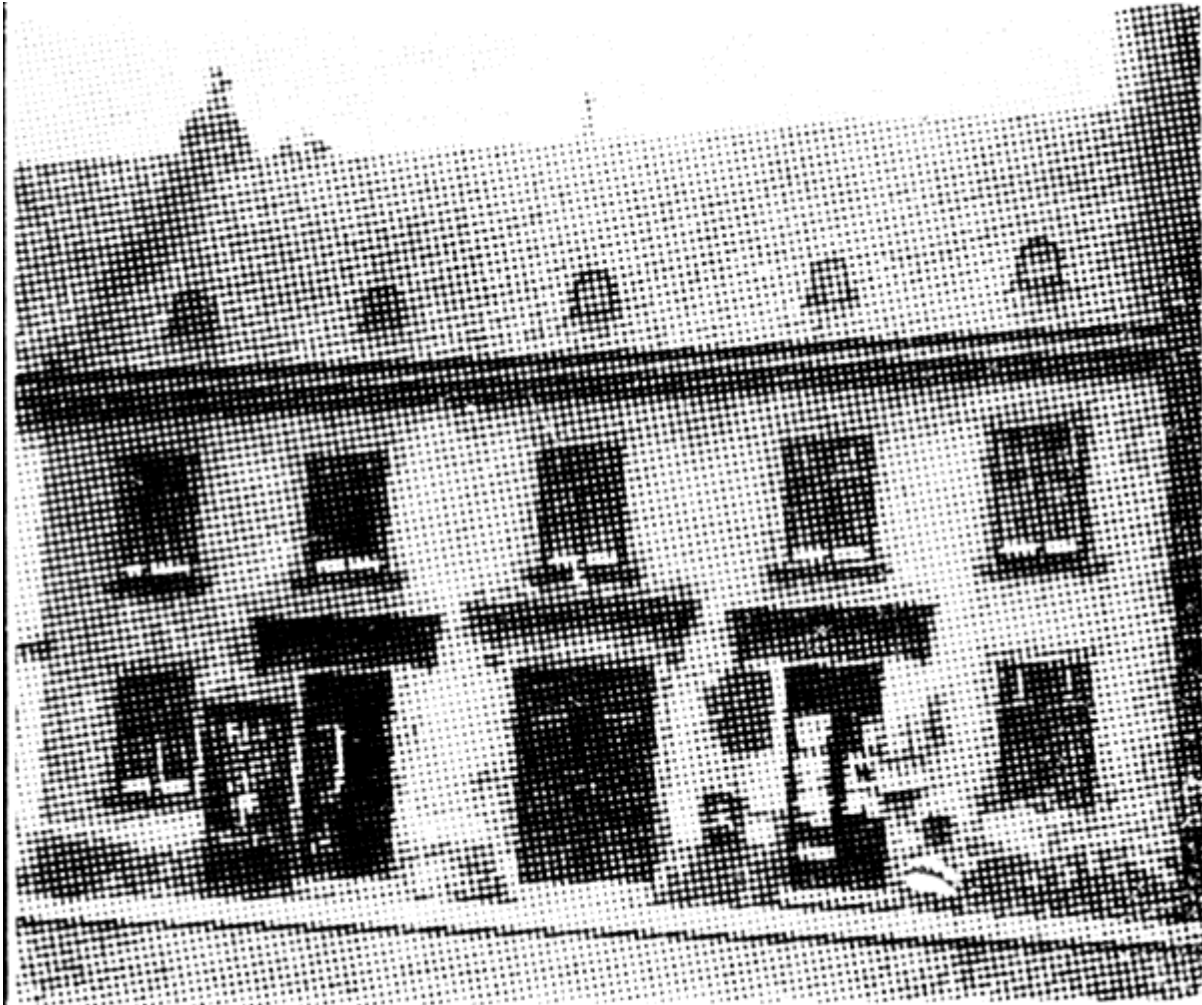
FROM SCHUBERT'S SONG "WANDERING." [Listen](#)

Schubert's full name was FRANZ PETER SCHUBERT.

He was born in Vienna, in a very simple house that looks quite old-fashioned.

Over the doorway there is a bust of Schubert, a few inches high.

And a sign on the house says: Franz Schubert's Birthplace.



FRANZ SCHUBERT'S BIRTHPLACE.

Dates are easy to remember if we write them. So you must ask your teacher when Schubert was born and put in the date in the next sentence.

Franz Schubert was born in.....

At that time the great American authors Washington Irving, James Fenimore Cooper, and William Cullen Bryant were all boys.



IRVING.



COOPER.



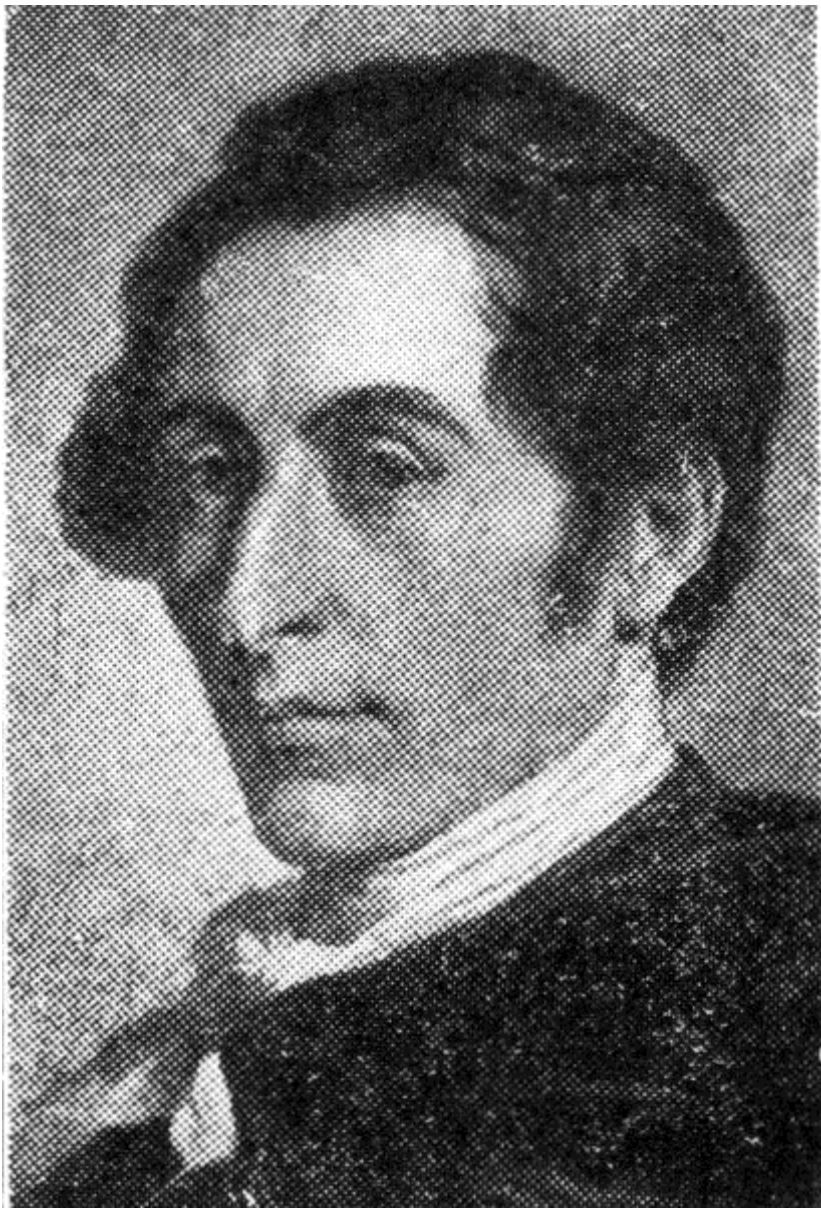
BRYANT.

You may not know so much about them now, but some day they will be quite as good friends as any you will ever make.

Even though these boys were a little older than Franz Schubert, let us always think of them together.

Then, of course, we should think of Schubert together with the composers who lived when he did.

Here are some whose names you can remember very easily.



VON WEBER.



ROSSINI.



CZERNY.



DONIZETTI.

Czerny was born in the year 1794, and wrote many studies for the piano.

How much older was he than Franz Schubert?

Von Weber wrote operas and conducted them himself. He was born eleven years before Schubert.

Rossini was an Italian composer of operas, born in 1792, five years before Schubert. Schubert's life was so short, however, that Rossini lived forty years longer than the great song writer.

Donizetti was an Italian opera composer. One of his well-known operas was Lucia di Lammermoor. He was born in 1797, just as Schubert was.

Franz's father was a schoolmaster, and so was Franz himself for three years.

He taught the little children of Vienna their A-B-C's, and how to do sums. Of course, he helped them to learn to read.

Sometimes we find it quite hard to take one piano lesson or violin lesson a week.

But from the time when Franz Schubert was a very little boy he had lessons every week for violin, voice, and piano.

A little later he began to study harmony with a very famous man who knew Mozart. His name was ANTONIO SALIERI.



ANTONIO SALIERI.

With so many lessons and with school work just as we have it, Franz must have been a very busy boy.

He was quite poor and often very hungry; but in spite of that he was always good natured and full of fun.

At eleven years of age he became a singer in the chapel of the Emperor. It was here that Salieri was director.

Franz sang in the choir until he was nearly seventeen. Then he became a schoolmaster, because, of course, he had to earn his living.

Wherever he was Franz was thinking music and composing it. Once he wrote a song called *The Serenade* at a table outside an inn.

An artist has made a picture of this.



SCHUBERT WRITING "THE SERENADE."

Once Schubert was seen by his boyhood friends busily writing a new song. So quick did he write that the ink was hardly dry on one sheet before the next one was done. He was writing the music to a beautiful fairy poem by the great German poet Goethe. The poem is called *The Erl-King*, and tells how the fairy Erl-King chases a father who is rushing on horseback with his dying child in his arms. Finally, just as the father reaches his courtyard the child dies. It is a beautiful song sung by the greatest singers.

Goethe, the great poet, is not known to have met Schubert. He paid little attention to his music.

Here is his picture.



JOHANN WOLFGANG GOETHE.

Sometime you will learn about Joseph Haydn, who died in Vienna when little Franz was twelve years old. Papa Haydn, as he was called, was music master in a famous family called the Esterhazys.

Let us put a picture of Joseph Haydn here just to remember that he was an old man of seventy-seven when little Franz was a boy of twelve.



JOSEPH HAYDN.

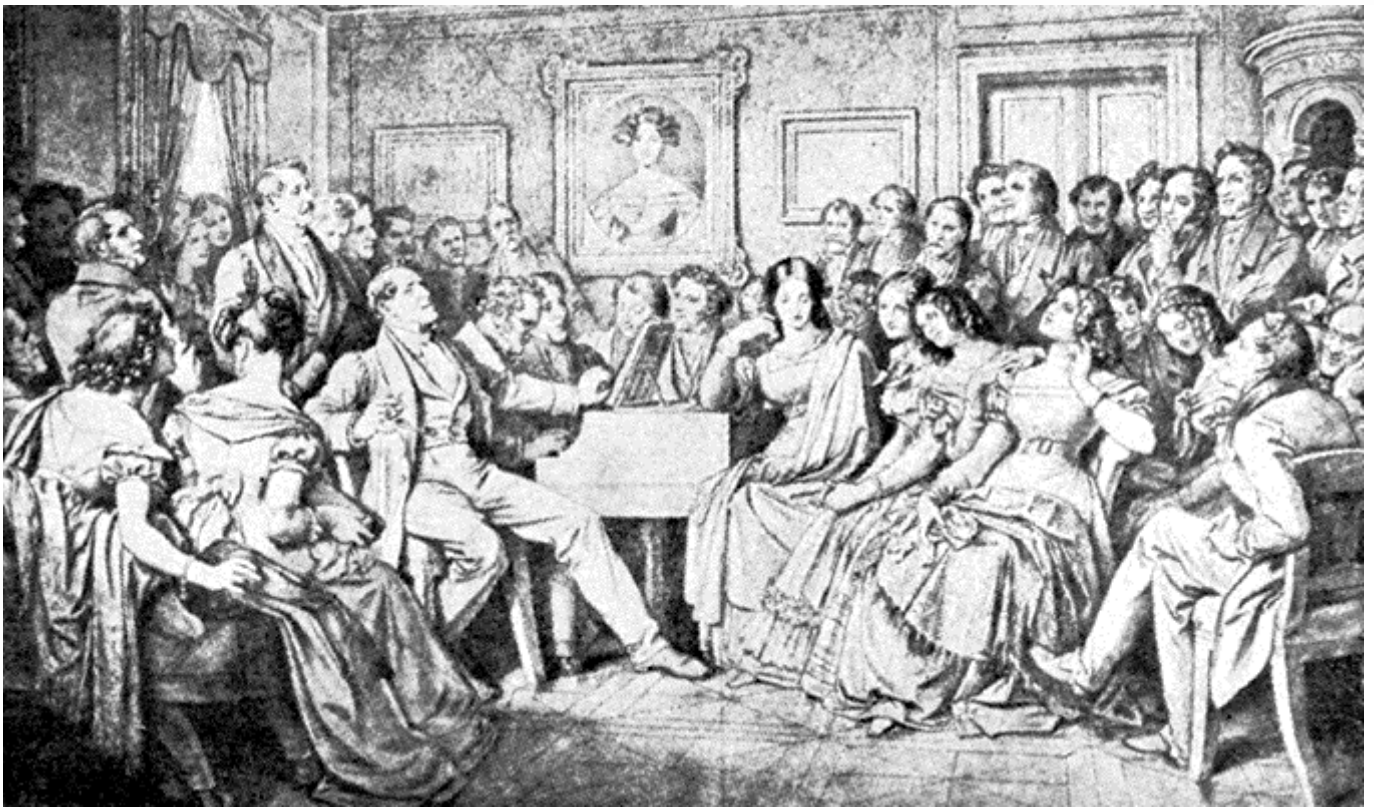
Well, Franz Schubert also lived for a time with the Esterhazy family. He was piano teacher to the children of Count Johann. Franz was then twenty-one years old.

In what year was he twenty-one?

A good friend of Schubert's was Michael Vogl. He was a famous singer, who did all he could to make Schubert's songs known.

They took little vacation trips together and were good companions. When you read more about this singer's friendship for Franz Schubert you will like him for being so kind to one who had very little pleasure in life.

He looks like a good friend even in a picture—do you not think so?



SCHUBERT ACCOMPANYING VOGL AS HE SINGS.

Once when Schubert and Vogl were enjoying a vacation tour in the mountains, Franz read Scott's *Lady of the Lake*, which was printed in the year 1810, when Schubert was thirteen years old.

Schubert set some of this poem to music. A fact you will remember when you read it in school.

Perhaps you could remember at the same time that Scott was a little older than Schubert and just one year younger than Beethoven.

Beethoven lived in Vienna at that time and Schubert with two friends went to see him. Beethoven was very deaf, and those who met him had to write down what they wanted to say with a large pencil, such as is used by carpenters. Schubert was so modest and nervous upon meeting the great master that he could not even write his replies.

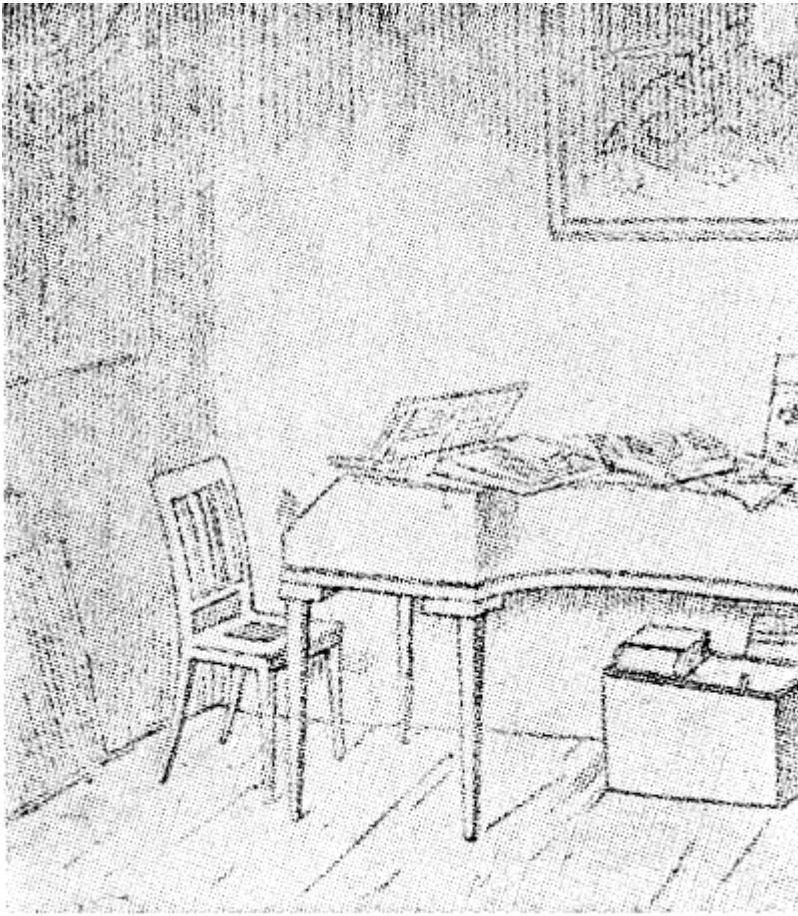
Here is the picture of the way Beethoven looked as he walked down the street in those days:



BEETHOVEN IN VIENNA.

Once when Schubert was very ill a friend sent him some books to read. They were *The Last of the Mohicans*, *The Spy*, *The Pilot*, and *The Pioneer*.

Now these books were written by the American author, whose name you must find for yourself.



SCHUBERT'S WORK ROOM.

See what a simple work room Schubert had. Here are his Clavier and chair and a few books.

Schubert had music in his mind and soul all the time. It is said that one of his favorite walks was down by a mill, where he was inspired to write some beautiful songs.



SCHUBERT BY THE MILL IN THE WOODS.

This is the way that Franz Schubert wrote his name.

Franz Schubert

FACTS ABOUT FRANZ PETER SCHUBERT.

When you have read this page and the next make a story about Schubert's life. Write it in your own words. When you are quite sure you cannot improve it, copy it on pages 14, 15, and 16.

1. Schubert was born in Vienna.
2. His birthday was January 31, 1797.
3. He died in Vienna in 1828.
4. When Schubert was born Beethoven was twenty-seven years old.
5. Schubert was a schoolmaster.
6. He had his first music lessons from his father, who was also a schoolmaster and who played the violin.
7. His brother taught him to play the piano, and he studied singing so as to join the Emperor's Choir.
8. Then he studied harmony with a famous man named Salieri.
9. When Franz was thirteen he composed two piano pieces, at fourteen he wrote two songs, and when he was sixteen he wrote a symphony.
10. When he was eighteen Franz wrote more than a hundred songs.
11. He composed *The Erl-King* when he was nineteen.
12. In all, Schubert wrote over six hundred songs, lots of piano pieces, nine symphonies, and many other compositions.
13. What other composer also wrote nine symphonies? Perhaps you may not know this; if not, ask your teacher.
14. Schubert made many good friends.
15. With them and his music he found all his happiness.
16. Once when he was very ill he read some books by an American author. Do you remember the author's name?
17. Do you remember the name of any one of the books?
18. One of Schubert's most beautiful symphonies was called *The Unfinished*, because he did not live to complete it.

TEN QUESTIONS ABOUT SCHUBERT.

1. Where was Schubert born?
2. When was Schubert born?
3. Name two American authors who were boys when Schubert was born.
4. Name two composers who lived at the same time.
5. What was the father of Franz Schubert?
6. Who taught Schubert harmony?
7. Give the name of a famous song by Schubert.
8. What famous musician died in Vienna when Schubert was twelve years old?
9. Who was the noted singer who helped to make Schubert's songs famous?
10. When did Schubert die?

THE STORY OF FRANZ PETER SCHUBERT

Written by.....

On date.....



GEORGE FREDERICK HANDEL

BY THOMAS TAPPER



The story Wolfgang Amadeus Mozart by Thomas Tapper with audiobook recording



THE STORY OF A LITTLE BOY WHO PRACTICED IN AN ATTIC

HOW TO USE THIS BOOK

THIS book is one of a series known as the CHILD'S OWN BOOK OF GREAT MUSICIANS, written by Thomas Tapper, author of "Pictures from the Lives of the Great Composers for Children," "Music Talks with Children," "First Studies in Music Biography," and others.

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		Wagner



No. 1



No. 5



No. 12



No. 3



No. 13



No. 15



No. 7



No. 8



No. 9



No. 2



No. 11



No. 14



No. 10



No. 4



No. 6

Handel

The Story of a Little Boy Who Practiced in an Attic

When we read about the great composers we learn that they come from all kinds of families.

Bach's parents were poor. Mendelssohn's were rich. Schubert's father was a schoolmaster. Mozart's father was a violinist.

The story which you are to read in this book and then write out in your own words is about a boy whose parents were neither well-to-do nor well known.

His name is George Frederick Handel. In Germany where Handel was born his name was Georg Friedrich Händel (pronounced Gay-org Freed-riesh Hayn-del). But the great composer spent so much of his life in England that people now use the English form of his name.



HANDEL'S BIRTHPLACE.

Look at this queer old house where the great master was born.

Handel was born in the same year as Johann Sebastian Bach, 1685.

The father was a surgeon and barber, a queer combination. We know that he did not like music, and that he was unwilling for his son to study it. Of the mother we know little. But we do know that she loved her little George Frederick, and helped him as far as she could.

The father was so determined that his son should not study music that he refused to let him go to school. He feared, no doubt, that the boy would soon learn to read notes.

But with the mother it was quite different. She observed the little boy's love of music.

In the Handel home there was a big roomy attic; the ceiling was low, and the windows had thick panes; the walls and floors were built of heavy timber, and silence reigned there.



THE CHILD HANDEL PRACTICING IN THE ATTIC.

"Here," said Mother Handel, "my little boy can play the harpsichord to his heart's content and no one will be the wiser." You can imagine the surprise when the stern barber-surgeon stalked into the attic, followed by the family, holding high the lantern.

After that it may have been agreed that the boy should practice a little; not, however, that he might become a musician. "No, indeed," we may imagine Father Handel exclaiming, "my son shall be a famous lawyer."

One day when little George was seven years old his father set out by coach to visit another son, who was in the service of the Duke of Saxe-Weissenfels. The little boy begged his father to let him go on the journey. "No," he replied, "you are too young to go so far."

However, when the coach set out George Frederick set out too on foot to follow, and he would not be sent home again.



HANDEL FOLLOWING HIS FATHER'S COACH.

