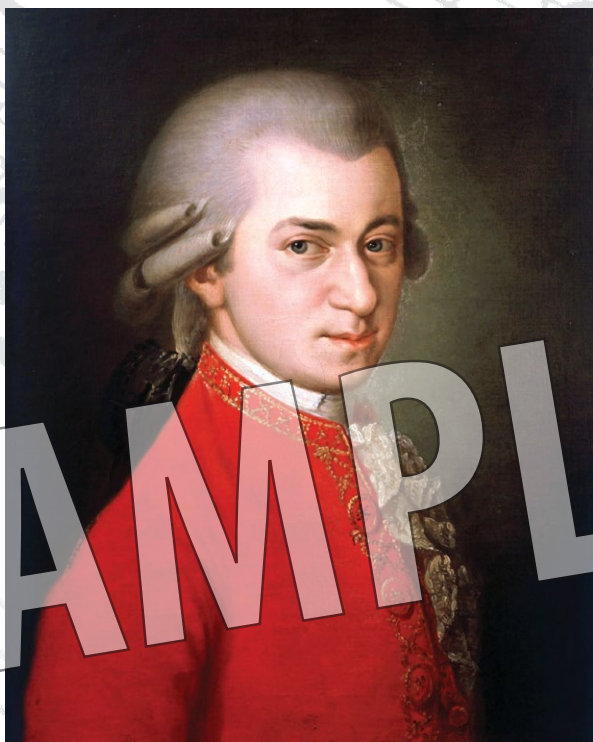


Simply Charlotte Mason presents

Music Study With the Masters

by Rebekah Carlson



mozart

*“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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Wolfgang Amadeus Mozart
(1756–1791)

by Rebekah Carlson

Music Study with the Masters: Wolfgang Amadeus Mozart
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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 . . .” 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 the students can listen to a live performance.

A Day in the Life of Mozart

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

by John Frederick Rowbotham, edited)

It is six o'clock in the morning, and all Vienna is astir. Already the rumble of traffic has begun down those narrow old-fashioned streets. The cries of the hucksters and the tradesmen's porters making their morning rounds begin to rise on the air. Down most of the streets, the sashes of the windows have been flung open, and the maids are busy shaking their dusters out of the windows and every once in a while peeping out themselves.

The houses in Vienna are enormous ones. In those days there were some that contained five hundred families. They are built surrounding a courtyard within, and if we wish to see inside a particular set of rooms and a particular household, it is a case of threading our way through interminable passages and mounting countless stairs—very much in the manner of exploring a large hotel—until at last we reach the special spot that we desire.

Let us suppose that we have arrived there. We stand before a door of modest dimensions at the end of a long passage, which is furnished with a knocker and a plate, as if shutting off the rooms within from all connection to the rest of the house. So it does; in this enormous house there are many houses, each complete in itself. We read on the plate (we have described it as a plate, but as a matter of fact it is only a piece of painted board) the name "Wolfgang Amadeus Mozart," and after a short delay we enter.

The house contains only four rooms. There is a large, long, narrow room which serves for the parlour; a small waiting room in a niche between that and the front door; a bedroom at the back; and a kitchen. Mozart and his wife, like many of the middle-class Viennese of their day, are evidently not able to afford the luxury of keeping a servant on the premises. Instead

of that expensive service, they employ one of the numerous maids who hire out their services by the day, coming early in the morning and going away at night. The girl has just entered and is now engaged in work in the kitchen.

But before her entry someone else has arrived whom, in the absence of the maid, Mozart must have let in himself. The barber, or hairdresser, is the dignitary whom the great composer admits at so early an hour in the morning, and, indeed, feels greatly obliged to him for making the Mozart apartment his first place of call. With numerous clients awaiting his attention, on each of whom the barber has to devote an hour, it is indeed a favor that he should reserve the first hour of the day for a poor music-master. But so it is. And there they sit, chatting in that long narrow room which serves Mozart at once for a parlour, a study, a reception room, and a room to give lessons in when good fortune enables him to teach his pupils at home. The barber is walking round and round the composer, who is swathed and toweled up in an enormous armchair, receiving very placidly the attentions of the hairdresser, which attentions must be sadly wearisome to Mozart. With comb, curling tongs, and pouncet box for sprinkling perfume, the barber walks round and round the composer, twisting and turning his hair in all possible directions and powdering it freely. He has already shaved the composer, and at last, after nearly an hour's tedious flow of gossip and curling tongs, has finished his wig. He gathers it into a graceful braided tail, ties it with a piece of black ribbon, and prepares to depart.

At last Mozart is free, and without bestowing a thought on the large looking-glass which hangs at one end of the room, he strides across the floor to a writing table opposite him, on which lies an unfinished score. He was at it late last night, but now the ink is dry.

“Let me see,” he says to himself, “where was I?”

He sits down, and the next moment is entirely immersed in his occupation, unconscious of all around him. He throws off

The Story of Wolfgang Amadeus Mozart

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

Part 1—“Anyone could play that.”

Leopold Mozart was a violinist in the band of Archbishop Sigismund, the reigning Prince of Salzburg, and it was probably in compliment to his master that he bestowed on the youngest of his seven children the name of Joannes Chrysostomus Wolfgangus Theophilus Sigismundus. Born on January 27, 1756, this child was destined to make the name of Mozart famous wherever music is known.

