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The centrality of wit and humour in Haydn's compositional style—and indeed in his whole musical outlook—has been the subject of a number of scholarly inquiries over the past two decades. Haydn's "high comic style" in his instrumental works and its broad similarity to narrative techniques in late eighteenth century literary humour, especially that of Laurence Sterne, have been the primary focus of these studies.¹ However, the instances of

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¹ Such studies have their roots in contemporary comparisons between Haydn and Sterne, which first appeared in the "Allgemeine Musikalische Zeitung" as "Briefe an einen Freund über die Musik in Berlin" (Letters to a Friend about Music in Berlin) dated October 25, 1800. A similar analogy was made by Pastor Johann Karl Friedrich Triest of Stettin in another series of articles dated January 1–March 25, 1801 entitled "Bemerkungen über die Ausbildung der Tonkunst in Deutschland im achtzehnten Jahrhundert" (Remarks on the Development of the Art of Music in Germany in the Eighteenth Century). A complete English translation of Triest's article is available in Elaine Sisman (ed.), *Haydn and His World*, Princeton 1997, pp. 321–94.

Recent scholarship on the subject of Haydn and humour include: Andreas Ballstaedt, "Humor" und "Witz" in Joseph Haydn's Musik, in: *Archiv für Musikwissenschaft*, vol. 55 (1998), pp. 195–219; Gretchen A. Wheelock, *Haydn's Ingenious Jesting with Art: Contexts of Musical Wit and Humour*, New York 1992; Mark Evan Bonds, *Haydn, Laurence Sterne, and the Origins of Musical Irony*, in: *Journal of the American Musicological Society*, vol. 44 (1991), pp. 57–91; Howard Irving, *Haydn and Laurence Sterne: Similarities in Eighteenth Century Literary and Musical Wit*, in: *Current Musicology*, vol. 40 (1985), pp. 34–49; Hartmut Krones, *Das "Hohe Komische" bei Joseph Haydn*, in: *Österreichische Musikzeitschrift*, vol. 38 (1983), pp. 2–8; Steven E. Paul, *Wit, Comedy and Humour in the Instrumental Music of Franz Joseph Haydn*, Ph.D. diss., Cambridge University, 1980; Paul, *Comedy, Wit and Humour in Haydn's Instrumental Music*, in: *Haydn Studies: Proceedings of the International Haydn Conference Washington D.C. 1975*, ed. by Jens Peter Larsen, et. al., New York 1981, pp. 450–56; Paul, *Wit and Humour in the Operas of Haydn*, in: *Proceedings of the 1982 International Joseph Haydn Congress at Vienna*, ed. by Eva Badura Skoda, München 1986, pp. 386–403.

musical humour in his two volumes of German songs (published in 1781 and 1784) and the vocal trios and quartets (composed in 1796[–1799?], published in 1803), have remained largely unexplored.²

Haydn's active interest in Lieder is concurrent with notable instrumental compositions such as the Op. 33 string quartets of 1781, while the part-songs are contemporaneous with the later works such as "The Creation" (1796–1798) and "The Seasons" (1799–1801). The aesthetic of wit and humour discernible in these songs and part-songs is quite distinct from those encountered in Haydn's instrumental works and oratorios. Although the keyboard accompaniment is primarily functional in nature, there are several instances where the piano performs a more interpretative role within the works.

In this study I will examine the spirit of Haydn's compositional approaches in these vocal genres. Specifically, his German songs and part-songs will be placed within an interpretative framework of late eighteenth century aesthetic categories, and theories of the comic in music, taking into consideration the contemporary literary and social sensibilities which informed the use of the comic more generally.

Haydn's early experiments with musical wit and humour at first attracted attention in the form of critical, often scathing reviews primarily from North German critics who found Haydn's deviation from the elevated expression of contrapuntal writing such as those encountered in the works by J. J. Quantz, C. P. E. Bach or

² The two collections of "XII Lieder für das Clavier" comprise twelve songs each and were published by Artaria in May 1781 and March 1784, respectively. Haydn composed or began to compose the part-songs in 1796 and finished them in 1799 or earlier. They were titled "Drey- und vierstimmige Gesänge" by Breitkopf & Härtel and published in 1803; they are titled "Mehrstimmige Gesänge" in JHW XXX (1958). For historical background see: Marianne Helms, *Zur Entstehung des zweiten Teils der 24 deutschen Lieder*, in: *Proceedings of the 1982 International Joseph Haydn Congress*, pp. 116–23; H. C. R. Landon, *Haydn: The Years of 'The Creation' 1796–1800* (*Haydn: Chronicle and Works*, vol. 4), London, 1977, pp. 189–93; Paul Mies, *Vorwort*, in: JHW XXX (1958), pp. vi–ix; Lawrence Schenbeck, *Haydn and the Classical Choral Tradition*, Chapell Hill 1996, pp. 236–37; Leslie Sue Poss, *The Development of the European Part-song Genre Beginning in the Sixteenth Century and Culminating with the Mehrstimmige Gesänge of Joseph Haydn*, D.M.A. diss., University of Alabama, 1996, Ann Arbor 1997, pp. 41–43.

Karl Heinrich Graun unacceptable.³ In fact Karl Ludwig Junker in his "Zwanzig Componisten: Eine Skizze" (Bern 1776) singled out Haydn for having "changed the tone of Viennese music", and complained that his music had "sunk too much from the dignity maintained by Wagenseil, to the trifling".⁴ This initial conservatism gradually gave way to a more accepting, almost indulgent attitude towards Haydn's "natural" humour by the end of the eighteenth century: several publications on the subject of musical humour from the 1780s onwards unfailingly mention Haydn as the prime exemplar.⁵ The central focus of these musical discourses related to aesthetics was invariably Haydn's instrumental music—a genre although evidently pleasing and moving, was without the supporting evidence of a concrete textual narrative or other extra-musical references. As a result, instrumental music was thought to warrant some critical explanation for eighteenth century audiences in terms of its aesthetics and expressive character.⁶

³ See Wheelock, *Haydn's Ingenious Jesting*, pp. 33–48; H. C. R. Landon, *Haydn in England 1791–1795* (*Haydn: Chronicle and Works*, vol. 3), London 1976, pp. 189–93. An early biography of Haydn titled "An Account of Joseph Haydn, a Celebrated Composer of Music", appeared in the *European Magazine and London Review* (October 1784). The author makes note of the depreciating remarks about Haydn's music, which had appeared in contemporary German reviews. A facsimile of the article is provided in H. C. R. Landon, *Haydn at Eszterháza 1766–1790* (*Haydn: Chronicle and Works*, vol. 2), London, 1976, pp. 496–97; for a discussion of this review see also A. Peter Brown, *The Earliest English Biography of Haydn*, in: *The Musical Quarterly*, vol. 59 (1973), pp. 339–54.

⁴ Junker writes (p. 28):

"Seit dem Hayde[n] den Ton der Wiener Musik geändert, oder neu angegeben hat, ist er zwar charakteristischer als jemals, aber von der Würde, worinn ihn Wagenseil noch so erhalten hat, zu sehr bis zur Tändeley herabgesunken."

See also Landon, *Chronicle and Works*, vol. 3, p. 189; Wheelock, *Haydn's Ingenious Jesting*, p. 47.

⁵ For discussions of changing views with regard to Haydn as musical humorist in the late eighteenth century see Wheelock, *Haydn's Ingenious Jesting*, pp. 33–51; Paul, Wit, Comedy and Humour, pp. 13–50.

⁶ Aesthetic writings on music in the second half of the 18th century such as Christian Gottfried Krause's "Von der musikalischen Poesie" (1752), Johann Adam Hiller's commentary "Abhandlung von der Nachahmung der Natur in der Musik" (1754) on Batteux's "Les Beaux-arts réduits à un même principe" (1746), Johann Georg Sulzer's "Allgemeine Theorie der schönen Künste" (1771–1774), and Johann Nikolaus Forkel's essays on music frequently discussed the aesthetic values of instrumental music versus vocal music. See Mary Sue Morrow, *German music criticism in the late eighteenth century: Aesthetic issues in instrumental*

Humour in Haydn's vocal music was an obvious concept in light of its referential nature that it needed no explications along these lines. Moreover, comedy had always been a part of dramatic and literary aesthetics and was quite naturally absorbed into operatic aesthetics (for e.g., opera buffa, and *Singspiel*). But, vocal works such as the *Lieder* and part-songs—despite their stylistic connections to opera—were regarded as a domestic genre and therefore could not command the same kind of critical attention as some genres of instrumental music.

This traditional emphasis on instrumental genres continues to be reflected in present-day scholarship.⁷ Discussions of humour in Haydn's vocal music are usually restricted to arias from the comic operas or moments from the larger works such as "The Creation" or "The Seasons". The small-scale vocal works such as the German songs and part-songs are rarely mentioned. This reticence partially stems from the status of "occasional works" ("Gelegenheitswerke" as Adler called them) that has been assigned to this repertory.⁸ They also belong to a genre of social and private music without the grand dramatic texts or the musical resources of Haydn's larger public works such as the oratorios and operas.

Nevertheless, the texts featured in these *Lieder* and part-songs are rich in parody and satire, and they display implicit and explicit humour that Haydn meticulously observed and exploited fully in his settings. While in instrumental works Haydn played upon the purely "abstract"—though always directly experiential—elements of expectation and surprise, the parameters of humour and wit in Haydn's vocal music naturally depended directly on the text. Haydn responded to its humorous intents through skilful tone painting (*Tonmalerei*), and adroitly incorporated subtler illustrations in the piano accompaniment, melodic writing and

music, Cambridge 1997; Edward Lippman, *A History of Western Musical Aesthetics*, Nebraska 1992; *Music and Aesthetics in the Eighteenth and Early Nineteenth Centuries*, ed. by John Stevens and Peter le Huray, Cambridge 1981; *Aesthetics and the Art of Musical Composition in the German Enlightenment: Selected writings of Johann Georg Sulzer and Heinrich Christoph Koch*, ed. and trans. by Nancy Kovaleff Baker and Thomas Christensen, Cambridge 1995.

⁷ See for instance Wheelock, *Haydn's Ingenious Jesting*; Paul, *Wit, Comedy and Humour*; and other studies cited in footnote 1.

⁸ Guido Adler, *Haydn and the Viennese Classical School*, in: *The Musical Quarterly*, vol. 18 (1932), p. 195.

text setting. This facilitated Haydn's "commentary" on and rhetorical "dramatization" of the text in these settings. The characteristic that early German reviewers instinctively identified as "musikalische Laune" in his instrumental music also appears in these Lieder and part-songs.⁹

The present study explores the ideas of the "comic" or "humour" as it evolved in the eighteenth century, and its implications for the development of "humour in music" and general aesthetics as an integral aspect of German music criticism in the late eighteenth century. The examination of these aspects provides a contextual aesthetic frame of reference within which Haydn's Lieder and part-songs can be usefully interpreted and appreciated.

I. THEORIES OF THE "COMIC"

(a) English Origins of "High" and "Low" Comedy in the Eighteenth Century (ca. 1700–1780)

The eighteenth century perceived humour in music both as a form of musical expression and as a function of style. It was traditionally divided into two types or "levels," namely, the High and the Low. Tilden A. Russell has suggested that this distinction between the levels of comedy generally accepted in Germany during the latter half of the century, was derived from English authors and theorists such as Henry Fielding, Henry Home (Lord Kames) and James Beattie.¹⁰ Referring to the two types of comedy

⁹ Junker notes (pp. 55 and 64):

"Launisch habe ich Hayden [sic] oben genent? 'Nun, was ist aber musikalische Laune?' [...] Das wird niemand in Abrede seyn, daß die einzig herrschende Gesinnung (oder weil von der Tonkunst die Rede ist) die einzig herrschende Empfindung Haydens abstechend, bizzar sey; – daß sie sich ohne Zurückhaltung äußere." (Temperamental is what I called Hayden above. "Well, what is musical temperament?" [...] No one will deny that the only prevalent attitude or—since we are dealing with music—feeling in Hayden is eccentric [even] bizarre; and is exposed without restraint.)

Landon (*Chronicle and Works*, vol. 3, pp. 190–91) attributes this quote to an anonymous biographer of Haydn in a brochure titled "Portefeuille für Musikliebhaber, Charakteristik von 20 Componisten; und Abhandlung über die Tonkunst" (1792).

¹⁰ Tilden A. Russell, *Über das Komische in der Musik: The Schütze-Stein Controversy*, in: *Journal of Musicology*, vol. 4 (1985–86), pp. 70–76. The works that Russell includes in his discussion are: Henry Fielding's "The History of the Adventures of Joseph Andrews, And of his Friend Mr. Abraham Adams" (1742),

in painting and literature, Russell informs us about Fielding's deliberations regarding the comic or ridiculous versus the burlesque or "caricatura". Fielding defined the "comic" as "the exact copy of nature", and the burlesque or "caricatura" as that which is unnatural, surprisingly absurd or exaggerated.¹¹ Henry Home described the high comic as "risible" and the low comic as "ridiculous".¹² This distinction extends through James Beattie's essay titled "On Laughter and Ridiculous Composition" (1779) where he characterised the high comic as ridiculous and the low comic as ludicrous. Russell interprets the difference between Home's and Beattie's definitions of high and low comic as follows:

"The ridiculous excites pure laughter, while the ludicrous excites laughter with disapprobation and contempt".¹³

From the above it is evident that there is one aspect that remains consistent in the eighteenth century discussions of comedy. The authors recognized that the laughter provoked results from an element of surprise arising from the unexpected juxtaposition of incongruous objects or situations, or from ideas that departed from the norm.¹⁴

(b) German Writings on Humour in Music (1740–1800)

Georg Friedrich Meier's "Gedanken von Scherzen" (1744), the earliest German treatise on the theory of the comic, defined wit as "the ability to recognize agreement in things" and jest as "comparing, in an ingenious manner, objects which greatly differ".¹⁵

Henry Home's "Elements of Criticism" (1762), and James Beattie's "Essays: on Poetry and Music, as they affect the Mind; on Laughter and Ludicrous Composition; on the Usefulness of Classical Learning" (1779).