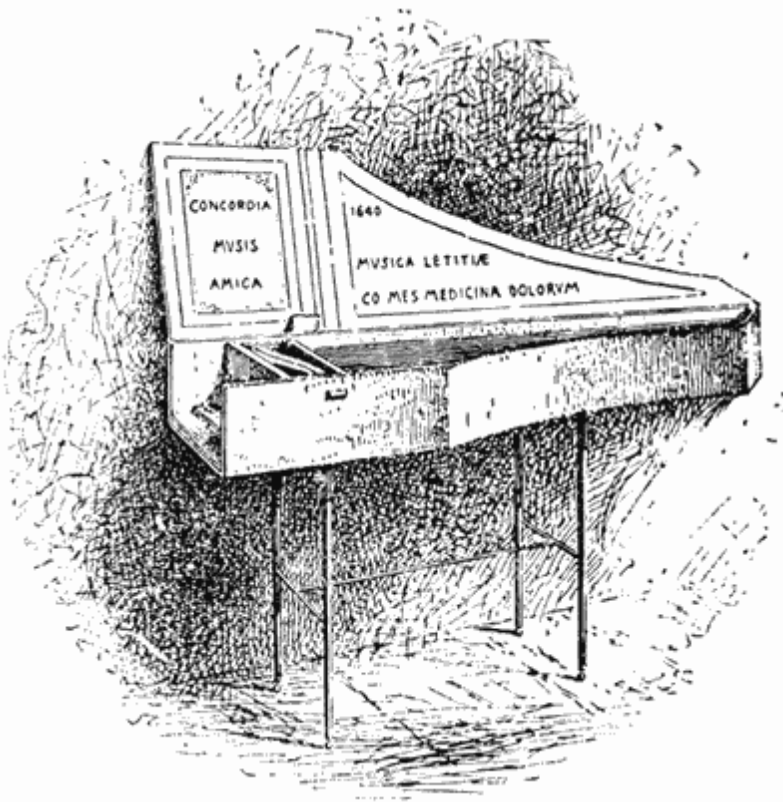
He kept on trudging along as fast as his little feet would go. Every one hoped he would get tired and go back, but finally the father had to order the coach to stop and take him in. Thus did he show that determination which helped him all his life.

Arrived at the castle the boy soon made friends with the chapel musicians. They took him to the organ loft, where he played for them.

All were delighted with his talent. One day the Duke himself heard him play. He, too, was astonished that one so young should show so much skill. Calling the father into his presence, he pointed out how wrong it was to deny the boy the right to study music. "The world," he said, "should have the good of your son's great ability."

At the Cathedral in Handel's home city, Halle, there was a famous organist named Zachau. He became the boy's teacher. They must have had a busy time together, for he had lessons from Zachau not only in organ playing, but in harmony, counterpoint, canon, and fugue; and in hautbois, violin, and harpsichord playing.

If you will look at this picture of the harpsichord on which Handel played, you will see that it is unlike the grand piano of our day. How does it differ? And yet for this simple instrument Handel wrote beautiful music. Some day you will play his Little Fugues and some of the dances from the Suites.



HANDEL HARPSICHORD.

Handel studied with Zachau for three years. The teacher said one day, "The boy knows more than I do." So he was sent to Berlin, when he was eleven years old, to find other teachers.

Here he met two famous men, Buononcini and Ariosti. The former was harsh and unkind to him, but Ariosti treated him kindly and encouraged him. They all met again in later years in London.

When Handel was twelve years old his father died. From that time on he worked hard to perfect himself in his profession. He became organist at Halle, but soon left there for Hamburg, which at that time was renowned for its music.

Here Handel began to work his way, making many friends, one of whom was the famous Johann Mattheson. One day Handel and Mattheson went by coach to Lubeck, where, at one of the churches, an organist was wanted. Mattheson wished to try for the position, but when he learned he would have to marry the daughter of the old organist he and Handel came back to Hamburg heart free. This is a fine old picture of Handel's friend, Johann Mattheson.



MATTHESON.

Though Handel went to Hamburg an unknown boy, he soon became famous. Here he wrote sacred music and his first operas.

In his twenty-second year Handel went to Italy, where he stayed for three years. Here he met and became very friendly with Corelli and the two Scarlattis.



A. CORELLI.



A. SCARLATTI.



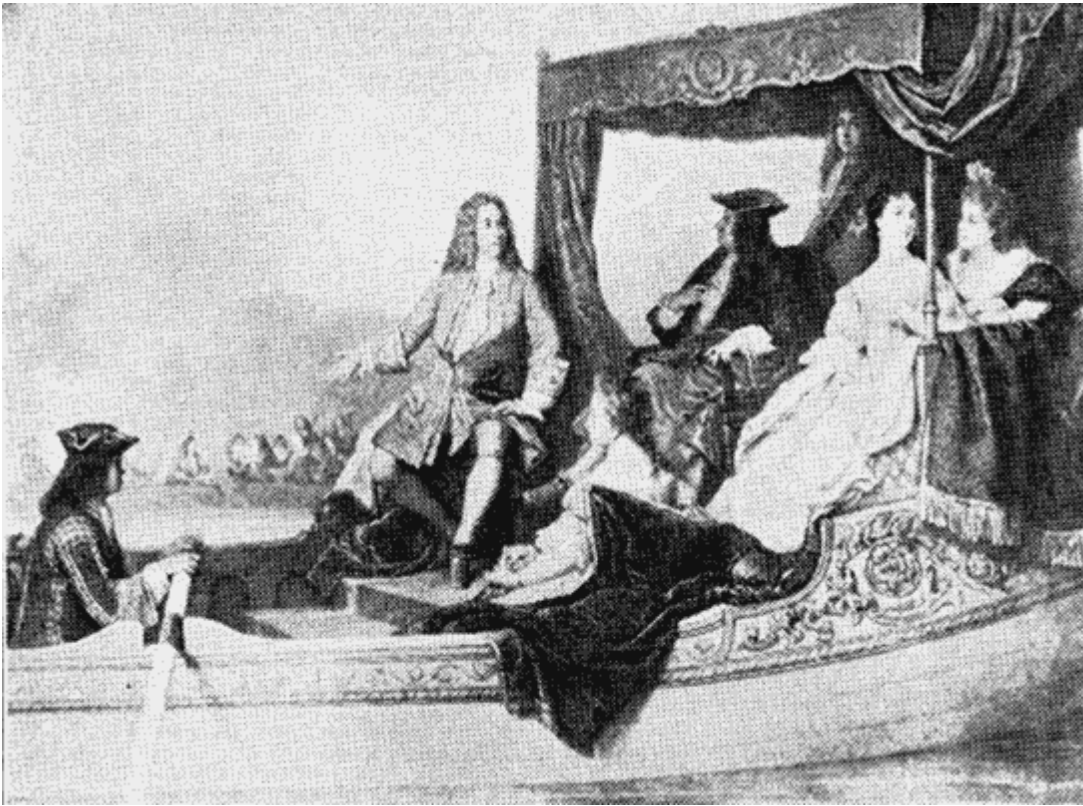
D. SCARLATTI.

After his residence in Italy Handel went back to Germany, where he met the Elector of Hanover, who induced him to accept the post of Capellmeister. Handel agreed to do this on condition that he might first visit England.

When Handel reached England he found himself already well known there. The English people knew his operas, and liked them so much that Handel concluded to stay.

But to his surprise and confusion it happened while he was in London that the very Elector of Hanover became George I, King of England. Handel expected he would fare badly with the king for not having returned as Capellmeister to Germany. But a friend arranged the matter so that Handel should compose some music for the king's coronation, hoping thereby to please his majesty.

He composed twenty-five pieces, called *Water Music*. A boat containing the players followed that in which the king sat. When the music was performed the king asked who composed it. This led to Handel's being invited into the royal boat, where he again won the king's favor.



WATER MUSIC.

Handel greatly wished to give opera in London and devote his time to it as composer. For many years the writing and staging of operas took all of Handel's time and thought, but he was not destined to make it a true success. Handel was a very fine performer at the keyboard.



HANDEL AT THE KEYBOARD.

Once again Handel visited his native land. On returning to England, which was to be his home for the future, he was asked by a wealthy gentleman, the Duke of Chandos, to become composer at the ducal residence. Handel accepted this offer and composed much beautiful music, which some day we shall hear.

Handel was much beloved in England and was received at court.

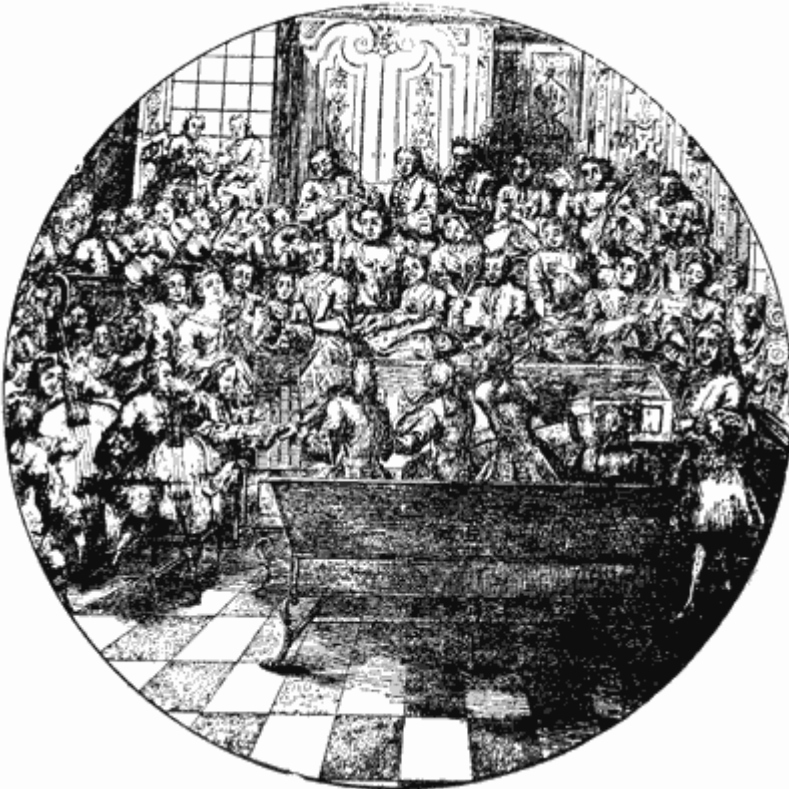


HANDEL IN THE DRESS HE WORE AT THE ENGLISH COURT.

He had tried hard to please the English public as an opera composer, and the disappointment of his failure caused him a severe illness from which he suffered greatly. He lived to write some of the most lovely music the world possesses.

Perhaps the most famous of all his oratorios is the *Messiah*. When this was sung for the first time in London the king and all present rose at the words—*For the Lord God Omnipotent Reigneth*. Thus came the custom of rising at the singing of the *Hallelujah Chorus*.

Handel loved England and became a naturalized British subject. He had a house in London, which in those days must have been considered a very fine one. He was very fond of gathering bodies of musicians together. Here he is in a familiar group.



HANDEL IN THE CIRCLE OF HIS MUSICIANS.

A great lover of children, Handel once conducted the *Messiah* for the benefit of a hospital for little children, to which he gave large sums.

Toward the end of his life he became blind. Some one had to lead him to the organ loft, where, with his wonderful skill, he could still charm and delight.

The last appearance that Handel made in public was to conduct the *Messiah*. A few days later, on Good Friday, April 13, 1759, he passed away.



BLIND HANDEL BEING LED TO THE ORGAN.

The English people loved and admired him so much that he was buried in Westminster Abbey.

FACTS ABOUT HANDEL

Read these facts about Handel, and from them make up the story of his life. Use your own words. After your teacher has read it, copy the story on pages 15 and 16 of this book.

1. He was born in Halle in Germany, February 23, 1685.
2. His full name was George Frederick Handel.
3. His father was a barber and surgeon, who intended his son to become a lawyer.
4. As a little boy he practiced the harpsichord in the garret.

5. Once he went with his father to the home of the Duke of Saxe-Weissenfels.
6. Here he played the organ and won the Duke's attention.
7. The Duke advised the father to let the boy study music.
8. His first teacher was Zachau, who taught him many things, including organ and harpsichord playing.
9. After a few years with Zachau he went to Berlin, and there met two famous men.
10. Then he returned to Halle, but after his father's death he went to Hamburg.
11. At Hamburg he and Johann Mattheson became good friends.
12. He lived in Italy for three years.
13. Returning to Germany he agreed to become Capellmeister to the Elector of Hanover.
14. But he failed to keep his promise to the Elector by overstaying his leave of absence in London.
15. The Elector became King of England. He was very angry at Handel for disobeying him.
16. Handel won his friendship again by writing the *Water Music* for a royal boat procession on the river Thames.
17. For many years Handel composed operas, but finally he won fame by writing oratorios.
18. He wrote the *Messiah* and many others well known to-day.
19. He became blind toward the end of his life.
20. He died on Good Friday, 1759.

SOME QUESTIONS ABOUT HANDEL

1. In what year was Handel born?
2. What other great composer was born the same year in Germany?
3. What was the profession of Handel's father?
4. How did it come about that Handel was allowed to study music?
5. Who was Handel's first teacher?
6. What subjects did he study with his teacher?
7. What instruments did Handel play?

8. In what other cities and countries did Handel live?
 9. Of what country did he become a citizen?
 10. Name some of the famous composers of the day whom Handel knew.
 11. What kinds of music did Handel write?
 12. What form of music is the *Messiah*?
 13. What was the *Water Music*?
 14. How did Handel come to write it?
 15. When did Handel die and where was he buried?
-

THE STORY OF GEORGE FREDERICK HANDEL

Written by.....

On date.....



FREDERIC FRANÇOIS CHOPIN

BY THOMAS TAPPER



The story Wolfgang Amadeus Mozart by Thomas Tapper with audiobook recording



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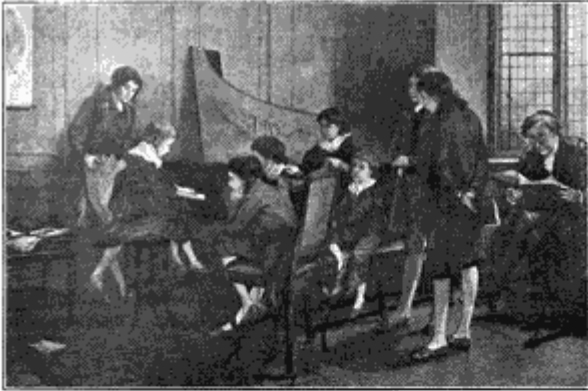
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No. 15



No. 16



No. 11



No. 17



No. 18



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No. 19



No. 1



No. 13



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No. 12

The Story of the Boy who Made Beautiful Melodies

As long as we live and keep in touch with the works of the great composers we shall love more and more the music of Frederic François Chopin.

It will be pleasant to learn from time to time something about him. We should like, for example, to know:

In what country he was born.

In what places he lived.

What kinds of music he composed.

Perhaps we may begin by learning that he was born in a little village in Poland not far from the City of Warsaw, beside which flows the famous river Vistula. Here is a picture of the house in which Chopin was born.



CHOPIN'S BIRTHPLACE

Chopin's father, a Frenchman by birth, was a schoolmaster. (So was the father of Franz Schubert, you remember.) The boy's mother was a native of Poland. From the time when he was a little boy, the future great composer loved his mother's country and the people just as much as he loved the dear mother herself.

The father knew that his little son was musical, so he took the greatest care to have him taught by the best teachers. He watched over him quite as Leopold Mozart watched the progress of Wolferl; and as Mendelssohn's mother guided Felix and Fanny in their first music lessons.

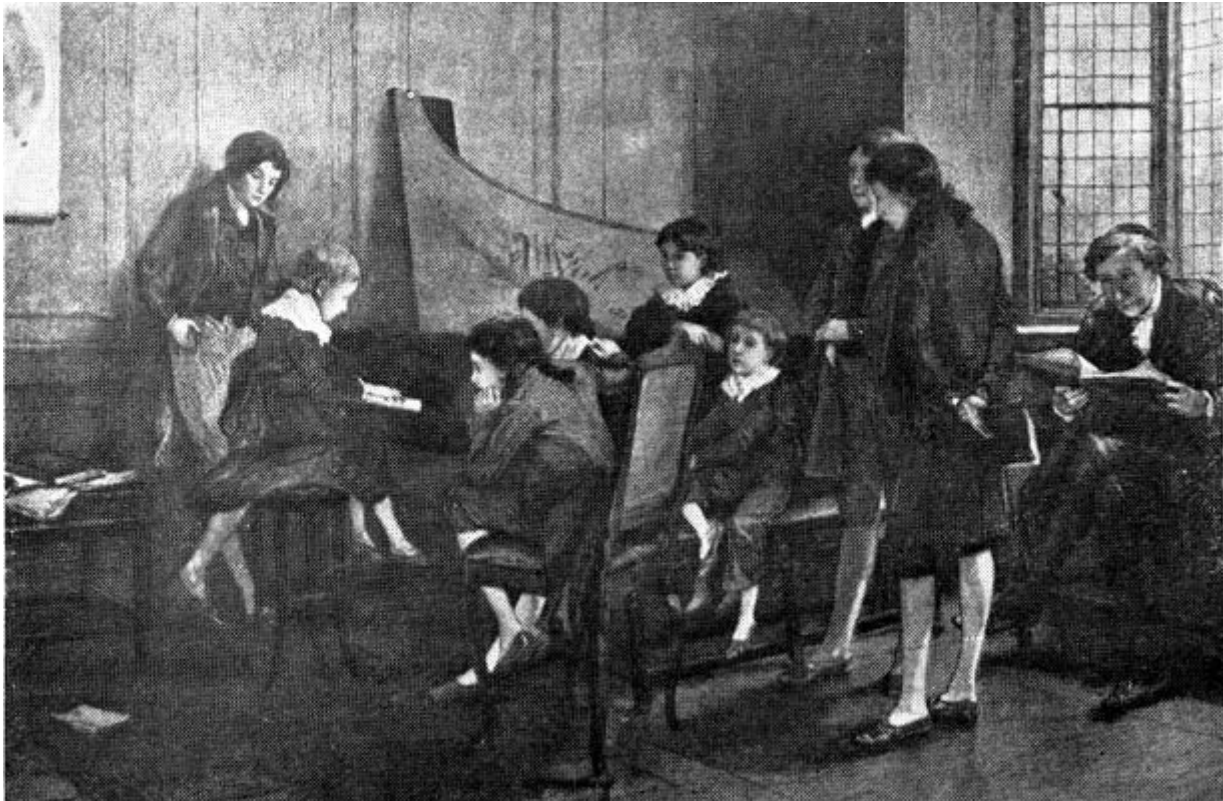
Mendelssohn and Chopin were indeed very nearly the same age. Mendelssohn was born in February, 1809, and Chopin was born the first of March in the same year. Let us keep their names together in our memory for the future.

Mendelssohn died two years before the death of Chopin. Both of these great composers kept busily at their work until the last year of their lives although neither of them was very strong.



F. MENDELSSOHN

Here is a picture of little Chopin playing for a group of boyhood friends.



LITTLE

CHOPIN PLAYING FOR HIS FRIENDS

Chopin was only nine years old when he first played in public. It is said that he created quite a sensation. But like all those who know that talent is something to be worked for, he did not stop studying just because his playing was pleasing to other people. In fact, it was just on that account that he began to work all the harder.

Then there came a great change. He left his home and went to Paris, where he lived for the rest of his life. Even though he was but a youth of twenty-one, he had already composed two concertos for the piano. These he had played in public to the great delight of all who heard him, but especially of his countrymen.

You see, Chopin's going to Paris was a strange journey. The boy was leaving his mother's country and going to the land of his father. Like Joseph Haydn, who went away at the age of six, Chopin never lived at home again.

But he did not reach Paris a stranger. The world of music had heard of him and some of its great ones welcomed his coming.

Let us always think of these men who knew each other well as a family.



LISZT



BERLIOZ



MEYERBEER



HEINE



CHOPIN

Liszt was a great pianist.

Berlioz was a famous composer for the orchestra.

Meyerbeer was best known as an operatic composer.

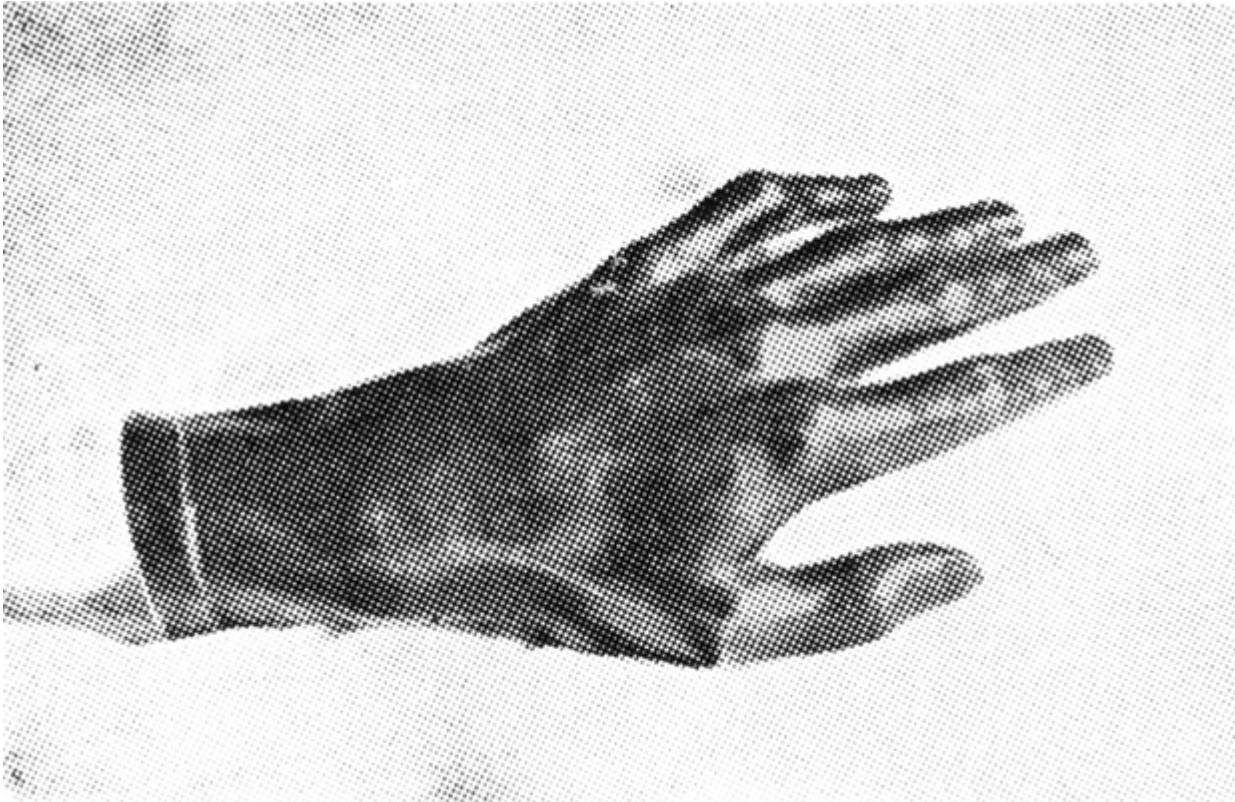
Heine was a great poet whose verses were set to music by many song composers.

Berlioz was the only one of the group who was born in France.

During his boyhood Chopin played much in public, journeying to some of the great cities of Europe, among them Vienna, Berlin, and Munich.

Therefore, when he played in Paris it was as an artist. Here, as at home, he charmed everyone by the beauty of his music and the loveliness of his touch.

He possessed the true piano hand. It was somewhat narrow. The fingers were long and tapering. It seemed at once strong and vigorous, yet delicate and sensitive.



