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Elements of Franz Joseph Haydn's character as seen through selected works with emphasis on the Mehrstimme Gesänge

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Elements of Franz Joseph Haydn's character
as seen through selected works
with emphasis on the Mehrstimme Gesänge

Presented to the
Department of Music
and the
Faculty of the Graduate College
University of Nebraska

In Partial Fulfillment
of the Requirements for the Degree
Master of Music
University of Nebraska at Omaha

by
Denise Rolloff Tewes

May 1987

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ELEMENTS OF FRANZ JOSEPH HAYDN'S CHARACTER
AS SEEN THROUGH SELECTED WORKS
WITH EMPHASIS ON THE MEHRSTIMME GESÄNGE

ACCEPTANCE

Acceptance for the faculty of the Music Department
Graduate College, University of Nebraska, in partial
fulfillment of the requirements for the degree Master of
Music, University of Nebraska at Omaha.

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Table of Contents

Introduction	1
Haydn's Life	
Early Education	2
Haydn's Five Compositional Periods	4
The Vocal Compositions of Haydn's Fifth Period	9
Mehrstimme Gesänge	
History	13
Text	16
Elements in the Songs	17
Humor	17
Drama	19
Contemplativeness	20
Analysis	
"Harmony in Marriage"	21
"Evening Song to God"	25
Conclusion	30
Appendix A - List of Songs and Text Sources	32
Appendix B - Translations of Selected Songs	33
Works Cited	35

Figures

Fig. 1.	Haydn's manuscript of the Emperor's Hymn	12
Fig. 2.	Haydn's use of humor by voicing in "Die Harmonie in der Ehe"	18
Fig. 3.	Examples of humor by use of suspensions and chromatic alterations	19
Fig. 4.	Ironic use of non-harmonic intervals and the unexpected with the word "harmony"	23
Fig. 5.	Subject theme found throughout "Evening Song" ...	26
Fig. 6.	Form of "Evening Song to God"	27
Fig. 7.	Examples of varied entrances of the initial text "Lord!"	27

F. Joseph Haydn (1732-1809) is known in music history as a great composer who typified the stylistic features of the classical period. He earned the titles "Father of the Symphony," and "Father of the String Quartet" which reflect both his tremendous contributions to instrumental music and his perfection of the late eighteenth century musical style. Many people think only of Haydn as an instrumental composer-not remembering the opera and sacred music he wrote. In fact, during the last twelve years of his long successful life, "Papa Haydn," composed some of the greatest music ever written for the church. After writing almost exclusively for instruments, Haydn turned his talents to compositions that utilized the voice including solo repertoire and oratorios. Within this output is a little-known group of thirteen partsongs, Mehrstimme Gesänge, (1796-1799). These songs, written in Haydn's leisure time, and con amore, are something of a window into Haydn's personality reflecting many of the elements found throughout his compositions. His subtle humor, his contemplativeness and his devout religious convictions are themes found throughout the Mehrstimme Gesänge, yet the songs are only briefly mentioned (if at all) in articles concerning Haydn's compositions and are performed even more rarely. The Mehrstimme Gesänge offer a unique opportunity to explore a more intimate side of Haydn both through what has been written concerning these songs and through a conductor's preparation for their performance. Studying the historical aspects of

Haydn's life is necessary before discussing the intricacies of the works and how these pieces might be performed.

Haydn's Life

Much has been written on Haydn since his death, but there are few authentic sources. His fame of later years instigated many biographical sketches, but there are periods about which virtually nothing is known, particularly his thirty isolated years as Kapellmeister at Eisenstadt (Groves, 328). Compared to Mozart, Haydn did not do much traveling and did not have family or friends who were inclined to write about him during the earlier years. What is known of the earlier periods in Haydn's life appeared shortly after Haydn's death in three biographical pamphlets, derived from autobiographical letters by Haydn. The most reliable source is from George August Griesinger who visited Haydn from time to time beginning in 1799 on behalf of the publishing firm Breitkopf and Härtel. Other sources include the painter Albert Dries, who began visiting Haydn after 1805 when Haydn's memory was failing, and the less reliable Guiseppe Carpani, who mixes the facts with his own imagination. (Groves 328)

Early Education

Born March 31, 1732 in the market town of Rohrau, in Lower Austria, Haydn showed musical instinctiveness by age five when it was observed,

"the little 'Sepperl' as he was called, astonished

them all with the correctness of his ear and the sweetness of his voice, and always sang his short simple pieces to his father in a correct manner (Nohl, 9)."