¹¹ Russell, *Über das Komische in der Musik*, p. 71.

¹² Henry Home, *Elements of Criticism*, vol. 1, Edinburgh 1762, p. 341.

¹³ Russell, *Über das Komische in der Musik*, p. 71.

¹⁴ The importance of surprise and incongruity is evident in the early writings of Shaftesbury, "An Essay on the Freedom of Wit and Humour" (1711), as well as by later authors such as Fielding, Beattie and Joseph Priestly "Of Contrast in General And Particularly of Wit, the Risible, and the Ridiculous" (1762). For more on this subject see Paul, *Wit, Comedy and Humour*, pp. 83–85.

¹⁵ Reprint Copenhagen 1977, p. 49:

"Der Witz ist die Fertigkeit, die Übereinstimmungen der Dinge zu erkennen. Er besteht also in einem mercklich grossen Vermögen, und in einer Leichtigkeit die Ähnlichkeiten, Gleichheiten, und Proportionen der Dinge zu erkennen [...]" (Wit is the ability to recognise the agreement in things. It exists there-

Wit was associated with an element of intellectual subtlety, whereas humour or comedy, by implication, was more obvious and recognisable. The critical interpretation of the comic discussed in Sulzer's "Allgemeine Theorie der Schönen Künste" (see table 1) follows a typically hierarchical distinction as observed in the works of English theorists referred to above:¹⁶

Table 1: Johann Georg Sulzer (1771–1774)

Categories	Defining Characteristics
High Comic (das hohe Comische)	Borders on tragedy, where powerful and serious passions come into play
Middle Comic (das mittlere Comische)	Fine wit, delightful, urbane, polite, refined
Low Comic (das niedrige Comische)	Ludicrous, farcical, absurd

fore in a marked ability and facility in perceiving the similarities, identities and proportions of things.)

See Eric A. Blackall, *The Emergence of German as a Literary Language 1700–1775*, Cambridge 1959, p. 388; Paul, *Wit, Comedy and Humour*, p. 85; and Wheelock, *Haydn's Ingenious Jesting*, p. 29.

¹⁶ Johann Georg Sulzer, *Allgemeine Theorie der Schönen Künste*, vol. 1, Leipzig 1771, p. 212 (Directmedia, Berlin 2002, p. 839). In the article on "Comisch" Sulzer distinguishes between the various levels of comedy as follows:

"Die comische Materie ist die, welche sich zur Comödie schicket, und die itzt, da dieses Schauspiel so verschiedene Gestalten angenommen hat, in das niedrige, mittlere und hohe Comische eingetheilt wird. Das niedrige Comische ist eigentlich das Possierliche, das durch seine Ungereimtheit lächerlich ist. Zum mittlern Comischen gehört die Materie, die durch feinen Witz, so wie er unter Personen von guter Lebensart im Gang ist, durch Handlungen und Sitten der feinern Welt, und das, was die Römer Urbanität nannten, ergötzend und angenehm wird. Das hohe Comische ist der Inhalt und Ton der Comödie, der ans Trauerspiel gränzet, und wo schon starke und ernsthafte Leidenschaften ins Spiel kommen." (The comic subject matter is fitting for comedy and since this play has assumed various shapes, has been divided into low, middle and high comic. The low comic is actually the farcical, which is humorous because of its absurdity. To the middle comic belongs the subject matter, which by means of its fine wit as it is employed by cultured people and through actions and customs of the genteel world, and that which the Romans call urbanity, pleases and delights. The high comic is content and mood of comedy, which approaches tragedy, and where powerful and serious passions already come into play.)

See also Leonard Ratner, *Classic Music: Expression, Form and Style*, London 1980, p. 386.

The above descriptions have obvious implications for the content and character—and musical treatment—of the text, and are hence particularly significant for vocal music. The parallels between the various levels of comic style in English and German literary discourse are not at all surprising, given the wide dissemination of English literature in translation in Germany during the eighteenth century.¹⁷ Moreover, in addition to his hierarchical classification of the comic as operating at various stylistic levels, Sulzer discusses the concept of “Witz” and its relation to intellectual subtlety:

“[...] wit is now reckoned, at least in educated parlance, as a particular gift of the mind which consists principally in the facility for quickly seeing and vividly feeling the various connections and relationships of one object compared with another”.¹⁸

The notable proliferation of articles devoted to the subject of “humour in music” in the later decades of the eighteenth century is perhaps understandable, given the prevailing social and cultural climate and its explanatory projects. Alongside intellectual and philosophical inquiries into the character and function of the fine arts, the democratic and liberalising tendencies of the Enlightenment seem evident in the demand that music should be accessible to both the amateur (“Liebhaber”) and the connoisseur (“Kenner”). This helped to provide the impetus not only for the numerous song collections and inserts in the “Musenalmanachs” and “Taschenbücher” published during this period, but also for the provision of accessible musical commentary. Many articles in the “Allgemeine Musikalische Zeitung” concerning humour in music and related aesthetic matters exemplify this tendency towards a

¹⁷ Henry Fielding’s “The History of the Adventures of Joseph Andrews, And of his Friend Mr. Abraham Adams” (1742) and Henry Home’s “Elements of Criticism” (1762) were available in German translations in the late 18th century. For discussion of the influence of English theories of comedy in Germany see: Betsy Aiken-Sneath, *Comedy in Germany in the Second Half of the Eighteenth Century*, Oxford 1936.

¹⁸ Sulzer, *Allgemeine Theorie der Schönen Künste*, vol. 2, Leipzig 1774, in the article on “Wiz”, p. 1274 (Directmedia, Berlin 2002, p. 4772):

“[...] und man stellt sich itzt, wenigstens in der gelehrten Sprache, den Wiz als eine besondere Gabe des Geistes vor, die vornehmlich in der Fertigkeit besteht, die mancherley Beziehungen und Verhältnisse eines Gegenstandes gegen andere schnell einzusehen und lebhaft zu fühlen.”

Also cited in Wheelock, *Haydn’s Ingenious Jesting with Art*, p. 28.

more widely diffused, even popular and journalistic, approach to music criticism and aesthetic discussion. As early as 1766, a reviewer for the "Wiener Diarium" stated: "Haydn is that in music which Gellert is in poetry".¹⁹ Similarly the contemporary reviewers commenting on the humour or irony to be found in Haydn's works as analogous to Laurence Sterne's literary humour reinforce in a pragmatic way the tendency in music aesthetics to draw upon literary models. In common parlance, drawing parallels between Haydn and certain well-known literary figures such as Gellert, Jean Paul Richter, or Lawrence Sterne, offers a sense of historical and cultural perspective without which our retrospective interpretation of Haydn's musical humour could be prone to misinterpretation.

This method of criticism through analogy, and through the borrowing of literary and rhetorical parallel, is evident throughout the later decades of the eighteenth through into the early nineteenth century. In an important article titled "Etwas über den sogenannten musikalischen Styl" (1799) Ernst Ludwig Gerber distinguished three different categories or levels of musical styles (see table 2).²⁰

¹⁹ The excerpt from the Wiener Diarium is provided in C. F. Pohl, Joseph Haydn, vol. 1, Berlin 1875, p. 373: "Kurz, Hayden ist das in der Musik, was Gellert in der Dichtkunst ist". Also cited in Landon, Haydn: Chronicle and Works, vol. 2, p. 130.

²⁰ In: Allgemeine Musikalische Zeitung (6. Feb. 1799), cols. 295–96:

"Am besten scheint es also, wenn es doch um der Deutlichkeit der Begriffe willen, soll und muss eingetheilt werden: man theile die Musik in die hohe oder pathetische, mittlere oder gemässigtere und in die niedere oder komische Schreibart, ein. Zu der hohen, wären dann alle großen, erhabenen, auch schrecklichen Empfindungen und heftigern Leidenschaften zu rechnen. Unter die gemässigtere und mittlere Musikart, rechnete man das, was die sanften und mildern Empfindungen der Liebe, Ruhe und Zufriedenheit, Heiterkeit und Freude angeht. Und zur niedern, was mehr populär und fasslich als edel, mehr lustig und tändelnd als geistreich, und überhaupt alles was zum Komischen und zur Karrikatur gehört." (To clarify the idea of style, the best division is: the high, the middle or moderate, and the low or comic. The high style encompasses all great, exalted, dreadful feelings, and violent passions. The more moderate or middle style includes softer and milder feelings, such as love, calmness, satisfaction, cheerfulness, and joy, and in the low style we include that which is more popular and obvious than genteel, more trifling and merry than clever, and particularly, everything that pertains to caricature and comedy.)

See also Ratner, *Classic Music*, p. 364.

Table 2: Ernst Ludwig Gerber (1799)

Musical Styles	Defining Characteristics
High or Pathetic Style (hohe oder pathetische Schreibart)	Great and sublime feelings, also dreadful feelings, violent passions
Middle or More Moderate Style (mittlere oder gemässigte Schreibart)	Softer and milder feelings, such as love, calmness and contentment, cheerfulness and joy
Low or Comic Style (niedere oder komische Schreibart)	More popular and immediately graspable than noble, more merry and playful than witty, includes all that is within comic and caricature

The hierarchical model we observe in Sulzer's discussion of comedy, and also in Gerber's inquiry into musical style, is not original to them. It draws its form and much of its substance from earlier aesthetic approaches. For instance, the use of rhetorical terminology has been long-established tradition since Joachim Burmeister (1601) and was an accepted part of the critical discourse in music throughout the eighteenth century. In addition, the question of stylistic awareness which entered the vocabulary of music commentary during the Baroque period, manifested itself in the idea of music having been written for particular purposes and locations (church, chamber and theatre styles), and thereby gave rise to a tri-partite stylistic model. The three-part distinctions of "registers" or "levels of style", such as existing within the "high, middle and low" model, are evident in ancient Latin rhetorical texts and also in later, vernacular theories of literary style.

In the field of music criticism, Johann Adolph Scheibe's "Der critische Musikus" (1745) sheds light on the collective influence of this established tradition of rhetorical approaches to musical commentary, and of Gottsched's rational approach to literary criticism.²¹ Scheibe's proposal of "high, middle and low" musical

²¹ Edward A. Lippmann, *Stil*, in: *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, vol. 12, Kassel 1965, col. 1313:

"Trotzdem wird die aus der Rhetorik stammende Unterscheidung 'hoher, mittlerer, niederer Stil', die von Gottsched eingeführt und von Scheibe in die Musik übernommen war, nachdrücklich auf einen untergeordneten Platz verwiesen; die beherrschenden Begriffe bleiben die Kategorien Kirche, Kammer,

styles is typical in its reliance on the customary hierarchical paradigm stemming ultimately from Latin rhetoric (from antiquity to later centuries), and in its assimilation of Gottsched's rational approach to literary criticism. And yet it is individual, even original, in its suggestion that concrete compositional and expressive features can be viewed as aspects of a broad, comparative stylistic model.

Table 3: Johann Adolf Scheibe (1745)

Categories	Characteristics	Musical Language	Appropriate Personae, and Passions
High Style	Stately and emphatic	Fullness of harmony; melody should be rich in invention, fresh, lively and elevated	Kings, heroes, nobility, magnanimity, majesty, pride, madness, anger
Middle Style	Pleasant and flowing	Harmony serves melody; melody should be clear, lively and flowing	Joy, delight, love, devotion, patience, modesty
Low Style	Represents nature in its simplest form	Avoids all clever elaboration or extensions, short pieces	Low-born persons, shepherds, farmers, and associated situations

Gerber's discussion of musical style displays a similar approach, but additionally incorporates Sulzer's idea of the comic. By the end of the eighteenth century a more or less systematic approach to criticism had evidently been established which facilitated the understanding and discussion of musical manifestations of theoretical ideas. It also provided a critical framework and a point of departure for subsequent enquiries into the specific topic of humour in music both as a function of musical style per se and its referential potential.

Theater." (Nevertheless, the distinctions of "high, middle and low" style stemming from rhetoric, which was introduced by Gottsched and adapted for music by Scheibe, occupies a subordinate place; the dominant terms remain the categories of Church, Chamber and Theatre.)

See also Ratner, *Classic Music*, p. 7. I would like to thank Prof. Georg Feder for drawing my attention to this reference.