CHOPIN'S HAND

Indeed, Chopin's music is of just these qualities. It is strong in its nobility, delicate in its sentiment.

One would think that to arrive in Paris and to be welcomed by the great ones would make everything easy.

But it was not so for Chopin. Only a few people were present at his first concert and for quite a while he had no pupils.

Indeed, it was all so discouraging that he made up his mind to return to his beloved Poland.

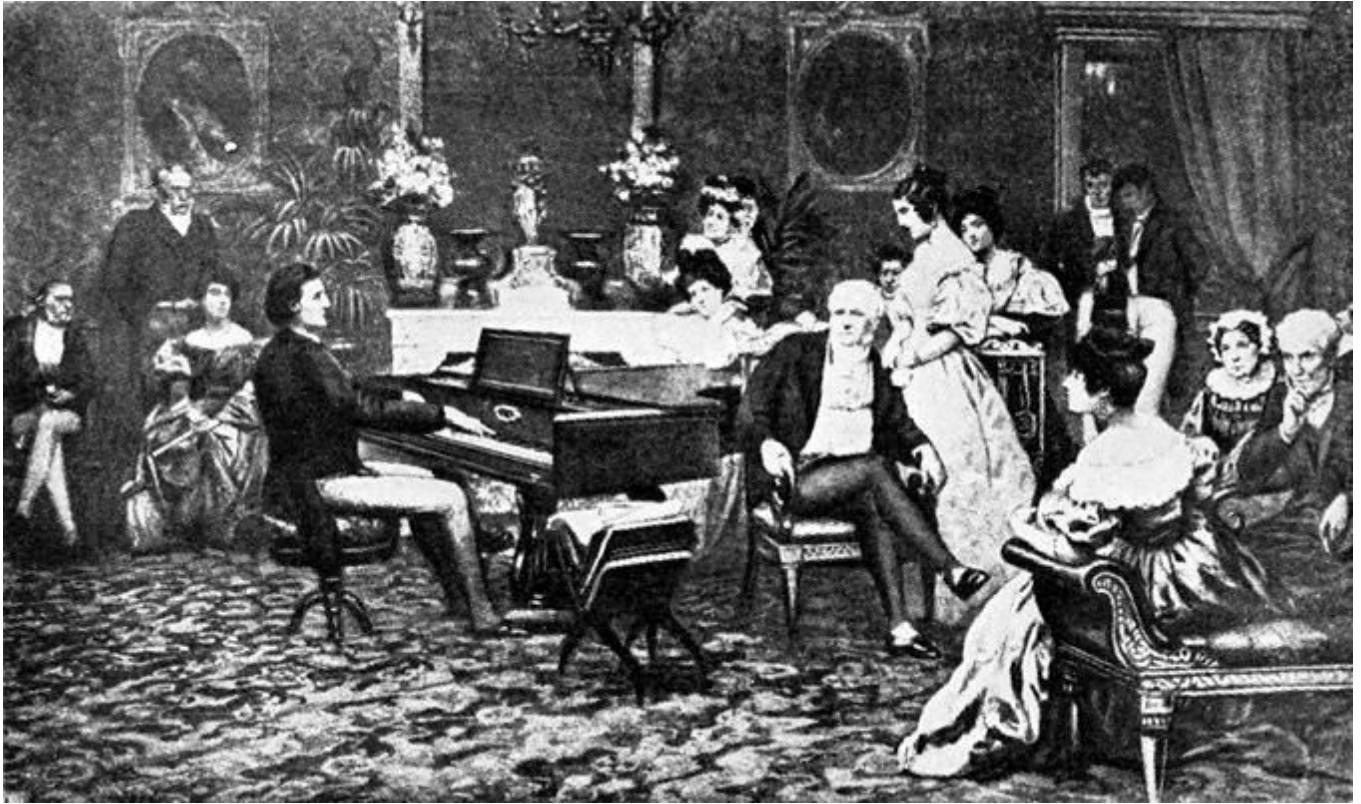
His friend, Franz Liszt, begged him not to go. Others, too, urged him to stay in Paris. One friend, who met him in the street as he was about to leave, advised him as did the others to stay in Paris.

But no, he was going home.

"But," said this friend, "first come with me to visit a true lover of music."

So Chopin went with him to the house of Baron Rothschild. Here he played, so charming the company with his music that ever so many of them begged him for the privilege of lessons.

And so, all in a moment, his troubles blew away, as troubles often do. Here is a picture of Chopin playing in the home of a prince.



CHOPIN PLAYING FOR THE PRINCE

Do you wonder what kind of a man the little Polish boy became after he found success in Paris?

One person said about him:

"Chopin talks little, and rarely about music. But when he does speak of music one must listen to him."

Another said:

"He is reserved and quiet, especially among strangers, but among his friends he is witty and full of sly humor."

But his thoughts were not for words, they did not weave the pretty phrases of idle talk. They were busy making nocturnes, waltzes, mazurkas, impromptus and many other kinds of music that we shall learn to love as we hear them.

Music was Chopin's true speech. The world soon learned to love what he said in it. And it always will love it.

See how beautifully he wrote his music.



F. Chopin

CHOPIN'S AUTOGRAPH [Listen](#)

There was neither telephone nor telegraph in those days. Yet it did not take long for another composer, Robert Schumann, who lived far away, in Germany, to learn that a genius by the name of Chopin lived in Paris.

The post carried to Schumann a copy of Chopin's first printed music. This was a theme taken from Mozart's Opera *Don Juan*, which Chopin arranged with variations for the piano.

When Schumann played it to his friends everyone exclaimed: "How beautiful it is!"

Then someone said:

"Chopin—I never heard the name. Who can he be?"



R. SCHUMANN

So we see that his thoughts printed as music flew like winged messengers to carry news of him to others in distant places. And people not merely asked: "Who can he be?" but they found out who he was, and kept passing the news on and on until finally it has reached us!

Chopin was never a robust person, though he was well and busy most of his life. But in the last years he suffered much from illness. This led him to travel to many places from Paris for the good of his health.

Chopin was devoted to Poland, the beloved land of his birth. Here is a picture of the great composer who has fallen asleep at the keyboard and is dreaming of a glorious future for Poland.



CHOPIN DREAMING OF POLAND

Once he went to England and to Scotland. He played in London and was highly praised for the beautiful way he performed his own music.

While it is true that Chopin was ill in the last years of his life, we must notice that he kept right on with his work. He played and composed just as he always had done. Chopin died in Paris, October 17, 1849, just two years after Mendelssohn, who died in 1847.

Many men, who would have given up everything had they not been brave, have worked right on through illness.

Milton was blind, but he dictated *Paradise Lost* to his daughter.

Beethoven was deaf, but he did not give up composing.

Robert Louis Stevenson, who wrote the lovely *Child's Garden of Verses*, was ill all his life, but he kept on writing. Grieg was probably never well all his life, but he never gave up.



MILTON



BEETHOVEN



STEVENSON



GRIEG

Have you ever thought that the beautiful ideas of great men sometimes outlive famous cities?

What a lot of cities and countries we must visit in our thoughts, to see the great composers at their work.

For example—

1. Grieg belongs to Norway.
2. Chopin to Warsaw and Paris.
3. Schubert to Vienna in Austria.
4. Bach to Thuringia in Saxony, Germany.
5. Handel to Germany and England.
6. Haydn to Hungary.

7. Beethoven to Germany and Vienna. (He was born at Bonn on the Rhine).
8. Schumann to Germany.
9. Mendelssohn to Hamburg and Berlin, Germany.
10. Mozart to Salzburg and Vienna in Austria.

It will be a pleasant thing for us to see if we can arrange these names in order, beginning with the oldest, Bach and Handel, and coming down to the latest. By doing such things, time and time again, they begin to stick in the memory.

SOME FACTS ABOUT CHOPIN

When you have read this page and the next make a story about Chopin's life. Write it in your own words. When you are quite sure you cannot improve it, copy it on pages 15 and 16.

1. Frederic François Chopin was born in Poland.
2. His birthday was March 1, 1809.
3. He spent most of his life in the two cities of Warsaw and Paris.
4. His father was French; his mother Polish.
5. At the age of nine he made his first public appearance as a pianist.
6. Many distinguished people welcomed him to Paris.
7. Among them were Liszt, Berlioz, Meyerbeer, Heine.
8. His first weeks in Paris were discouraging; his first concert poorly attended.
9. This tempted him to return to Poland.
10. But his friends urged him to remain in Paris.
11. Finally success came.
12. Chopin was described as one who spoke little, especially among strangers.
13. Some of the music forms which he wrote are the nocturne, waltz, mazurka, impromptu, concerto, polonaise, etude.
14. Schumann was one of the first to declare Chopin a genius.
15. Chopin worked hard all his life.

16. But in his last years he suffered from ill-health.

17. Like Milton, Beethoven, Stevenson and Grieg, he kept on with his work, in spite of his illness.

18. Chopin once went to England and Scotland.

19. Chopin was very fond of Bach and urged his pupils to practice Bach pieces every day for the mental drill as well as the drill for the fingers.

SOME QUESTIONS ABOUT CHOPIN

1. In what country was Chopin born?

2. In what two great cities did he live?

3. In what year was Chopin born?

4. What other composer was born about the same time?

5. When did Chopin first appear in public?

6. What two works had he already composed when he set out for Paris?

7. Who were some of the people who welcomed Chopin to Paris?

8. Name some of the great cities in which he played.

9. What led Chopin to want to leave Paris?

10. Why did he change his mind and remain there?

11. What great German composer discovered Chopin to be a genius?

12. Name some great writers and composers who kept at work even though they were not in the best of health.

13. In what country was Grieg born?

14. In what city was Mozart born?

15. In what two countries did Handel live?

16. What famous river flows by the City of Warsaw?

17. Name some of the kinds of music that Chopin composed?

18. What music by Chopin have you heard?

THE STORY OF FREDERIC CHOPIN

Written by.....

On date.....

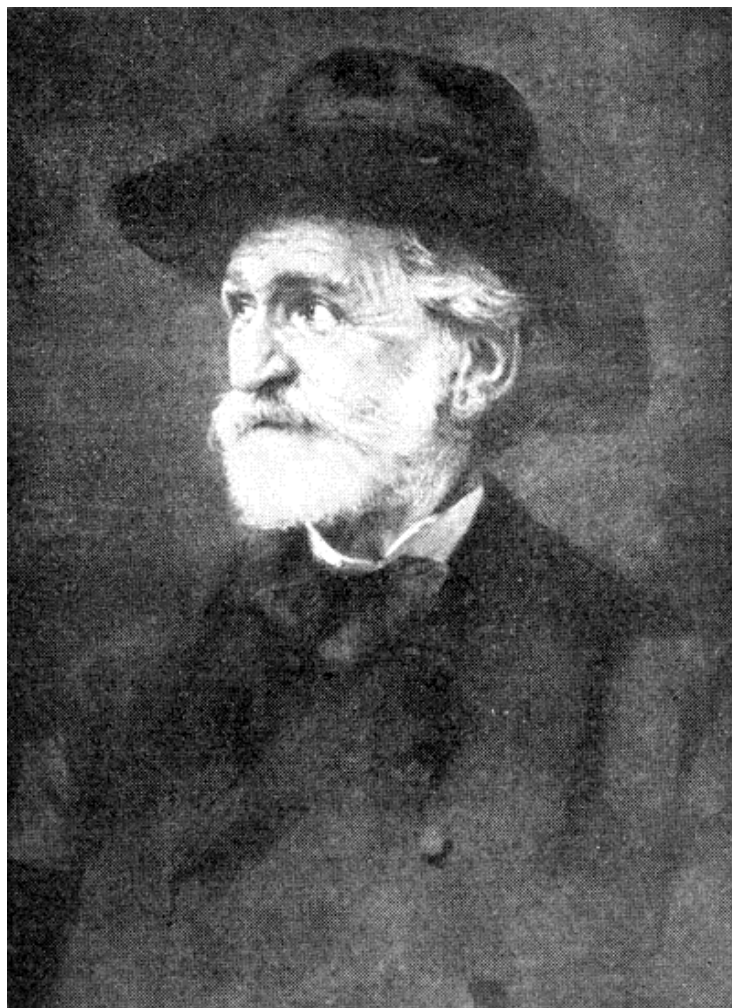


GIUSEPPE VERDI

BY THOMAS TAPPER



The story Wolfgang Amadeus Mozart by Thomas Tapper with audiobook recording



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Liszt

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No. 1



No. 7



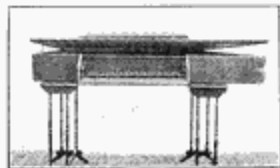
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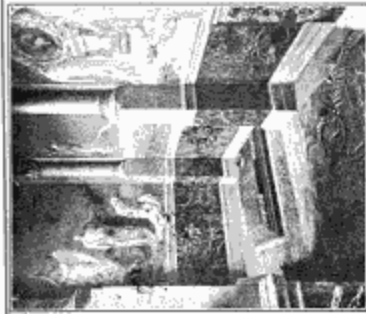
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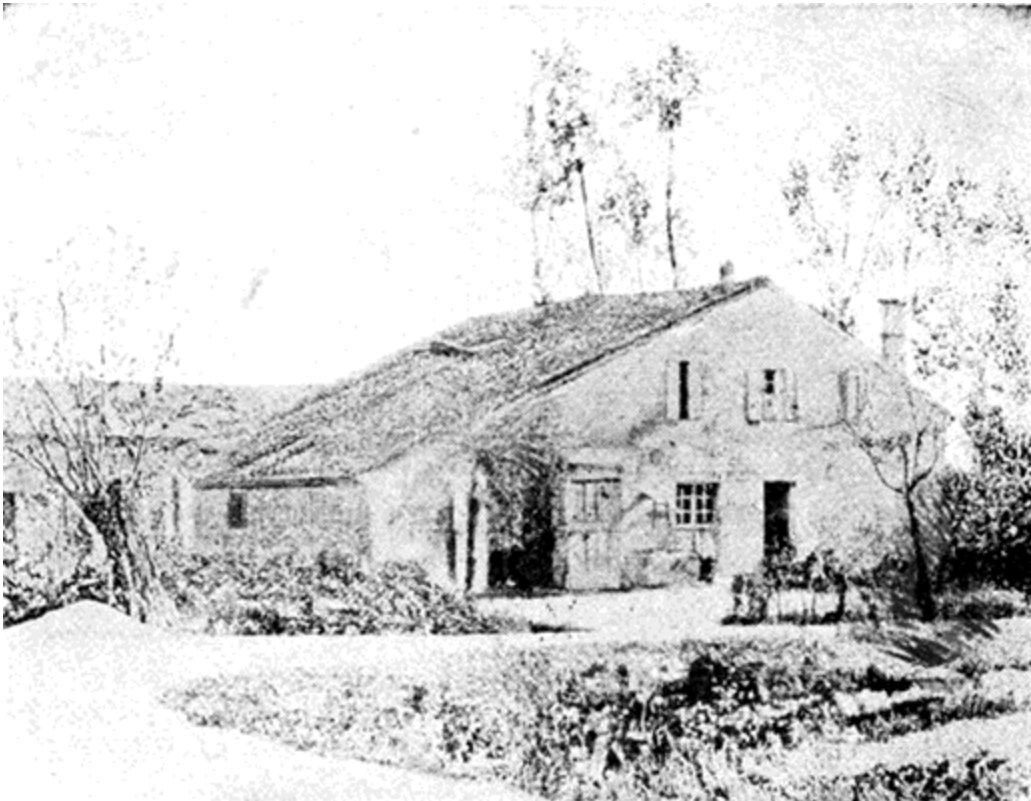
VERDI

The Story of the Little Boy
Who Loved the Hand Organ

Giuseppe Verdi

The picture on this page is of the house wherein a great composer was born. Of course, one is not born a great composer. He has to become that. So, at the moment this story begins there is, within this house, a little boy quite like any other boy. He loved to play and to make a noise and to have a good time. But most of all—what do you think he loved?

A hand organ.

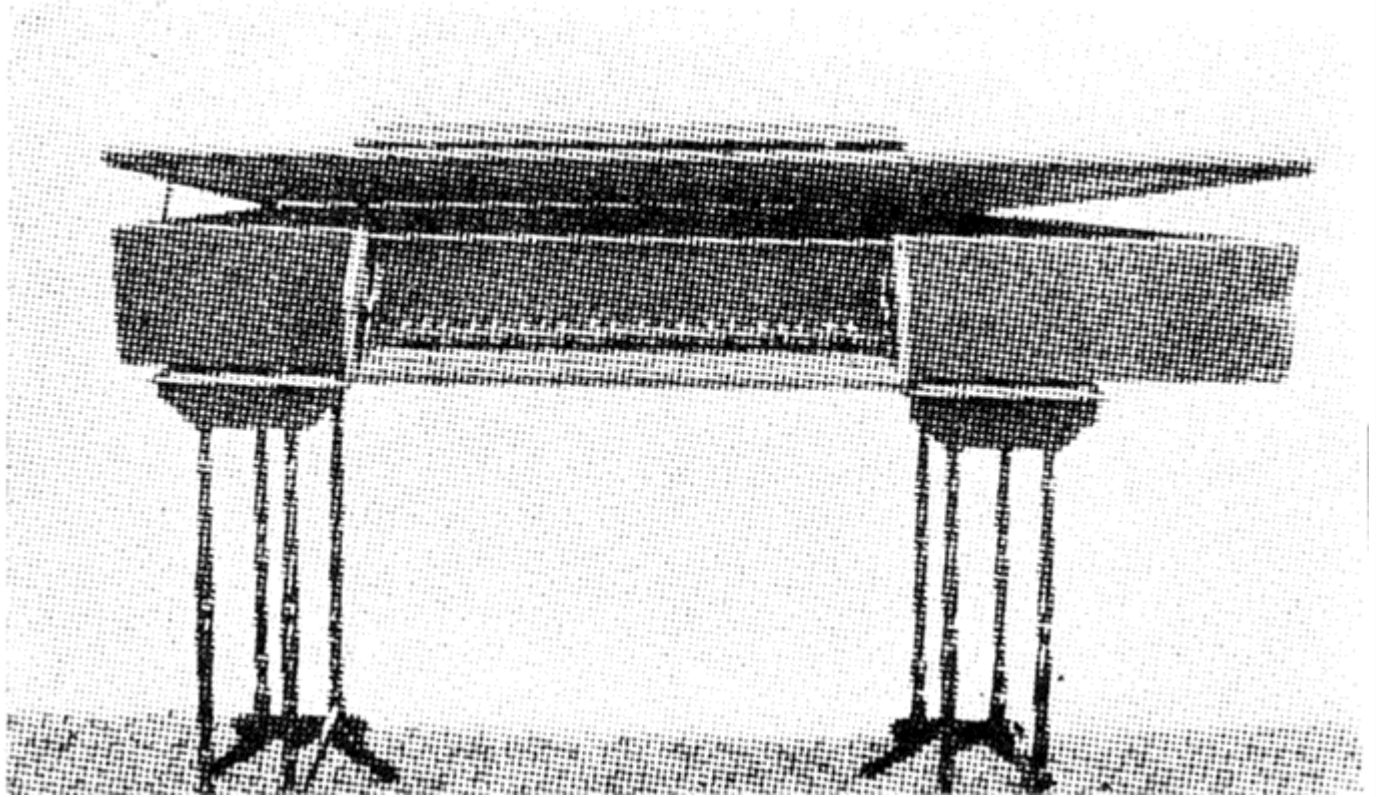


VERDI'S BIRTHPLACE

Whenever the organ man came into the village of Roncole, in Italy (where Verdi was born, October 10, 1813), he could not be kept indoors. But he followed the wonderful organ and the wonderful man who played it, all day long, as happy as he could be.

When Giuseppe was seven years old his father, though only a poor innkeeper, bought him a spinet, a sort of small piano. So faithfully did the little boy practise that the spinet was soon quite worn out and new jacks, or hammers, had to be made for it. This was done by Stephen Cavaletti, who wrote a message on one of the jacks telling that he made them anew and covered them with leather, and fixed the pedal, doing all for nothing, because the little boy, Giuseppe Verdi, showed such willingness to practise and to learn. Thus the good Stephen thought this was pay enough.

Here is a picture of the little piano. In Verdi's language (Italian) it is called a spinetta.



VERDI'S SPINET

It was on this spinet that the little boy discovered one day a wonderful chord, for so it seemed to him. It was this:

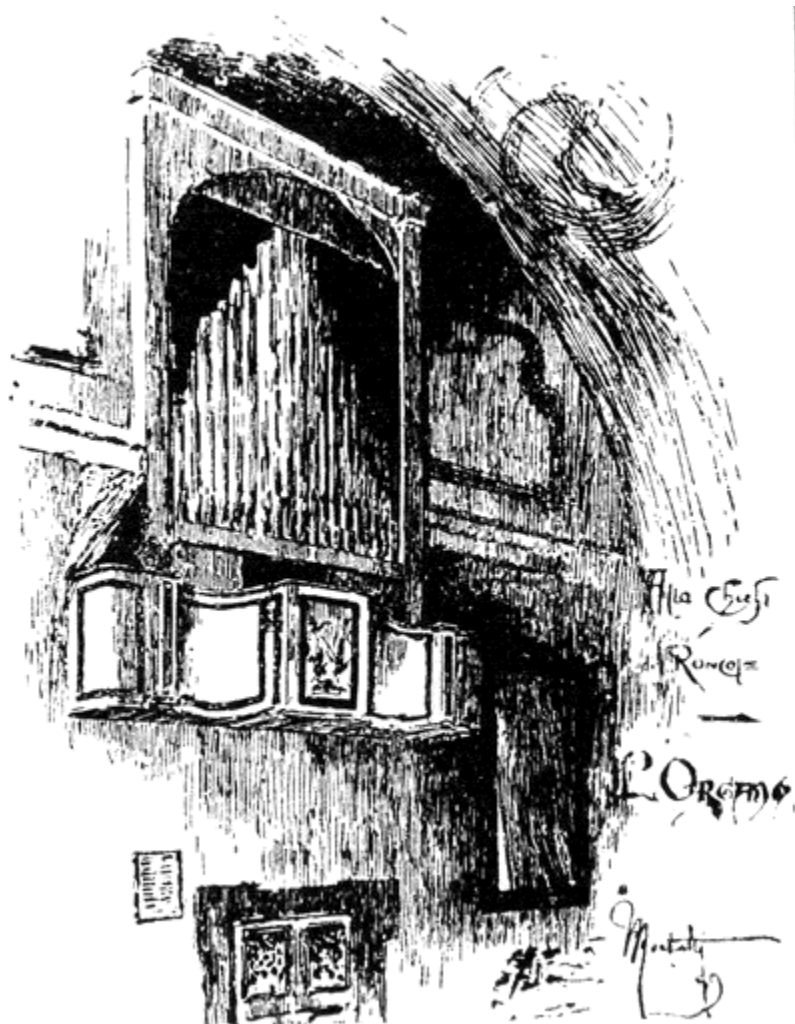


The tones delighted him and he pressed the keys over and over again to drink them in. But the next day when he sought again the keys which made the lovely sound, he could not find them. This made him so

impatient and finally so curious that he began to break the spinet to pieces with a hammer. Fortunately the noise he made brought his father into the room and the spinet was saved.

