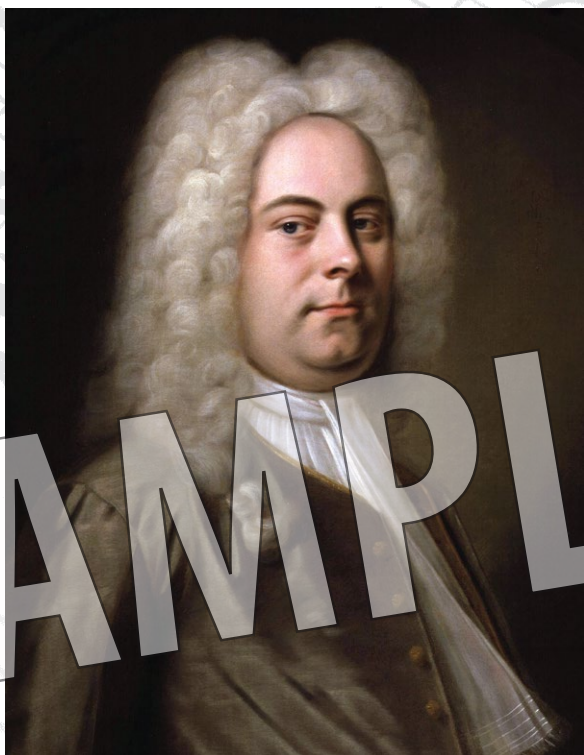


Simply Charlotte Mason presents

Music Study With the Masters



handel

*“Let the young people hear good music as often as possible,
... let them study occasionally the works of a single great master
until they have received some of his teaching, and know his style.”*

—Charlotte Mason

With **Music Study with the Masters** you have everything you need to teach music appreciation successfully. Just a few minutes once a week and the simple guidance in this book will influence and enrich your children more than you can imagine.

In this book you will find

- Step-by-step instructions for doing music study with the included audio recordings.
- Listen and Learn ideas that will add to your understanding of the music.
- A Day in the Life biography of the composer that the whole family will enjoy.
- An additional longer biography for older students to read on their own.
- Extra recommended books, DVDs, and CDs that you can use to learn more about the composer and his works.

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George Frideric Handel
(1685—1759)

by Emily Lin and Sonya Shafer

Music Study with the Masters: George Frideric Handel

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See complete track listing on the back page of this book.

Charlotte Mason on Music Study

“Let the young people hear good music as often as possible, and that *under instruction*. It is a pity we like our music, as our pictures and our poetry, mixed, so that there are few opportunities of going through, as a listener, a course of the works of a single composer. But this is to be aimed at for the young people; let them study occasionally the works of a single great master until they have received some of his teaching, and know his style” (*Formation of Character*, p. 235).

How to Use Music Study with the Masters

1. Play the music recordings often and mention the composer's name when you do. You can play them as background music during a meal, while running errands in the car, at nap time or bedtime, or while the students work on some handwork. (Try not to keep them playing all day or during noisy times when other sounds or conversation would distract.) Encourage students to describe what the various pieces make them think of, to “draw the music” with art, or to move to the music. Allow them to form their own relations with it.
2. Read the *A Day in the Life* biography to the students and ask them to narrate. Enter this composer in your Book of Centuries. You can assign the *The Story of* . . . expanded biography to older students for independent reading during the weeks you linger with this composer. Other *For Further Study* resources are listed if you would like to learn more.
3. Once every week or so, give focused listening to a particular piece. Use the Listen and Learn ideas in the back of this book to guide your listening and discussion.

As opportunity presents itself, go to a concert that features the music of this composer so students can listen to a live performance.

A Day in the Life of Handel

from *The Private Life of the Great Composers*
by John Frederick Rowbotham, edited by Sonya Shafer

The house in which Handel resided in London was on the south side of Brook Street. Here for many years he lived, and here he died; and here every morning, when stage coaches, sedan chairs, three-cornered hats, and knee-breeches were the ordinary objects to be seen in the London streets, Handel might have been found between the hours of nine and eleven receiving morning callers: musicians in search of employment, singers whom he had secured for his operas, and vocalists whose voices he was anxious to try before offering or refusing them engagements.

Handel is at this time the conductor of the popular opera house in the Haymarket and is considered a celebrity in the musical world of London. His popularity is unbounded. The daily papers vie with one another in chronicling the most minute incidents of his life; and paragraphs are constantly appearing in one or the other of them to the effect that “Mr. Handel passed through Devizes this morning on his way to Bath. He stayed at the ‘Swan with Two Necks’ and smoked a pipe of tobacco in the coffee room amid a large circle of admirers” or “Mr. Handel, alighting from his carriage yesterday, strained his ankle slightly, but this did not prevent him from proceeding to the opera the same evening and conducting one of his divine compositions.”

