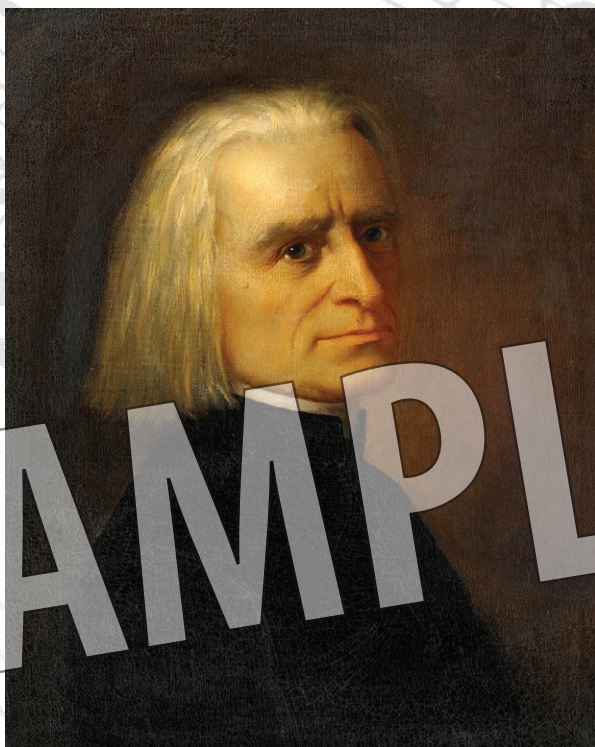


Simply Charlotte Mason presents

Music Study

With the

Masters



liszt

*“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.

Simply
Charlotte Mason

Franz Liszt
(1811—1886)

by Emily Lin and Sonya Shafer

Excerpts from Charlotte Mason's Original Home Schooling Series are surrounded by quotation marks and accompanied by a reference to which book in the series they came from.

Vol. 1: Home Education

Vol. 2: Parents and Children

Vol. 3: School Education

Vol. 4: Ourselves

Vol. 5: Formation of Character

Vol. 6: A Philosophy of Education

Music Study with the Masters: Franz Liszt

© 2019, Simply Charlotte Mason

All rights reserved. However, we grant permission to make printed copies or use this work on multiple electronic devices for members of your immediate household. Quantity discounts are available for classroom and co-op use. Please contact us for details.

Cover Design: John Shafer

ISBN 978-1-61634-445-0 printed

ISBN 978-1-61634-446-7 electronic download

ISBN 978-1-61634-618-8 print + digital

Published by

Simply Charlotte Mason, LLC

930 New Hope Road #11-892

Lawrenceville, Georgia 30045

simplycharlottesmason.com

Printed by PrintLogic, Inc.

Monroe, Georgia, USA

Contents

Charlotte Mason on Music Study.	5
How to Use Music Study with the Masters.	7
A Day in the Life of Liszt.	9
The Story of Liszt.	17
For Further Study.	30

Listen and Learn

50 Variations on a Waltz by Diabelli: Theme and Variation 24	33
Étude No. 3 in G-sharp Minor (“La campanella”) from <i>Grandes études de Paganini</i> , S. 141	35
Liebesträume No. 3 (“Love’s Dream”), S. 541	37
Hungarian Rhapsody No. 2 in C-sharp Minor, S. 244/2	38
<i>Les préludes (d’après Lamartine)</i> , S. 97	40
<i>Les préludes, Symphonic Poem for Two Pianos</i> , S. 637	42
Mephisto Waltz No. 1, “Der Tanz in der Dorfschenke,” S. 110 (“Dance in the Village”)	44
Die Trauergondel (La lugubre gondola), S. 134 [version for cello and piano]	46
Glossary of Terms.	47
Complete Track Listing	48

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 Liszt 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 Liszt

(From *The Private Life of the Great Composers* [1893]
by John Frederick Rowbotham, edited)

Liszt was not an early riser. His evenings were too entirely devoted to the brilliant life of salons and concert rooms for him to make a practice of getting up very soon in the morning. When he was a young man, living in Paris, his friends were accustomed to gather in his rooms at midday. On these occasions he would generally be in bed, and his visitors would sit about the apartment and chat with him in that recumbent position. As he lay back on the pillows, he as often as not had a silent keyboard lying across the bedclothes; and his fingers would incessantly travel over its keys while he talked and jested with those around him, exercising but making no sound. In this way he could combine necessary technical practice with the pleasure of friendly company and, besides, have a whole day before him unbroken by any need to exercise at the piano.

Whether such a plan of practicing would be sufficient for most players seems doubtful, but for Liszt it answered all requirements. At that time his fingers were so supple and strong that he could touch a key so softly as to elicit a sound as if the string were being breathed upon; and the next moment he could strike it so hard as to break the wire.

When living at Weimar—which may be taken as a typical period in his life—he inhabited a beautiful house in the park, which the Grand Duke had presented to him. Here he lived in very elegant style and free of all expense. The place was originally furnished and put in order by the Grand Duchess herself. The walls of his study were pale gray, with a gilded border running round the room, or rather two rooms, for the study was separated into two distinct chambers by crimson curtains. The furniture was crimson, and a splendid grand piano stood in front of one window; the sash of this window

The Story of Liszt

(From *The World's Great Men of Music: Story-Lives of Master Musicians* [1922]
by Harriette Brower, edited)

Part 1—"I want to be such a musician as [Beethoven]."

Franz Liszt, in his day the king of pianists, a composer whose compositions still glow and burn with the fire he breathed into them; Liszt the diplomat, courtier, man of the world—always a conqueror! How difficult to tell, in a few pages, the story of a life so complex and absorbing!