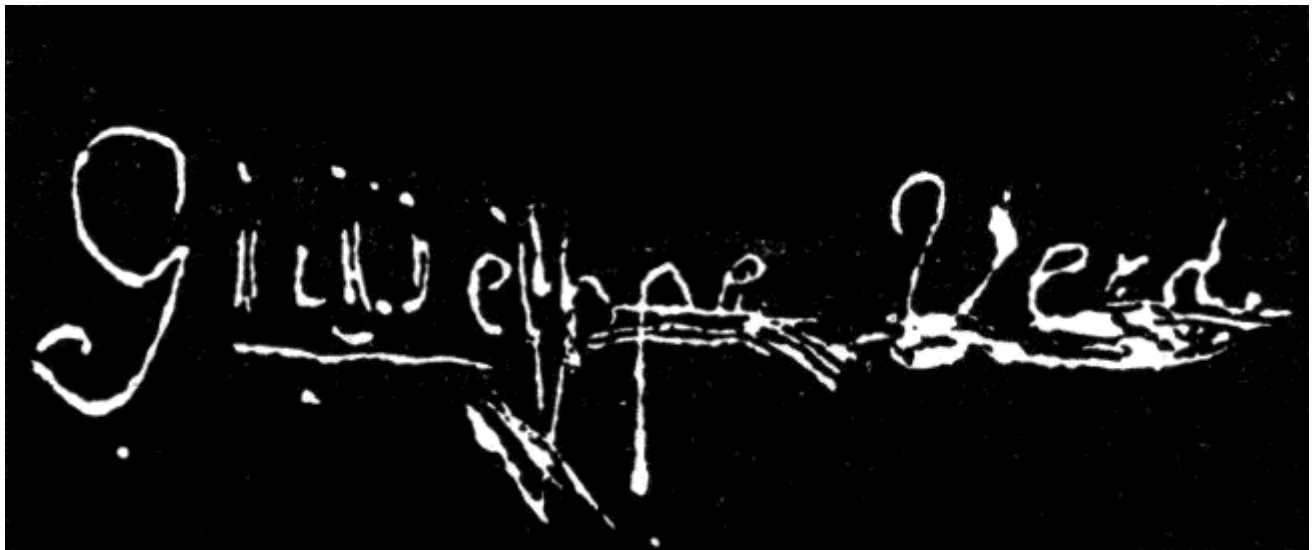
When Giuseppe was making his first attempt to find beautiful chords on the spinet he was, as we have said, seven years old. That was in 1820.

When he was ten years old (what year was that?) Giuseppe became organist at the old church of Roncole. Truly a little boy for so great a position! One day he scratched his name on the woodwork. Here is a picture of the organ:



ORGAN AT RONCOLE

Here is the scratching of his name:



And here is the way he wrote his name, as a man:

Don't accept all the...
...
... questa parte...
...
G. Verdi

[Listen](#)

Then there came the question of education—of reading, writing, spelling and arithmetic—for this music-loving boy. The Verdis wanted Giuseppe to grow up as he should; so it was arranged for him to go to school in the neighboring town of Busseto. A cobbler lived there who was a friend of the family, and

with him Giuseppe went to live, having board, lodging and tuition at the school, and all for six cents a day.

Giuseppe still played the organ at Roncole, going thither afoot every Sunday morning and back after nightfall.

He must have been a weary little boy after the day's music-making at the church. One Sunday night when it was dark and he was too weary to notice where he was going, he fell into a ditch, from which he was rescued by an old woman, who, hearing his call for help, pulled the half-frozen boy out of the water.

Our little hero had another talent besides music. He knew how to win the friendship of people. So at Busseto a man named Barezzi offered to take him into his business. He sold spices, drugs and perfumes. But besides this he played the flute in the church. At his house Giuseppe heard lots of good music, for the town orchestra rehearsed there. Here is a picture of Giuseppe's friend:



BAREZZI

Then Giuseppe made another friend who gave him a wonderful bit of advice. HE URGED HIM TO BECOME A COMPOSER!

Better still he helped the boy in every way he could until he was sixteen years old. By that time our little Giuseppe was grown to be quite a man. His friend, whose name was Ferdinando Provesi, was proud of him, for already he was becoming a master. He played the cathedral organ at times; he conducted the Philharmonic Orchestra; he led its rehearsals, and he composed music for its concerts.



PROVESI

So you see—all the wonderful operas that were to come were already on the way!

It has been written that Provesi was the first person to see and understand Verdi's real genius. The boy worked hard and advanced so rapidly that it was soon necessary for him to go to a larger city for lessons.

Now a good friend is always a good friend, so it is pleasing to tell that Barezzi sent Giuseppe to Milan, the lovely city of Lombardy, to study. And here a curious thing happened. He was refused a scholarship at the Conservatory of Milan; the reason given was that the authorities considered him to show no special talent for music. But this made no difference to the boy. He believed in his talent and kept at work to perfect it.



VERDI AS A YOUNG MAN

So, as the years went by, he kept on learning more and more, doing his work well and always preparing himself for better things. Then one day he was ready to begin to compose the operas that made him famous.

Some time when you read the full list of Verdi's operas you will learn that he wrote thirty. The first was performed in 1839, when he was twenty-six years old, and the last in 1893, when he was eighty. You will not need to remember the titles of them all, but you must know the names of the great ones, for one day you will see and hear them performed.



VERDI IN OLD AGE

Here are the principal ones:

Ernani,

Rigoletto,

Il Trovatore,

La Traviata,

Sicilian Vespers,

Othello,

Aida,

Masked Ball,

Falstaff.

Do you know that of one of Verdi's operas the scene is laid in our country? The MASKED BALL was first entitled Gustavo III. But the authorities would not allow reference to certain political matters in it. Therefore the libretto (or story) of the opera was changed, and the scene laid in Boston, Massachusetts.

One of the characters was the Governor of Boston, a humorous matter to us, for there never was any such official.

Another famous opera by Verdi, the scene of which is laid in a foreign country, is Aida. It was written for the Khedive of Egypt, and first performed in Cairo in 1871, when the composer was fifty-eight years old.



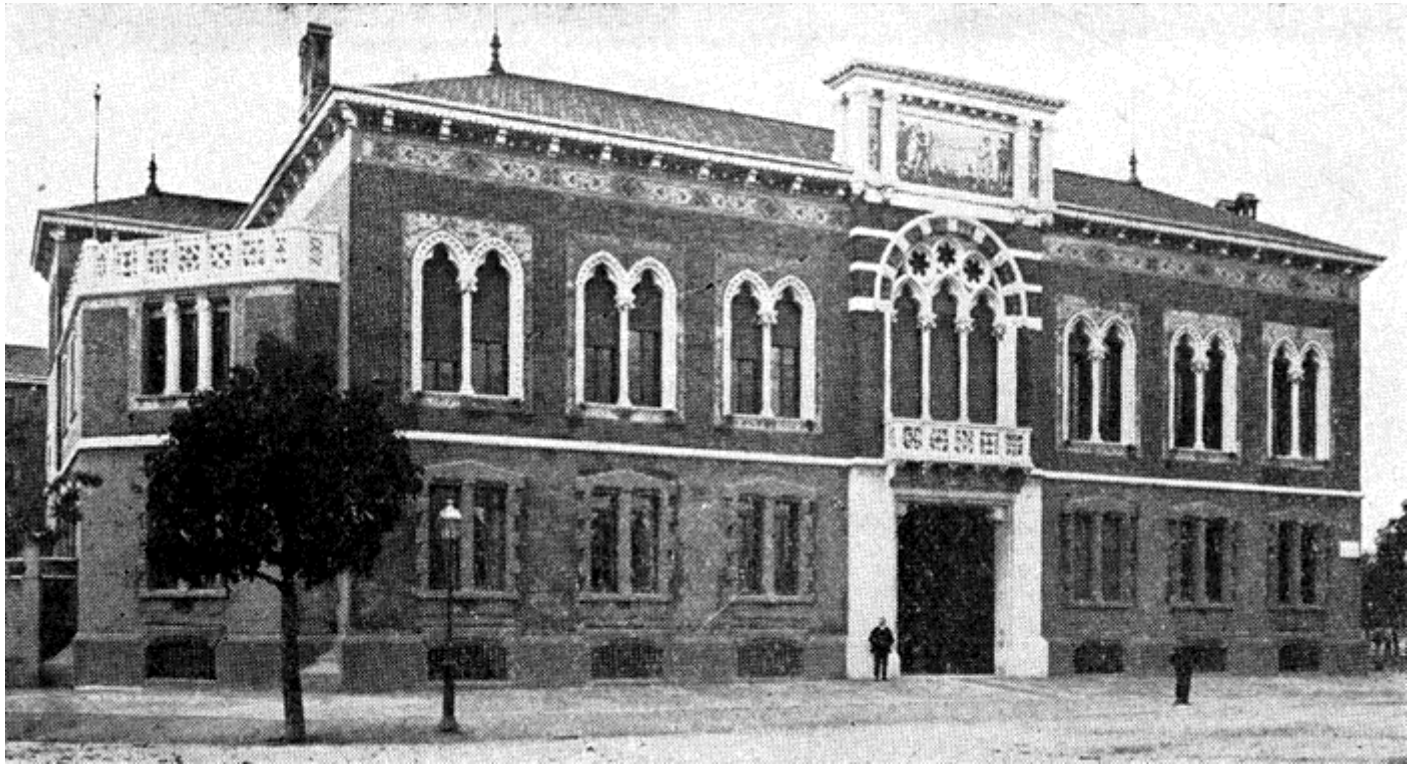
A SCENE FROM AIDA

After Verdi had composed Aida he wrote no more operas for sixteen years. Then to the great surprise of all the world he wrote two others, the finest of them all—Othello and Falstaff.

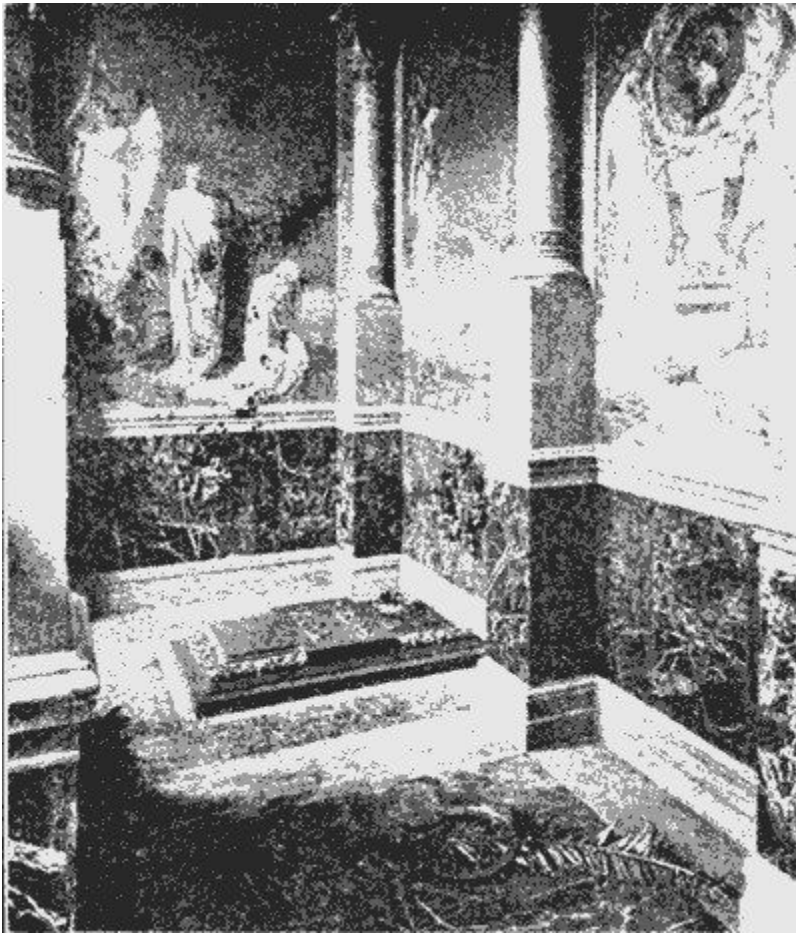
Meanwhile he was a farmer. He planted, harvested, helped his tenants, urged them to cultivate the land carefully. He bought all kinds of American farming machinery to show the Italians how to cultivate the ground to best advantage.

The great man, who was once a simple little boy, died in 1901, on January 27, which day is the anniversary of Mozart's birth.

All his life long Verdi had succeeded, doing a little more and a little better each year, so that, at the end of his life, he was able to do a truly wonderful thing: namely, to build a home where musicians—who had not succeeded in life—could find a comfortable abiding place in their old age.



VERDI HOME FOR AGED MUSICIANS



VERDI'S TOMB

In this House are many souvenirs of the great Italian. Here, too, is the tomb of Giuseppe Verdi.

Verdi was loved by his fellow-countrymen. His music is their joy—and ours—and will so remain for years to come; perhaps forever.

The great sculptor, Vincenzo Gemito, has molded wonderful bronze busts of Verdi, which shows us how the little boy of Roncole grew to be a man of world renown.

SOME FACTS ABOUT GIUSEPPE VERDI

Read these facts about Giuseppe Verdi, and try to write his story out of them, using your own words.

When your story is finished, ask your mother or your teacher to read it. When you have made it as perfect as you can, copy it on pages 14, 15 and 16.

1. Giuseppe Verdi was born in Roncole, Italy, October 10, 1813.
2. He began to learn the Spinnet when he was seven years old.

3. The Spinet is an early form of the piano.
4. Among the great composers who were alive when Verdi was a little boy were: Beethoven, Schubert, Berlioz and Schumann.
5. He became organist at Roncole when he was ten years old (1823).
6. He went to school in Busseto and lived with a cobbler.
7. After a time he studied in Milan.
8. But not at the famous Milan Conservatory, for he was told there that he had no special talent for music.
9. Verdi wrote thirty operas.
10. The first was performed in 1839, when he was twenty-six years old.
11. One of his operas has its scene laid in Boston, Mass.
12. Another is about Egypt, and the scene is laid in Memphis and Thebes, in the time of the Pharaohs.
13. Verdi founded, for aged musicians, the Casa di Riposo (House of Rest).
14. Besides the thirty operas Verdi wrote a string quartet, The Manzoni Requiem, and a National Hymn.
15. For a period of sixteen years Verdi wrote no operas. Then he produced his two great works, Othello and Falstaff.
16. He died at St. Agatha, January 27, 1901.

SOME QUESTIONS

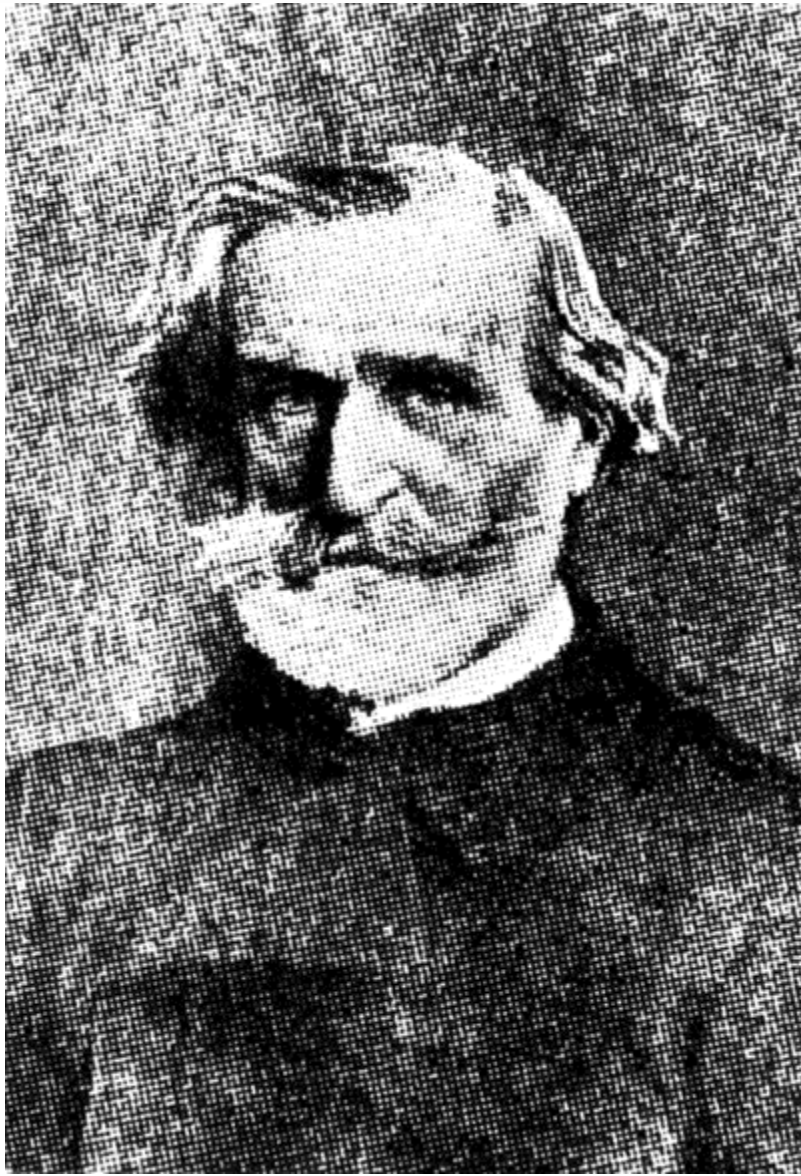
1. When and where was Verdi born?
2. How old was he when he died?
3. Can you mention three works of Verdi that are not operas?
4. How many operas can you name from memory?
5. What instruments did Verdi play as a boy?
6. What was the title of Verdi's first opera?
7. The title of his last two operas?
8. What did Verdi love to do besides compose music?

9. What is a Spinnet?
 10. In what famous city did he study as a boy?
 11. How many operas, in all, did Verdi compose?
 12. Where is the scene of Aida laid?
 13. To what did Verdi devote his fortune?
-

THE STORY OF GIUSEPPE VERDI

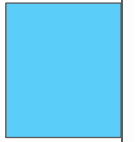
Written by

On date



RICHARD WAGNER

BY THOMAS TAPPER



The story Wolfgang Amadeus Mozart by Thomas Tapper with audiobook recording



THE STORY OF THE BOY WHO WROTE LITTLE PLAYS

HOW TO USE THIS BOOK

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Bach	MacDowell
Beethoven	Mendelssohn
Brahms	Mozart
Chopin	Schubert
Grieg	Schumann
Handel	Tschaikowsky
Haydn	Verdi
Liszt	Wagner



No. 1



No. 12



No. 3



No. 9



No. 16



No. 14



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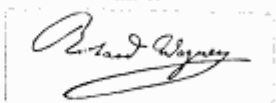
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No. 8



No. 7



No. 10

RICHARD WAGNER

The Story of the Boy Who Wrote Little Plays

A very odd house used to stand in the quaint old Saxon City of Leipzig. This house was called the Red and White Lion. I suppose no one ever really saw a lion that was red and white, but nevertheless that was the name of the house. There, was born Richard Wagner, who was one day to write the wonderful opera scenes of which we will soon read.



WAGNER'S BIRTHPLACE

Richard Wagner's day of birth was May 22, 1813. That was more than a century ago! More than twelve hundred months!

Since that time, music has changed very greatly. When Wagner was born, much of the music that was being written had to follow certain patterns or models just as architects follow certain patterns in building a house. Now the composer when he writes music feels a great deal freer as he knows that he can make his own patterns,—that he is not held in by any such hard laws as those which held back such composers as Mozart, Bach, Haydn and Handel. It was Wagner who did much to set music free from the

old barriers. This does not mean that music to-day is better than music that was written by Haydn and Beethoven. Indeed it often is not nearly so good, but it is freer, less held down by rule.



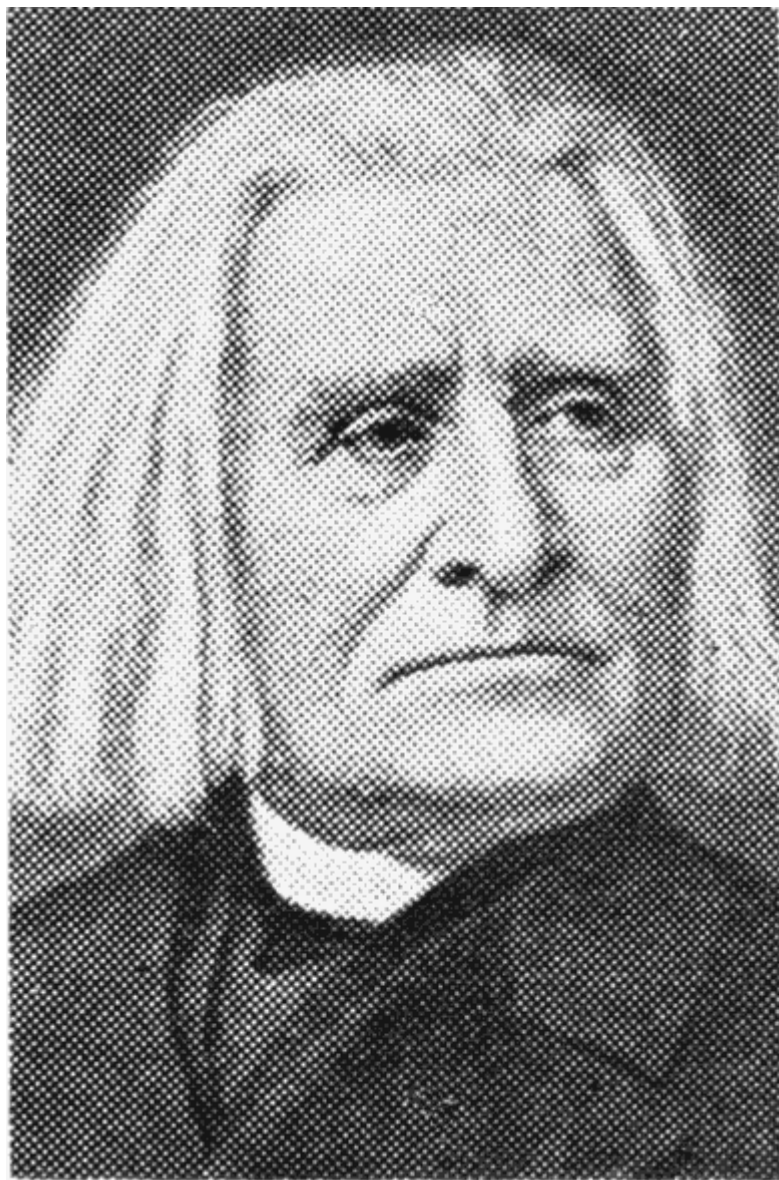
TANNHÄUSER

When Wagner wrote his first opera that had any success (*Rienzi*) he followed the models of composers of the day, but when he came to write operas that followed, such as *Flying Dutchman*, *Lohengrin* and *Tannhäuser*, he struck out in new and fresh paths which made him many enemies at first and many friends later.

As we read of a great man we must learn to see the world as it was in his day.

Today we think of the world as the home of our parents, of ourselves and of our friends; as the world of Mr. Edison, Mr. Wilson and Mr. Roosevelt. In the world of Wagner there was not one of these.