German music discourses from this period also incorporate ideas derived from general aesthetic views of English theorists. Throughout the later part of the century, both English and German writers on aesthetics, whether specialised music critics or not, habitually drew upon statements about music, even in generalised discussions. In particular, English theorists Uvedale Price, and William Crotch, wanted to articulate and exemplify their general categories such as “the Sublime”, “the Beautiful”, and “the Picturesque or Ornamental” as fully as possible, in music as well as in the other arts. Recent studies have shown that the terms and categories typically used in late-eighteenth century German music aesthetic discussions owed much to the work of Price and Crotch, and most importantly their predecessor in the field—Edmund Burke.²² Burke’s famous and highly influential study, entitled “A Philosophical Enquiry into the Origins of our Ideas of the Sublime and the Beautiful” (1757), attempted to present a coherent and physiological explanation for the range of qualities ascribed to the Sublime and the Beautiful.²³ While Burke did not offer concrete musical examples in his discussion of these aesthetic concepts, he attributed certain characteristics to distinguish between the two. For him, the sublime embodied a vastness of dimension, and in terms of sound the capacity for “excessive loudness” that could “overpower the soul”. The beautiful, on the other hand, was associated with qualities such as smoothness, lightness and deli-

²² See Annette Richards, *Free Fantasia and the Musical Picturesque*, Cambridge 2001; Russell, *Über das Komische in der Musik*; James Webster, *The Creation, Haydn’s Late Vocal Music, and the Musical Sublime*, in: Elaine Sisman (ed.), *Haydn and His World*, Princeton 1997, pp. 57–102; A. Peter Brown, *The Sublime, the Beautiful, and the Ornamental: English Aesthetic Currents in Haydn’s London Symphonies*, in: *Studies in Music History presented to H. C. Robbins Landon on his Seventieth Birthday*, ed. by Otto Biba and David Wyn Jones, London 1996, pp. 44–71; Roger Barnett Larson, *The Sublime, the Beautiful and the Picturesque: Musical Thought in Late 18th century England*, Buffalo 1980.

²³ In 1758 Gotthold Ephraim Lessing undertook a translation of Burke’s “Enquiry” and later published it as “Bemerkungen über Burkes philosophische Untersuchungen.” Burke’s theory was also reviewed and summarised by Moses Mendelssohn in 1758, and quite possibly influenced Immanuel Kant’s “Beobachtungen über das Gefühl des Schönen und Erhabenen” (1764) and, later, Schiller’s discussion of these concepts. See also Editor’s Introduction to Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*, ed. by James T. Boulton, Oxford 1987, p. xlvii; see also Maria Hörwarthner, *Joseph Haydn’s Library: An attempt at a literary-historical Reconstruction*, in: Sisman (ed.), *Haydn and his World*, p. 421.

cacy, and a sonorous impact that was appreciably smaller, without the massiveness of sound associated with the sublime.²⁴

Using Burke as his point of departure, Uvedale Price in his "Essays on the Picturesque" (1794), introduced a third category of the "Picturesque", to accommodate the numerous objects that gave "great delight to the eye, and yet differ widely from the beautiful, as from the sublime".²⁵ He also noted that these general aesthetic concepts could be useful when applied to music or poetry in addition to visual arts. Price's perception of the sublime and the beautiful closely followed the characteristics as identified by Burke, but additionally he provided concrete musical examples in his extended comparative analysis to demonstrate its distinguishing elements. According to Price, "capricious movements by Scarlatti or Haydn" were representative examples of the picturesque in music, while Handel's choruses embody the sublime, and Corelli's "Pastorale" from his Christmas Concerto (Op. 6 no. 8) the beautiful.²⁶ Developing Price's aesthetic analogies to music further, William Crotch, an Oxford professor in music, stated that

"music [...] like the other arts, may be divided into three styles—the sublime, the beautiful and the ornamental—which are sometimes distinct and sometimes combined".²⁷

Crotch suggested the term "Ornamental" in lieu of the "Picturesque" when discussing music aesthetics, particularly because he believed it essential to differentiate music from the visual connotation associated with Price's terminology.²⁸

This tripartite organisation of aesthetics proposed by Price and Crotch can also be identified in Gerber's discussion of musical style—where the "high, middle and low" loosely corresponds to the "sublime, the beautiful and the picturesque". Furthermore, Gerber's identification of comedy as musical style signals a trend

²⁴ Burke, pp. 122–24.

²⁵ Uvedale Price, *Essays on The Picturesque as compared with The Sublime and The Beautiful*; and on *The Use of Studying Pictures, for the purpose of Improving Real Landscape*, vol. 1, London 1810, p. 44.

²⁶ Price, p. 46.

²⁷ *Music and Aesthetics*, ed. by Stevens and Le Huray, p. 431.

²⁸ William Crotch, *Substance of Several Courses of Lectures on Music*, read in the University of Oxford, and in the Metropolis, London 1831, p. 31.

of inquiry into “varieties of the comic in music” in subsequently published articles by German authors exploring aesthetic views.

At the turn of the eighteenth century, Daniel Weber discussed the subject of musical humour in some detail in his article “Ueber komische Charakteristik und Karrikatur in praktischen Musikwerken” (1800). Weber’s “komische Charakteristik” referred to the composer’s musical treatment of a comic text by a poet, whereas “komische Karrikatur” is defined as “the treatment of the material of the lyrical, as well as merely instrumental farce, without the element of song and speech”.²⁹ In the same article he distinguished between the varieties of musical representations of humour, namely: mimicry, wit, and parody as summarised in table 4.³⁰

Table 4: Daniel Weber (1800)

Types of Musical Humour	Characteristics
Mimicry (musikalische Mimik)	Pitches, chords, phrases and melodies joined together to generate a variety of comic moods, from ludicrous (sittsame Lächerlichkeit) to extreme caricature (extravagante Karrikatur)
Wit (Witz) and “humorous temperament” in music (musikalische Laune)	Subtle, tasteful connection of ideas; delivered by means of surprise
Parody (Parodie)	Places an otherwise serious topic in a ridiculous light

²⁹ In: Allgemeine Musikalische Zeitung (26. November 1800), col. 138:
 “Was den Dichter bindet, bindet aber auch den Tonsetzer. Seine musikalische Bearbeitung des Stoffes, den ihm die komische Operette eines dramatischen Dichters, oder auch seine eigene Wahl und Imagination dargiebt, heiße ich komische Charakteristik, und die Bearbeitung des Stoffes der lyrischen sowohl als der blos instrumentalen, ohne Gesang und Rede spielenden Farçe, komische Karrikatur.” (What binds the poets, also binds the composer. His musical treatment of the material, which is offered to him either by the comic operetta of a dramatic poet or from his own choice and imagination, I call “komische Charakteristik”, and the treatment of the material of the lyrical as well as merely instrumental farce, without song or speech, I call “komische Karrikatur.”)

³⁰ This aspect of Weber’s article is discussed in detail in Ratner, *Classic Music*, pp. 387–89. See also Weber, *Über komische Charakteristik*, cols. 140–43.

Weber's discussion of "musikalische Mimik" falls under the category of referential humor, with directly perceptual musical techniques such as word-painting and onomatopoeia covering a range of moods and registers in accordance with the text—an aspect he points out requires no explication.³¹ By contrast "Witz" has a connotation of intellectual and perceptive subtlety and can exist only within the absolute realm of meaning in music. He notes:

"And so, just as poetic and descriptive wit consists in the tasteful connection of one clever idea to another similar idea, so does musical wit also depend upon the invention of an unexpected similarity between two musical ideas and their skilful and appropriate connection delivered through the element of surprise."³²

Weber explained that the artistic success of "Parodie" in music depends to a certain extent on the incongruity of ideas between context of the program and music. An example of musical parody can be found in Hiller's operettas, specifically in the setting of an aria in old-fashioned/serious style with long vocal passages and boring (sing-song) manner, comprising of ascending and descending scales.³³ This presentation of a serious subject matter with exaggerated musical effects then creates a sense of the ridiculous, and is immediately identifiable as parody. In addition, to the three categories summarised in the table, Weber also mentions what he describes as artificial imitation of musical bungling (*künstlich nachgemachte musikalische Stümperey*) which always breaks the rules of good composition, and therefore cannot be theorised.

Subsequent to Weber's classification of musical humour, several articles published in the "Allgemeine Musikalische Zeitung" ex-

³¹ "Was ich hier unter sittsamer Lächerlichkeit verstehe, bedarf keiner Erläuterung." Weber, *Über komische Charakteristik*, col. 140.

³² „So wie ferner der dichterische und mahlerische Witz in Erfindung von Aehnlichkeiten besteht, die sich nicht jeder zu finden getraut hätte, und so wie es auf der geschickten Verbindung zweyer solchen Aehnlichkeiten beruht, dass ein Gedanke zum witzigen Gedanken wird, so beruht auch der musikalische Witz auf Erfindung nicht erwarteter Aehnlichkeit zwischen zwey musikalischen Gedanken und ihrer durch das Ueberraschende sich als geschickt und zweckmässig ankündigenden Verbindung" (*ibid.*, cols. 141–42).

³³ "Manches Beyspiel gutgerathener musikalischer Parodie finde ich in Hillers Operetten, unter andern in [...] wo die altmodischen Opernarien mit langen Passagen und Geleyer mit der aufsteigenden und absteigenden Septime meisterlich in's Lächerliche gezogen werden" (*ibid.*, col. 143.)

plored music aesthetics and humour. The most notable among them were Friedrich Rochlitz's "Ueber den zweckmässigen Gebrauch der Mittel der Tonkunst" (1805) and Christian Friedrich Michaelis's "Ueber des Humoristische oder Launige in der musikalischen Komposition" (1807). Both Rochlitz and Michaelis acknowledge "humour in music" as a recognisable idiom that composers used intentionally. Specifically, Rochlitz identified musical styles and genres in general as operating within four categories, namely: the sublime (das Erhabene), the great (das Grosse), the beautiful and lovely (das Anmuthige und Liebliche), and the pretty, delicate, or charmingly playful (das Niedliche) (see table 5).³⁴

Table 5: Friedrich Rochlitz (1805)

Categories	Characteristics	Analogies to Music
The Sublime (das Erhabene)	Pure, simple, austere, profound, monolithic	Palestrina, Allegri's Miserere, Handel's Messiah choruses
The Great (das Grosse)	More secular and varied than the "Sublime"; passionate, violent, gripping, more "difficult" style	J. S. Bach's Choral/religious works; Mozart's Requiem, string quartets, symphonies, Don Giovanni (overture and finale), Idomeneo (Scene I)
The Beautiful and Lovely (das Anmuthige)	Soft, sincere, mild, warm, vibrant, smooth, flowing, uncomplicated	Handel's Messiah ("He shall feed his flocks"), Gluck's Alceste and Iphigenia, Mozart's and Haydn's Andante movements
The Playful, Cheerful, and Lively (das Niedliche)	Light, naive, lively, often playful melodies, popular style—above all, comic	Haydn's Scherzi, Rondos from symphonies and quartets, arias, canzonettas, examples from operas by Cimarosa, Paisiello, Martin

³⁴ Friedrich Rochlitz, Ueber den zweckmässigen Gebrauch der Mittel der Tonkunst, in: Allgemeine Musikalische Zeitung (Oct. 2, 1805), cols. 3–10; (Oct. 25, 1805), cols. 49–59; (Dec. 25, 1805), cols. 193–201; (Jan. 15, 1806), cols. 241–49. See discussion of Rochlitz in Richards, Free Fantasia and the Musical Picturesque, pp. 133–34; and Russell, Über das Komische in der Musik, p. 75. Richards interprets "das Erhabene" and "das Grosse," "das Anmuthige und Liebliche," and "das Niedliche" as equivalent to Uvedale Price's the Sublime, the Beautiful and the Picturesque. Russell also recognises Price's influence, but his discussion adheres to the four-part categorisation as outlined by Rochlitz, shown in table 5.

The defining characteristics of Rochlitz's "niedlich / das Niedliche" in music are its naiveté and sense of play, as well as its wit and cheerfulness. Most significant for our present discussion is the combination of popular and comic elements that he associates with this aesthetic category. Musical manifestations of these qualities in instrumental music, Rochlitz explains, occurred not only in Haydn's Scherzo movements, but also in those genres of solo keyboard works that cater to popular and amateur taste. Vocal music such as arias, canzonettas and songs in operas by such Italian masters as Cimarosa, Paisiello and Righini are also included as representative genres of "das Niedliche".

It is evident from the above examination that aspects of the aesthetic inquiries by Price and Crotch were profoundly influential in shaping German aesthetic thought and music criticism during the eighteenth century. For example, the manner in which Rochlitz developed his whole discussion of music aesthetics is fundamentally along the same lines as that of Price. Like Crotch, he provided much more detailed and concrete explanations about how they operate in specifically musical terms. He also offered—as Weber did, but more so—a series of extensive examples from the known repertoire. In summary, the classifying frameworks for the discussion of music aesthetics at the end of the eighteenth century, whether it be the tripartite divisions of style or the hierarchical valuation of aesthetic concepts, had grown out of traditional discourses on the application of rhetoric to music.

Having considered the "eclectic" and pragmatic nature of German music aesthetics, two crucial questions arise: What is the significance of these developments for our present consideration of Haydn's German songs and part-songs? How, in practice, does the idea of humour and the comic relate to the other common categories of aesthetic discourse?

The inherently popular and social nature of Haydn's German songs and part-songs is far removed from the "sublime" sentiments of sacred music present in, for instance, his oratorios and masses (even though there are indeed instances of humour in these sacred works³⁵). There are also examples in Haydn's mas-

³⁵ A notable example of musical humour in Haydn's masses is the Gloria from "Schöpfungsmesse" (1801) where he thwarts several expected conventions. For instance he avoids a predictable change in the music at the words "Qui tollis

ses where instrumental interludes and arias exhibit qualities that are closer to the “beautiful” than the “sublime.” German songs and part-songs with keyboard accompaniment were meant for domestic or informal performances, and Haydn, along with his Viennese contemporaries and their intended audience, was well aware of the stylistic parameters of these genres. Granted, Haydn did not theorise explicitly about aesthetics and song composition in the same manner as theoreticians or his Berlin school counterparts, such as J. A. P. Schulz or J. F. Reichardt did.³⁶ Nevertheless it appears that as a composer Haydn had an innate understanding of these aspects. His aesthetic judgement was exercised implicitly rather than explicitly, and was no doubt all the better for it.

