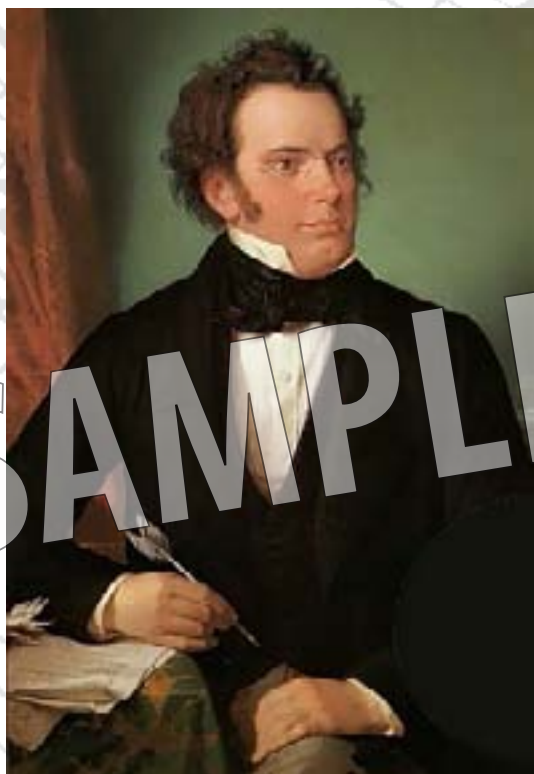


Simply Charlotte Mason presents

Music Study With the Masters

by Sonya Shafer



SCHUBERT

*“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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Franz Schubert
(1797–1828)

by Sonya Shafer

Music Study with the Masters: Schubert

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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 Schubert

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

Before Schubert went to undertake the duties of music-master in Count Esterhazy's family, he rented an apartment in his friend Schober's house. Schober was a bachelor who was not only excellent company himself, but had the faculty of gathering round him a number of friends all more or less distinguished in literary and musical vocations in life. By renting an apartment there, Schubert was able to mix freely with the company often assembled in the rooms of his host, a collection of very musical people.

Although not by nature a methodical man, Schubert was marvelously regular in his attention to composition. No sooner was breakfast over every morning than he very unceremoniously quitted the family circle and went to his room, where pens, ink, and paper lay out before him.

While some composers could take up a pen amid a roomful of talkative people and proceed undisturbed in the composition of an opera, there have been other musicians, on the contrary, with whom composition was a terrible and soul-rending reality and who outwardly exhibited the wrestlings of their mind. Such a one was Schubert.

During the time that he was composing, his features worked, his eyes flashed, his limbs twitched. He was prey to a violent and unnatural excitement, which held complete control over him until the fit of composition had passed away. After that he relapsed into his usual mien, which was that of a somewhat dull and heavy man. These raptures of composition seemed necessary to his existence and afforded him much pleasure.

He was a fairly rapid writer and was seldom troubled with hesitation about beginning. His fluency was extraordinary. Another composer, Schumann once remarked about him that

he could set everything—down to a toll ticket—to music. And if we observe him as he sits in his room this morning, penning page after page, we shall readily believe that such an account of him is correct. So absorbed is he in his work that he pauses not to go downstairs for his “second breakfast,” which in German households takes the place of a lunch. No, Schubert sacrifices the meal to his enthusiasm, and rapidly fills page after page until the dinner time arrives, by which hour he has set to music a large quantity of poetry.

Among those who meet him at dinner in Schober’s hospitable household is the poet Mayrhofer, whose lines he has spent the morning in setting to music. Mayrhofer is usually reserved in other company, but he becomes talkative enough with Schubert and very soon his tongue and that of Schober are wagging loudly on questions of poetry and music—themes of which they seem never tired. The conversation grows more and more animated as the dinner proceeds; and, indulging in the usual foible of Germans, which is to talk louder and louder each moment, before the meal is ended a veritable roar is humming round the table. Flagons of beer help the company along; and, although it is still broad afternoon, they seem on the point of turning the dinner into quite a loud party.

Then one guest rises from the table with the intention of singing one of Schubert’s songs, and the composer, perhaps unwillingly, accedes to this first step toward breaking up the party and accompanies the vocalist to the piano. The guest is Vogl, a popular vocalist who first took it upon himself to make Schubert’s songs known to the public, and the still-obscure composer is too grateful to his friend to refuse him any favor, not to mention the paltry one of leaving the table for the pianoforte. As Vogl sings, the whole room becomes hushed; even the noisy tongues of Mayrhofer and Schober are stilled to silence.

The song is succeeded by another entertainment no less welcome to [Continued in the full version of the book.]

The Story of Schubert

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

Part 1—“He has learnt everything, and God has been his teacher.”—Salieri

In the Währing churchyard, near Vienna, there are two graves almost side by side. Over the one may be read the inscription “Beethoven,” over the other “Schubert.” And little as those amongst whom he lived believed it, we now know that there is not one of all the great musicians of the past to whom a place by the side of the great Beethoven could so fitly have been given as to poor Schubert.

Certainly he was one of the most luckless of all great artists, though the race has never been celebrated for specially good fortune. Miserably poor, ugly, and uninteresting-looking, his finest compositions utterly disregarded during his lifetime—he was never able to hear even an orchestral rehearsal of his grandest symphony, that in C, and after his death large bundles of his manuscripts were stuffed away and left to rot in a dark cupboard for many years—he lived an utterly obscure life, his genius only recognized by a few faithful friends, and at the early age of thirty-one passed away from the life that to him had been so weary and sorrowful.

The records of that life are very scanty; he wrote few letters, he did not move even to the extent to which Beethoven did in those circles of society where a genius is talked about and his admirers treasure the recollection of his slightest word and deed; a few torn pages from his diary, two or three letters, the list and dates of his works, and above all, the works themselves—these are all. The diary has a curious history. It had by some means got into [Continued in the full version of the book.]

Rosamunde, D. 797: Ballet Music No. 2

(Disc 2, Track 4; approx. 8 minutes)

Once upon a time there lived a young princess named Rosamunde. When an evil governor treacherously took over the kingdom, the king and queen were routed from the throne and little Rosamunde was whisked away to safety by a faithful peasant. For many years she lived in hiding, posing as a shepherdess. But she knew that when the time was right, she would do all she could to reclaim her rightful place on the throne.

What kind of music would you put with that story? That was the challenge set before Schubert. Listen to this portion of his music score and imagine what part of the story it could go with.

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

Music Study with the Masters: Schubert

Track Listing

Disc 1

Symphony No. 9 in C Major, D. 944, “Great” (50:06)

1. I. Andante - Allegro ma non troppo (13:25)
2. II. Andante con moto (14:35)
3. III. Scherzo: Allegro vivace (9:50)
4. IV. Allegro vivace (12:16)

Disc 2

1. Quintet in A Major, D. 667, “Trout”: IV. Andantino - Allegretto (8:09)
2. Three Marches Militaires, Op. 51, D. 733, No. 1: Allegro vivace in D Major (5:13)
3. Gretchen am Spinnrade, Op. 2, D. 118 (3:29)
4. Rosamunde, D. 797: Ballet Music No. 2 (7:49)
5. Six Moments Musicaux, Op. 94, D. 780, No. 3: Allegro moderato (1:51)
6. Ellens Gesang III (Ave Maria), Op. 52, No. 6, D. 839, “Hymne an Die Jungfrau” (4:25)
7. Impromptu No. 3 in G-Flat Major, Op. 90, D. 899 (5:05)

Symphony No. 8 in B minor, D. 759, “Unfinished” (25:53)

8. I. Allegro moderato (14:46)
9. II. Andante con moto (11:07)