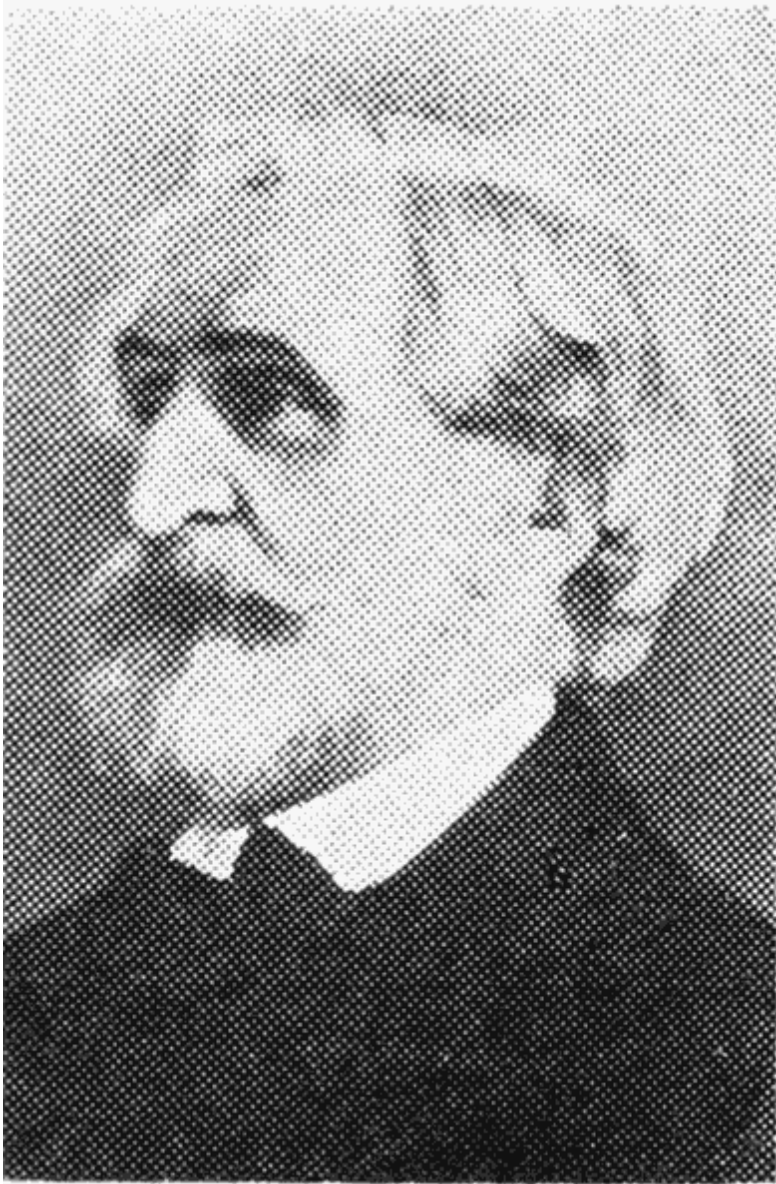
Who were the great musicians when he was a boy? Well, here are some of them. Can you tell one fact about each of the men whose pictures come next?



LISZT



SCHUMANN



VERDI



CHOPIN

Wagner's father died when he was only six months old, and the boy was brought up by his mother and his step-father, who was very kind to him. In one way Wagner was unlike most of the other great composers. He did not show any talent for music until he was almost a man. All that he thought of was writing plays. When he did study, he was so bright and worked so hard that he learned in less than a year more than many learn in a lifetime. Here is a picture of Wagner's mother, who cared for him so tenderly.



WAGNER'S MOTHER

When we read the stories of Charles Dickens we make many friends. And they are among the very best we ever have. There are Little Nell, Paul Dombey, Sam Weller, Oliver Twist, and a host of others.

Writers like Dickens bring all sorts of people before us. *But few composers can do such a thing.*

Yet there are some who do this, and one of the greatest is Richard Wagner. In his operas a host of people live,—people as real and as interesting as those in the stories of Charles Dickens.

There is Walter, who sings the Prize Song in *Die Meistersinger*, and Eva, whom he loves. And in the same opera there is Beckmesser, the fussy old schoolmaster kind of a man. And Hans Sachs, the cobbler.



SCENE FROM DIE MEISTERSINGER

There is a lovely scene in the third act of this opera. We see a meadow light and bright in the sunshine. A glistening river flows quietly through it. Everywhere on the water there are boats. Scattered over the meadow there are tents. Everybody is out for a holiday time. All is lively and full of color and bright and cheery. Now there pass before us the tradesmen singing in chorus. There are cobblers and carpenters led by the town pipers. And every trade sings its own songs.

Then comes the scene in which Walter and Beckmesser sing in contest. Beckmesser begins. He stutters and stammers and struggles through his song. And finally, like a school-boy who does not know his lesson, he breaks down.

Then Walter comes to sing the lovely *Prize Song*; a melody that just sings itself into the heart of everyone.



WALTER'S PRIZE SONG [Listen](#)

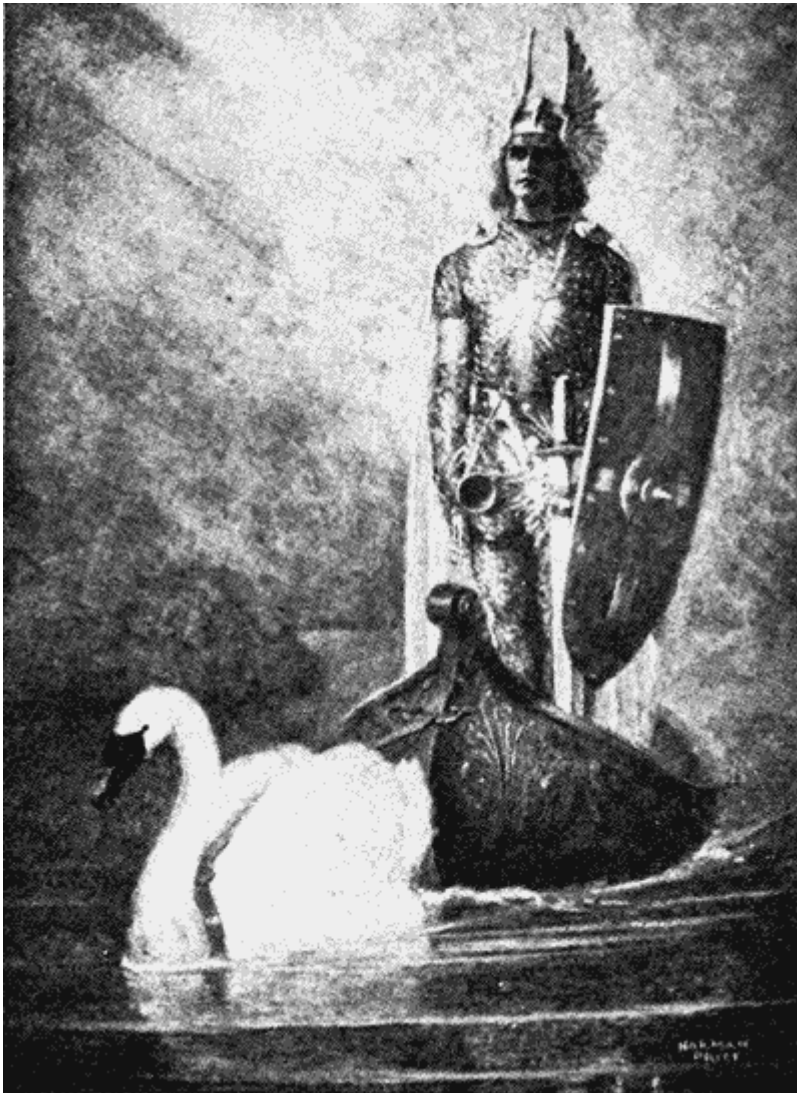
Do you wonder that with such lovely music Walter wins the contest and the hand of Eva whom he loves? Jolly old Hans Sachs is so happy over it all that he sings a rollicking song and everybody joins in with him as the curtain goes down.



HANS SACHS

Nor was Wagner satisfied with making characters who were merely people just like ourselves. (For Walter and Eva are people of our kind). But there are in the operas by Richard Wagner, gods and goddesses, giants and Rhine maidens, and Nibelungs.

Many of them have strange names. These names are easy to remember because they are strange: Wotan and Donner are gods. Freia and Erda are goddesses. Fafner is a giant. Flosshilde is a Rhine daughter. Mime and Alberich are Nibelungs.



LOHENGRIN

Oh, they are wonderful company these gods and goddesses, and others of the company who tell their story and adventure in the operas of the Nibelungen Ring. Here is Siegfried forging his Magic Sword Nothung.



SIEGFRIED

Now, as we have said, when we learn of so great a man we always wonder what sort of a boy he was. Well, when this boy was nine years old he went to a classical school. One of his teachers at least must have been very fond of him, and he must have been fond of his teacher, for when Richard Wagner was only thirteen years old he translated from Greek into German twelve books of the *Odyssey* for this teacher.



WAGNER AS A BOY

"I intend to become a poet," he used to say. He read *Romeo and Juliet* in English. Then he wrote a play in which were *Hamlet* and *King Lear*. And there were forty-two other characters. All of these died or were killed in the fourth act and were brought back as ghosts in the fifth! He played the piano, too, and seems to have been quite as busy a boy as he was a man.

Of one composer's music he was very fond. This composer lived nearby and passed the Wagner house almost every day. Richard always ran to the window to watch him coming. This musician was the composer of *Der Freischütz* and of *Oberon*. Can you guess his name?

This composer's father was also a musician as well as a military man.

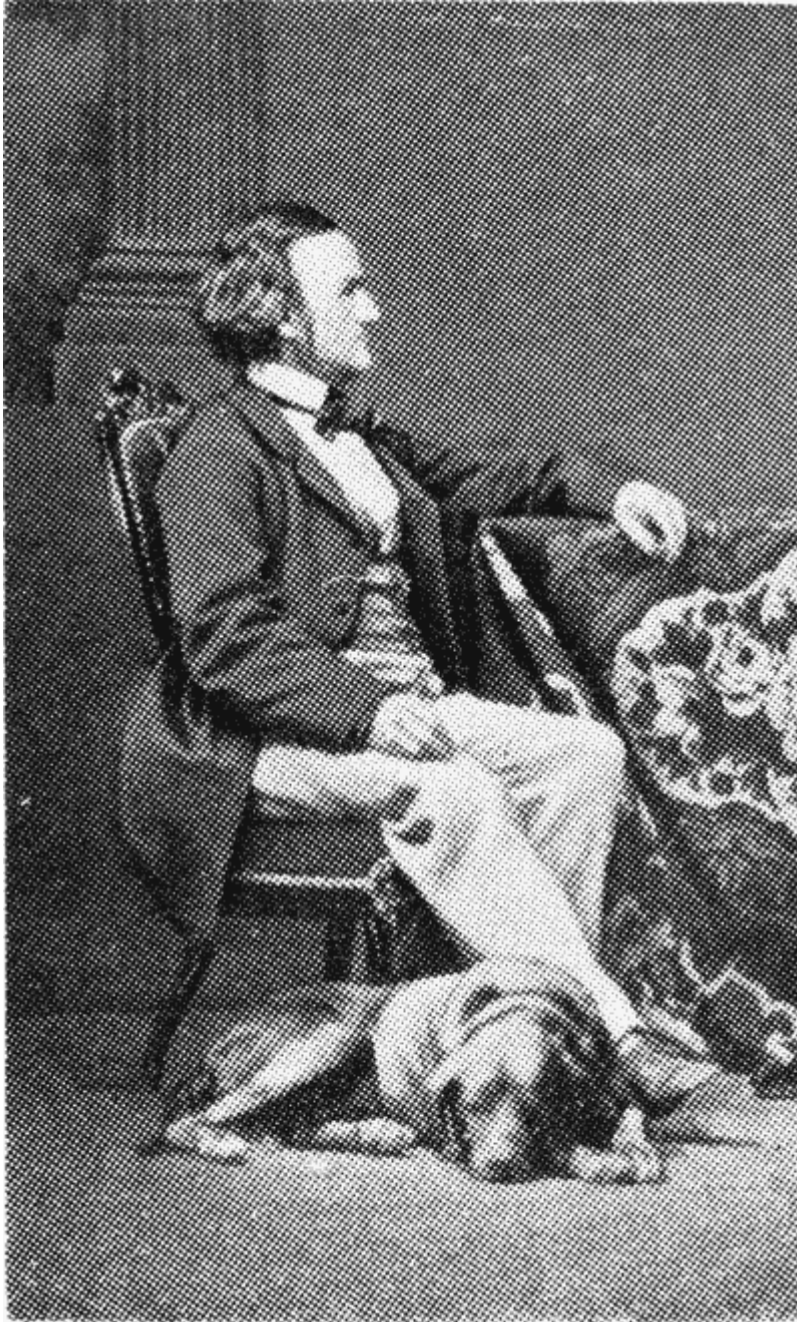


WEBER

Children will be glad to know that Wagner was very fond of animals. Here he is with a picture of one of his dogs. His favorite dogs are buried in the garden of his home at Bayreuth, where Wagner is also buried.

Wagner called his home at Bayreuth "Wahnfried," which really means "Fancy Free."

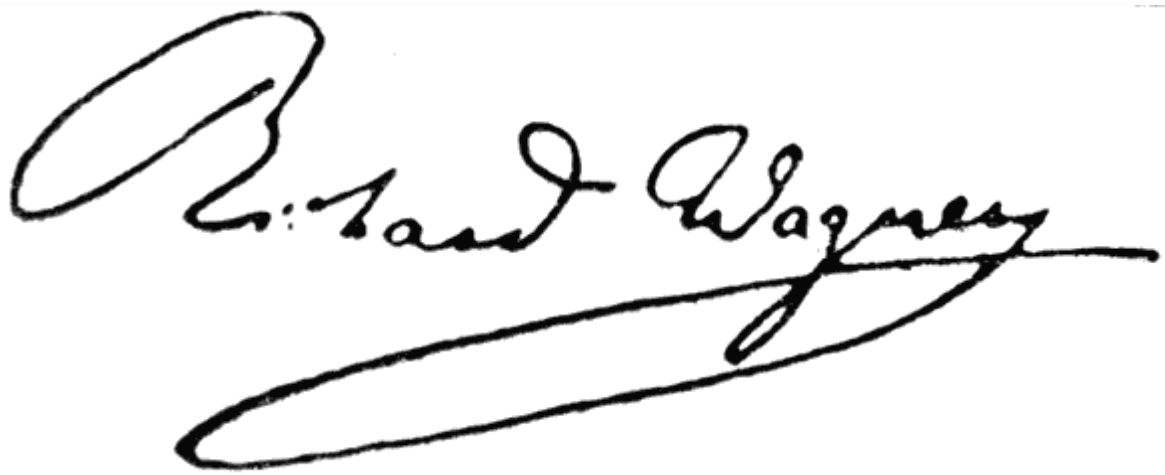
It is beautifully located in the heart of the old town.



No. 16 WAGNER AND HIS DOG

Later on the boy read about the contest of *Die Meistersinger*. He was then sixteen. And he read, too, a poem called *Tannhäuser*. He kept these stories in mind until he became a man and then he wrote an opera about each.

Thus we see that we carry childhood thoughts into manhood.

A large, elegant handwritten signature in black ink that reads "Richard Wagner". The signature is written in a cursive style with a long, sweeping underline that extends across the width of the text.

No. 17

Here is a list of the operas by Richard Wagner, with their names pronounced:—

The Fairies (1833).

Das Liebesverbot (1836) lee-bes-fehr-bote.

Rienzi (1842) ree-ent'-see.

The Flying Dutchman (1842).

Tannhäuser (1845) tan'-hoy-ser.

Lohengrin (1847) lo'-en-green.

Das Rheingold (1869) rhine-gold.

Die Walküre (1870) dee val-kee-reh.

Siegfried (1869) seeg'-freed.

Tristan and Isolde (1865) e-sol'-deh.

Die Meistersinger (1867).

Die Götterdämmerung (1876) dee getter-day-meh-roongk.

Parsifal (1882) par'-se-fal.

Wagner also wrote symphonies and a few works for chorus and orchestra, but he is so much greater as a composer of music dramas that he is known mostly for his works for the stage.

SOME FACTS ABOUT RICHARD WAGNER

Read these facts about Richard Wagner and try to write his story out of them, using your own words.

When your story is finished, ask your mother or your teacher to read it. When you have made it, copy it on pages 14, 15 and 16.

1. Richard Wagner wrote operas.

2. He was born May 22nd, 1813.

3. How long did Wagner study music?
 4. His operas, like the novels of Charles Dickens, are full of wonderful characters.
 5. Besides people of every day kind there are gods and goddesses, and giants, and other strange beings in his operas.
 6. As a boy Richard Wagner went to a classical school.
 7. He was always fond of music.
 8. He could translate Greek when he was only thirteen years old.
 9. Even as a little boy he said: I intend to become a poet.
 10. He wrote plays and he read the plays of Shakespeare in English.
 11. As a boy he studied the piano and was fond of the music of Von Weber.
 12. Among the books that Richard Wagner read as a boy were the story of *Die Meistersinger* and the story of *Tannhäuser*.
 13. He always kept these stories in mind.
 14. When he became a composer he wrote an opera upon each of these stories.
 15. Tell something about Wagner and animals.
 16. Richard Wagner died at Venice on Feb. 13, 1883.
-

SOME QUESTIONS

1. What kind of music did Richard Wagner compose?
2. When was he born?
3. Can you name some of the musicians who lived when Richard Wagner was a boy?
4. How many characters from the Dickens' novel can you name from memory?
5. In what opera by Richard Wagner is *The Prize Song*?
6. Who sings it?
7. Tell what kind of a man Beckmesser is.
8. Who was the jolly cobbler singer?

9. What happened to Beckmesser in the contest with Walter?
 10. What sort of characters occur in the operas?
 11. See if you can describe each of these: Donner, Fafner, Mime, Freia, Wotan.
 12. What is the name of the house in which Richard Wagner was born?
 13. Tell some of the things he did when he was a boy.
 14. Who composed *Oberon*?
 15. What other opera did this composer write?
 16. What should we remember about childhood thoughts?
-

THE STORY OF WAGNER

Written by.....

On (date).....

Write a short story about Wagner and copy it on these pages.

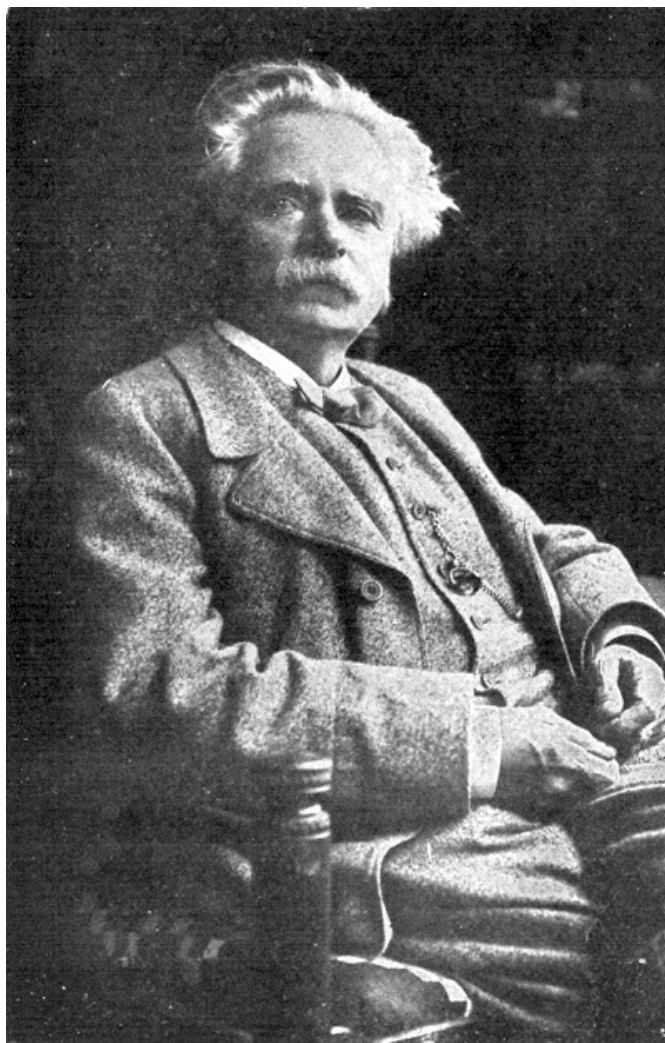


EDVARD GRIEG

BY THOMAS TAPPER



The story Wolfgang Amadeus Mozart by Thomas Tapper with audiobook recording



THE STORY OF THE BOY WHO MADE MUSIC IN THE LAND OF THE MIDNIGHT

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Beethoven	Handel	Nevin
Brahms	Haydn	Schubert
Chopin	Liszt	Schumann
Dvořák	MacDowell	Tschaikowsky
Foster	Mendelssohn	Verdi
		Wagner



No. 1



No. 22



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No. 7



No. 18



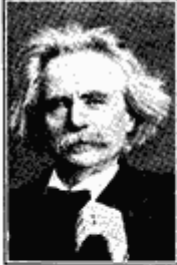
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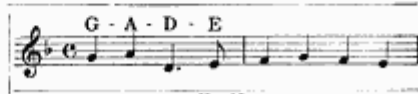
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No. 23



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No. 17



No. 13



No. 14



No. 21



No. 15



No. 3



No. 6

EDVARD GRIEG

The Story of the Boy Who Made Music in the Land of the Midnight Sun

This is the picture of a boy who was born in the north of the world. He loved his mother country and the music which the people sang.

But he had music, all his own, that sang and sang in his heart. It was happy music and sad; solemn and joyous. You will hear it some day and love it all.

Even when this little boy was in the primary school the music knocked at his heart's door as if it would say:

"Let me out into the world so that people may hear me."



GRIEG AS A BOY

When he was twelve years old he started out one morning as usual, but instead of taking his school books he took with him his music writing book which contained what he termed "Variation on a German Melody Op. 1."



FROM THE NORWEGIAN BRIDAL PROCESSION [Listen](#)

Can you not imagine how proud he must have been of his Op. 1?



GRIEG'S SIGNATURE

His schoolmates were very proud to see the music of their companion Edvard. But alas! While they were looking at it and talking about it, whom do you think came creeping up behind them?

Why, the schoolmaster, to be sure.

He gave little Edvard a rough shaking up and told him how severely he would be punished if ever again he brought such nonsense to school.

Poor old schoolmaster! He did not know what Edvard Grieg would one day mean to the land and people of Norway. For Edvard loved not only the music that kept singing in him, but he loved Norway and all its people. Do you think any one could help loving such mountains as these?



NORWEGIAN MOUNTAIN SCENE

But all the grown up folks of Edvard's world did not call his music rubbish. His mother loved music and played beautifully. It was from her that Edvard had his first lessons, just as Mendelssohn was first taught by his mother.

Then one day something wonderful happened. A great violinist, Ole Bull by name, visited the Grieg family in the country. He was so kind to the little composer that the boy just loved him.