This repertory therefore does not belong to the realm of the Sublime and the Beautiful as traditionally defined by the English and German writers. In general, Haydn—like any good rhetorician—used the various registers of style and manipulated them to suit his purposes. On account of its textual simplicity, as we shall see from the subsequent discussion, the popular and social nature of the German songs and part-songs loosely falls between Rochlitz’s categories of “das Anmuthige und Liebliche” and “das Niedliche”. The musical style of these compositions also demonstrates its affinity for Gerber’s Middle or Moderate Style (*mittlere oder gemäßigtere Schreibart*) and Low or Comic Style (*die niedere oder komische Schreibart*). Is there a theoretical frame of reference for Haydn’s approach to song writing? No, but definite clues can be identified in his early biographies and letters. Indeed, such first-hand accounts and remarks, when viewed within the context of relevant contemporary aesthetic criticism provide us a suitable framework for discussing these works. Consequently, Haydn’s approach to song composition was not that of a genial, naive and unselfconscious artist, i.e. the traditional image of Haydn that had been accepted for so many years but eventually been refuted by scholars over the last two decades. We now acknowledge him as composer of great pragmatic understanding

peccata mundi” (mm. 152–60) and continues in a quick tempo. Furthermore, both the orchestra and soloist mischievously quote the music from the last duet “Holde Gattin” (mm. 72–80) sung by Adam and Eve in “The Creation”.

³⁶ See for instance the prefaces to J. A. P. Schulz, *Lieder im Volkston, bey dem Klavier zu singen*, Berlin 1782; J. F. Reichardt, *Oden und Lieder von Göthe, Bürger, Sprickmann, Voß und Thomsen mit Melodien bey dem Klavier zu singen*, Berlin 1780.

and one who did not spend his time in formulating theoretical explanations. Instead, Haydn applied his knowledge with full energy to the identification, and then the solution of the wide range of problems encountered in the delicate process of a collection of songs that were, in the words of Haydn, fully worthy of a "performance in critical houses".³⁷

II. HAYDN'S AESTHETIC JUDGEMENT, WIT, AND SENSE OF COMEDY: LITERARY VALUES, STYLE, AND THE PRACTICALITIES OF SONG COMPOSITION

(a) Haydn's Compositional Aesthetics

Indeed, if historical and biographical details are any indication, Haydn must have been well aware of the aesthetic crosscurrents in contemporary criticism. Maria Hörwarthner's catalogue of Haydn's personal library indicates that he owned works by Shaftesbury, Adam Smith and Edmund Burke.³⁸ Most interesting too, is the evidence of his pronounced interest in German rococo verse, for his library contained several volumes of poetry by Gottfried August Bürger, Friedrich Wilhelm Gotter, Karl Wilhelm Ramler's anthology "Lyrische Blumenlese", Christian Fürchtegott Gellert, and many others. This enthusiasm for eighteenth century German rococo poetry is of particular significance, especially since some of these anthologies were published in the years 1778–1782, thus clearly coinciding with his period of interest in song composition.

Haydn's correspondence with Artaria in the months prior to the publication of his two sets of *Lieder* addresses his concern about

³⁷ Letter dated July 20, 1781 to Artaria:

"Besonders aber bitte ich Euer Hochedlen, diese Lieder niemanden zuvor abschreiben oder singen oder gar aus Absicht verhunzen zu lassen, indem ich selbst nach deren verfertigung, die selben in den critischen Häusern absingen werde". (I pray you especially, good Sir, not to let anyone copy, sing, or in any way alter these Lieder before publication, because when they are ready, I shall perform them myself in the critical houses.)

Joseph Haydn: *Gesammelte Briefe und Aufzeichnungen*, ed. by Dénes Bartha and H. C. Robbins Landon, Kassel 1965, p. 101; Landon, *The Collected Correspondence and London Notebooks of Joseph Haydn*, London 1959, p. 32.

³⁸ Hörwarthner, pp. 395–461.

an appropriate choice of texts, as well as his desire to present a musically superior and aesthetically balanced song collection. In a letter to Artaria dated October 18, 1781, Haydn wrote:

“I would like [...] to receive three new, t e n d e r (zärtliche) Lieder texts, because almost all the others are of c h e e r f u l (lustigen) character. The content of these can be also be sad (traurig): so that I have [contrasts of] shadow and light, just as in the first twelve”.³⁹

Similarly, when Griesinger was negotiating the publication of the part-songs with Breitkopf & Härtel in early December 1801, he commented on Haydn’s search for suitable texts, as follows:

“[...] He has completed 13 [of the part-songs], which he has shown to me. But now the work goes slowly and he wants for texts because, as he assured me, most poets do not write in a musical way”.⁴⁰

A few weeks later, Griesinger wrote to the publisher requesting him to provide Haydn with texts that contained “no high-flown ideas and no eccentric or awkward use of language”.⁴¹ Concerning Haydn’s view of contemporary poetry, Griesinger reports in his “Biographische Notizen über Joseph Haydn” (1810), that the composer believed that “German poets did not write musically enough”, and further that “they were not careful in the choice of vowels”. In addition, Griesinger noted the difficulty in main-

³⁹ Landon, *The Collected Correspondence*, p. 32. *Gesammelte Briefe*, p. 104:

“[...] ich möchte gerne, wan es anderst möglich und geschwinde seyn kan, 3 neue zärtliche Texte zu liedern haben, weil fast alle die übrige von ein[em] lustigen ausdruck seyn; der Inhalt davon kan auch traurig seyn: damit ich schatten und liecht habe, wie bey denen ersteren zwölf.”

⁴⁰ Haydn had originally intended to publish twenty-five part-songs. See Günter Thomas, *Griesingers Briefe über Haydn*, in: *Haydn-Studien*, vol. 1 (1966), p. 80–81. The German original reads:

“mit 13 ist er fertig, die er mir gezeigt hat. Jetzt geht’s aber langsam mit seiner Arbeit und es fehlt ihm an Texten, weil wie er mir versichert, die wenigsten Dichter musikalisch dichten.”

⁴¹ “Mit Texten können Sie Haydn einen Gefallen erweisen, aber nichts Versteigertes und keine verschrobenen Perioden!”

Thomas, p. 81; Georg Feder, *Joseph Haydn als Mensch und Musiker*, in: *Joseph Haydn und seine Zeit*, ed. by Gerda Marz, Eisenstadt 1972, pp. 47–48.

taining narrative continuity in his musical settings, especially strophic ones.⁴²

According to Griesinger, Haydn also readily admitted to his limited acquaintance with “the poets of the latest period” (possibly, he meant Schiller and Goethe), and said that he “could no longer find his way around in their sequence of ideas and in their expression”.⁴³ These comments and the composer’s reliance on Franz von Greiner for Lieder texts have previously been viewed as evidence indicative of his questionable literary taste. Georg Feder has observed that even though Haydn’s poetic choices may have been conservative and conventional, there is nothing that is unliterary or tasteless about them.⁴⁴ In addition, Hörwarthner points out that Haydn’s so-called “conservatism” in his text choices ties in with the continued popularity enjoyed by these older rococo poetry and literature in the Viennese cultural scene, long after the advent of the Sturm und Drang, the beginnings of Weimar classicism, and other works by Schiller and Goethe.⁴⁵

Note also that Haydn’s letters to Artaria written in 1781 contained remarks about the musical superiority of his Lieder over those of his contemporaries. Haydn assured the publisher that these Lieder possibly surpassed “all the previous ones in variety, naturalness and ease of vocal execution”.⁴⁶ While such utterances might

⁴² “Er beklagte sich übrigens, daß unsere deutschen Dichter nicht genug musikalisch dichteten; denn eine Melodie, welche für die erste Strophe passe, füge sich selten zu den folgenden; oft sey der Sinn in der einen Zeile geschlossen, aber nicht in der, welche ihr korrespondieren sollte”. (He complained, moreover, that our German poets did not write musically enough, for a melody that suits the first stanza will seldom do for the following one. Often the sense fits in one line but not in that which should correspond to it.)

Georg August Griesinger, *Biographische Notizen über Joseph Haydn* (1810), ed. by Franz Grasberger, Wien 1954, p. 63; trans. in Vernon Gotwals, *Joseph Haydn: Eighteenth-Century Gentleman and Genius*, Madison 1963, p. 63.

⁴³ Gotwals, p. 63. Griesinger, p. 63:

“Die Dichter aus der neuesten Periode kannte Haydn nur wenig, und er gestand es gern, daß er sich in ihre Ideenreihen und in ihren Ausdruck nicht mehr finden könne”.

⁴⁴ Feder, pp. 47–50.

⁴⁵ Hörwarthner, p. 449.

⁴⁶ Letter to Artaria dated May 27, 1781:

“[...] denn ich versichere, daß meine Lieder durch den manigfaltigen natürlich[en], schönen und leichten Gesang vielleicht alle bisherigen übertreffen werden”.

be interpreted as merely good salesmanship, they most certainly demonstrate Haydn's awareness of the popular trends in the domestic music market, and the works of his contemporaries in this genre. Taking into consideration Haydn's participation in the literary and musical salon meetings held at the Greiner household, it is not surprising that Haydn became interested in Lieder and chose rococo lyrics as his song texts.⁴⁷

It appears that Haydn always had, and continued to have, an abiding interest in vocal compositions. Commenting to Griesinger that he ought to have written more vocal music instead of instrumental works, Haydn also seemed to believe that he might have become one of the "foremost opera composers" of his time, as composing with a text in mind was far easier than writing instrumental works.⁴⁸

With regard to his compositional aesthetics, Haydn realised the central importance of song and vocal melody for composers and bemoaned the fact that "so many musicians now composed who had never learned to sing".⁴⁹ According to Griesinger, Haydn was aware of the importance of Italian song, and recommended, "beginning artists to study song in Italy".⁵⁰ The supremacy and

Gesammelte Briefe, p. 96; Landon, *The Collected Correspondence*, p. 28. In a letter dated July 20, 1781 (Gesammelte Briefe, p. 101) Haydn referred to the three Hofmann settings as "Gassenlieder" (street songs) compared to his own settings of the same texts. The songs in question are "An Thyrsis", "Trost unglücklicher Liebe", and "Die Landlust". See A. Peter Brown, *Joseph Haydn and the 'Street Songs' of Leopold Hofmann*, in: *Journal of the American Musicological Society*, vol. 34 (1981), pp. 325–38.

⁴⁷ Roswitha Strommer, *Wiener literarische Salons zur Zeit Joseph Haydns*, in: Herbert Zeman (ed.), *Joseph Haydn und die Literatur seiner Zeit*, Eisenstadt 1976, pp. 97–121.

⁴⁸ Gotwals, p. 63. Griesinger, p. 63:

"Haydn äußerte zuweilen, er hätte, anstatt der vielen Quartetten, Sonaten und Symphonieen, mehr Musik für den Gesang schreiben sollen, denn er hätte können einer der ersten Operschreiber werden, und es sey auch weit leichter, nach Anleitung eines Textes, als ohne denselben zu komponieren." (Haydn sometimes said that instead of the many quartets, sonatas, and symphonies, he should have written more vocal music. Not only might he have become one of the foremost opera composers, but also it is far easier to compose along the lines of a text than without one.)

⁴⁹ Gotwals, p. 62. Griesinger, p. 61:

"Er tadelte es auch, daß jetzt so viele Tonmeister komponiren, die nie singen gelernt hätten."

⁵⁰ Gotwals, p. 61. Griesinger, p. 61:

importance of vocal music over instrumental, as noted earlier, is a common denominator in music criticism throughout the eighteenth century, and it is not surprising that Haydn considered it the fundamental basis for his compositional orientation.

Concerning the simplicity of his "theoretical raisonnements", Griesinger drew attention to the fact that for Haydn, "a piece of music ought to have a fluent melody, coherent ideas, no superfluous ornaments, nothing overdone, no confusing accompaniment, and so forth".⁵¹ Another early biographer, Albert Christoph Dies, informs us that Haydn's "ultimate aim" was to "touch the heart in various ways".⁵² It is quite clear from Dies's accounts that Haydn was not a musician who catered for tastes given to the pedantic rules of composition. As a composer he placed the satisfaction of "the ear and the heart" above all other considerations⁵³—thereby echoing the sentiments of his predecessors such as C. P. E. Bach and J. J. Quantz who firmly believed that a good performance had the ability to "touch the heart" of the listener. Let us

"Dem italienischen Gesang räumte Haydn den Vorzug ein, und er rieth an-
gehenden Künstlern, in Italien den Gesang, in Deutschland die Instrumental-
Musik zu studiren."

⁵¹ Gotwals, p. 60. Griesinger, p. 60:

"Seine theoretischen Raisonnements waren höchst einfach; nämlich: ein Ton-
stück soll haben einen fließenden Gesang, zusammenhängende Ideen, keine
Schnörkeleyen, nichts Ueberladenes, kein betäubendes Accompagnement
u.dgl.m."

⁵² Gotwals, p. 125. Dies reported:

"Haydn's Vorzweck (soviel ergibt sich aus seinen Kompositionen für den Ge-
sang) war immer, zuerst den Sinn durch eine rhythmisch richtige und reizende
Melodie zu gewinnen. Dadurch führt er den Zuhörer auf eine verborgene
Art zu dem Hauptzweck: das Herz auf mancherlei Weise zu rühren". (Haydn's
initial aim—this much follows from his vocal compositions—was always first
to engage the intellect by a charming and rhythmically right melody. Thus
he secretly brought the listener to the ultimate aim: to touch the heart in vari-
ous ways.)

