

Simply Charlotte Mason presents

Music Study With the Masters

by Sonya Shafer



haydn

*“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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Joseph Haydn
(1732–1809)

by Sonya Shafer

Music Study with the Masters: Haydn
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Cover Design: John Shafer

ISBN 978-1-61634-351-4 printed
ISBN 978-1-61634-352-1 electronic download

Published by
Simply Charlotte Mason, LLC
930 New Hope Road #11-892
Lawrenceville, Georgia 30045
simplycharlottesmason.com

Printed by PrintLogic, Inc.
Monroe, Georgia, USA

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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” (*Vol. 5, 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 Haydn

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

The scene is a large and winding river with arching trees that make here and there a perfect canopy over the water. The hour is the early morning, and three large pleasure boats, each with a group of laughing passengers, are slowly wending their way along the stream. The occupants of the barges engage in conversation with those of the neighboring boat or bandy jests with one another or play dice at tables or drink wine from vineyards not far away.

It is a water-party at Prince Esterhazy's estate at Eisenstadt; the company are guests whom he has invited down to stay with him for months, it may be, at a time. This is one of the many means the prince uses for their entertainment.

But the chief diversion of this water-party we have not yet mentioned. Three boats are full of guests; but there is also a fourth, a smaller one and a less pretentious one, which is crowded with musicians. In it, on an elevated seat above the rest of the band, sits the conductor, or *kapellmeister*, one Joseph Haydn by name, who with his instrumentalists round him, is diligently engaged in leading them on his violin, occasionally breaking off to beat time with his bow.

These water-parties of Prince Esterhazy cause his kapellmeister some trouble. In the first place, they are of almost daily occurrence, and the kapellmeister is expected to provide new music for them on each occasion. The prince's ear is not a particularly good one, but he has a marvelous faculty for finding out if a piece has ever been played before. If the band should presume to repeat a tune, he is down on the kapellmeister in an instant. "Haydn, my good friend, I fancy, but am not quite sure, that I have heard that piece before. Was it this day last year at an afternoon concert, or was it about nine months ago

at another water-party, when we sailed up to the Bolsinger Lake and concluded with a dance on the island?”

In vain the kapellmeister denies; the prince’s recollection is not to be shaken. Long ago Haydn had to leave off serving up old music: he was detected so often, and things were made so unpleasant for him in consequence. He was compelled to face the difficulty and write new compositions in inexhaustible profusion, though this demand did not injure his originality. He confessed in after years that nothing ever did him so much good as the eternal music he had to pour forth for the benefit of Prince Esterhazy.

Every morning of his life he was expected to be ready with a new composition to be played at the prince’s breakfast; or, if the prince held a reception, at that ceremony while the guests were assembling. But this was a trifle to what Haydn had also to undertake. Close on the heels of the breakfast came often, in the country, a water-party. Of this the composer received due notice; and even if there were two or three a week, he must serve up brand-new music for the occasion. In the afternoon there was frequently a concert. An original selection from his own pen—perhaps more than one—was expected to be included in the program of that too. In the evening there was nearly always a dance, not seldom a large ball; and all the minuets, cotillons, and sarabandes were expected to be genuine “Haydn.”

In addition to these regular calls upon his musical invention, the Esterhazys were a large family, and birthdays were not an uncommon occurrence. Sometimes to poor Haydn it would seem as if there were a birthday every week. For the birthdays, an especially elaborate program of new music was necessary. Festival days were honored by the pleasure-loving prince no less than birthdays, and new music in abundance must be found for them. A private theatre on the prince’s estate was a constant reminder to the composer, if he ever wasted a spare moment. Were there not operas he might write for this? Were the neighbors [Continued in the full version of the book.]

The Story of Haydn

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

Part 1— "I was a queer little urchin."

No composer has ever given greater or purer pleasure by his compositions than is given by "Papa Haydn." There is an unceasing flow of cheerfulness and lively tune in his music. Even in the most solemn pieces, as in his Masses, the predominant feeling is that of gladness. As he once said: "At the thought of God my heart leaps for joy and I cannot help my music doing the same."