OLE BULL

Ole Bull had traveled the world over playing the violin. He looked over Edvard's compositions and made the boy play them to him. You can see him nodding his head in pleasure as he listens. His fine eyes are lighted up. He tells the boy composer that his music is quite good, but that there is a lot for him to learn yet. So he must study earnestly and make many sacrifices.

Then Ole Bull sits down and talks with Father and Mother Grieg. It is a serious talk, as one can see. Finally, when the talk is finished, Ole Bull takes the wondering boy by the hand and says to him:

"You are going to Leipzig to study and become a fine musician."

So Edvard Grieg left his home city, Bergen, its mountains, its fjords, its people, his father and mother, and traveled south through Norway, across the water and into Germany. No doubt he was a lonesome boy. Life had become serious all at once and there was much to be done.



BERGEN FJORD

It was all strange and new. Instead of hills and the waters of the fjords, there were tall, dark houses, gloomy streets, and such a lot of hurrying people.



SCENE IN LEIPZIG

But he soon grew used to it all and was busy as could be with lessons in piano and harmony. Just as in the earlier days in school, so in Leipzig, Edvard wrote music as it sounded in his heart. In the harmony lessons he could not make himself write plain chords to the bass which was given him as an exercise. He wrote the light, airy, lovely, fanciful tunes and rhythms that were singing within him. And just like the schoolmaster at home, the harmony teacher shouted at him, saying:

"No, that is all wrong!"

His harmony teacher was E. F. Richter.



E. F. RICHTER

But you remember that Ole Bull understood the boy's music. While here in Leipzig there were many who understood it too.

Bit by bit Edvard made friends who loved to listen to his pieces. One of them was Niels Gade, a fine musician in Denmark, who was a friend of Schumann's, who one time, wrote a Northern Song on the letters on Gade's name. It begins like this:



GADE'S MUSICAL NAME [Listen](#)

And Edvard too once wrote a fugue on the letters G-A-D-E.

So inspiring was his music study that Edvard worked very hard. He composed a great deal of music which slowly made friends for him. Robert Schumann was one who spoke kindly of the young Norwegian and his music. And so he grew and improved. Because he was true to his talent, he made many friends not only in Leipzig but throughout Europe, as we shall see.

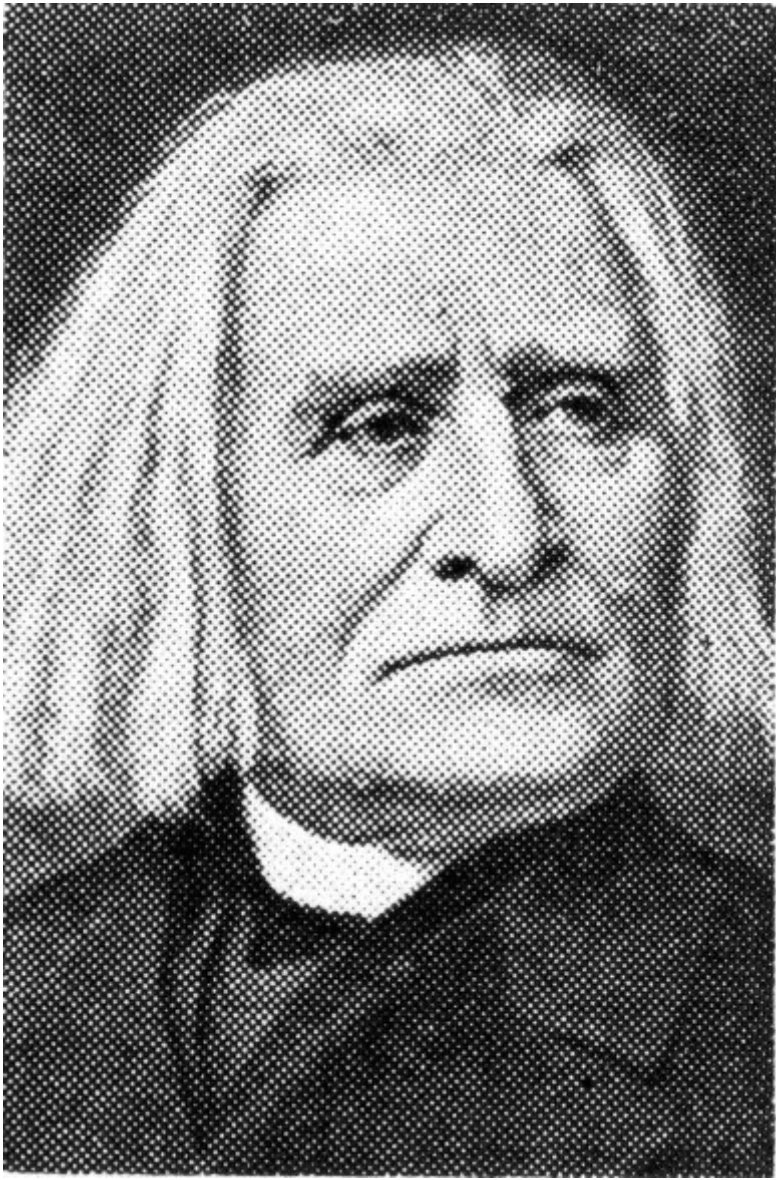


R. SCHUMANN

You will learn some day the names of many of the people who became friends of Grieg. There were Rikard Nordraak, and later on Franz Liszt. Grieg became one of the group of great Norwegian artists in which Henrik Ibsen and Bjornstjerne Bjornson were prominent. Indeed, Grieg wrote the music to Ibsen's *Peer Gynt*. One of the great pleasures of Grieg's life was Bjornson's *Patriotic Poem* to his own music.



NORDRAAK



LISZT



IBSEN



BJORNSON

One day Grieg showed Gade a composition called *In Autumn* which Gade did not like. "It is too Norwegian," he said. This pleased Grieg, although Gade told him to go home and write something better. He was nearly as rough as Grieg's schoolmaster.

But one day later a prize was offered in Sweden for an orchestral composition. Grieg's *In Autumn* won the prize. And Gade was one of the judges. We wonder if he forgot about it!



GADE

Grieg married his cousin Mina Hagerup, to whom he dedicated his famous song: *I Love Thee*. But the mother of his bride did not think highly of him.

"He is a nobody," she said, "who writes music that no one cares to listen to."



GRIEG AND HIS WIFE

But people were beginning to listen. After a concert in Christiania, entirely of Norwegian music, the Government gave Grieg a small pension and he went to Rome.

Here he had a fine meeting with Liszt who asked Grieg to play. Then Liszt took Grieg's manuscript and played it at sight, to his great delight.

When Grieg bade good-bye to Liszt the famous pianist said to him:

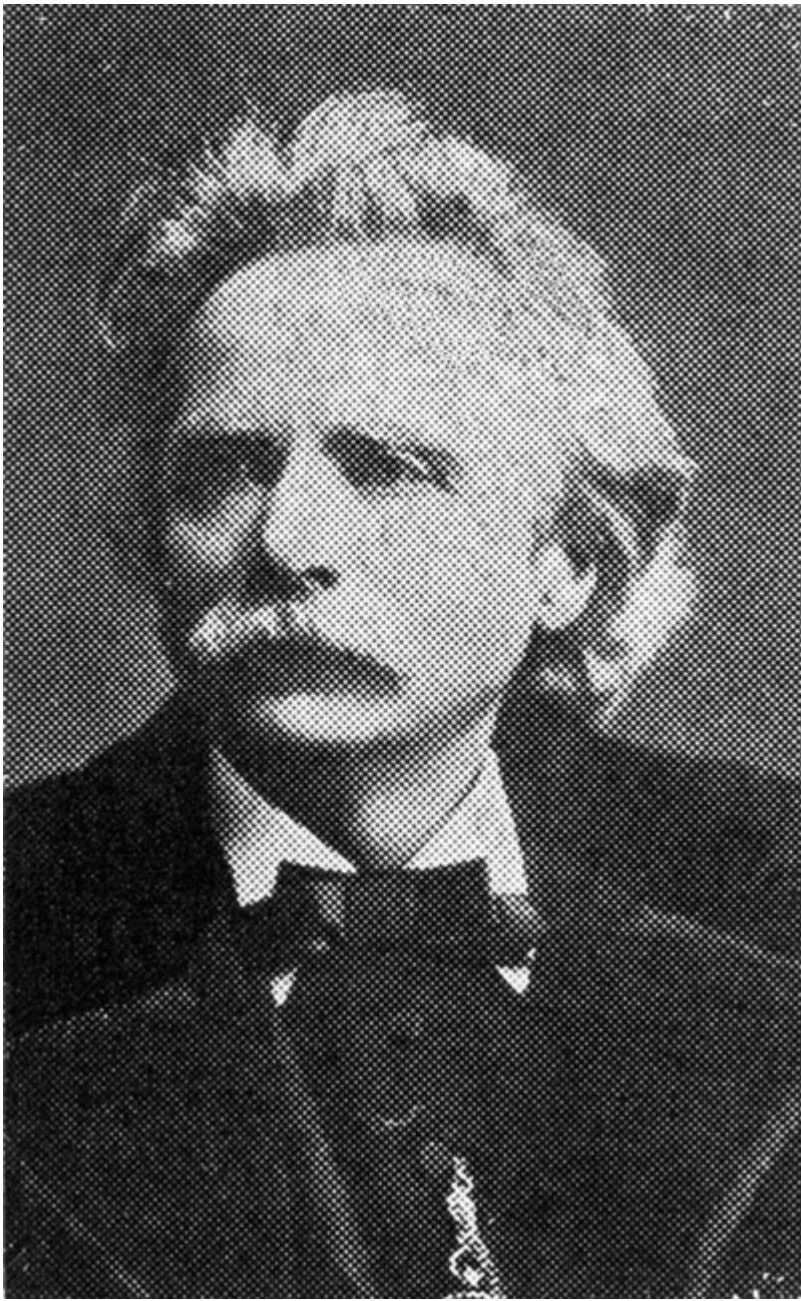
"Keep on, you have talent and ability. Do not let any one discourage or frighten you."

So sensitive was Grieg about music writing that he never allowed any one to watch him. So he had a little house built in the mountains where he could work at his leisure. This he called his "tune house." There was only one room and it was for all the world like a little play house that children have. In it was his piano and often when he was playing, the Norwegian peasants used to group themselves outside the door, sometimes joining in the singing, and then again dancing to their delightful folk tunes and dances.

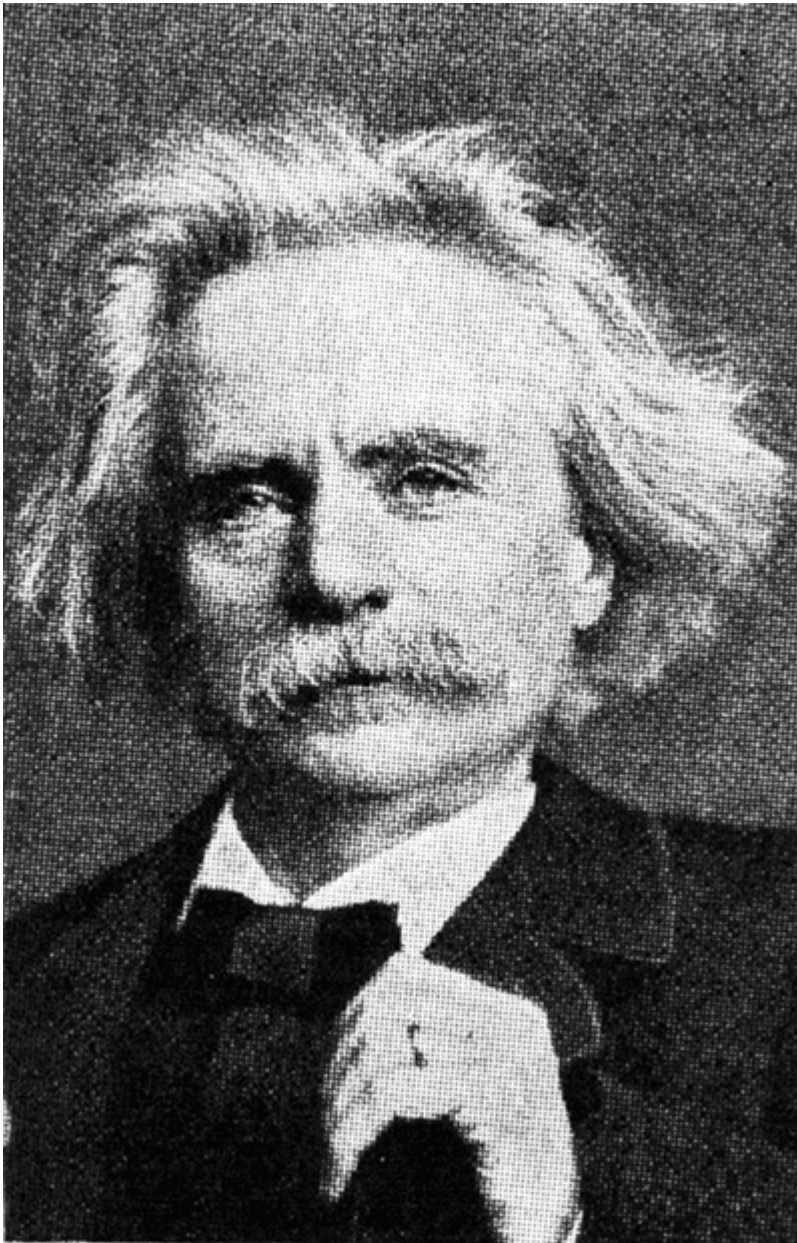


TUNE HOUSE

Here are some pictures of Grieg as he looked in later years.



GRIEG IN LATER YEARS

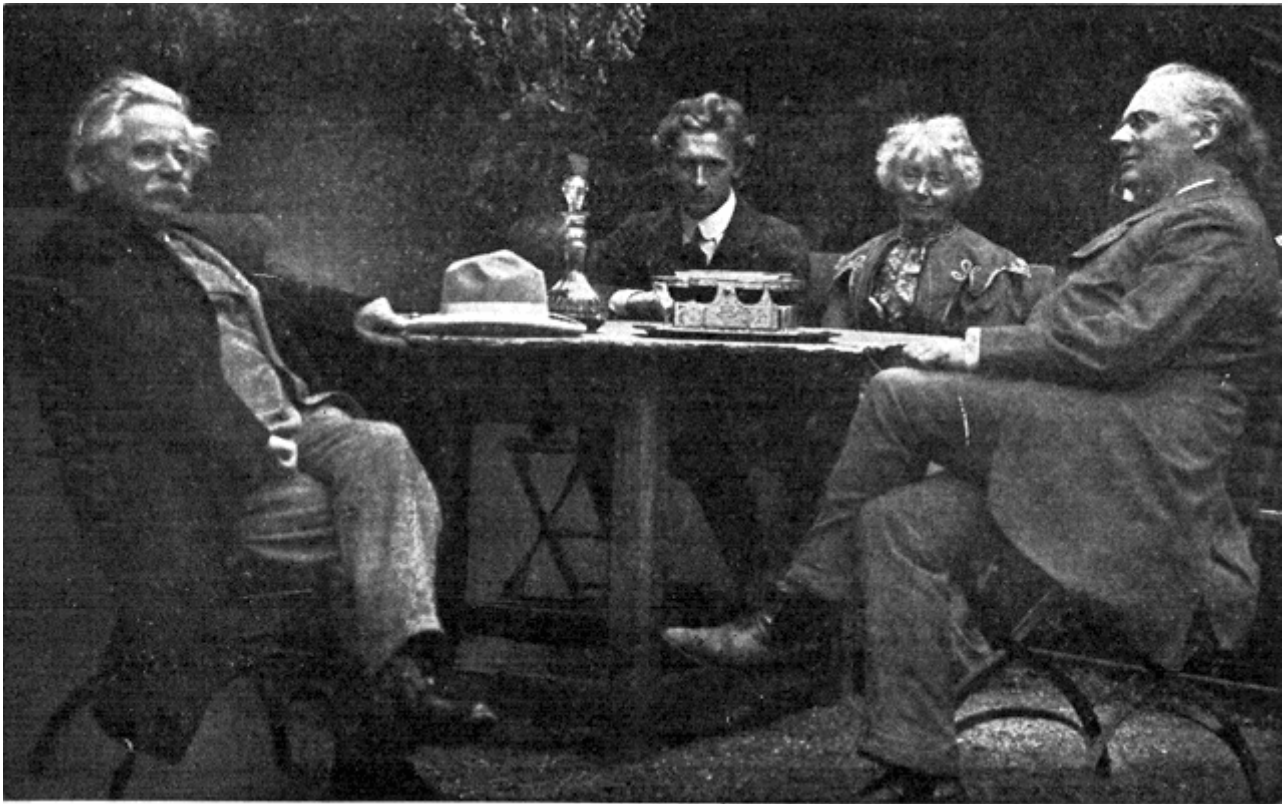


GRIEG IN LATER YEARS

As a boy in Leipzig he worked too hard and sickness made it necessary for him to return home. From this sickness he never fully recovered. All his life he was frail and unable to endure severe tasks.

In appearance Grieg was short and rather bent in figure. His hands were thin, but fine and strong for the piano, although one of them had been crushed in an accident. His eyes were deep blue. They looked straight at you and were full of life and kindness.

Grieg was merry of nature; a lovely companion, full of fun and company. Sometimes, however, he was sad and melancholy like his own music.



GRIEG PERCY GRAINGER MRS. GRIEG RONTGEN

Some day you will learn the names of many of his compositions. And among them you will love such pieces as *The Birds*, *In Spring Time*, *Arietta*, the *Peer Gynt Music*, the *Piano Sonata*, the *Piano and Violin Sonata*, and lots of lively Norwegian dances and tunes. Indeed, he has composed many compositions which you will number among your favorite pieces.

Three great names stand out more than all others in the musical history of Scandinavia. You have learned two, Edvard Grieg and Ole Bull. The other is Jenny Lind, known as "the Swedish nightingale," who was loved not only for her wonderful voice but for her kindness and noble nature. She was born at Stockholm in 1820 and died in England in 1887. In Sweden to this day Jennie Lind is a great national personage. The people look upon her as we would on Washington, Irving, Lincoln or Longfellow. She was very beautiful.

Here is her picture.



JENNIE LIND

SOME FACTS ABOUT EDVARD GRIEG

When you have read this page and the next make a story about Grieg's life. Write it in your own words. When you are quite sure you cannot improve it, copy it on pages 15 and 16.

1. Grieg was born June 15, 1843, near Bergen, Norway.
2. His father's ancestors were Scotch folk who went to Norway after the Battle of Culloden, in 1745.
3. It was Grieg's mother who gave him his first lessons.
4. One of his best friends—and one who did much for him—was Ole Bull, the great violinist.
5. Grieg studied at the Leipzig Conservatory.
6. His teachers were Moscheles, Hauptmann (who liked his music), Richter, and Papperitz.

7. Sir Arthur Sullivan, who composed the opera, *Pinafore*, was one of Grieg's fellow students at Leipzig. Dudley Buck, the American composer, was there at the same time.
 8. Among Grieg's friends were Gade, Nordraak, Ibsen, Bjornson and Svendsen.
 9. He married his cousin, Mina Hagerup, who was a fine singer.
 10. Grieg composed for the piano, voice, violin, and for the orchestra.
 11. Grieg wrote music to Ibsen's *Peer Gynt*, at the poet's request.
 12. The Norwegian Government granted Grieg a pension, so that he could be free to devote himself to composition.
 13. He died September 3, 1907.
-

SOME QUESTIONS TO ANSWER

1. When and where was Grieg born?
 2. Name some famous men of his country.
 3. Who was his first teacher?
 4. Through whose advice did he go to the Conservatory at Leipzig?
 5. What Danish composer gave Grieg good advice about his compositions?
 6. Who were some of Grieg's teachers?
 7. What composition by Grieg was given first prize in the contest in Sweden?
 8. What famous song did Grieg dedicate to Mina Hagerup?
 9. Tell about Grieg's visit to Liszt in Rome.
 10. Name as many of his compositions as you can. How many have you heard?
 11. Tell what you know about Grieg's personal appearance.
 12. When did Grieg die? How old was he?
 13. Who was Jenny Lind?
-

THE STORY OF EDVARD GRIEG

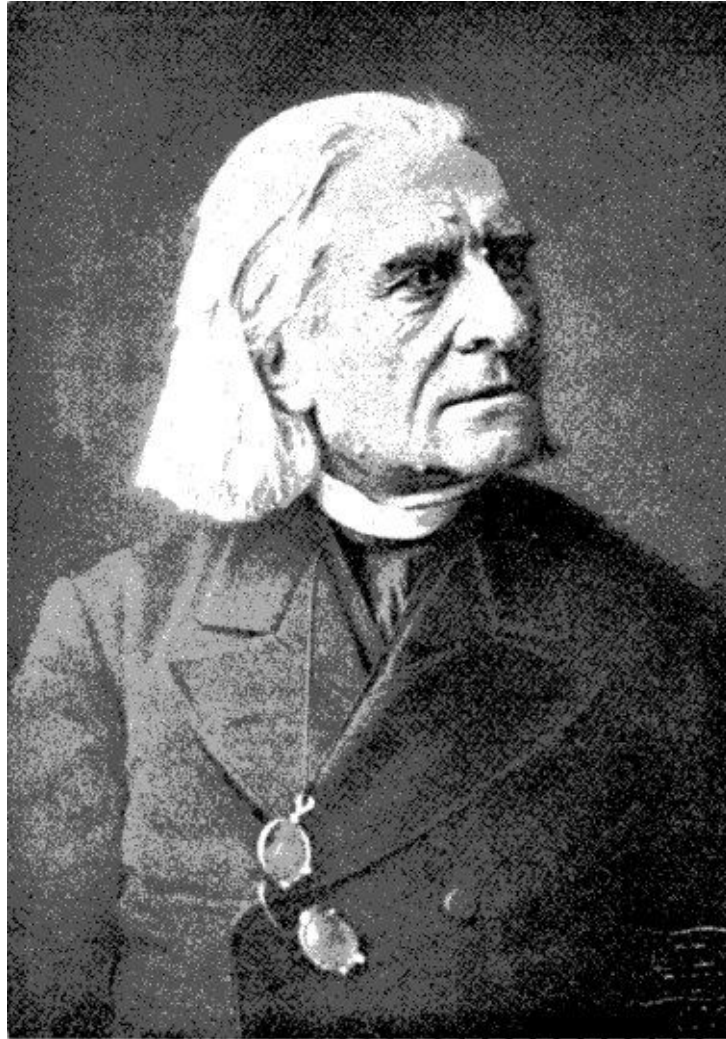
Written by.....

On (date).....



ADAM LISZT

BY THOMAS TAPPER



THE STORY OF A BOY WHO BECAME A GREAT PIANIST AND TEACHER

HOW TO USE THIS BOOK

This book is one of a series known as the CHILD'S OWN BOOK OF GREAT MUSICIANS, written by Thomas Tapper, author of "Pictures from the Lives of the Great Composers for Children," "Music Talks with Children," "First Studies in Music Biography," and others.