Albert Christoph Dies, *Biographische Nachrichten von Joseph Haydn*, ed. by
Horst Seeger, Berlin 1962, p. 87.

⁵³ Gotwals, p. 125. Dies quoted Haydn as follows (p. 87):

"Wenn ich etwas für schön hielt, so, daß das Gehör und das Herz nach mei-
ner Meinung zufrieden sein konnten, und ich eine solche Schönheit der
trockenen Schulfüchserie hätte aufopfern müssen, dann ließ ich lieber einen
kleinen grammatischen Schnitzer stehen." (If I thought something was beauti-
ful, and it seemed to me likely to satisfy the ear and the heart, and I should
have had to sacrifice such beauty to dried up pedantry, then I preferred to let
a little grammatical blunder stand.)

now turn to an examination of Haydn's text choices and instances of musical humour in his Lieder and part-songs.

(b) Haydn's Text Selections and the Comic

As noted previously, the majority of texts featured in Haydn's two sets of Lieder were drawn from a variety of "Musenalmanach" publications, and a few were chosen from K. W. Ramler's anthology of "Lyrische Blumenlese". Five song-texts in the first set of Haydn's Lieder (1781) and one text from his second collection (1784), had been previously set by Joseph Anton Steffan and Leopold Hofmann,⁵⁴ and published in Vienna as part of "Sammlung Deutscher Lieder für das Clavier" (1778–1782). Haydn's familiarity with the song-collection is evident in his letters to Artaria from 1781.⁵⁵ For the part-songs Ramler's "Lyrische Blumenlese" was Haydn's main text resource, besides C. F. Gellert's "Geistliche Oden und Lieder". Ramler's anthology included German translations of epigrams by the Greek Anacreon, including G. A. Bürger's "An die Frauen" (the second ode of Anacreon). Interestingly, translations of the Anacreontic or pseudo-Anacreontic verses provided the impetus for a whole generation of the German "rococo" poets in the mid-eighteenth century. Haydn's poets J. N. Götz, G. E. Lessing, C. F. Weiße and J. W. L. Gleim—all of whom sought to capture the stylistic essence of the original

⁵⁴ The texts to "An Thyrsis", "Trost unglücklicher Liebe", and "Die Landlust" were set by Leopold Hofmann and appeared in the third volume of "Sammlung Deutscher Lieder für das Clavier" (1780). Steffan's settings of "Das strickende Mädchen" and "Der erste Kuss" were published in the fourth volume of the "Sammlung" (1782). One text from Haydn's 1784 collection, "O liebes Mädchen, höre mich", had also been set by Steffan and appeared in the second volume of the "Sammlung" (1779).

⁵⁵ In a letter to Artaria dated 20 July 1781 Haydn writes:

"Von dem 4ten, 8ten und 9ten Lied werden Sie den Text in Friebertischen Liedern finden, so Herr v. Kurzböck abgedruckt, sollten Sie aber dieselben nicht haben können, so werde ich sie Ihnen übermachen: diese 3 Lieder sind von Herrn Capellmeister Hofmann (unter uns) elendig componirt". (You will find the words of the 4th, 8th and 9th Lieder in Friebert's Lieder, as published by Herr von Kurzböck, but in case you cannot get them I will send them to you. These 3 Lieder have been set by Capellmeister Hofmann, but between ourselves, miserably.)

Gesammelte Briefe, p. 101; Landon, *The Collected Correspondence*, p. 31.

“Anacreontic” odes, are regarded as the literary figures who exemplified this kind of poetic style.⁵⁶

The text selections in Haydn’s German songs are poems about love presented as sentimental scenes or straightforward narratives that may be broadly classified as “serious” and “comic.” Two further sub-types within each category may also be discerned (see appendix C). Under the classification of the “serious” texts (type I), we can identify poems that are melodramatic laments, sentimental texts that discuss the emotions of love, unrequited love, suffering that sometimes accompanies falling in love, plainly religious texts, or reflective texts. All of these may be collectively characterised as “purely serious” category (type Ia). The second sub-type includes poems that may be best described as “partly-serious” (type Ib). Here the poet adopts a lighter, non-comical tone, and while the feelings expressed may be of a sentimental nature, it does not display the intensity of passion observed in “purely serious” texts. It is possible to further sub-divide the “comic” into two categories, viz.: comic texts that display elements of humour, irony or satire, with an underlying connotation of sentimentality or seriousness (type IIa); and, texts that are unambiguously and purely comic (type IIb).

In the first set of Haydn’s Lieder (1781), four of the twelve texts may be identified as comic; in the second collection, from 1784, there is only one text (“Lob der Faulheit”) that falls into this category. Similarly, in the part-song collection at least four of the thirteen texts are readily recognisable as comic texts. The remainder of the texts in each of these collections are of the “serious” or “partly-serious” variety. Clearly, Haydn was fully aware of the necessity of “light and shade” in poetic tone and musical expression to ensure the success of his song collections. As the tables provided in appendix C demonstrate, he also selected a judicious mixture of “serious”, “partly serious”, and “comic” poems that subsequently provide for the musical variety in the collections.

⁵⁶ For an overview of German Anacreontic poetry in the eighteenth century see Herbert Zeman, *Die deutsche anakreontische Dichtung: ein Versuch zur Erfassung ihrer ästhetischen und literarhistorischen Erscheinungsformen im 18. Jahrhundert*, Stuttgart 1979; Newell Warde, *Johann Peter Uz and German Anacreonticism*, Frankfurt am Main 1978; John Lees, *The Anacreontic Poetry of Germany in the Eighteenth Century*, Aberdeen 1911.

In the first set of Lieder, songs nos. 4 and 12, titled “Eine sehr gewöhnliche Geschichte” (A very common story) and “Die zu späte Ankunft der Mutter” (The mother’s belated arrival) may be classified as belonging to type IIb, on account of their being explicitly humorous anecdotes with identical external strophic and narrative structures.⁵⁷ “Eine sehr gewöhnliche Geschichte” is a mildly risqué story of an eager suitor (Philint) who is keen to visit his paramour (Babette) in the evening. At first the girl, aware of the social inappropriateness of the encounter, refuses to let him inside her house, but she later yields to his cajoling. The final stanza of the poem relates the ribald merriment of the watching neighbours, when they observe that Philint does not leave until the next morning. There is also a gradual narrative progression in the description of the amorous activities of Rosilis and Hylas on the riverbank in “Die zu späte Ankunft der Mutter”. The final strophe once again delivers the punch line of the joke, when Rosilis’s mother arrives too late to save her daughter from Hylas’s advances.⁵⁸

The two texts of “Das strickende Mädchen” (The knitting maid) and “Der Gleichsinn” (Indifference) display sentimental with a basic comic structure and are representative examples of type IIa comic texts. “Das strickende Mädchen” is a pastoral “scena” in which Phyllis—the heroine—prefers to knit without interruption rather than respond to the persistent wooing by her suitor. The humour in “Der Gleichsinn” is implicit in the protagonist’s valiant effort to maintain a facade of outward cheerfulness in order to avoid the embarrassment of unrequited love.

In contrast, the pastoral preoccupations manifested in such poetic choices are not as pronounced in Haydn’s second set of Lieder.

⁵⁷ Both poems comprise of four stanzas following a “AABB” rhyme scheme.

⁵⁸ Interestingly, Haydn was particularly concerned about impropriety in this text. On 20 July 1781, he wrote to Artaria, remarking:

“Von den 10ten und 12ten Lied werden Sie den Text von denen Ihrigen mir überschickten Liedern finden, welchen Text ich beygeschlossen habe, worunter aber sub No. 12 jener Text, wegen welchen ich letzthin wegen der Censur einen Zweifel hatte.” (You will find texts of the 10th and 12th Lieder among those you sent me, and I enclose herewith the text. Under No. 12 you will find the text about which I recently expressed some doubt as to censorship.)

Gesammelte Briefe, p. 101; Landon, *The Collected Correspondence*, p. 31.

It contains of only one song entitled “Lob der Faulheit” (In praise of laziness) that belongs to the purely comic category (type IIb).

Let us now turn to the comic part-songs, where we find an element of self-deception in the opening couplet to “Die Harmonie in der Ehe” (Harmony in Marriage). It begins as though describing a “perfect” marital union (see appendix B).

O wunderbare Harmonie, Was Er will, will auch Sie.	O wondrous harmony, What he wants, she wants as well.
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This parody on marital bliss materialises with the description of a domestic situation in which the wife also likes to drink, gamble, have control of the wallet, and be head of the household, just as much as her husband does. Song No. 7 “Daphnens einziger Fehler” (Daphne’s only failure), opens with a glowing inventory of the lady’s virtues: her divine beauty, manners and intelligence. All are humorously negated in the poet’s conclusion, at once witty and wistful: “Ah! if only Daphne knew how to love”.⁵⁹

In “An die Frauen” (To women), the poet begins with a similar itemisation of Nature’s bounty:

Natur gab Stieren Hörner, Sie gab den Rossen Hufe, Den Hasen schnelle Füße, Den Löwen weite Rachen [...]	Nature gave bulls horns, She gave horses hooves, Hares, swift feet, Lions, wide jaws [...]
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Later we read:

Den Männern aber Weisheit. Den Männern! Nicht den Weibern? Was gab sie diesen? Schönheit.	To men she gave wisdom. To men! Not to women? What did she give them? Beauty.
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We note here that the poet shifts his focus to the subject of “beauty” and proceeds to extol the power of “Schönheit”. Finally, the fourth part-song “Die Beredsamkeit” (Eloquence) is essentially a drinking song, energetic and lively in its image of drunken men trying to shout each other down, with an underlying social commentary.

One of Haydn’s chief compositional concerns, as noted previously, was the disjunction between the poetic and the musical narrative that could occur in strophic Lieder. Consequently, he chose texts that enabled him to sustain the musical and poetic

⁵⁹ “O wüßte Daphne nur noch zu lieben.”

narrative simultaneously. As the poems in appendices A and B demonstrate, each text centres around one topic or one emotion, or is the natural progression and outcome of a single incident. The comic narratives “Eine sehr gewöhnliche Geschichte” and “Die zu späte Ankunft der Mutter” follow the natural progression of events between young lovers and the humorous consequences of their actions. In “Das strickende Mädchen”, it is Phyllis’s apparent indifference to her suitor that maintains a constant thread in the narrative; whereas in “Der Gleichsinn”, it is the protagonist’s facade of nonchalance towards his love that maintains the continuity of the poetic tone.

The texts for the part-songs in general are brief epigrams, witty, or moralising in nature with hints of social commentary as is observed in comic examples discussed earlier. For example, the focus of the text of “Die Harmonie in der Ehe” is the domestic “disharmony” between man and wife. Both “Daphnens einziger Fehler” and “An die Frauen” share the jocular tone of men’s complaints about women, while the topic explored in “Die Beredsamkeit” is the varied effects of intoxication. Clearly, when setting these topoi to music Haydn identified not only the obvious comic elements, but also drew attention to the underlying social moods, satire, and tensions that may not be expressed explicitly in the poetry.

The secular nature of Haydn’s texts in these vocal works—when considered within the framework of late eighteenth-century German aesthetics—displays an affiliation to the “middle” or “low” styles. This is evident particularly in the Lieder, where the characters have names associated with pastoral poetry, such as Phyllis, Rosilis and Hylas, and the poetic tone provides clues to their bourgeois social status. The fact of their being bourgeois is further emphasised in the plots, particularly by the naive and simple behaviour of the lovers who are fully aware of their actions as not being within the expected norms of polite society—and this corresponds to Scheibe’s definition of Low style. The poetic tone and subject matter also fulfils the expectations of Gerber’s Low or Comic style by being “more popular and accessible than noble”. In “Lob der Faulheit”, for example, the ironic absurdity of writing an ode to laziness explicit in the title, is explored further in the poem. Indeed, the exaggerated farcical nature of the text fits into Sulzer’s “low comic” defined as “humorous because of its absurdity”, as well as Gerber’s “comic style” that includes everything pertaining to “caricature and comedy”.

At this time, allow me to consider briefly several aspects that distinguish Haydn's part-song text selections from those for his solo songs. Generally speaking the part-song texts display no overt affinities to particular social classes or conventions in contrast to some of the Lieder texts discussed previously. An important distinguishing characteristic is the literary technique that is uniformly noticeable in all the part-song texts. Here, the poet's pragmatic detachment from the subject matter (or persona) allows him to assume the role of the observer, and thereby he achieves a poetic distance from the situations portrayed. This is an element that is very useful for comedy. However, in a majority of the Lieder texts the poets tend to take on the personae of the protagonists and consequently lose their objective poetic tone.

Moreover, several of the part-song texts, whether they are serious or witty, have underlying social or moralising commentaries. The Lieder texts (especially in the 1784 collection) frequently approach extended "sentimental" soliloquies or narratives. The comedy expressed in the texts of the part-songs exhibit a civilised urbane quality of wit which may be associated with Gerber's "Middle or Moderate" style. On the other hand, the humour perceived in the Lieder texts frequently borders on the "low" comedy ("Eine sehr gewöhnliche Geschichte" and "Die zu späte Ankunft der Mutter").

