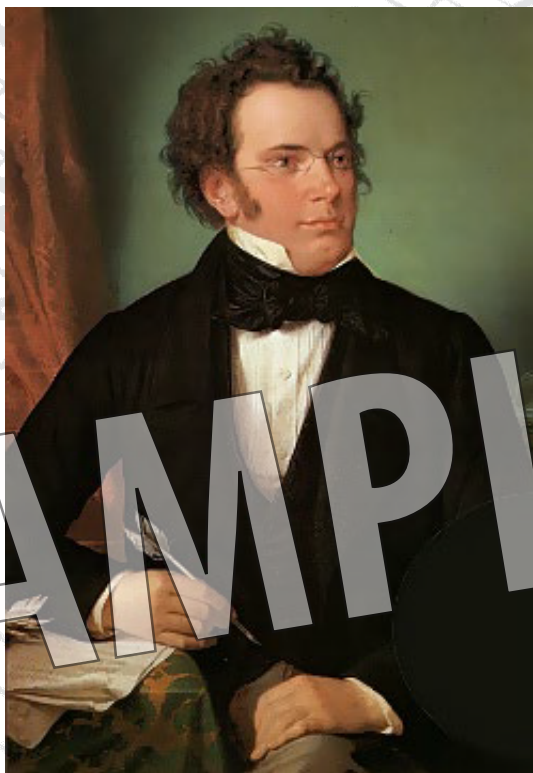


Simply Charlotte Mason presents

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.

Simply
Charlotte Mason

Franz Schubert
(1797–1828)

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: Schubert
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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 Schubert 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* [1893])

by John Frederick Rowbotham, edited)

Before Schubert went to undertake the duties of music-master in Count Esterhazy's family, he rented an apartment in his friend Franz von 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, Robert Schumann, once remarked about

The Story of Schubert

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

Part 1—“He has learnt everything, and God has been his teacher.”—Antonio 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 the possession of an autograph collector in Vienna. But

Listen and Learn

Quintet in A Major, D. 667, “Trout”:

IV. Andantino - Allegretto

(Disc 2, Track 1; approx. 8 minutes)

When Schubert was younger, he wrote a German folksong, a “lied” (pronounced *leed*), called “Die Forelle” (“The Trout”). He liked that melody so much that when the time came to write this quintet for strings and piano, he wanted to use it again. So he expanded the melody, elaborating on it, creating several different variations on it, and passing it from one instrument to another. Listen for the main theme and see if you can track it as it changes shape and moves between the five instruments in the quintet: piano, violin, viola, cello, bass. (Use the list below for help if you need it.)

If you would like to, you might try to sketch or paint the theme and the six variations, making each one look different from the others. You could depict the movement of the music itself or create various scenes that the music brings to mind.

Theme: stated by the violin

Variation 1: piano takes theme and adds trills; violin echoes some trills

Variation 2: viola takes theme; piano echoes and violin adds a descant part up above

Variation 3: bass takes theme; piano adds quick scale passages

Variation 4: everyone plays theme but in repeating triplets (1-2-3, 1-2-3); alternates between minor and major, loud and soft

Music Study with the Masters: Schubert

Complete Track Listing

All music courtesy of Naxos of America, Inc.

Disc 1

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

Performed by Symphonieorchester des Bayerischen Rundfunks, Lorin Maazel

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

Quintet in A Major, D. 667, "Trout"

Performed by Slovak Philharmonic Orchestra, Michael Halasz

1. IV. Andantino - Allegretto (8:09)

Three Marches Militaires, Op. 51, D. 733, No. 1

Performed by Jenő Jandó, Zsuzsa Kollar

2. I. Allegro vivace in D Major (5:13)

"Gretchen am Spinnrade," Op. 2, D. 118 (3:29)

Performed by Ute Ziemer, Barbara Moser

3. "Gretchen am Spinnrade," Op. 2, D. 118 (3:29)

Rosamunde, D. 797: Ballet Music No. 2 (7:49)

Performed by Slovak Philharmonic Orchestra, Michael Halasz

4. *Rosamunde*, D. 797: Ballet Music No. 2 (7:49)

Six Moments Musicaux, Op. 94, D. 780, No. 3

Performed by Slovak Philharmonic Orchestra, Michael Halasz

5. Allegro moderato (1:51)

“Ellens Gesang III” (“Ave Maria”), Op. 52, No. 6, D. 839, “Hymne an Die Jungfrau” (4:25)

Performed by Rosmarie Kalin, Alexandra Berving-Wassen, Stella Chamber Choir, Solvig Agren

6. “Ellens Gesang III” (“Ave Maria”), Op. 52, No. 6, D. 839, “Hymne an Die Jungfrau” (4:25)

Impromptu No. 3 in G-flat Major, Op. 90, D. 899 (5:05)

Performed by Slovak Philharmonic Orchestra, Michael Halasz

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)

Performed by Slovak Philharmonic Orchestra, Michael Halasz

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