A relative, who was the schoolmaster and choir leader in the neighboring town of Hainsburg, took the young Haydn, who was intended for priesthood to that place,

"that he might study the art which it was thought would undoubtedly open a way to the accomplishment of this purpose (9,10)."

How sad it is that this relative did not see the Haydn of sixty years later! The next stage of his musical development was in Vienna where he was to enter the chapel of St. Stephen under the direction of Hofcapellmeister Reutter. Thus Haydn, like many who would follow him (Strauss, Verdi) began his musical career as a singer, in his case, mostly self taught. In fact, Haydn himself contended that a German instrumental composer must first master vocal study in order to write melodies (Nohl, 15). Though Haydn is known primarily as an instrumental composer, his love for singing undoubtedly had something to do with his return to the vocal medium during the last years of his life.

In the book Haydn: A Creative Life in Music, the author Karl Geiringer divides Haydn's compositional life into five periods:

Youth	1750-1760
A Phase of Transition	1761-1770
A Romantic Crisis	1771-1780
Maturity	1781-1790
Consummate Mastery	1791-1809

Haydn's early compositions are not considered sensational. Unlike the precocious geniuses of the eighteenth century - a Pergolesi or a Mozart - who died at an early age, or the masters of the romantic period, who wrote some of their best works at the beginning of their careers, Haydn developed with the utmost slowness (Geiringer 204). Instead, he was like Handel and Verdi who composed their greatest masterpieces during the latter part of their lives. The works for which Haydn is most famous, such as the London Symphonies, The Creation and The Seasons, were not written until after the age of sixty.

Haydn's Five Compositional Periods

Haydn's first period of composition which began at age 18 is characterized by youthful immaturity and dependence on the models of other composers (Geiringer 205). The question of which composers influenced these early works is somewhat debatable. Writers have tried to prove the influence of Bohemian and Austrian composers, such as Franz Richter (b. 1709), Ignaz Holzbauer (b. 1711), and Johann Stamitz (b. 1717), of Italian composers, especially Giovanni Sammartini

(b. 1701), and of Viennese composers such as Georg Reutter (b. 1708), Georg Christoph Wagenseil, and Georg Matthias Monn (b. 1717) (206,207). Considering Haydn's early surroundings, he most likely drew from the Viennese style, although he was surely aware of the Bohemian and Italian schools. The works of this early period include the keyboard sonatas, organ concertos, symphonies, various chamber music pieces, including the important early string quartets, and compositions for the stage. Haydn explored nearly every genre possible during these early years, all of which he would perfect over the next 55 years of his life. As varied as these early compositions were, Haydn was just one of many exponents of the preclassical style gallant.

During his second period of composition, Haydn is known as the successful music director at Esterháza where stylistically he began to succeed in finding a way toward the expression of true self. Esterháza offered Haydn the rare opportunity of using well-trained singers and players who could perform his compositions almost before the ink on the manuscript was dry. His works reflect both serious baroque means of expression and stylistic features which pointed to the passionate subjectivity of the following period (Geiringer 224).

In 1770, the slogan "back to nature," implying a return to sincerity of feeling, originated by Jean-Jacques Rousseau and German literature, was permeating music. During this

third period, Haydn's music lost much of the charm and gracefulness of the rococco style of music in order to express personal feelings and strong emotion (252,253). The 1770's was a time for love and friendship in the life of Haydn. His love for the mezzo-soprano Luiga Polzelli and his growing friendship with Mozart who moved to Vienna in 1771 were no doubt influential in the expression of his passionate feelings. This movement toward subjectivity and sentimentality brought Haydn closer and closer to the Emfindsamkeit that Phillip Emmanuel Bach characterized. Haydn learned from studying P.E. Bach's compositions but developed his own style during the 1780's.

Out of a combination of features from the second and third periods of composition there grew the classical style of Haydn's full maturity in which the principle of "thematic elaboration" found its widest use (Geiringer 279). Once again the Haydn scholar Geiringer gives insight into this fourth compositional phase of Haydn's life by describing "classical:"

"The term 'classical' can hardly be better explained than by the words 'well balanced'. In classical music one finds a perfect blend of the work of the mind and the work of the heart; inspiration is as important as the action of the intellect. Cheerfulness and seriousness, the tragic and the comic spirit are all called upon to make their contributions. Classical works seem to be born out

of the fundamental qualities of the instruments or voices for which they were written. All technical problems are neither too long nor too short. The musical ideas fit the musical form to perfection. Those works that deserve the term 'classical' exhibit a beauty and composure comparable to those of the best architecture and sculpture of ancient Greece (279)."