The differences between the German song and part-song texts outlined above suggest that Haydn had (consciously or unconsciously) perceived these elements and chose his compositional approach accordingly. The quartet and trio textures of the part-songs provide a medium that is suitable for expressing the "objective" commentaries that are inherent in these texts. By contrast the medium of solo song lends itself quite naturally to extended sentimental or reflective ruminations and detailed text animation through the piano accompaniment.

(c) Haydn's Musical Humour

Haydn's humorous displays in the afore-mentioned Lieder and part-song settings clearly follow the comic intentions within these texts. At the same time the settings, particularly in the Lieder where the song-texts are sometimes cast in the form of short dramatic scenes or episodes, demonstrate his ability to maintain a coherent musical narrative alongside the poetic one. A fine example is the setting of "Das strickende Mädchen", where

Haydn adopted the poem's strophic structure (quatrain + couplet) and the narrative element as the framework for his musical form. This strophic setting has two distinct musical sections clearly demarcated by tempo changes, and different musical styles. In the first part, Haydn's extended piano introduction sets the pastoral scene with its depiction of birds "singing" and "answering" each other. The continuous Alberti bass sixteenth-note figuration in the accompaniment performs a dualistic function within the setting. Firstly, it provides functional harmonic support to the vocal melody, and, secondly, it serves an interpretative purpose, since the continuous sixteenth-note motion is a clear, graphic reference to Phyllis's constant knitting. Only in the closing couplet of the last strophe of the poem is Phyllis's indifference to her suitor made explicit in the text—and therein lies the comedy. Haydn too maintains this build-up to the "punch line" by the interpolation of music from the piano introduction in the interlude in mm. 14–17, and then interrupting the music mid-way in m. 17 on a *vi^o/V* fermata (see example 1 in the appendix to this essay).

Quite abruptly, in the next measure (m. 18) the second musical section commences in a syllabic recitative style that pointedly emphasises the girl's lack of interest in her would-be lover. The concluding piano postlude returns to a continuous eighth-note elaboration of the tonic harmony over a pedal point, as a musical reference to the knitting motion, perhaps to underscore her indifferent attitude. In summary, Haydn's sense of comic timing in "Das strickende Mädchen" lies in his resourceful use of the accompanimental texture and figurative material at appropriate junctures.

An analogous example of musical wit can be identified in the setting of "Der Gleichsinn" (see example 2). Following the protagonist's lead, Haydn chose to ignore the hint of seriousness that belies the text. The latter can be observed in his choice of a cheerful A major tonality and *Vivace* tempo. However, in the concluding measures of the song Haydn's introduction of brief moments of A minor in mm. 25–28 and the unresolved secondary dominant (V/V) with a fermata on the last beat of m. 28, combined with the forte dynamics serve to emphasise the seriousness inherent in the text. The immediate dynamic drop to piano (m. 29) and the change in the rhythmic and melodic contour of the vocal line (mm. 29–32) from the previously consistent eighth note rhythm also hint at this aspect of the text.

This mood is swiftly passed over as the concluding piano interlude brings back the effect of the outward facade of cheerfulness.

Haydn's use of onomatopoeia to depict Philint's knocks on Babet's door in "Eine sehr gewöhnliche Geschichte" is an example of Weber's musical mimicry (see example 3). He manipulated this simple technique in a variety of ways to depict at first Philint's eagerness to enter the house, and then, in verse two his growing frustration when Babette refuses to let him in. For instance, after setting up a steady repeated eighth note staccato rhythm in mm. 9–13 to mimic the knocks, in mm. 14–16 he replaces the eighth-note pattern with rapidly repeated sixteenth notes. This rhythmic change in the accompaniment occurs simultaneously with a gradual increase in dynamics (piano to forte) and a stepwise ascent in the vocal line from g^1 to d^2 . Note the subtleties in Haydn's treatment of articulation and textural changes in these measures that emphasise the interpretative role of the accompaniment. Philint's firm knocks are accentuated in the piano accompaniment by the staccato articulation in mm. 9–10, while the progressive fullness of texture incorporated in the subsequent measures underlines his impatience.

In the three remaining stanzas of "Eine sehr gewöhnliche Geschichte" the musical treatment outlined above continues to maintain the narrative coherence between the text and the music. The repeated eighth note rhythm (mm. 9–10) accompanies the imagery of Philint repeatedly begging to be let into the house in the second stanza. In addition, the gradual textural and dynamic changes in the accompaniment and the rising contour of the vocal line (mm. 11–16) that accompany the repetition of the phrase "Ich fürchte dich" are indicative of Babet's initial anxiety in yielding to his request. The same musical gestures match the implicit idea of Philint's excitement as he hears the door open in the third stanza; in the concluding strophe it corresponds to the imagery of the neighbours curiously awaiting his departure from the house. The above examination proves that even within the confines of a strophic setting Haydn handled the problem of narrative continuity and comic intents of the texts effectively.

Another instance of musical mimicry occurs in "Lob der Faulheit" where Haydn uses rests in the vocal line to depict yawning (mm. 15–16), which is in fact clearly suggested by Lessing's use of punctuation in the text (see example 4). Further, the lethargic nature of the protagonist is conveyed in the chromatic descent of

the melody in the piano interlude in mm. 13–15. In this song the choice of A minor, the accompaniment in a serious “chorale” style, and the use of deliberate chromaticism—all serve to emphasise the satirical nature of Lessing’s poem. Haydn’s decision to use a “mock-serious” chorale style in this song to suit the sentiments of Lessing’s text is an example of musical parody.

In the part-song “Die Harmonie in der Ehe” (see example 5) Haydn was faced with the challenge of providing a fitting musical response that would suit the idea of domestic “disharmony” which is hidden in the ironic serenity of the opening couplet. Having identified this as the key element in the text, Haydn used the first nine measures to depict them musically. Firstly, the seeming attempt at self-deception in the opening couplet is portrayed in the straightforward homophonic four-voice texture of mm. 1–4. Secondly, the ensuing domestic struggles for superiority between man and wife become evident in the antiphonal texture between the male and female voices (mm. 4–9). In the remainder of the setting Haydn employed harmonic and textural changes to further illustrate the cynicism that underlies this text. The new musical section at m. 9 begins with imitative contrapuntal entries of the vocal quartet in the dominant F major, but a slight harmonic alteration in m. 10 on the word “Harmonie” changes the tonality to minor. This gentle musical parody is repeated consistently in the successive contrapuntal sections of the piece.

Haydn’s settings of “Daphnens einziger Fehler” and “An die Frauen”, both written from the male perspective, are set as trios for male voices. The other element that the two texts share is the blending of humour with the subject of beauty. In “Daphnens einziger Fehler,” the beautiful fluent contrapuntal treatment of the vocal entries in C major and its subsequent development in mm. 1–24 complement the praise of Daphne’s beauty, wit and intellect, while the fermata on the last beat of m. 24 appears to be an overt musical reference to the word “schweigen” (remain silent). Haydn’s strategic placement of the fermata further highlights the following words, which record Daphne’s only flaw—her inability to love—both by text repetition and by a purposeful modulation to the dominant in the ensuing measures (mm. 25–46). In the subsequent sections, Haydn’s noticeable emphasis through text repetition of the last line of the poem, “O wüßte Daphne nur noch zu lieben!” provides a sense of wistful regret at Daphne’s inability to love. This sentiment is perhaps also indicated

with the poetic touch of the Adagio tempo marking in the concluding measures of the piece.

The catchy unison piano introduction in F major in “An die Frauen” captures the jovial atmosphere of good-natured “manly” ribbing at the outset. At the crucial question “What did nature give women?” in mm. 11–15, the piano pointedly punctuates the questions posed in the voice (see example 6). Once again, Haydn draws attention to the comic intent by giving greater prominence to the word “Schönheit” through the silences that recur between the text repetitions, and also by re-voicing the dominant chord, while the word “Weisheit”, which is regarded as a male virtue receives no special musical emphasis.

Haydn has several opportunities for word painting in his approach to the comedic representation of drunken “eloquence” in “Die Beredsamkeit”. In mm. 1–4 he employs staggered contrapuntal paired entries between the soprano and alto against an asymmetrical stretto entry between the tenor and bass, aptly punctuating the word “stumm” (silent) with rests. This is then followed by two extended sections of contrapuntal development clearly delineated by the use of rests (mm. 5–16 and mm. 17–29). In the concluding measures of the latter section (mm. 24–29) the texture changes from a polyphonic to a homophonic one, and the continuity of rhythmic flow is frequently interrupted by use of rests, culminating in a fermata on the word “lehren”. Immediately in m. 30, Haydn introduces a consistent sixteenth note pattern in all four voices and the texture disintegrates in mm. 32–33, before picking up once more the full-textured sixteenth and eighth note figuration in m. 34 (see example 7).

This example illustrates Haydn’s musical representation of the babble of intoxicated voices as they lose coherence of thought, and try in vain to regroup again. The rapid disintegration of the vocal quartet texture in m. 34 bears a striking resemblance to passages in his string quartets where textural changes are achieved by the rapid movement of motivic figures from one instrument to the next. The song ends, surprisingly and unexpectedly on an unresolved dominant chord with the instruction from Haydn to

mime the last word "stumm".⁶⁰ "Die Beredsamkeit" demonstrates that even working within a set of expectations imposed by a text does not prevent Haydn from exercising his impeccable musical "wit".

III. CONCLUSION

The linguistic transparency, the sense of playful naiveté, and the realistic representations prevalent in rococo verse had a literary accessibility that held an obvious attraction for Haydn. He must quickly have recognised that these poems would allow him to interpret them in a manner suitable to his own brand of "natural" humour, in accordance therefore with his temperament and musical personality. In the past, scholarship has generally tried to examine this repertory from the standpoint of nineteenth-century Schubertian aesthetics, or viewed them in accordance with the aesthetics of song composition formulated by Berlin School composers, such as J. A. P. Schulz or Johann Friedrich Reichardt. However, the lucidity of the poetic intentions and language, which is clearly reflected in Haydn's German songs and part-songs, cannot be fully or even usefully understood in these terms.

An important part of Haydn's approach is its directness and, as I have suggested, its naiveté. The primary appeal and success of these works lies in the fact that even though the textual comedy is immediately recognisable, indeed often intentionally foregrounded, Haydn's musical representation of the same is never excessive; and this prevents it from becoming ridiculous or verging on caricature. Word painting is a compositional technique intrinsic to vocal music, but Haydn did not like to belabour obvious representations. In fact, Dies documents several points of contention between Haydn and Baron van Swieten during the composition of "The Seasons" with regard to musical mimicry and literal "imitation".⁶¹ He relates how van Swieten's insistence on a prominent musical representation of croaking frogs provoked Haydn to respond: "It would be better if all this rubbish were

⁶⁰ There are similar unresolved endings in Haydn's instrumental works. The most notable instance is of course the finale of the string quartet Op. 33 no. 2.

⁶¹ Gotwals, pp. 186–87; Dies, pp. 180–81.

left out”.⁶² One anecdote with regard to the musical depiction of drunkenness in “The Seasons” is of particular interest in the present context. Dies recounted how

“Haydn said of ‘The Seasons’ that, in order to lift it out of the eternal monotony of [musical] imitations, he hit on the notion of representing drunkenness in the final fugue. ‘My head’, he said, ‘was so full of this crazy nonsense: Es lebe der Wein, es lebe das Fass! [Long live wine and the barrel] that I let everything fly here and there and everywhere; so I call the final fugue the intoxicated fugue’ ”.⁶³

Haydn’s choice of a judicious combination of contrapuntal and homophonic style for depicting drunkenness in “Die Beredsamkeit” thus must appear intentional, given that the part-song was composed around the same time as the oratorio. The juxtaposition of homophonic and contrapuntal textures, and the frequent disintegration of the quartet texture, serves to subtly emphasise the effects of intoxication—particularly, the inability to maintain a coherent thought process.

As the examination of the Lieder and part-songs has demonstrated, musical mimicry and literal imitation were not the only comic devices Haydn used in setting such texts. He continually added variety to the musical proceedings in the successful manipulation of motivic figures and textures (“Eine sehr gewöhnliche Geschichte” and “Die Beredsamkeit”), in quasi-dramatic textual foregrounding (“An die Frauen”), and in the deliberate use of parody in his choice of musical style, to match the parody that is evident in the poem (the mock-serious chorale in “Lob der Faulheit”).

Aesthetic concepts such as “the Sublime”, “the Beautiful”, “the Picturesque or Ornamental”, and “high and low” style were all in common use and widely accepted in musical discourse in the late eighteenth century. As the historical overview of the development of music aesthetics in this study has shown, these dis-

⁶² “Es würde besser sein, wenn der ganze Quark nicht da wäre.” Dies, p. 180.

⁶³ Gotwals, p. 187. Dies, p. 181:

“Haydn sagte von den ‘Jahreszeiten’, daß er, um dieselben aus dem ewigen Einerlei der Nachahmungen herauszuheben, auf den Einfall kam, in der Schlußfuge die Trunkenheit darzustellen. ‘Mein Kopf’, sagte er, ‘war so voll von dem tollen Zeuge: ‘es lebe der Wein, es lebe das Faß!’, daß ich alles darunter und darüber gehen ließ; ich nenne daher die Schlußfuge die besoffene Fuge.’ ”

courses were flexible and were constantly open to changes to accommodate a wide variety of new characteristics and formulations. One could make a convincing argument for the presence of the “high comic” or the “low comic” registers in any particular song, depending on whether it was the music or the text that was being given priority. It is therefore impossible, and perhaps even unnecessary, to define these vocal works as falling within any particular aesthetic model. Of all the terms and categories encountered in contemporary music criticism perhaps the most intriguing is Rochlitz’s new formulation of “das Niedliche”. The defining characteristics of “das Niedliche” include brevity and freshness, even a certain naiveté, with lively, popular, playful melodies and above all a strong sense of the *c o m i c*. The lively, flowing, uncomplicated melodic structures, at times skittish rhythms and textures in the piano accompaniment, quick tempos, the generally syllabic text setting, the unobtrusive but effective chiaroscuro of dynamic levels, and unexpected cadences observed in the part-songs and Lieder, clearly demonstrate their affinity for what Rochlitz describes as being the characteristics of “das Niedliche”.