Child prodigies very often turn out to be nobodies in future life. But Mozart was an exception; and though he might well have been called “the marvelous boy,” his later works—and he died at the early age of 35—were undoubtedly his grandest and most perfect. Here is a story of his childhood days, as was told by Herr Schachtner, the court-trumpeter at Salzburg and his attached friend through life:

He was under seven years of age but had already given public performances on the pianoforte before the Court in Vienna and other places, when on his return to Salzburg, a certain Herr Wentzl, a very good violinist, brought one evening some trios of his own composition for Papa Mozart to try over and give his opinion on. The parts were then allotted thus: Wentzl, first violin; Papa Mozart playing bass on the viola; and Schachtner, second violin. A present of a small fiddle had been received by Wolfgang in Vienna, but he had had no lessons on it. Notwithstanding this, he begged eagerly that he might play second violin, saying, “anyone could play that”; and when his father told him to run

Listen and Learn

Piano Concerto No. 21 in C Major, K. 467: II. Andante

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

From February 1784 to December 1786, W. A. Mozart composed twelve piano concertos that are commonly referred to as the “golden dozen.” He often barely finished writing his concertos before performing them, as was the case with his 21st Piano Concerto in C Major, completed March 9, 1785, and premiered the following day!

The type of musical composition known as the concerto, which is broadly defined as a work in three movements (fast-slow-fast) for a solo instrument accompanied by an orchestra, underwent a transformation in Mozart’s compositions. He brought the concerto to greater prominence in the repertoire by giving the solo instrument more virtuosic passages that demanded a high level of skill. Mozart also expanded the idea of the “cadenza”—a section where the orchestra drops out and the soloist plays alone. (You can hear cadenzas in the other two movements of this concerto when you listen to them on Disc 2. The cadenza in the first movement occurs at 11:27 on track 6; in the third movement it occurs at 5:27 on track 8.) Mozart was so gifted at improvising that he did not see the need to write down the music for his cadenzas; thus, the sure-to-have-been glorious music that he played has been lost. It is up to present-day performers to improvise their own cadenzas or use those that have been previously written down by other performers or composers. Though we often (and rightly) think of improvisation as related to jazz, there is a grand tradition of improvisation in the realm of Western classical music. After listening to this concerto, can you hum or play a cadenza

inspired by this beautiful piece of music? The wonderful thing about improvisation is that there are no “wrong” notes, because you are making them all up yourself!

In the transcendent second movement, which we are focusing on here, the opening theme is first introduced by the violinists with mutes on their bridges. In the orchestra, mutes are often used to paint a different color with the sound. What color do you think Mozart had in mind? The piano then enters, repeating the same theme in the violin; however, Mozart adds some minor chords in the piano’s second entrance (2:20). Mozart plays with major and minor harmonies. (Major is often described as sounding “happy,” while minor sounds “sad.”) See how many of these changes from major to minor and minor to major you can hear. You might squat for minor and stand tall for major! Throughout the movement, you can hear the piano in dialogue with the orchestra, with the strings and winds seeming to “comment” on the piano’s calm melodies. Perhaps you could write a story based on their conversation.

Music Study with the Masters: Mozart

Track Listing

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Disc 1

Serenade No. 13 in G Major, *Eine Kleine Nachtmusik (A Little Night Music)*, K. 525 (18:09)

Performed by Franz Liszt Chamber Orchestra, Janos Rolla

1. I. Allegro (5:52)
2. II. Romanze (6:00)
3. III. Menuetto (2:10)
4. IV. Rondo (4:07)

Fantasia in C Minor, K. 475 (12:41)

Performed by Jenő Jandó

5. Fantasia in C Minor, K. 475 (12:41)

Symphony No. 40 in G Minor, K. 550 (34:29)

Performed by English Classical Players, Jonathan Brett

6. I. Allegro molto (7:03)
7. II. Andante (13:36)
8. III. Menuetto (4:19)
9. IV. Finale (9:31)

Disc 2

Le Nozze di Figaro, K. 492: Sinfonia (4:05)

Performed by Marina Mescheriakova, Judith Halasz, Michelle Breedt, Orsolya Safar, Gabriele Sima, Alexander Klinger, Michael Roider, Bo Skovhus, Peter Koves, Janusz Monarcha, Renato Girolami, Nicolaus Esterhazy Sin

1. *Le Nozze di Figaro*, K. 492: Sinfonia (4:05)

Die Zauberflöte (The Magic Flute), K. 620

Performed by Wilfried Gahmlich, Hellen Kwon, Lotte Leitner,
Herbert Lippert, Elisabeth Norberg-Schulz, Kurt Rydl, Georg Tichy,
Julia Faulkner, Waltraud Winsauer, Anna Gonda, Hungarian Festival
Chorus, Budapest Fai

2. Der Holle (2:51)
3. Pa-Pa-Pa-Pa-Pa-Pa-Papagena! (2:30)

Ave verum corpus (Hail, True Body) in D Major, K. 618 (2:46)

Performed by Wiener Sängerknaben, Chorus Viennensis,
Symphonieorchester der Volksoper Wien, Peter Marschik

4. *Ave verum corpus (Hail, True Body)* in D Major, K. 618 (2:46)

Clarinet Quintet in A Major, K. 581: II. Larghetto (5:55)

Performed by Martin Fröst, Vertavo String Quartet

5. Clarinet Quintet in A Major, K. 581: II. Larghetto (5:55)

Piano Concerto No. 21 in C Major, K. 467 (26:25)

Performed by Jenő Jandó, Concentus Hungaricus, Andras Ligeti

6. I. Allegro (13:30)
7. II. Andante (6:44)
8. III. Allegro vivace assai (6:11)

Requiem in D Minor, K. 626 (16:54)

Performed by Marie Arnet, Anna Stéphany, Andrew Kennedy, Darren
Jeffery, London Symphony Chorus, London Symphony Orchestra,
Colin Davis

9. Introit: Requiem aeternam - Kyrie eleison (7:13)
10. Dies Irae (1:44)
11. Rex tremendae majestatis (2:14)
12. Confutatis maledictis (2:44)
13. Lacrimosa dies Illa (2:59)