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Bach	MacDowell
Beethoven	Mendelssohn
Brahms	Mozart
Chopin	Schubert
Grieg	Schumann
Handel	Tschaikowsky
Haydn	Verdi
Liszt	Wagner

Printed in the U.S.A.



No. 1



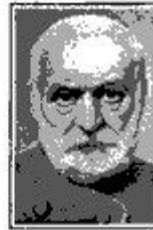
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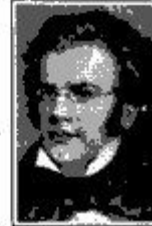
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No. 16



No. 14



No. 15



No. 17



No. 20



No. 18



No. 12



No. 19



No. 22



No. 21

Franz Liszt

The Story of a Boy Who Became a Great Pianist and Teacher

This is the house in which was born a little boy who became a famous pianist and a great teacher. This house is in Raiding, in Hungary.



HOUSE IN WHICH FRANZ LISZT WAS BORN

Now-a-days there is a little tablet over the door, which tells us that Franz Liszt was born in this house, on the Twenty-second Day of October, 1811.



JOSEPH HAYDN

Do you remember that once upon a time Joseph Haydn lived as court musician in the Esterhazy family? He wore a tie wig and a wonderful bright uniform; for he was master of the music in that great house.

Now, long after Joseph Haydn's time, Adam Liszt, father of Franz, lived with the Esterhazy's. He was the family steward, having charge of all the property.

And, too, he loved music. So we may believe that he told his little boy, Franz, about the great master Haydn. For Adam Liszt was not only a lover of music but he gave his son his first lessons in piano playing. Liszt's mother was of German blood. She was born in lower Austria.





LISZT'S MOTHER AND FATHER

Little Franz practiced so faithfully and so eagerly, I am sure, that when he was only nine years of age he gave a concert in public. He played so well that some good friends offered to send him to Vienna where he could continue his studies.

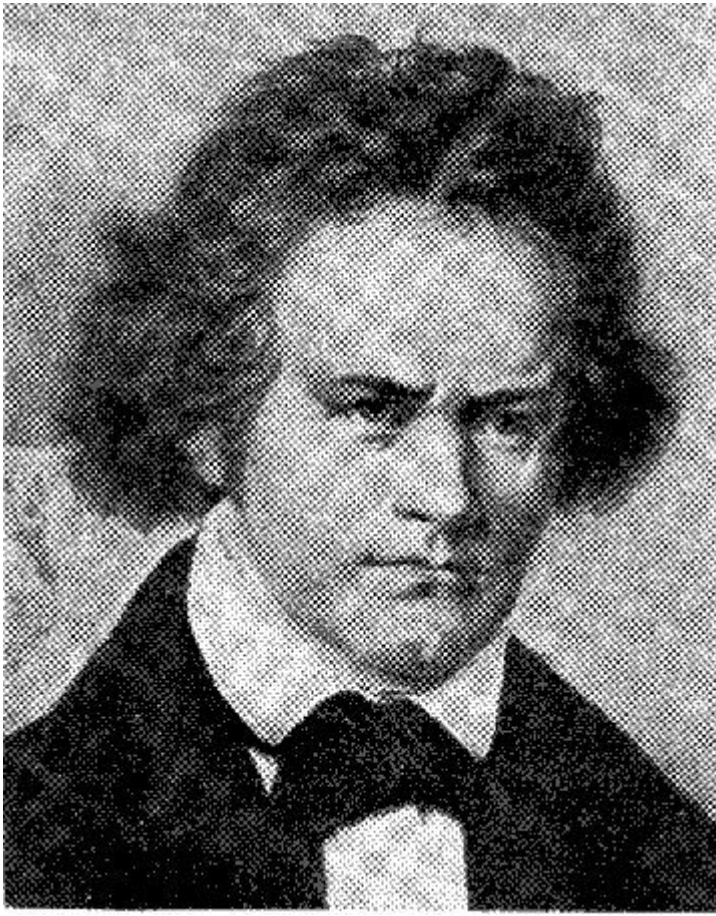
And so the little boy left home and began the studies that led him to become the greatest pianist of his time. His piano teacher was a man of whom almost everybody knows. Does he not have a round, good-natured face? And does he not look kind? Well, he could be severe when his pupil's lessons did not please him.

His name was Carl Czerny. Here is his picture.



CARL CZERNY

On New Year's day of the year that little Franz was eleven years old he played in public in Vienna. It must have been a wonderful occasion. All the great people were there; and among them was one who was greatest of all, Beethoven.



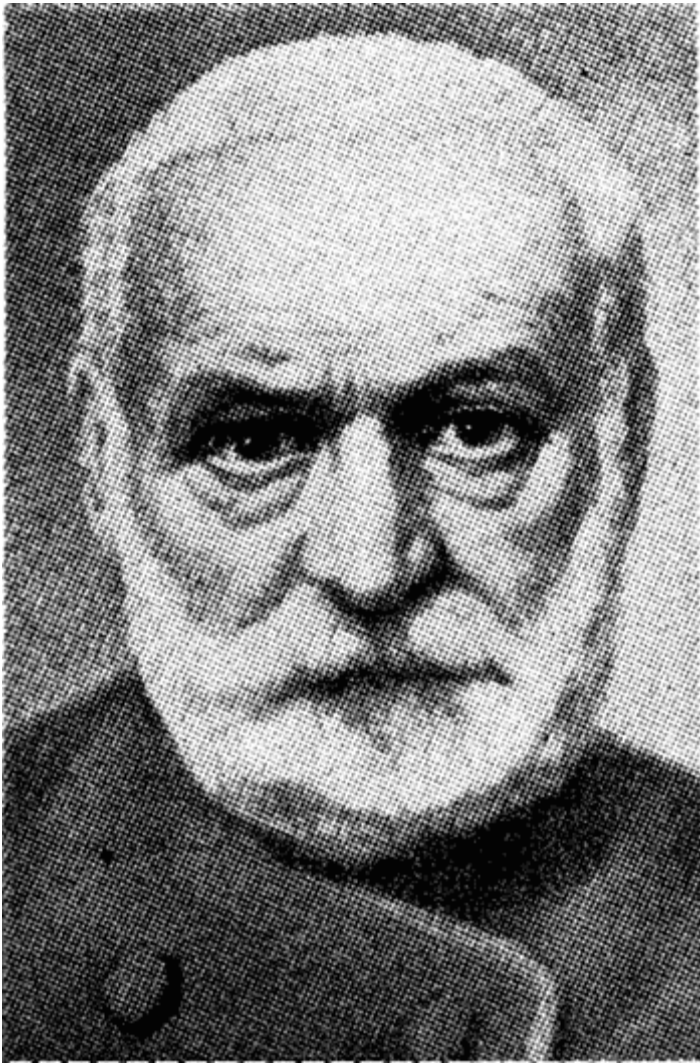
BEETHOVEN

Then Adam Liszt thought his boy should go to Paris. He wished him to become a student in the conservatory there. But its director, Cherubini, refused to admit Franz to the classes. So, like most of us, he studied with a private teacher. Also, he traveled to England and to all the countries of Europe, giving concerts. His fame was becoming greater and his playing was the delight of all who heard him. Here are two pictures of Franz as a boy. He dressed differently from boys of to-day. But do you not think his face is a fine one? Full of light and life and eagerness?



LISZT AS A BOY

Franz was only sixteen years old when his father died. They had been good comrades, had traveled together and talked with one another about music and musicians. The boy must have grieved keenly over the loss of so good and kind a companion as his father had been. But he went earnestly to work to earn a living for his mother and himself. He knew many famous people and we may be sure that everyone helped him. Here are two of Franz's friends of that time.





VICTOR HUGO - F. CHOPIN

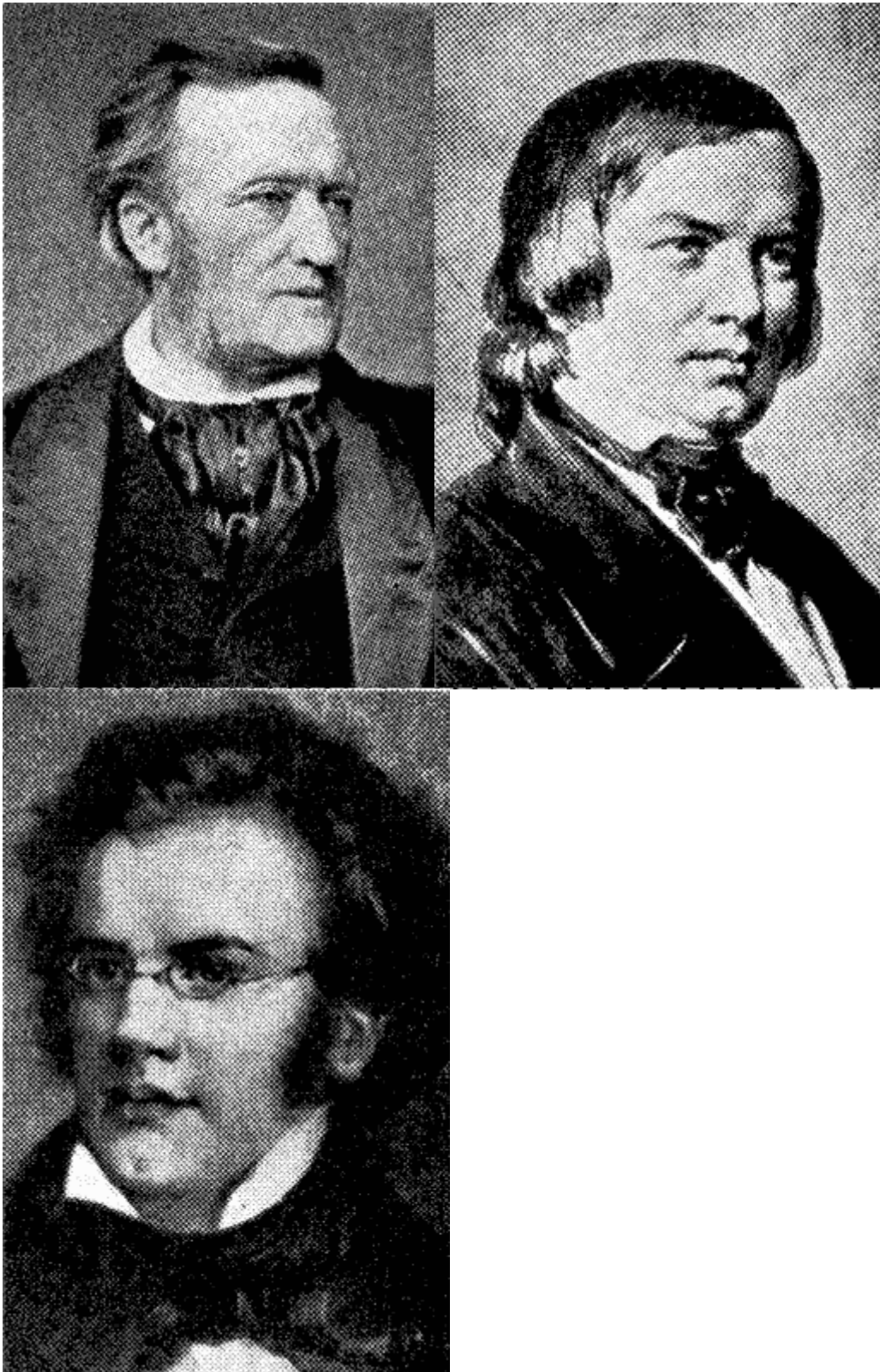


AT THE PIANO

I am sure you will like to know how Liszt looked as he sat at the piano. Here he sits playing. You see he had only a simple kind of piano. But he mastered it so thoroughly that he could make people wonder at his art. That is what we learn from the lives of famous people. They are always true to their talent.

After Liszt had traveled many years over Europe (he never visited the United States), he became conductor at the Court Theatre at Weimar. This new music work interested him so much that he gave up travel as a concert pianist. He helped many composers by having their operas performed at the Weimar Theatre. Some of the operas that had their first performance there are now famous indeed.

Among these were "Lohengrin," "Tannhauser" and "The Flying Dutchman" by Richard Wagner.



R. WAGNER - R. SCHUMANN - F. SCHUBERT

Then there were "Genoveva" and "Manfred" by Robert Schumann. Also "Alfonzo and Estrella" by Franz Schubert was given. It would have delighted Schubert's heart if he could have heard this; but he, poor man, had died some years before.

Then Liszt did something else at Weimar that endeared him to hosts of pianists. He held classes and taught the secrets of his wonderful playing to those who were talented and could understand. He was the soul of generosity. When someone, who was gifted but could not pay, came for advice, he gave it freely. When concerts did not pay, he himself often took the loss so that others should not suffer.

Is it not wonderful to think of a man, so loved by the public, giving with such great generosity? Truly it is better to give than to receive.



LISZT AND SOME FAMOUS PUPILS

S. Liebling - Rosenthal - Liszt - Dora - Peterson

Siloti - Ans der Ohe - Sauer - Gottschlag

Friedheim - Reisenauer

All good and wonderful things live on forever. Even though Liszt moved from Weimar, spending his last years in Budapest, Rome and elsewhere, he was not idle. There was always a circle of people about him. And always his full-hearted, generous nature kept him at work for the good of others. He reminds us of Beethoven who once said, "Composing is a capital thing. For instance if a friend is in distress and I have no money at hand to help him, I can sit down and compose something which I can sell and so relieve him." It seems that Franz Liszt thought the same for he was forever helping someone else.

We have already seen how Liszt looked as he sat at the piano (see picture No. 12). This is Liszt at the conductor's stand. Do you see his baton and the score on the desk? And the position of the left hand?

When Liszt conducted the orchestra the players watched every movement of his hands and every look of his eyes so as to play just as he desired.



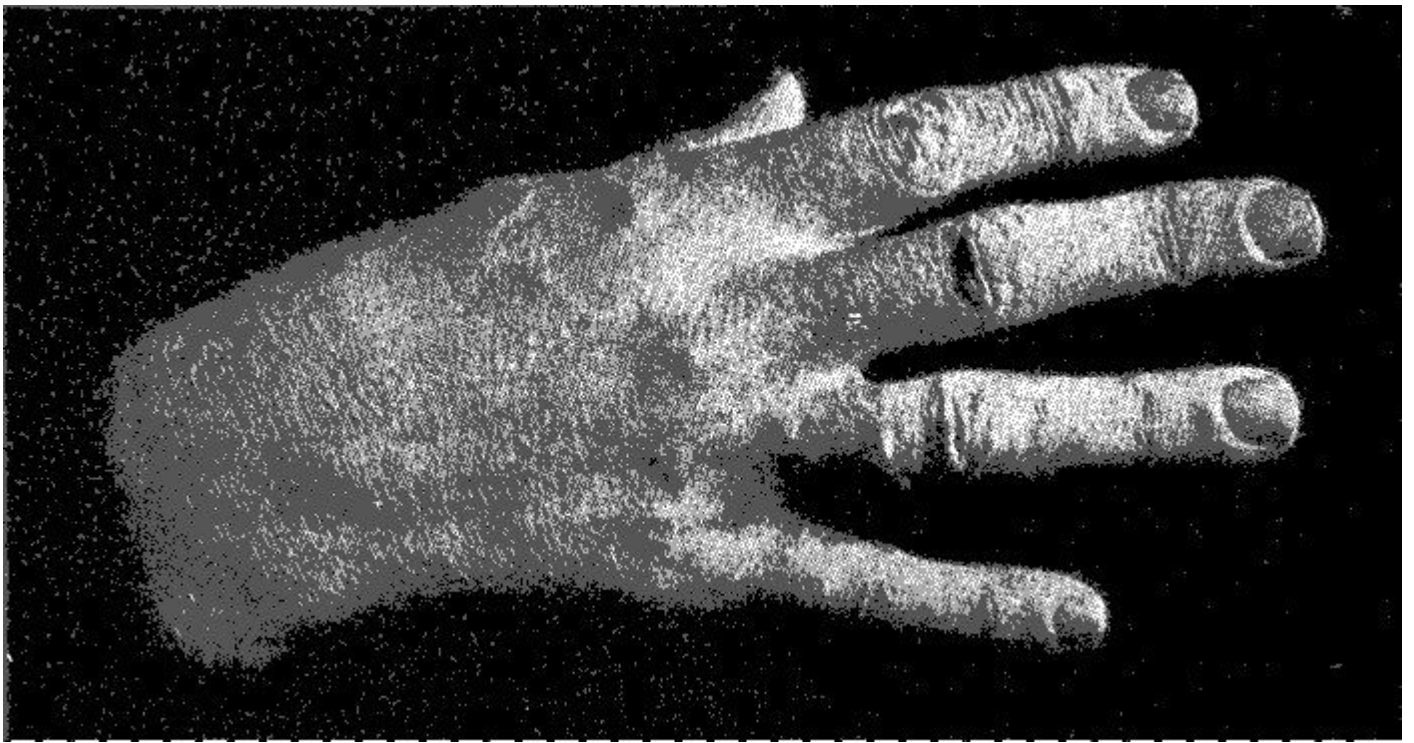
LISZT AS CONDUCTOR

Franz Liszt was kind to all people who came to him. There was one musician, however, for whom he did a great deal. You know him for he composed many operas. One of them is called "Parsifal." Another is "The Flying Dutchman." Place his picture here and write his name beneath.



Some day the operas of Richard Wagner will give you great pleasure. At first they were not liked by the public. Wagner had few friends and his life was very hard. But Franz Liszt believed in him and in his work. And so he helped him.

At first Wagner did not like Liszt. He once said, "I never repeated my first call on Liszt." By this he meant that he wished the acquaintance to end. When Liszt realized that Wagner did not care to understand him, he tried his best to keep the friendship secure. Liszt never wished to misunderstand another human being. So, it was not long before Wagner's opinion of Liszt changed, for he said, later, "Through the love of this rarest friend I gained a real home for my art."



LISZT'S HAND

There is one thing true for us all. We carry our early thoughts along with us all through life. The friends we make from youth and the thoughts we think from youth are always at hand to bless us if we have done wisely.

Once when little Franz was thirteen years old he played before the English King, George IV. Sixty years later we see him again, once more the guest of the English people.

It is pleasant to think of Liszt meeting again and again the friends of his boyhood. When he went to England, on this occasion, he was quite an old man. As he stepped out upon the stage to play, for the last time, everybody, even the people outside of the hall, who could not get in, shouted themselves hoarse. Those within rose to greet him with tears and cheers that are given only to the kings of the earth.



LISZT IN LATER LIFE

While we know of this artist chiefly as a great pianist, we shall learn, as we grow older, that he was a great composer as well. He wrote music for piano, for orchestra, for the voice. There are symphonies, masses, oratorios and cantatas. Once, as a boy, he met Franz Schubert in Vienna. In later years he arranged many of Schubert's songs in a truly beautiful way for the piano,—songs like the "Erl King," "Thou Art My Peace," "Hark, Hark the Lark."

So we may end by saying that Franz Liszt was a great man who remained simple and big-hearted all his life, and one whom the world loved for what he did.



No. 21

F. Liszt

LISZT'S HAND WRITING

FACTS ABOUT FRANZ LISZT

Read these facts about Franz Liszt and try to make a story about him, in your own language.

When your story is done, and you have improved it all you can, copy it in pages 14, 15, and 16 of this book.

1. Franz Liszt was born in Raiding, in Hungary.
2. His birthday is October 22, 1811.
3. His father was his first teacher.
4. He studied piano in Vienna with Carl Czerny.
5. Then he went to Paris.
6. Among Liszt's boyhood friends were Beethoven, Schubert and Chopin.
7. After many years as a concert pianist, Liszt became opera conductor at Weimar.
8. He brought out many of the operas of Richard Wagner.
9. He was a great teacher of piano, and many people from Europe and from the United States studied with him.
10. He composed many fine works.

11. Among them are arrangements of many of Schubert's songs.
 12. Liszt died in Rome in 1886. He was seventy-five years old.
 13. Liszt wrote the life of his friend Frederic Chopin.
 14. It has been said that no musician ever lived who did so much for others as Franz Liszt.
-

SOME QUESTIONS.

1. When and where was Franz Liszt born?
 2. Who was his first teacher?
 3. What was his father's occupation? In what family did he live?
 4. Where was his mother born?
 5. With whom did Franz study piano in Vienna?
 6. What famous musician did he meet in Vienna?
 7. Name two or three people whom he met in Paris.
 8. What great composer of opera did he assist?
 9. Name some operas that Liszt produced at Weimar.
 10. In what Italian city did Liszt live?
 11. Whose songs did he arrange for piano?
 12. What great musician's life was written by Franz Liszt?
 13. When and where did Franz Liszt die?
-

THE STORY OF FRANZ LISZT

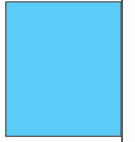
Written by

On (date)



ROBERT SCHUMANN

BY THOMAS TAPPER



The story Wolfgang Amadeus Mozart by Thomas Tapper with audiobook recording



THE STORY OF THE BOY WHO MADE PICTURES IN MUSIC

HOW TO USE THIS BOOK

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Beethoven	Handel	Nevin
Brahms	Haydn	Schubert
Chopin	Liszt	Schumann
Dvořák	MacDowell	Tschaikowsky
Foster	Mendelssohn	Verdi
		Wagner



No. 1



No. 14



No. 15



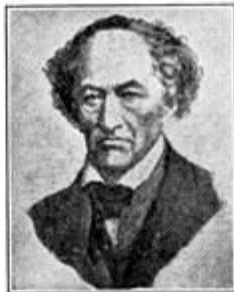
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No. 11



No. 10



No. 13



No. 6



No. 7



No. 8



No. 5



No. 16



No. 9



No. 3



No. 4



No. 2

Robt. Schumann

The Story of the Boy Who Made
Pictures in Music

When Robert Schumann was a boy he used to amuse his friends by playing their pictures on the piano. He could make the music imitate the person.

One day he said to them: This is the way the farmer walks when he comes home singing from his work.



THE HAPPY FARMER. [Listen](#)

Some day you will be able to play a lot of pieces by Schumann that picture the pleasantest things so clearly that you can see them very plainly indeed. In one of his books there is a music picture of a boy riding a rocking horse.

Another of a little girl falling asleep.

A March for Little Soldiers. (That is, make-believes.)