His family were of the people, his father being a master wheelwright at Rohrau, a small Austrian village; and his mother having been employed as a cook in the castle of Count Harrach, the principal lord of the district. Joseph Haydn was born on March 31, 1732, the second child of his parents. As ten brothers and sisters afterwards came into the world, it can easily be understood that his lot was not a very luxurious one. His parents were simple, honest people of the labouring class, very ignorant, but with a certain love for and facility in music. Haydn's father had a good voice and could sing well, accompanying himself on the harp, though he did not know a single note of written music.

Then there was the village schoolmaster, who could actually play the violin. Little Joseph watched with wondering eyes while the schoolmaster extracted marvellously sweet sounds from his wooden instrument, until with the child's spirit of imitation, the little fellow, perched on the stone bench, gravely handled two pieces of wood of his own, as if they were bow and fiddle, keeping exact time and flourishing the bow in the approved fashion [Continued in the full version of the book.]

**Symphony No. 100 in G Major,
Hob. I:100, “Military”: IV. Finale: Presto**

(Disc 2, Track 1; approx. 5 minutes)

Can you think of a tune that you have never heard before and hum it? Create a new tune out of your imagination. Could you come up with another one? And another? How about 20? 50? 70?

Notice the number of this symphony: Symphony No. 100. Haydn earned the nickname, “Father of the Symphony,” for he wrote so many of them so well. You must realize that a symphony does not require just one new tune. A symphony usually has four separate musical pieces, four movements: (1) an opening fast (allegro) movement; (2) a lyrical slow movement; (3) a dancelike movement (minuet); and (4) a brisk finale. So Haydn really came up with more than 400 tunes for his symphonies. Plus, a symphony is usually played by an orchestra, so Haydn had to write distinct parts for all of the instruments in the orchestra for each of the four movements of more than 100 symphonies! What do you think of Haydn’s imagination?

Because he wrote so much, he was constantly trying to think of new elements to put into his music to keep his listeners’ interest. This symphony is nicknamed “Military” because of some unusual instruments that he decided to include. Listen for those instruments to join in at the very end of this finale. Do they make the piece sound “military” to you? Can you identify the instruments that joined at the end? (Cymbals, a bass drum, and a triangle.)

[The sample file includes the first 30 seconds of this piece.]

Music Study with the Masters: Haydn

Track Listing

Disc 1

String Quartet No. 62 in C Major, Op. 76, No. 3, Hob. III:77, “The Emperor” (26:52)

1. I. Allegro (7:40)
2. II. Poco adagio, cantabile (7:42)
3. III. Menuetto: Allegro (5:39)
4. IV. Finale: Presto (5:51)

Piano Trio No. 39 in G Major, Hob. XV:25, “Gypsy” (15:24)

5. I. Andante (6:32)
6. II. Poco adagio (5:18)
7. III. Rondo (3:34)

Symphony No. 104 in D Major, Hob. I:104, “London” (30:28)

8. I. Adagio - Allegro (9:27)
9. II. Andante (8:46)
10. III. Menuet - Trio (4:50)
11. IV. Finale: Spiritoso (7:25)

Disc 2

1. Symphony No. 100 in G Major, Hob. I:100, “Military”: IV. Finale: Presto (5:25)
2. The Creation: Part I: Recitative: Die Vorstellung des Chaos (The Representation of Chaos) (7:36)
3. Symphony No. 45 in F-Sharp Minor, Hob. I:45, “Farewell”: IV. Finale: Presto-Adagio (8:05)
4. Cello Concerto No. 1 in C Major, Hob. VIIb:1: II. Adagio (6:35)
5. Symphony No. 94 in G Major, Hob. I:94, “Surprise”: II. Andante (5:34)
6. Piano Sonata No. 50 in D Major, Hob. XVI:37: I. Allegro con brio (4:12)

7. Cello Concerto No. 2 in D Major, Hob. VIIb:2: I. Allegro Moderato (12:34)
8. Trumpet Concerto in E-Flat Major, Hob. VIIe:1: III. Finale: Allegro (4:19)
9. String Quartet No. 53 in D Major, Op. 64, No. 5, Hob. III:63, "The Lark": II. Adagio (6:40)