In the meantime, let us follow him at his occupations in Brook Street. Among the company who fill the room—and keep up a constant chatter of subdued conversation despite the musical exercises that are going on—are a celebrated soprano, a tenor, a violinist, a cellist, and a host more. In the midst of them sits Handel at the harpsichord, and by his side stands an Italian vocalist, who is auditioning a solo for the upcoming opera of *Lothario*, in which he is to play a title role.

There seems to be some point of contention between the composer and the singer. They come to a certain passage in the song at which the vocalist invariably breaks down and, amid angry protests from the composer, has to begin the piece over again. There is evidently a storm brewing. The company, in interested attention, cease their buzz of conversation. Once more the Italian commences his song, once more he comes to the fatal passage, and once more he breaks down. This time, seeing a number of his musical brethren around him and hoping to gain their support by his audacity, he says, "I think, Mr. Handel, that the passage as you have written it is not suitable for my voice, and I would beg you to alter the notes a little here and there so as to put it within my compass."

He scarcely has time to finish his sentence when Handel is up from his seat in a terrible rage, and shaking his fist in the unfortunate singer's face, he cries, "You dog, will you teach me how to write music? Do I not know that better than you, lazy, ignorant rogue? If you will not sing all the song that I give you, I will not pay you one bit!" The Italian, completely subdued by the composer's fury, commences the song again, looking very crestfallen, and this time overcomes the difficulty with remarkable agility.

Everybody in the room seems exceedingly afraid of Handel as he looks round to select the next one whose voice he wants to try. This time it is a soprano. A remarkably tall and handsome woman steps out from the group and takes her place by Handel's side. Her clear and liquid voice makes light work of the numerous busy passages in the song; but she makes a wry face at the number of sustained notes occurring near the end of the piece and sings them in such a negligent style as to provoke a titter among those who are listening.

"These notes, madame," says Handel, stopping short, "must be sung much better, or they will not do."

"I can sing them no better," replies the lady, bristling, "and I do not care for them. Please, Mr. Handel, take them out."

The Story of Handel

from *The Great Composers, or Stories of the Lives of Eminent Musicians*
by C. E. Bourne, edited by Sonya Shafer

Part 1: "He is the master of us all."—Haydn

George Frideric Handel was born at Halle, in Lower Saxony, on February 23, 1685. His father was a surgeon and sixty-three years of age at the time of his birth—a terribly severe old man, who almost before his son was born had determined that he should be a lawyer. The little child knew nothing of the fate before him, he only found that he was never allowed to go near a musical instrument much as he wanted to hear its sweet sounds. The obstinate father even took him away from the public day-school for the simple reason that the musical gamut was taught there in addition to ordinary reading, writing, and arithmetic.

But love always "finds a way," and his mother or nurse managed to procure for him the forbidden delights. A small clavichord, with the strings covered with strips of cloth to deaden the sound, was found for the child, and this he used to keep hidden in the garret, creeping away to play it in the nighttime when every one else was asleep or whenever his father was away from home doctoring his patients.

But at last, when George Frideric was seven years of age, his father was compelled to change his views. It happened in this way. He set out one day on a visit to the court of the Duke of Saxe-Weissenfels, where another son by a former marriage was a page. George Frideric had been teasing his father to let him go with him to see his elder step-brother, whom he had not yet met; but this was refused. When old Handel started on the stage-coach the next morning, the persistent little fellow was on the watch. He began running after it, and at length, the father was constrained to stop the coach and take the boy in. So,

Listen and Learn

Water Music Suite No. 2 in D Major, HWV 349: II. Alla Hornpipe

(Disc 1, Track 2; approx. 4 minutes)

On a hot July day in 1717, King George I and noble members of his court boarded his barge on the River Thames for an evening cruise. The Thames is a tidal river, which rises and falls with the ocean tide, effectively reversing its flow. The King's party boarded at just the right time for the incoming tide to push their boat upstream without any rowing, so they leisurely floated through central London. To make the night especially festive, Handel had written three suites, or collections of short pieces, for a 50-member orchestra that would perform on a second barge drifting right alongside. The party must have been a grand sight: witnesses say it seemed like all of London wanted to join the party, either flocking to the river's edge, or, if they had boats of their own, floating as near they could to the barges. The King liked the music so much, he asked for it to be repeated three times.