Haydn's previous artistic development together with Mozart's influences led him inevitably towards classicism.

Haydn himself may be defined as classical for within this one man exists both cheerfulness and seriousness associated with a perfect blend of the work of the mind and the work of the heart. This is seen in the Mehrstimme Gesänge which, as discussed later, fits neatly into this description because of its exemplification of the blend of the heart and mind through a simple yet appropriate vocal medium. Works of this fourth period include the "Russian" quartets, solo concertos for violin and piano, the "Paris" symphonies, The Seven Last Words of Our Savior on the Cross masses, and solo arias for voice. These compositions set the stage for the summit of Haydn's artistic achievements during his fifth period of composition.

One can only speculate on what the results of Haydn's career would have been had he not gone to London in the early 1790's. In London, Haydn's eyes were opened to new people,

new culture, and a change in social standing and acceptance with regard to his music. Here he conducted a large excellently-trained orchestra who played to enthusiastic audiences of a size he had seldom encountered previously. Haydn must have sensed an incredible feeling of freedom and limitless possibility. The effect of these favorable conditions on Haydn's creative output was indeed amazing. Haydn, nearly sixty years old wrote compositions "surpassing in both accomplishment and daring enterprise anything he had previously attempted (Greisinger 314)." The beautiful balance of the classic style surpassed even that of his best achievements in the 1780's.

The influence of Haydn's English journeys remained alive in his music even after his return to settle down in Vienna. Fundamentally, Haydn remained a classic composer, but surprisingly he experimented with new devices; episodes of expressiveness and passionate feeling break through the classical nature. Some of the features of the Sturm und Drang period were revived - indications of the move toward romanticism. Perhaps even more significant is Haydn's abandonment of the symphony so that he could devote his talents to vocal composition. Before this, during the early 1790's Haydn wrote many of the instrumental masterpieces he is still best known for which include the fifteen string quartets and the twelve "London" or "Saloman" symphonies.

The Vocal Compositions of Haydn's Fifth Period

The influence of English music can be traced particularly in Haydn's vocal compositions of the last period. Two sets of Six Original Canzonettas were written in England along with other successful songs written in English. The point of great historical significance is that with these songs, Haydn no longer included the vocal line in the right hand of the accompaniment as exemplified by vocal works written in Haydn's earlier periods such as his 24 German songs (Geiringer, 335). He now used a separate line for the voice part, his instrumental introductions became larger and more important, and the piano accompaniment became of greater importance, showing the influence of his orchestral composing. Other contemporary influences evident in his vocal compositions are German Singspiel and Italian opera. Though affected by these two styles, Haydn still preferred the strophic arrangement which he used in the first twenty-four songs and throughout the Mehrstimme Gesänge (336).

Other vocal works of this period include folksong arrangements and canons. Between 1791 and 1805, Haydn, with the help of some of his students wrote nearly 500 settings of Scottish, Welsh, and Irish folksongs. The folksongs were generally not met with much praise, but still deserve some attention. All of Haydn's fifty-seven canons, most of them secular including the famous Ten Commandments were also products of this time. The canons show particularly Haydn's

contrapuntal skill exemplified in "Thy Voice, O Harmony" which may also be sung as a canon cantrizans, as well as singing it forward and backward with the score upside down (Geiringer 341). As in the case of Mehrstimme Gesänge, the texts of the rounds and canons are, following the classical tradition, often factitious and not always sensible, some of them unintelligible, as Haydn liked to set to music brief verses he had found in extensive poems; taken out of their context the verses are likely to make no sense (341).

Haydn's last opera L'anima del filosofo ossia Orfeo ed Euridice, and his last work for the stage, The Patriot King, or Afred and Elvida were written in 1791 and 1788 respectfully. Unfortunately, the opera, which was the only opera in which Haydn did not have to take into account the small group of singers of Prince Esterhazy's company, was never performed during his lifetime. The incidental stage music was performed in Vienna in 1796 but had little success (342-344).

The other type of significant output during this time was of sacred nature. Around 1800, Haydn composed a Te Deum in C Major for the Empress Maria Theresa which resembles but exceeds the Te Deum he wrote in the early 1760's. Between 1796 and 1802 Haydn still functioned as Kapellmeister on a much more limited scale at Esterháza where his primary obligation was the composition of a new mass every summer for the name day (8 September) of Princess Maria Hermengild

(Groves 346). Here Haydn again exhibited supreme mastery. The study of these Masses would constitute a book in itself, nonetheless a summary can be made with the results being an analysis of the general character of Haydn's church music,

"... we notice that at first he used elements of style that had originated in various parts of Italy. Subsequently he succeeded in synthesizing these trends and creating, out of baroque and classical elements, with the help of simple, often Folkloristic melodies, a language of his own, definitely of Austrian character (350)."

