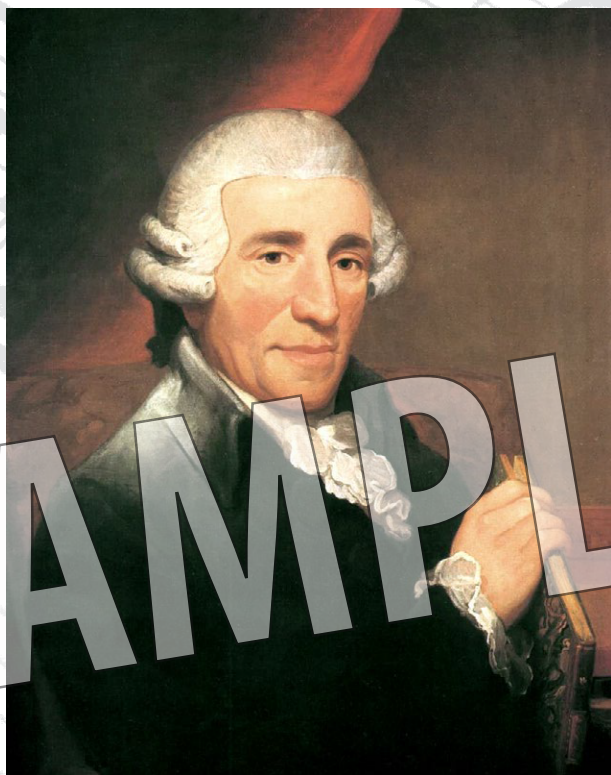


Simply Charlotte Mason presents

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.

Simply
Charlotte Mason

Joseph Haydn
(1732–1809)

by 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: Haydn
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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 Haydn* 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* [1893]

by John Frederick Rowbotham, edited)

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

The Story of Haydn

(From *The Great Composers, or Stories of the Lives of Eminent Musicians* [1883]
by C. E. Bourne, edited)

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 of the schoolmaster as his parents sang their folk songs.

Listen and Learn

The Creation: Part I: Recitative. “Die Vorstellung des Chaos” (“The Representation of Chaos”)

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

Read Genesis 1:1 and 2. How would you portray that scene with music? That was the challenge set before Haydn when he began to write an oratorio called *The Creation* (*Die Schöpfung* in its original German). An oratorio is a story put to music.

Listen to Haydn’s idea for representing verse 2, the formless darkness (called *chaos*) at the beginning of the story of Creation. What aspects of the music create a feeling of that chaos? Is the entire piece chaotic? Why do you think that is so?

If you would like to, use paper and colored pencils, crayons, paint, or pastels to draw the scene as you listen.

The whole oratorio of *The Creation* is about two hours long. If you have an opportunity to listen to it in its entirety, be sure to do so!

Music Study with the Masters: Hadyn

Complete Track Listing

All music courtesy of Naxos of America, Inc.

Disc 1

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

Performed by Joachim Quartet

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)

Performed by Haydn Chamber Ensemble

5. I. Adante (6:31)
6. II. Poco Adagio (5:17)
7. III. Rondo, in the Gipsies’ style. Presto (3:33)

Symphony No. 104 in D Major, Hob. I:104, “London” (28:58)

Performed by Los Angeles Chamber Orchestra, Christof Perick

8. I. Adagio - Allegro (8:39)
9. II. Andante (8:36)
10. III. Menuet - Trio (4:40)
11. IV. Finale: Spiritoso (7:03)

Disc 2

Symphony No. 100 in G Major, Hob. I:100, “Military”

Performed by Capella Istropolitana, Barry Wordsworth

1. IV. Finale: Presto (5:25)

The Creation

Performed by Lynne Dawson, Neil Rosenshein, John Cheek,
Minnesota Chorale, St. Paul Chamber Orchestra, John Revzen

2. Part I: Recitative. "Die Vorstellung des Chaos" ("The Representation of Chaos") (7:36)

Symphony No. 45 in F-sharp Minor, Hob. I:45, "Farewell"

Performed by Capella Istropolitana, Barry Wordsworth

3. IV. Finale: Presto - Adagio (8:05)

Cello Concerto No. 1 in C major, Hob. VIIb:1

Performed by Peter Bruns, Leipzig Mendelssohn Chamber Orchestra

4. II. Adagio (6:35)

Symphony No. 94 in G Major, Hob. I:94, "Surprise"

Performed by Capella Istropolitana, Barry Wordsworth

5. II. Andante (5:34)

Piano Sonata No. 50 in D Major, Hob. XVI:37

Performed by Jenő Jandó

6. I. Allegro con brio (4:12)

Cello Concerto No. 2 in D Major, Hob. VIIb:2

Performed by Peter Bruns, Leipzig Mendelssohn Chamber Orchestra

7. I. Allegro Moderato (12:34)

Trumpet Concerto in E-flat Major, Hob. VIIe:1

Performed by Gerard Schwarz, New York Chamber Symphony

8. III. Finale: Allegro (4:19)

String Quartet No. 53 in D Major, Op. 64, No. 5, Hob. III:63,
"The Lark"

Performed by Joachim Quartet

9. II. Adagio (6:40)