Although this repertory is rarely heard on the modern concert stage, it was greatly valued by 18th century audiences of a domestic or “Liebhaber” kind. Soon after their publication by Artaria, Haydn’s German songs were reprinted in a number of different forms, including arrangements for flute with piano accompaniment, issued in England and France.⁶⁴ This trend began in the 1780s and continued well into the early nineteenth century; and if the numerous publications recorded in the Répertoire International des Sources Musicales, Series/A1 are an indication—it was a sure sign of popularity. There were nevertheless contrary voices from North German critics, as for example Carl Friedrich Cramer, who in 1783 stated that these Lieder were “not fully worthy of a Haydn” and that he was pandering to the tastes of “amateur male

⁶⁴ Longman & Broderip published both collections of Haydn’s German Lieder with English words in 1786 and 1789. Several of the songs were repeatedly published as individual sheet music editions. For a comprehensive listing see the Hoboken catalogue.

and female performers of a certain class".⁶⁵ In a similar vein, as late as 1802, Christian Gottfried Körner in a letter to Schiller commented on Haydn's poor taste in poetry.⁶⁶ Yet we cannot doubt that the part-songs and Lieder were in general much appreciated in the years around 1800. An example of the kind of appreciation they enjoyed can be found in a letter of the Swedish diplomat Frederick Samuel Silverstolpe, when he wrote on 14 June 1797 that Haydn had sung several of the part-songs to him. Silverstolpe noted that "the rhythm that is typical for him is characteristic of them (part-songs) and they reveal many ingenious traits and special thoughts".⁶⁷ Soon after the publication of

⁶⁵ Landon, *Chronicle and Works*, vol. 2, p. 457. See Carl Friedrich Cramer, *Magazin der Musik, Erster Jahrgang*, Hamburg 1783, p. 456, review of the first collection of Haydn's Lieder:

"Eines Haydn sind diese Lieder nicht ganz würdig. Vermuthlich hat er aber nicht die Absicht gehabt, seinen Ruhm dadurch zu vergrößern, sondern nur den Liebhabern oder Liebhaberinnen von einer gewissen Classe ein Vergnügen damit zu machen. Niemand wird daher daran zweifeln, dass Herr H. diese Lieder hätte vollkommener machen können, wenn er gewollt hätte. Ob er es nicht gesollt hätte, ist eine andere Frage." (These songs are not fully worthy of a Haydn. It is likely however, that he did not write them in order to increase his fame, but to give pleasure only to listeners, male and female, of a certain class. No one will therefore doubt that Herr H. could have made these better, if he had wanted to. Whether he should not have done so in the first place is of course another question.)

⁶⁶ Friedrich Schiller, *Briefwechsel mit Körner*, vol. 4, Berlin 1847, p. 277. In a letter dated March 29, 1802 discussing possible composers for setting Schiller's "Sehnsucht" to music, Körner notes:

"Ich zweifle nur, ob er ein gutes Gedicht versteht, da er immer in sehr schlechter Gesellschaft gelebt hat." (I rather doubt if he [Haydn] understands a good poem, since he has always lived in very bad society.)

Cited in C. F. Pohl, *Joseph Haydn*, vol. 2, p. 361; Landon, *Chronicle and Works*, vol. 2, p. 503.

⁶⁷ Excerpt from a letter dated 14 June, 1797 published by C. G. Stellan Mörner, *Johan Wikmanson und die Brüder Silverstolpe: Einige Stockholmer Persönlichkeiten im Musikleben des Gustavianischen Zeitalters*, Stockholm 1952, p. 318:

"Vor einigen Tagen war ich wieder bei Haydn, der jetzt gleich neben mir wohnt [...] Bei dieser Gelegenheit spielte er mir auf dem Clavier vor, Violinquartette, die Graf Erdödi für 100 Ducaten bei ihm bestellt hat [...] Ferner sang er mir einige Arien vor, die er beabsichtigt auf Subscription herauszugeben, wenn ihre Anzahl 24 erreicht. Der für ihn übliche Rhythmus charakterisiert sie und sie offenbaren viele geniale Züge und auserwählte Gedanken." (A few days ago I was visiting Haydn again, he now lives next door to me [...] On this occasion he played for me on the Clavier, the string quartets which Count Erdödi had commissioned from him for 100 ducats [...] Furthermore, he sang for me several arias which he intends to publish by subscrip-

the “Drey- und vierstimmige Gesänge” by Breitkopf & Härtel (1803), an anonymous review in the “Allgemeine Musikalische Zeitung” observed that through the part-songs “a present lacuna is most richly and thankfully filled”. The reviewer went on to describe these settings as “beautifully and intelligently composed”, and complimented Haydn on the “lovely and unfettered expression” that was evident in each voice of the ensemble. And the article closed with the following resonant statement:

“If only the noble Haydn would deign to present the world with more examples of this kind, in particular on religious, Latin or German Bible texts. The comic is certainly not to be spurned; yet we have a great deal of the comic nowadays and not nearly enough of the serious and religious”.⁶⁸

Despite the slight hint of censure here concerning Haydn’s penchant for the comic, the spirit informing these works was acknowledged by his critics and elicited the intended reaction from the target audience. Writing to Breitkopf & Härtel on January 1802, Griesinger stated that Haydn’s part-songs “were written only *con amore* in happy hours, not to order”.⁶⁹ Although Haydn subsequently derived some monetary benefit from the publication of the songs, as works first conceived without commission and without a specific publication in view, they provide us with real insight into Haydn’s “off-duty” sense of humour, and help us to round out our sense of the full reach and character of his musical personality.

tion when there are 24 of them in number. The rhythm that is typical for him is characteristic of them and they reveal many ingenious traits and special thoughts.)

⁶⁸ Landon, *Chronicle and Works*, vol. 4, p. 193. *Allgemeine Musikalische Zeitung* (August 1803), cols. 799–800:

“Möchte es doch dem edlen Haydn gefallen, die Welt mit mehrern Stücken solcher Art zu beschenken, die besonders über religiöse, lateinische oder deutsche Bibeltexte komponirt wären. Das komische ist freylich auch nicht zu verachten; allein wir haben des Komischen doch auch viel und des Ernsthaften und Religiösen dagegen in neuerer Zeit, viel zu wenig.”

⁶⁹ German original: “Die Gesänge seyen bloß *con amore* in glücklichen Stunden, ohne Bestellung componiert” (Thomas, p. 83).

APPENDIX A

Das strickende Mädchen

(Sir Charles Sedley, übersetzt von
J. G. Herder)

„Und hörst du, kleine Phyllis, nicht
Der Vöglein süßes Lied?
Sie singen, sie antworten sich,
Da mich dein' Antwort flieht.“
Phyllis, ohne Sprach' und Wort,
Saß und strickte,
Saß und strickte ruhig fort.

„In deinen Augen herrscht der Gott
Der Lieb' und zaubert blind;
In deinem Herzen schlummert er
Wie ein unschuldig Kind.“
Phyllis, ohne Sprach' und Wort,
Saß und strickte,
Saß und strickte ruhig fort.

„So manchen Tag, so manches Jahr
Schlich ich dir einsam nach;
Und nie ein Wort und nie ein Blick –
Soll ich verzweifeln? Ach!“
Auf stand Phyllis ohne Wort,
Ging und strickte,
Ging und strickte ruhig fort.

The Knotting Song

(Sir Charles Sedley ⁷⁰)

Hears not my Phillis how the Birds,
Their feather'd Mates salute:
They tell their Passion in their Words,
Must I alone, must I alone be mute:
Phyllis without a frown or smile,
Sat & knotted, & knotted, & knotted,
and knotted all the while.

The God of Love in thy bright Eyes,
Does like a Tyrant Reign;
But in thy Heart a Child he lies,
Without a Dart or Flame.
Phyllis, &c.

So many Months in silence past,
And yet in raging Love;
Might well deserve one word at last,
My passion should approve.
Phyllis, &c.

Must then your faithful Swain expire,
And not one look obtain;
Which to sooth his fond desire,
Might pleasingly explain.
Phyllis, &c.

⁷⁰ Reprinted from: Thomas D'Urfay, Wit and Mirth or Pills to Purge Melancholy, Vol. 5, London 1719, p. 149.

Eine sehr gewöhnliche
Geschichte

(Ch. F. Weiße)

Philint stand jüngst vor Babetts Tür
Und klopf' und rief: „Ist niemand hier?
Ich bin Philint! Laßt mich hinein!“
Sie kam und sprach: „Nein, nein!“

Er seufzt' und bat recht jämmerlich.
„Nein“, sagte sie, „ich fürchte dich;
Es ist schon Nacht, ich bin allein:
Philint, es kann nicht sein!“

Bekümmert will er wieder gehn,
Da hört er schnell den Schlüssel drehn;
Er hört: „Auf einen Augenblick!
Doch geh auch gleich zurück!“

Die Nachbarn plagt die Neugier sehr;
Sie warteten der Wiederkehr;
Er kam auch, doch erst morgens früh:
Ei, ei! Wie lachten sie!

A Very Common Story

Philinte stood in front of Babette's door,
And knocked and called: "Is no-one here?
It's Philinte! Just let me in!"
She came and said: "No, no!"

He sobbed, and begged with pitiful voice.
"No, no" she said, "I fear you;
It's already dark, and I'm alone:
Philinte, it cannot be!"

Full of woe he turns to leave,
but hears the key turn quick;
And hears: "All right, just for a moment!
But you must leave straight after!"

The neighbours burned with curiosity,
Awaiting his return; and
He returned, yet not till early morn:
Ah, ah! How loud they laughed!

Der Gleichsinn
(George Wither, übersetzt von
J. J. Eschenburg)

Sollt' ich voller Sorg' und Pein
Um ein schönes Mädchen sein?
Ihre Wange wäre rot
Meine blässer als der Tod;
Schön sei sie, so schön sie mag,
Schöner als ein Frühlingstag:
Wenn sie mein dabei vergißt,
Was frag' ich, wie schön sie ist?

The Shepherd's Resolution
(George Wither ⁷¹)

Shall I, wasting in dispaire,
Dye because a woman's faire ?
Or make pale my cheeks with care
'Cause another's rosie are ?
Be shee fairer then the day,
Or the flowry meads in may ;
If she be not so to me,
What care I how faire shee be ?

⁷¹ Reprinted from: Thomas Percy, Reliques of Ancient English Poetry, London 1845, p. 243.

Sollt' ich voller Sorg' und Pein
 Um ein sanftes Mädchen sein,
 Deren Herz Empfindung hegt
 Und für Lieb' und Freundschaft schlägt?
 Sanft sei sie, und sanfter noch
 Als ein Täubchen; mag sie doch!
 Wenn mein Arm sie nicht umschließt,
 Was frag' ich, wie sanft sie ist?

Sollt' ich voller Sorg' und Pein
 Um ein frommes Mädchen sein?
 Tötete der Wert von ihr
 Meines Werts Gefühl in mir?
 Immer sei sie tugendreich,
 Engeln und Göttinnen gleich:
 Bleibt sie fromm, auch wenn sie küßt,
 Was frag' ich, wie fromm sie ist?

Sollt' ich voller Sorg' und Pein
 Um ein reiches Mädchen sein?
 Angeflammt von Geldbegier,
 Trachten tausend schon nach ihr:
 Wenn sie dann, von Stolz gebläht,
 Arme Redlichkeit verschmäh't,
 Liebe nur nach Reichtum misst,
 Was frag' ich, wie reich sie ist?

Reizend, zärtlich, fromm und reich
 Alles, Mädchen, gilt mir gleich;
 Liebst du mich, so sterb' ich eh,
 Als ich dich verlassen seh';
 Doch verachtetest du mein Flehn,
 Wohl, auch ich kann dich verschmäh'n!
 Wenn dein Herz für mich nicht ist,
 Was frag' ich, für wen du bist?

Die zu späte Ankunft
 der Mutter
 (Ch. F. Weiße)

Beschattet von blühenden Ästen,
 Gekühlet von spielenden Westen,
 Lag Rosilis am Bache hier
 Und Hylas neben ihr.

Sie sangen sich scherzende Lieder,
 Sie warf ihn mit Blumen, er wieder;
 Sie neckte ihn, er neckte sie
 Wer weiß wie lang' und wie.

Shall my foolish heart be pin'd
 'Cause I see a woman kind ?
 Or a well-disposed nature
 Joyned with a lovely feature ?
 Be shee meeker, kinder, than
 The turtle-dove or pelican :
 If shee be not so to me,
 What care I how kind shee be ?

Shall a woman's virtues move
 Me to perish for her love ?
 Or, her well-deservings knowne,
 Make me quite forget mine owne ?
 Be shee with that goodnesse blest,
 Which may merit name of Best ;
 If she be not such to me,
 What care I how good she be ?