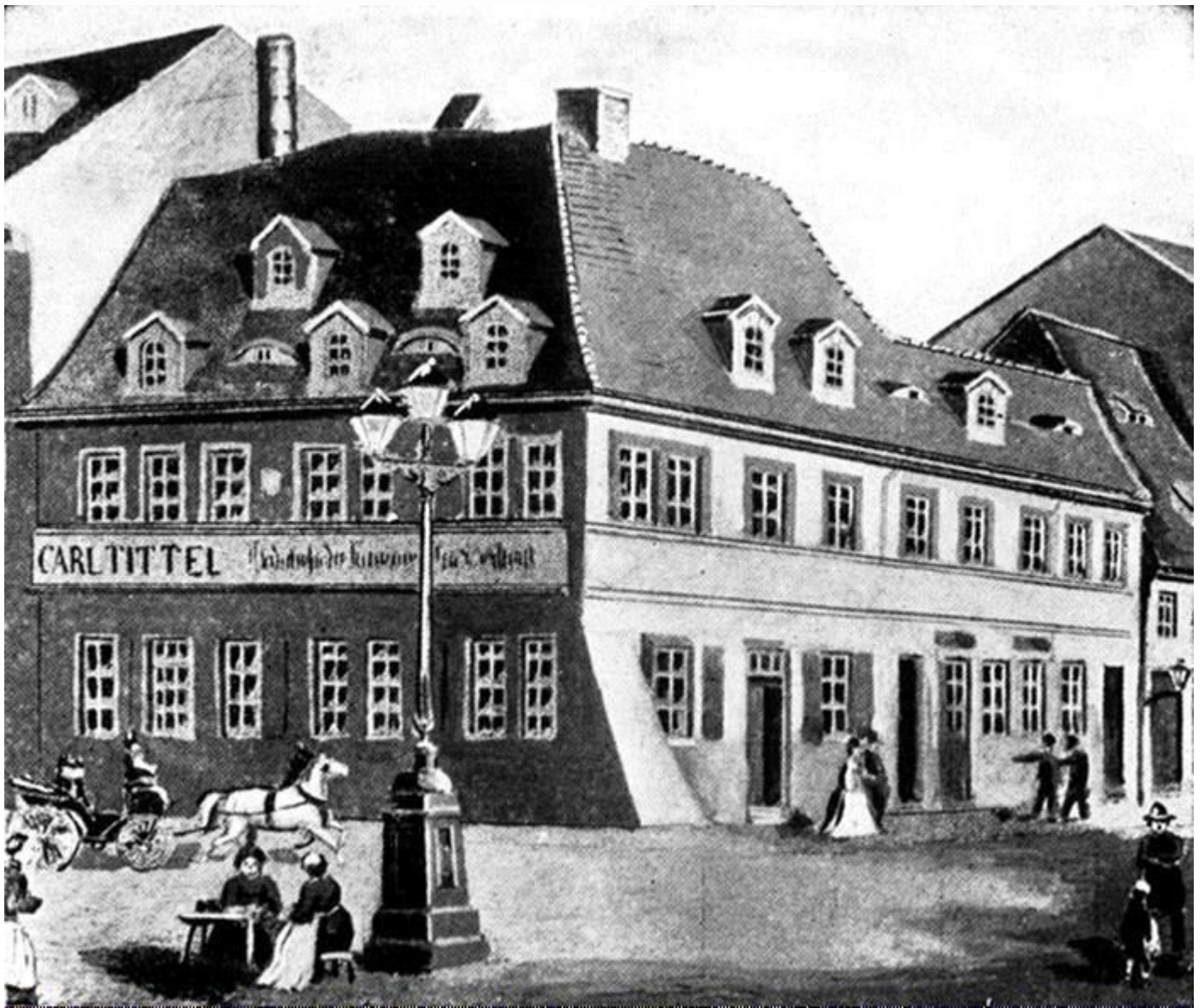
And then there are *Sitting by the Fireside*, *What they Sing in Church*, and a piece the first four notes of which spell the name of a composer who was a good friend of Schumann's.

This composer came from Denmark.



NIELS GADE.

This is a picture of the house in Zwickau, Germany, where Robert Schumann was born.



SCHUMANN'S BIRTHPLACE.

Schumann was a strong healthy youth who had many friends and loved life.



SCHUMANN AS A YOUTH.

What do you think the Father and Mother of Robert Schumann wanted him to be when he was grown up?

A lawyer!

Robert was the youngest of five children, full of fun and up to all kinds of games. He went to school and became especially fond of reading plays.

He also loved to write little plays and to act them out on the stage that his Father had built for him in his room. So he and his companions could give their plays in their own theatre.

All the while Robert was taking piano lessons.

Just before he entered the High School he heard a pianist who played so beautifully that he made up his mind that he would become a musician.

The pianist whose playing gave him this thought is one whose name you will know better and better as you get older.



IGNACE MOSCHELES.

There was lots of music making in the Schumann home, for Robert and all his companions played and sang. And besides that, he composed music for them.

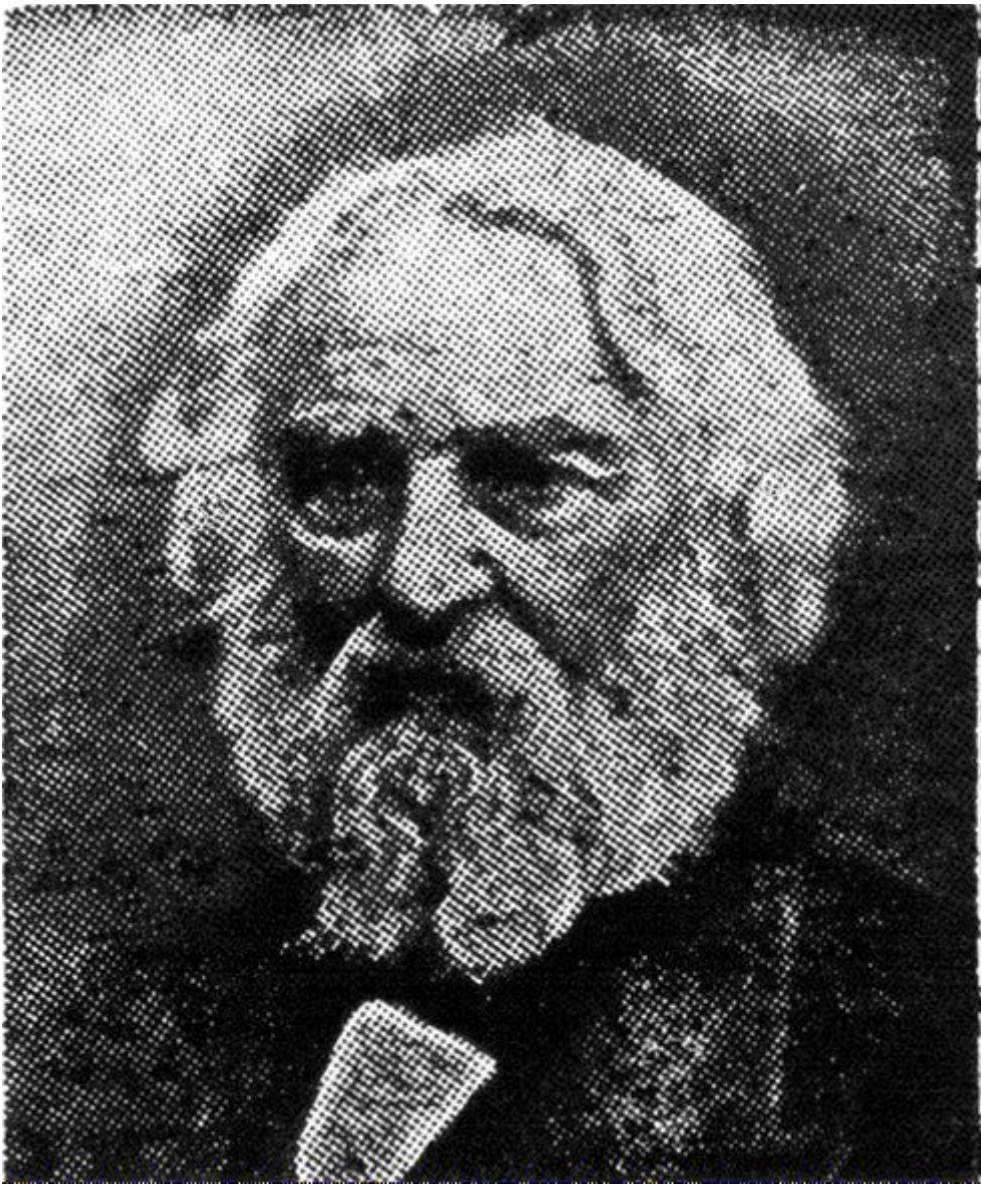
It must have been a pleasant picture to see all these German boys coming together to make music. If we could gather together some American boys who were alive at that same time, here are some we could have found:

Nathaniel Hawthorne, who wrote for children, *Tanglewood Tales* and the *Wonder Book*.



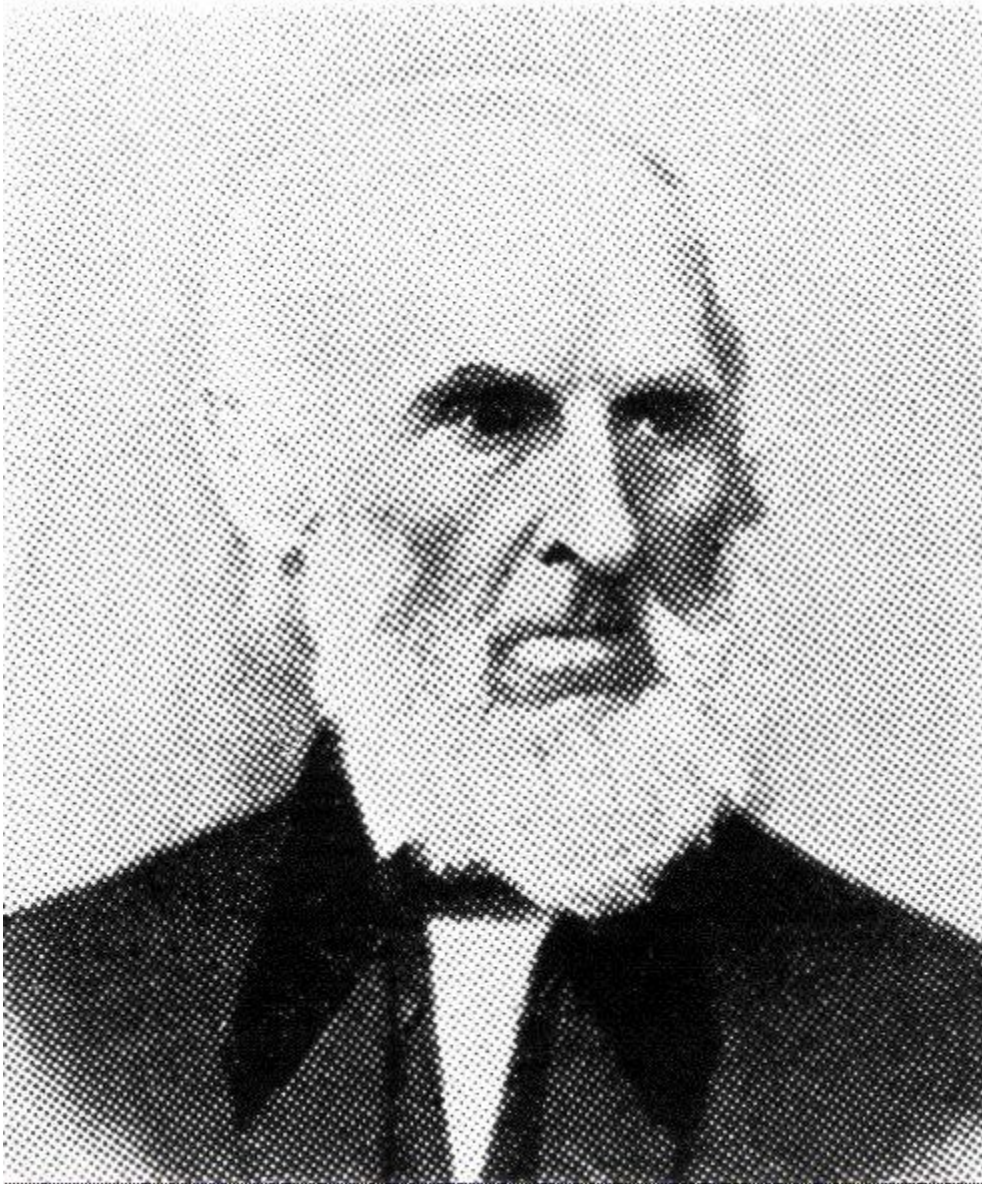
HAWTHORNE.

Then there was Longfellow, who was born in Portland, Maine. How many of his poems do you know besides *Hiawatha*?



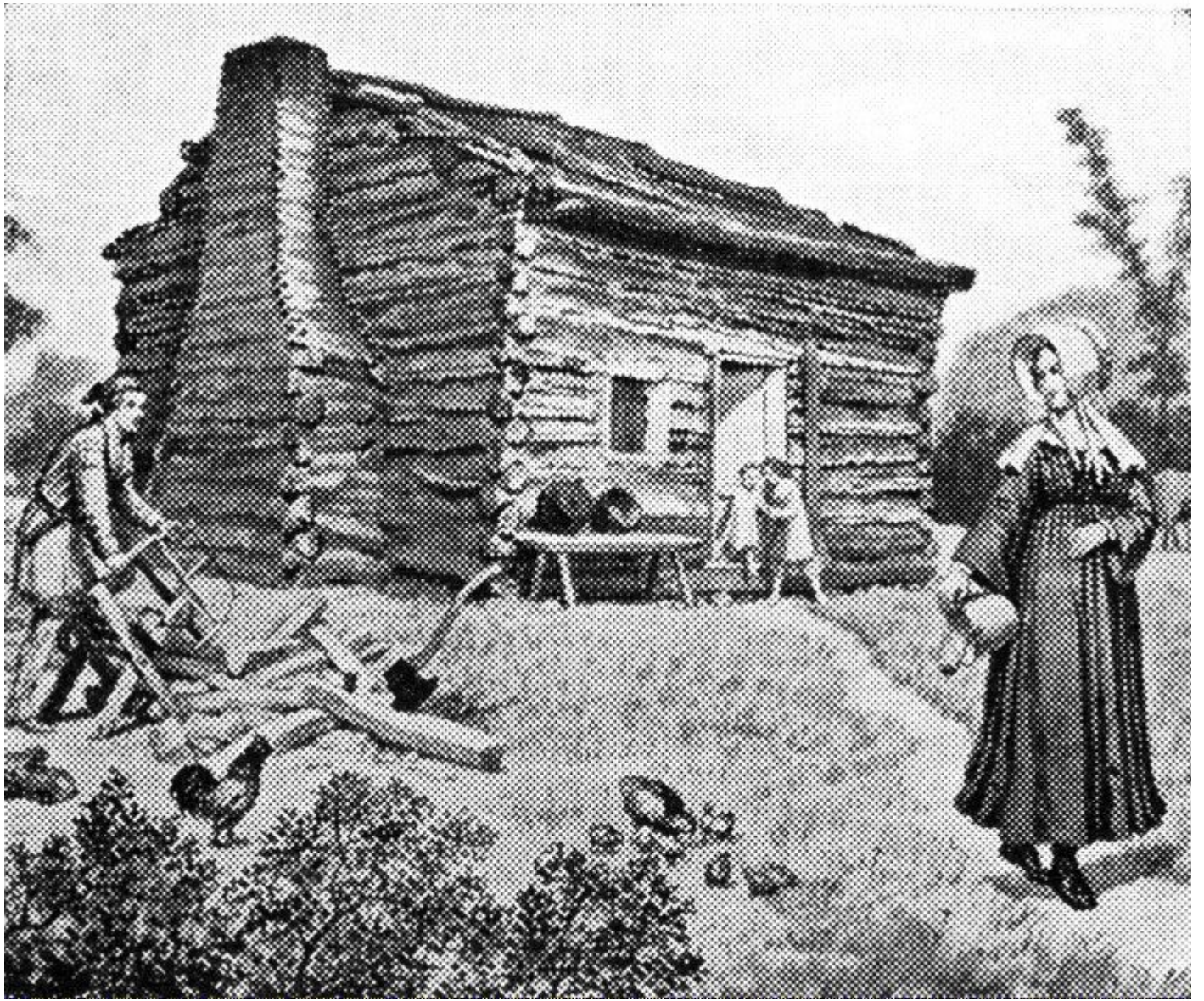
LONGFELLOW.

And then we must not forget Whittier, who wrote many lovely poems. One was about a little girl who spelled the word that her companion missed in school and so she went above him in the class.



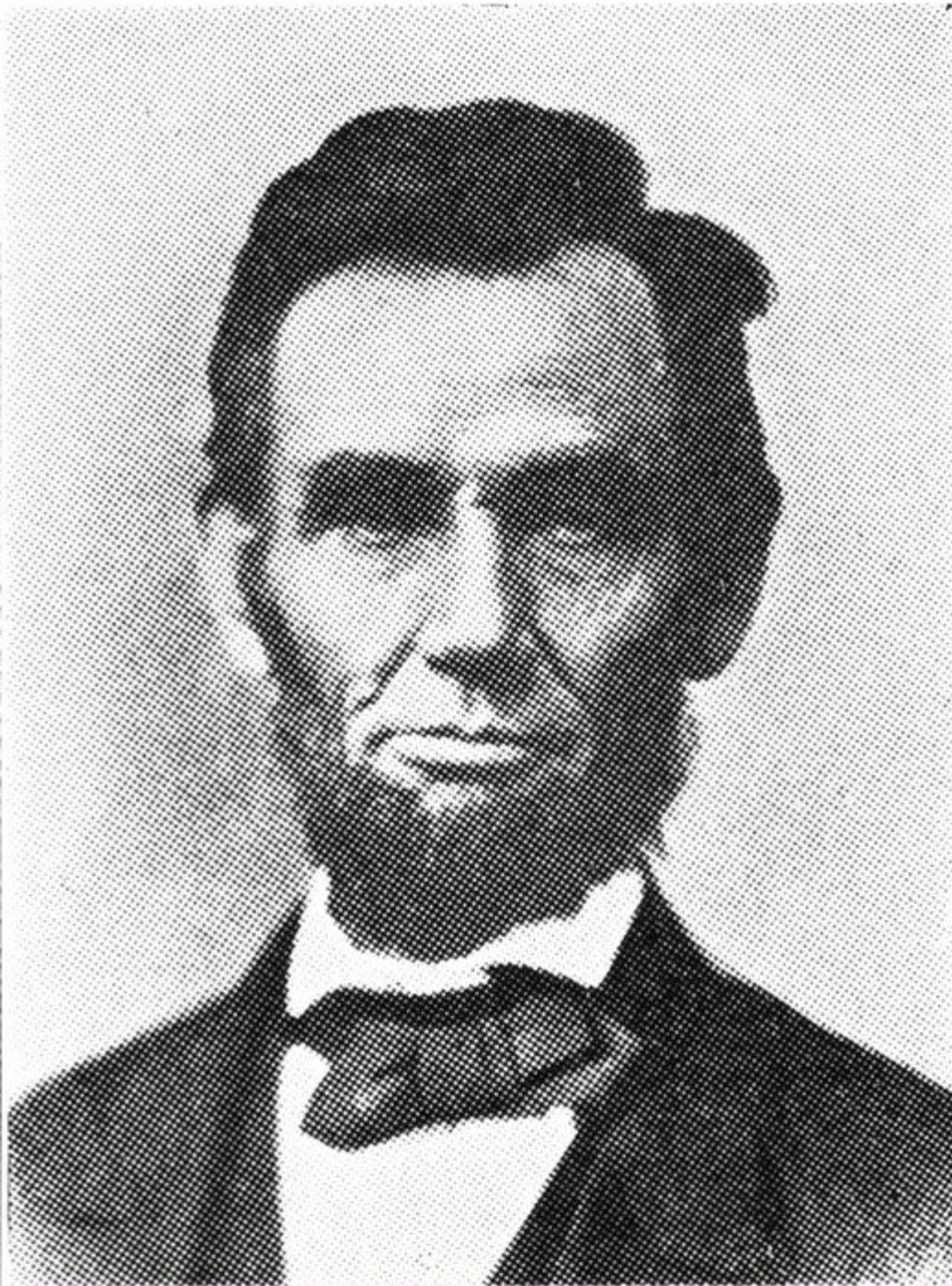
WHITTIER.

And still there was another little boy only a year older than Robert Schumann. He was born in a cabin.



LINCOLN'S BIRTHPLACE.

This boy's name, as you can guess, was Abraham Lincoln.



ABRAHAM LINCOLN.

So when you think of Robert Schumann, let us also think of Hawthorne, Longfellow, Whittier, and Lincoln.

They were all doing their best, even as boys, to be useful.

Well, after all, Robert Schumann did not become a lawyer. He studied music very hard. His teacher was Frederick Wieck. His teacher's daughter, Clara Wieck, played the piano very beautifully.



CLARA WIECK.

Papa Wieck, as he was called, was not very kind to Robert Schumann when the young man confessed that he and Clara loved one another and wished to marry.



FRIEDRICH WIECK.

But after a while it all turned out happily and they were married. So Clara Wieck became Clara Schumann.

Here is a picture of them seated together.



ROBERT AND CLARA SCHUMANN.

In the sixteen years that Robert Schumann lived after he and Clara Wieck were married he composed lots of music for the piano, besides songs, symphonies, and other kinds of compositions.

He was a teacher in the Leipzig Conservatory. Among his friends were Mendelssohn, Chopin, Brahms, and many others.

Schumann is best known as a composer of music, although he was also a teacher, a conductor, and a writer upon musical subjects. For many years he was the head of a musical newspaper, which is

remembered to this day because of the great work he did in helping people to understand new music and find out new composers. When he was a very young man Schumann wanted to become a pianist, but he unfortunately used a machine that he thought was going to help him play better. It hurt his hand so that he was never able to play well again. Poor Schumann went out of his mind in his last years, and died insane, July 29, 1856.



CLARA SCHUMANN.

Clara Schumann lived forty years after Robert Schumann died. She was the teacher of many students, some of whom traveled from America to study with her. She, too, was a composer and a concert pianist who played in public from the time she was ten years of age.

FACTS ABOUT ROBERT SCHUMANN.

1. Robert Schumann was born at Zwickau, in Saxony, Germany, on June 8, 1810.
 2. When Schumann was nine years old he heard the great pianist Ignaz Moscheles play and resolved to become a great pianist.
 3. When Schumann was a youth he showed a gift for writing poetry.
 4. Schumann's father was a successful book-seller.
 5. All through his life Schumann was a great lover of the writings of the German author, Jean Paul (whose full name was Jean Paul Richter). Much of his music shows his high regard for that writer of fairy stories.
 6. Schumann was twenty-one years old when he injured his hand and learned that therefore he could not hope to be a pianist. It was then that he made up his mind to be a composer.
 7. Schumann had enough means to live in comfort. He was not poor, as were Mozart, Schubert, and some others.
 8. Robert and Clara Schumann had eight children, and some of Schumann's best music was written to interest his children.
 9. Schumann died July 29, 1856.
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SOME QUESTIONS ABOUT ROBERT SCHUMANN.

When you can answer them, try to write the Story of Schumann, to be copied on pages 14, 15, 16.

1. In what country was Schumann born?
2. Can you name some pieces for the piano composed by Schumann?
3. What did he write when he was a little boy?
4. What great pianist did Robert hear when a boy?

5. Name some famous Americans who were boys when Robert was going to school.
6. Who wrote Hiawatha? Tanglewood Tales?
7. With whom did Robert Schumann study the piano?
8. Whom did Robert Schumann marry?
9. Tell what you know about her.
10. Where did Schumann teach?
11. Mention some of his friends.
12. What does the composer picture for us in the "Happy Farmer?"
13. Whose name is spelled by these notes?



[Listen](#)

14. In what year was Schumann born?
15. Through what was Schumann best known?
16. How did he help people find new composers?
17. What misfortune came to Schumann late in life?

THE STORY OF ROBERT SCHUMANN

Written by

On (date)

