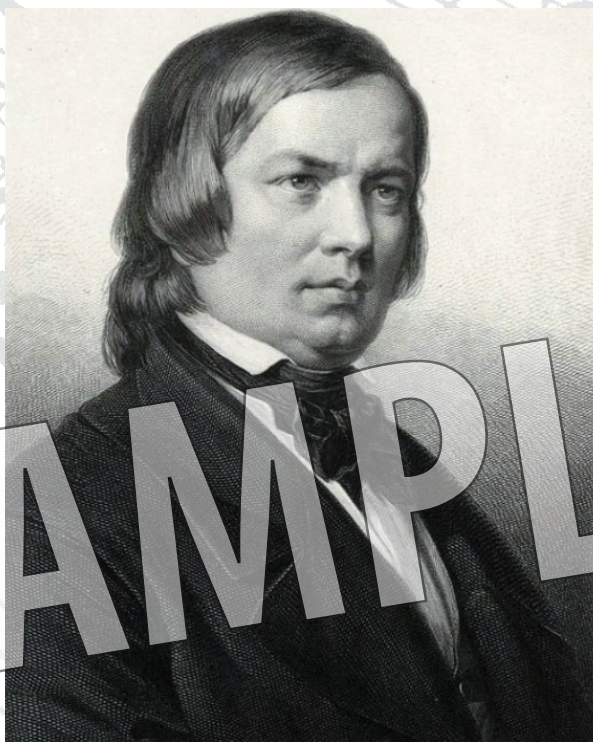


Simply Charlotte Mason presents

Music Study With the Masters

by Rebekah Carlson



schumann

*“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

Robert Schumann
(1810—1856)

by Rebekah Carlson

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: Schumann

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ISBN 978-1-61634-492-4 printed

ISBN 978-1-61634-493-1 electronic download

ISBN 978-1-61634-619-5 print + digital

Published by

Simply Charlotte Mason, LLC

930 New Hope Road #11-892

Lawrenceville, Georgia 30045

simplycharlottemason.com

Printed by PrintLogic, Inc.

Monroe, Georgia, USA

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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 Schumann 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 Schumann

(From *The Private Life of the Great Composers* [1893]

by John Frederick Rowbotham, edited)

To spend a day with Schumann, let us single out that season in his life when he had been married a few years to Clara Wieck, when all things smiled around him, when there was happiness in his home and promise of prosperity abroad, and when the house rang with the prattle of children. Let us enter the house where this interesting family have their abode and look to the centerpiece of the family circle—the composer himself.

At once we shall find a curious contrast to the lighthearted atmosphere of the place. After a few minutes' observation, we shall confess that all the happiness and gaiety of the family spring from the wife and mother. The composer has not been up long. He is moving about the house like a man in a dream, his face utterly abstracted from all surroundings, his whole thoughts engrossed upon some fantastic melody that he is pondering in his mind, and he is completely indifferent to all else in the world. It is immaterial to him whether he has breakfast or whether he has not. If you were to ask him, he probably would not be able to give you a certain answer. He would say, "Perhaps I have; but what is breakfast to the development of this admirable theme?" at which he would sit down to the piano and explain in detail the precise idea that is engaging his thoughts.

But no one among his own family would dare to ask any such question. The children have been taught to subdue the noise of their games when he is near. They have been told their papa is often engaged in poring over some intricate musical problem which is of great importance to the family's prosperity. For their own sake and their mother's, no less than his, they should give him the silence he so imperatively demands.

In this way he goes about during the morning hours with

The Story of Schumann

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

Part 1—Was he to be a musician or a legal drudge?

None of Schumann's relatives showed any fondness for music, and though his father, August Schumann, early devoted himself to literature (combined with bookselling) and was all his life a writer of books, no special talent of any kind was previously exhibited in the family.

Robert Schumann was born on June 8, 1810, at Zwickau, "in the fifth house in the market-place," as his biographer circumstantially relates. He does not seem at any time in his life to have been subject to any very serious financial trials; and as the son of an industrious, intelligent tradesman, who himself loved the arts, his early taste for music was encouraged and fostered from the first.

In his seventh or eighth year we hear of him composing dances, though the rules of composition were quite unknown to him; and he early became renowned among his companions, like Chopin, for his power of extemporising funny stories in music and even "sketching the different dispositions of his friends by certain figures and passages on the piano so exactly and comically, that every one burst into loud laughter."