Cause her fortune seems too high,
 Shall I play the fool and dye ?
 Those that beare a noble minde,
 Where they want of riches find,
 Thinke what with them they would doe,
 That without them dare to woe ;
 And, unlesse that minde I see,
 What care I how great she be ?

Great or good, or kind or faire,
 I will ne'er the more dispaire :
 If she love me, this beleeve ;
 I will die ere she shall grieve.
 If shee slight me when I woove,
 I can scorne and let her goe :
 If shee be not fit for me,
 What care I for whom she be ?

The Mother's Belated Arrival

In the shadow of the blooming branches,
 Cooled by the playful West Wind,
 Rosilis lay by the stream,
 And Hylas next to her.

They sang playful songs to each other,
 She draped him with flowers, he, her;
 She teased him, he teased her
 Who knows for how long?

Vom Lenz und von Liebe gerühret,
Ward Hylas zum Küssen verführet;
Er küßte sie, er drückte sie,
Daß sie um Hülfe schrie.

Moved by spring and by love,
Hylas was seduced to kiss her,
He kissed her, he embraced her,
Until she called for help.

Die Mutter kam eilend und fragte,
Was Hylas für Frevel hier wagte;
Die Tochter rief: Es ist geschehn!
Ihr könnt nun wieder gehn.

Her mother came quickly and asked,
What mischief Hylas had dared;
Her daughter cried: It has happened!
And so you can go.

Lob der Faulheit
(G. E. Lessing)

In Praise of Laziness

Faulheit, endlich muß ich dir
Auch ein kleines Loblied bringen. –
O! – wie – sauer – wird es mir –
Dich – nach Würden – zu besingen!
Doch ich mein will Bestes tun:
Nach der Arbeit ist gut ruhn.

Laziness, finally I must bring you
A short hymn of praise. –
O! – How – sour – it is for me –
To sing – your praises – as you deserve!
But I will do my best:
When work is done, one can rest well.

Höchstes Gut, wer dich nur hat,
Dessen ungestörtes Leben –
Ach! – ich – gähn', – ich – werde – matt. –
Nun – so – magst du – mir's vergeben,
Daß ich dich nicht singen kann:
Du verhinderst mich ja dran.

Highest good, he who only has you,
Whose undisturbed life –
Ah! –I– yawn, – I am – getting – tired
Well, – so – you must – forgive me,
For not being able to sing your praises:
Since you're preventing me from doing it.

APPENDIX B

Die Harmonie in der Ehe (J. N. Götz)

O wunderbare Harmonie,
Was Er will, will auch Sie.
Er [Sie] bechert gern, sie [er] auch.
Er [Sie] lombert gern, sie [er] auch.
Er [Sie] hat den Beutel gern
Und spielet gern den Herrn.

Auch das ist ihr [sein] Gebrauch.

Harmony in Marriage

O wondrous harmony,
What he wants, she wants as well.
He [She] likes to drink (she [he] too!)
He [She] likes to play cards (she [he] too!)
He [She] likes to be in charge of the wallet,
And likes to play the gentleman, and be
master of the household.
And that too is her (his) custom!

Daphnens einziger Fehler (J. N. Götz)

Sie hat das Auge, die Hand,
Den Mund der schönen Psyche,
Sie hat den Wuchs,
Die Göttermiene, das holde Lächeln
Der jungen Hebe.
Sie hat Geschmack und Weltmanieren,
Und weiß zu reden,
Und weiß zu schweigen.
O wüßte Daphne nur noch zu lieben.

Daphne's only Failure

She has the eyes, the hands,
The mouth of the beautiful Psyche,
She has the physique,
The divine appearance, the sweet smile
Of the young Hebe.
She has taste, and worldly manner,
And she knows when and how to speak,
And when to be silent.
O! if only Daphne knew how to love.

An die Frauen (Die zweite Ode Anakreons, übersetzt von G. A. Bürger)

Natur gab Stieren Hörner,
Sie gab den Rossen Hufe,
Den Hasen schnelle Füße,
Den Löwen weite Rachen,
Fischen gab sie Flossen,
Und Fittige den Vögeln;
Den Männern aber Weisheit.
Den Männern! Nicht den Weibern?
Was gab sie diesen? Schönheit,
Statt aller unsrer Spieße,
Statt aller unsrer Schilde;
Denn wider Weibesschönheit
Besteht nicht Stahl, nicht Feuer.

To Women

Nature gave bulls horns,
She gave horses hooves,
Hares, swift feet,
Lions, wide jaws,
To fishes she gave fins,
And wings to birds;
To men she gave wisdom.
To men! Not to women?
What did she give them? Beauty,
Instead of all our spears,
Instead of all our shields;
For neither fire nor steel
Can withstand the beauty of women.

Die Beredsamkeit
(G. E. Lessing)

Freunde, Wasser machet stumm,
Lernet dieses an den Fischen.
Doch beim Weine kehrt sich's um,

Dieses lernt an unsern Tischen.
Was für Redner sind wir nicht,
Wenn der Rheinwein aus uns spricht.

Wir ermahnen, streiten, lehren,
Keiner will den andern hören.

Eloquence

Friends, water makes us silent,
Learn this from the fishes.
But when it comes to wine, things are the
opposite,
We learn this from the tables.
We become orators,
When the wine from the Rhine (region),
speaks through us.
We urge, quarrel and educate,
No one wants to listen to the other one.

APPENDIX C

Table 1: Haydn's German Songs, Vol. I (1781)

Title	Poet	Poetic Tone	Text Type ⁷²
Das strickende Mädchen	Charles Sedley, trans. by J. G. Herder 1744–1803	Comic Sentimental	Type IIa
Cupido	G. Leon 1757–1830	Light Sentimental	Type Ib
Der erste Kuß	J. G. Jacobi 1740–1814	Light Sentimental	Type Ib
Eine sehr gewöhnliche Geschichte	Ch. F. Weiße 1726–1804	Purely Comic	Type IIb
Die Verlassene	Anon.	Serious Lament	Type Ia
Der Gleichsinn	George Wither 1588–1667, trans. by J. J. Eschenburg 1743–1820	Light Sentimental	Type IIa
An Iris	J. A. Weppen 1741–1812	Serious Sentimental	Type Ia
An Thyrsis	Ch. M. v. Ziegler 1695–1760	Light Sentimental	Type Ib
Trost unglücklicher Liebe	Anon.	Serious Lament	Type Ia
Die Landlust	Stahl	Light Sentimental	Type Ib
Liebeslied	G. Leon	Serious	Type Ia
Die zu späte Ankunft der Mutter	Ch. F. Weiße	Purely Comic	Type IIb

⁷² Text typology is as follows: Type Ia—purely serious; Type Ib—partly serious; Type IIa—comic texts with undertones of sentimentality; Type IIb—purely comic.

Table 2: Haydn's German Songs, Vol. II (1784)

Title	Poet	Poetic Tone	Text Type
Jeder meint, der Gegenstand	Ph. G. Bader 1745–1780	Serious sentimental/ moralistic	Type Ia
Lachet nicht, Mädchen	Anon.	Light sentimental	Type Ib
O liebes Mädchen, höre mich	Anon.	Light sentimental	Type Ib
Gegenliebe	G. A. Bürger 1747–1794	Light sentimental	Type Ib
Geistliches Lied	Anon.	Serious Religious	Type Ia
Auch die sprödeste der Schönen	F. W. Gotter 1746–1797	Light Sentimental	Type Ib
O fließ ja wallend fließ in Zähren	Anon.	Serious- dramatic/lament	Type Ia
Zufriedenheit	J. W. L. Gleim 1719–1803	Light Reflective	Type Ib
Das Leben ist ein Traum	J. W. L. Gleim	Serious-Reflective	Type Ia
Lob der Faulheit	G. E. Lessing 1729–1781	Comic Satire	Type IIb
Minna	J. J. Engel 1741–1802	Light Sentimental	Type Ib
Auf meines Vaters Grab	Anon.	Serious Reflective	Type Ia

Table 3: Haydn's Part-Songs (1796)

Title	Poet	Poetic Tone	Text Type
Der Augenblick	J. N. Götz 1721–1781	Light Sentimental	Type Ia
Die Harmonie in der Ehe	J. N. Götz	Comic	Type IIa
Alles hat seine Zeit	Athenaeus, trans. by J. A. Ebert 1723–1795	Light Sentimental	Type Ia
Die Beredsamkeit	G. E. Lessing	Comic	Type IIb

Der Greis	J. W. L. Gleim	Serious Reflective	Type Ia
An den Vetter	Ch. F. Weiße	Light Sentimental	Type Ib
Daphnens einziger Fehler	J. N. Götz	Comic	Type IIb
Die Warnung	Athenaeus, trans. by J. A. Ebert	Serious Moralistic	Type Ia
Betrachtung des Todes	C. F. Gellert 1715–1769	Serious Reflective	Type Ia
Wider den Übermut	C. F. Gellert	Serious Reflective	Type Ia
An die Frauen	Anakreon, trans. by G. A. Bürger	Comic	Type IIb
Aus dem Danklied zu Gott	C. F. Gellert	Serious Religious	Type Ia
Abendlied zu Gott	C. F. Gellert	Serious Religious	Type Ia

Ex. 1:

The image shows a musical score for a song by Joseph Haydn. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro'. The lyrics are in German. The first system (measures 15-18) features a piano introduction with a busy sixteenth-note accompaniment and a vocal line starting with 'Phyl - lis, oh - ne'. The second system (measures 19-26) continues the vocal line with 'Sprach' und Wort, saß und strick - te, saß und strick - te, ru - hig'. The third system (measures 27-33) includes the lyrics 'fort. Phyl - lis oh - ne Wort, saß und strick - te ru - hig'. The fourth system (measures 34-39) shows the piano accompaniment concluding with a repeat sign. Dynamics include *ff*, *f*, and *p*.

Joseph Haydn: Das strickende Mädchen (mm. 15–39).

*(Excerpts for musical examples are transcribed from:
Joseph Haydn, Lieder für eine Singstimme mit Begleitung des Klaviers,
ed. by Paul Mies and Marianne Helms, München, G. Henle Verlag, 1982;
and: Joseph Haydn, Mehrstimmige Gesänge, ed. by Paul Mies,
München, G. Henle Verlag, 1958.)*

Ex. 2:

23
wenn sie mein da - bei ver - gibt, was frag' ich, wie schön sie ist? Wenn sie mein da - bei ver - gibt,
28
29
was frag' ich, wie schön sie ist?
p cresc. f
p

Joseph Haydn: Der Gleichsinn (mm. 23–36).

Ex. 3:

9
Phil - lint stand jüngst vor Ba - betts Tür und klopft' und rief: "Ist nie - mand hier?" und klopft' und rief: "Ist
cresc.
p
14
nie - mand hier? Ist nie - mand hier? Ist nie - mand hier? Ich
f p

Joseph Haydn: Eine sehr gewöhnliche Geschichte (mm. 9–17).

Ex. 4:

13 O! wie sau er wird es
 18 mir, dich nach Wür-den, dich nach Wür-den zu be-sin-gen!

Joseph Haydn: Lob der Faulheit (mm. 13–24).

Ex. 5:

Allegretto

Soprano O wunder-bar-re Har-mo-nie, was Er will, will auch Sie, sie auch
 Alto O wunder-bar-re Har-mo-nie, was Er will, will auch Sie, sie auch,
 Tenor O wunder-bar-re Har-mo-nie, was Er will, will auch Sie, er bechert gern, er
 Bass O wunder-bar-re Har-mo-nie, was Er will, will auch Sie, er bechert gern, er

7 5 5 5 5 5 5 7 5 5 5 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

6

sie auch,
sie auch,
lombert gern, er hat den Beu - tel gern, und spielet gern den
lombert gern, er hat den Beu - tel gern, und spielet gern den

3 3

8

auch das ist ihr Ge - brauch
auch das ist ihr Ge - brauch o
Herr. O wunder - bar - re
Herr O wunder - bar - re Har - - mo -

h 1 1 1

Joseph Haydn: Die Harmonie in der Ebe (mm. 1-9)

Ex. 6:

7

Tenor und Fit - ti - ge den Vö - geln; den Män - nern, den Män - ern a - ber Weis - heit,

Tenor Fi - schen gab sie Flos - sen, den Män - nern, den Män - ern a - ber Weis - heit,

Bass den Män - ern, den Män - ern a - ber Weis - heit, den

Piano

11

Was gab sie die - sen? Schön - heit, Schön - heit, statt

nicht den Wei - bern? Schön - heit, Schön - heit,

Män - ern! Schön - heit, Schön - heit, statt

Joseph Haydn: An die Frauen (mm. 7-15)

Ex. 7:

33

Soprano
kei-ner, wir er-mah-nen, strei-ten, leh-ren, kei-ner will den an- dern

Alto
kei-ner, wir er-mah-nen, strei-ten, leh-ren, kei-ner will den an- dern

Tenor
kei-ner, wir er-mah-nen, strei-ten, leh-ren, kei-ner will den an- dern

Bass
wir er-mah-nen, wir er-mah-nen, strei-ten, leh-ren, kei-ner will den an- dern

Piano

36

hö-ren, was für Red-ner sind wir nicht, wenn der Rheinwein wenn der Rhein-wein aus uns

hö-ren, was für Red-ner sind wir nicht, wenn der Rhein-wein wenn der Rhein-wein aus uns

hö-ren, was für Red-ner sind wir nicht, wenn der Rhein-wein wenn der Rhein-wein aus uns

hö-ren, was für Red-ner sind wir nicht, wenn der Rhein-wein wenn der Rhein-wein aus uns

Piano