A storm outside, but all was warmth and simple comfort in the large sitting-room of a steward's cottage belonging to the small estate of Raiding in Hungary.

It was evening and father Liszt, after the labors of the day were over, could call these precious hours his own. He was now at the old piano, for with him music was a passion. He used all his leisure time for study and had some knowledge of most instruments. He had taught himself the piano, indeed under the circumstances had become quite proficient on it. Tonight he was playing something of Haydn, for he greatly venerated that master. Adam Liszt made a striking figure as he sat there, his fine head, with its mass of light hair, thrown back, his stern features softened by the music he was making.

At a table nearby sat his wife, her dark head with its glossy braids bent over her sewing. Hers was a sweet, kindly face, and she endeared herself to everyone by her simple, unassuming manners.

Quite near the old piano stood little Franz, not yet six. He was absolutely absorbed in the music. The fair curls fell about his childish face and his deep blue eyes were raised to his father, as though the latter were some sort of magician, creating all this beauty.

Listen and Learn

50 Variations on a Waltz by Diabelli: Theme and Variation 24

(Disc 2, Tracks 1 and 2; approx. 2 minutes)

As a young boy in Hungary, Liszt's first music lessons came from his father, an amateur musician and manager for the estate of Prince Nikolaus II of Esterhazy. There he learned to play the piano and started writing simple pieces. The earliest published piece we know of was written when he was eleven years old. A composer named Anton Diabelli had written a short waltz and invited 50 different composers to write variations on this waltz to be published in a collection. One of the invited composers was Carl Czerny (pronounced "chair-knee"), a well-known pianist and teacher, who was Liszt's teacher at the time. Czerny decided to include his young pupil in the invitation and had Liszt write a variation for the collection as well.

Liszt was the only child composer included in the project. When the collection was printed, he was listed as "Franz Liszt (Knabe von 11 Jahren) geboren in Ungarn" (11-year-old boy born in Hungary).

Diabelli's original waltz theme is a cheery dance in C Major. Waltzes are in $\frac{3}{4}$ time, or "triple meter," meaning that the beat is in groups of three. As you listen to the waltz theme, try to count "1-2-3, 1-2-3, 1-2-3" along with the beat. It goes quickly, about three beats per second. Could you keep up with this if you had to dance along?

Liszt's variation, which is number 24 in a set of 50, has a very different feeling. Instead of the bright major key, he wrote his variation in C Minor, which has a more serious tone. He also changed the meter to $\frac{2}{4}$, or "duple meter," grouping the beats

Music Study with the Masters: Liszt

Complete Track Listing

All music courtesy of Naxos of America, Inc.

Disc 1

Piano Concerto No. 1 in E-flat Major, S. 124 (17:49)

Performed by Zoltán Kocsis, Budapest Festival Orchestra, Ivan Fischer

1. Allegro maestoso - tempo giusto (5:08)
2. Quasi adagio (4:33)
3. Allegretto vivace (4:11)
4. Allegro marziale (3:57)

Les préludes, S. 97

Performed by Hungarian State Orchestra, Gyula Nemeth

5. *Les préludes (d'après Lamartine)*, S. 97 (16:16)

Performed by Shelest Piano Duo

6. *Les préludes, Symphonic Poem for Two Pianos* (14:46)

Prelude & Fugue on the Name BACH, S. 260 (13:15)

Performed by Gayle H. Martin

7. Prelude & Fugue on the Name BACH, S. 260 (13:15)

Disc 2

50 Variations on a Waltz by Diabelli

Performed by Pier Paolo Vincenzi

1. Theme (0:55)
2. Variation 24 (0:36)

Grandes études de Paganini, S. 141

Performed by Yuanfan Yang

3. No. 3 in G-sharp minor, "La campanella" (4:46)

Liebesträume, S. 541

Performed by Klára Würtz

4. No. 3. Nocturne in A-flat major ("Love's Dream") (4:22)

19 Hungarian Rhapsodies, S. 244

Performed by Artur Pizarro

5. No. 2 in C-sharp Minor (10:39)

Mephisto Waltz No. 1, “Der Tanz in der Dorfschenke,” S. 110

(“Dance in the Village”) (11:15)

Performed by Hungarian State Orchestra, Janos Ferencsik

6. Mephisto Waltz No. 1, “Der Tanz in der Dorfschenke,” S. 110
 (“Dance in the Village”) (11:15)

Die Trauergondel (La lugubre gondola), S. 134 [version for cello and piano] (8:11)

Performed by Wen-Sinn Yang, Lukas Maria Kuen

7. Die Trauergondel (La lugubre gondola), S. 134 [version for cello and piano] (8:11)

Annees de pelerinage, 3rd year, S. 163

Performed by Michael Korstick

8. No. 4 Les jeux d’eau a la Villa d’estre (“The Fountains of the Villa d’Este”) (6:58)

Grand galop chromatique, S. 219bis (2:14)

Performed by Goran Filipec

9. *Grand galop chromatique*, S. 219bis (2:14)

Bagatelle sans tonalite, S. 216a (3:38)

Performed by Julia Zilberquit

10. *Bagatelle sans tonalite*, S. 216a (3:38)

Romance obuliee, S. 132 (3:49)

Performed by Alissa Margulis, Jura Margulis

11. *Romance obuliee*, S. 132 (3:49)

Christus, S. 3, R. 478

Performed by Henriette Bonde-Hansen, Iris Vermillion, Michael Schade, Andreas Schmidt, Stuttgart Gachinger Kantorei, Cracow Chamber Choir, Stuttgart Radio Symphony Orchestra, Helmuth Rilling

12. II. Post Epiphaniam, “Pater Noster” (Chorus) (7:53)