His father's interest and belief in the boy's musical talent is demonstrated by the fact that he wrote to Carl Maria von Weber, the composer, asking him to undertake his son's training. Weber is said to have readily agreed to the request, though, for some unknown reason, the arrangement was never carried out. At this time young Schumann was left too much to himself, and the position of musical prodigy in a small town, with little sound knowledge either of the theory or practice of music, was not

Listen and Learn

Symphony No. 3 in E-flat Major, Op. 97, “Rhenish”: II. Scherzo: Sehr Massig

(Disc 2, Track 2; approx. 7 minutes)

In 1850 Schumann accepted a job as municipal orchestra director in Düsseldorf, Germany, and moved to an apartment in the middle of the city with his wife, Clara, and their seven children. While he enjoyed being invited to dinner parties and official events, he struggled to write with the cramped and noisy conditions of the apartment. To escape the bustle of the city, Robert and Clara took a short trip down the Rhine River to Cologne. Schumann was deeply moved by the beauty of the countryside, the kindness of the people, and the majestic Cologne Cathedral. Inspired and reenergized by his trip, Robert wrote his third Symphony in just five weeks and titled it “Rhenish” in memory of the countryside. He wrote to his friend, “I cannot see that there is anything remarkable about composing a symphony in a month. Handel wrote a complete oratorio in that time. If one is capable of doing anything at all, one must be capable of doing it quickly, the quicker the better, in fact. The flow of one’s thoughts and ideas is more natural and more authentic than lengthy deliberation.”

Symphony No. 3 in E-flat has five movements, although most symphonies have four movements. Perhaps Schumann was giving a nod to Beethoven’s Sixth Symphony, the “Pastoral,” which was also inspired by the German countryside.

Even though the second movement is marked “Scherzo,” it is not played quite as quickly as the tempo marking indicates. The original subtitle was “Morning Life on the Rhine,” and you can hear the cello section open with a folk-like melody before passing it off to different instrument groups in the orchestra.

Music Study with the Masters: Schumann

Complete Track Listing

All music courtesy of Naxos of America, Inc.

Disc 1

Manfred, Op. 115: Overture (13:10)

Performed by the London Symphony Orchestra, Yondani Butt

1. Overture (13:10)

Kinderszenen, Op. 15 (17:12)

Performed by Jenő Jandó

2. I. "Von fremden Landern und Menschen" ("Of Foreign Lands and People") (1:34)
3. II. "Curiose Geschichte" ("A Strange Story") (0:53)
4. III. "Hasche-Mann" ("Catch-as-Catch-Can") (0:30)
5. IV. "Bittendes Kind" ("Pleading Child") (0:47)
6. V. "Glückes genug" ("Happy Enough") (0:33)
7. VI. "Wichtige Begebenheit" ("An Important Event") (1:00)
8. VII. "Träumerei" ("Dreaming") (2:46)
9. VIII. "Am Camin" ("By the Fireside") (0:49)
10. IX. "Ritter vom Steckenpferd" ("Knight of the Hobby-horse") (0:40)
11. X. "Fast zu ernst" ("Almost Too Serious") (1:29)
12. XI. "Furchtenmachen" ("Frightening") (1:49)
13. XII. "Kind Im Einschlummern" ("Child Falling Asleep") (2:02)
14. XIII. "Der Dichter spricht" ("The Poet Speaks") (2:20)

Piano Quintet, Op. 44 (30:52)

Performed by Fine Arts Quartet, Xiayin Wang

15. I. Allegro brillante (9:12)
16. II. In modo d'una marcia. Un poco largamente (8:56)
17. III. Scherzo: Molto vivace - Trio I - Trio II - L'istesso tempo (4:55)
18. IV. Allegro, ma non troppo (7:49)

Disc 2

Symphony No. 3 in E-flat Major, Op. 97, “Rhenish” (35:34)

Performed by Seattle Symphony Orchestra, Gerard Schwarz

1. I. Lebhaft (9:46)
2. II. Scherzo: Sehr Massig (6:49)
3. III. Nicht Schell (6:28)
4. IV. Feierlich (6:48)
5. V. Lebhaft (5:43)

Dichterliebe, Op. 48: No. 1, “Im Wunderschönen Monat Mai” (1:29)

Performed by Siwoung Song, Helmut Deutsch

6. *Dichterliebe*, Op. 48: No. 1, “Im Wunderschönen Monat Mai” (1:29)

Album for the Young, Pt. 1, Op. 68: No. 10. “The Happy Farmer” (0:41)

Performed by Vladimir Feltsman

7. *Album for the Young*, Pt. 1, Op. 68: No. 10. “The Happy Farmer” (0:41)

Carnaval, Op. 9

Performed by Boris Giltburg

8. No. 5, “Eusebius” (1:56)
9. No. 6, “Florestan” (1:03)

Symphony No. 1 in B-flat Major, Op. 38. “Spring”

Performed by Academy of St. Martin in the Fields Orchestra, Neville Marriner

10. III. Scherzo: Molto vivace (5:30)

Piano Concerto in A Minor, Op. 54

Performed by Jenő Jandó, Budapest Symphony Orchestra, Andras Ligeti

11. I. Allegro affettuoso (14:04)