Here is what the newspaper *The Daily Courant* had to say about it the next day:

“On Wednesday Evening at about 8. The King took Water at Whitehall in an open Barge, wherein were also the Dutchess of Bolton, the Dutchess of Newcastle, the Countess of Godolphin, Madam Kilmanseck, and the Earl of Orkney. And went up the River towards Chelsea. Many other Barges with Persons of Quality attended, and so great a Number of Boats, that the whole River in a manner was cover'd; a City Company's Barge was employ'd for the Musick, wherein were 50 Instruments of all sorts, who play'd all the Way from Lambeth (while the Barges drove

with the Tide without Rowing, as far as Chelsea) the finest Symphonies, compos'd express for this Occasion, by Mr. Hendel; which his Majesty liked so well, that he caus'd it to be plaid over three times in going and returning. At Eleven his Majesty went a-shoar at Chelsea, where a Supper was prepar'd, and then there was another very fine Consort of Musick, which lasted till 2; after which his Majesty came again into his Barge, and return'd the same Way, the Musick continuing to play till he landed" (*The Daily Courant*, No. 4913, Friday 19 July 1717).

What words would you use to describe this music? What instrument families (brass, woodwinds, strings, percussion) do you hear most prominently? Does that change partway through the piece? How does the change in instrumentation change the mood?

Do you think this music could be easily heard from boats on the river? Why?

Music Study with the Masters: Handel

Track Listing

Disc 1

Water Music Suite No. 2 in D Major, HWV 349 (12:58)

1. I. Allegro (2:05)
2. II. Alla Hornpipe (3:56)
3. III. Menuet (2:18)
4. IV. Rigaudon I (1:06)
5. IV. Rigaudon II (1:27)
6. V. Lentement (2:06)

Concerto grosso h-Moll, Op. 6, No. 12, HWV 330 (11:40)

7. I. Largo (1:50)
8. II. Allegro (3:31)
9. III. Aria: Larghetto e piano (3:34)
10. IV. Largo (0:38)
11. V. Allegro (2:07)

Keyboard Concerto No. 13 in F Major, HWV 295 “The Cuckoo and the Nightingale” (11:15)

12. I. Largo (1:58)
13. II. Allegro (3:25)
14. III. Largo (2:41)
15. IV. Allegro (3:11)

Oboe Concerto No. 3 g-Moll, HWV 287 (9:30)

16. I. Grave (2:29)
17. II. Allegro (1:53)
18. III. Sarabande: Largo (3:02)
19. IV. Allegro (2:06)

Violin Sonata No. 7 in D Major, Op. 1, No. 13, HWV 371 (10:59)

20. I. Affettuoso (2:35)
21. II. Allegro (2:28)
22. III. Larghetto (2:27)
23. IV. Allegro (3:29)

Zadok the Priest, HWV 258 (5:49)

24. Zadok the Priest (1:55)
25. And all the people rejoiced (0:52)
26. God save the king (3:02)

Disc 2

1. Music for the Royal Fireworks, HWV 351: IV. La jouissance (2:15)
2. Keyboard Suite No. 5 in E Major, HWV 430: IV. Air, "Harmonious Blacksmith" (4:25)
3. Solomon, HWV 67: Arrival of the Queen of Sheba (3:08)
4. Organ Concerto No. 6 in B-Flat Major, Op. 4, No. 6, HWV 294: I. Allegro (5:42)
5. Keyboard Suite No. 4 (Set I) in E Minor, HWV 429: IV. Sarabande (3:31)
6. Water Music Suite No. 1, HWV 348: II. Adagio e staccato (2:20)
7. Water Music Suite No. 1, HWV 348: V. Air (4:59)
8. Water Music Suite No. 1, HWV 348: VII. Bourree (1:05)
9. Israel in Egypt, HWV 54: Part II, The Exodus: He spake the word (2:09)
10. Israel in Egypt, HWV 54: Part II, The Exodus: He gave them hailstones for rain (2:15)
11. Israel in Egypt, HWV 54: Part II, The Exodus: He sent a thick darkness over all the land (2:40)
12. Israel in Egypt, HWV 54: Part II, The Exodus: He smote all the first-born of Egypt (2:22)
13. Messiah, HWV 56: Pt. I: Recitative. Comfort ye my people (3:08)
14. Messiah, HWV 56: Pt. I: Aria. Every valley shall be exalted (3:35)
15. Messiah, HWV 56: Pt. II: Aria. He was despised and rejected of men (11:11)
16. Messiah, HWV 56: Pt. II: All we like sheep have gone astray (3:55)
17. Messiah, HWV 56: Pt. III: Since by man came death (1:53)
18. Messiah, HWV 56: Pt. II: Hallelujah! (3:43)