At the present time the two great oratorios The Creation and The Seasons do not enjoy the popularity in English speaking countries that they do in Austria and Germany. This is somewhat ironic since the works are in a sense more English than German. In fact Haydn had been among the audience of the great Handel Festival of 1791 where he found a whole nation aroused by compositions offered in monumental performance (Geiringer 353). From this Haydn drew his inspiration to write works meant for a whole nation. Landon wrote:

"Perhaps only an old and very wise man could have written The Creation; and perhaps too, only a man in his sixties could so poignantly recapture the bliss of the early morning, the magic of the moonlight or the rapture of a spring day: these things which he knows will soon retreat beyond his grasp (96)."

One cannot examine the vocal works of Haydn without mentioning his most successful song, "Gott erhalte Franz den Kaiser" composed during the midst of The Creation as the Austrian national anthem. For more than a century, this tune was used with at least a dozen different texts as the anthem of the Austro-Hungarian monarchy (Landon 96,97). In Germany it is known as the patriotic "Deutschland, Deutschland, über alles," and in English speaking countries as a hymn tune under the name "Austria." This melody, of which Haydn made many sketches still preserved in the Vienna National Library, is one of those rare melodies of which elements are to be found in works by many other composers.



Fig. 1. Haydn's manuscript of the Emperor's Hymn, Haydn, (New York, 1972) 97.

During his last years, he composed his last work Harmoniemesse (1802) and wrote accompaniments for a number of Scottish songs for which he was well paid (98). In addition, he began to settle the affairs of his long successful life.

Mehrstimme Gesänge

Haydn's thirteen songs for three or four voices with continuo or clavier accompaniment were begun in 1796, according to the autograph (Geiringer 340). The songs probably were inspired by English catches and glees, but some similar songs by Michael Haydn are dated 1795, the year before Haydn's first pieces of this sort (Mies, Groves 358). The melodies of the songs are simple and flow naturally, without large skips or awkward intervals. Haydn, a true instrumental composer, added piano accompaniments to his compositions. As mentioned earlier, many sides of Haydn's personality are portrayed through the Mehrstimme Gesänge - especially humor and religion. To explore the humor in these works, an appropriate place to begin is with the story of their composition and publication.

History

A limited number of English translations are available concerning Haydn's chronicles. The most extensive is H.C. Robbins Landon's Haydn: Chronicle and Works published in five volumes. In Landon's translations of Greisinger the somewhat humorous story of the publication of these songs based on research by E. Olleson is revealed (85-87). In December of 1801, Griesinger wrote to his friends at Breitkopf and Härtel after dealing with some new problems in publishing The Seasons concerning some new Haydn works which would be eminently suitable for publication. He wrote "Haydn has completed

thirteen of them which he showed to me. But now his work proceeds slowly and he needs texts, because (as he assured me) few poets write musically (Olleson, Griesinger, Landon 85)." Though Haydn had completed the thirteen songs by 1799, he wanted to make a full collection of twenty-five and continued to negotiate. Haydn said the songs were written con amore in happy hours, without any commission and if he were going to print something it had to be rather big, "ein bisserl gross (85)."

Breitkopf and Härtel quite rightly doubted whether Haydn would write the missing songs and offered 300 gulden. No sooner had Haydn accepted the offer when one of Beethoven's patrons, Johann Georg, Count von Browne-Camus, unexpectedly sent Haydn 500 gulden for twelve of the songs. This was apparently too hard for Haydn to resist and later, in 1805, the composer gave the autographs to the Count and Breitkopf and Härtel had to momentarily abandon the songs' publication. Meanwhile, Haydn's mind was stimulated by an odd story on other ways of realizing money from the songs.

An Austrian cairier had taken a copy of the "Grassi bust" of Haydn to the Russian Czar who gave him the gift of a tabatiere valued at 300 ducats. Though Haydn was annoyed that he had not thought of the idea himself he now wanted to entrap the Russian Emperor in another fashion and dedicated to him the songs for which Count Braun had paid 500 gulden. From some unaccountable negligence, Count Braun had not even sent

to have the songs collected, and had given up the plan he had for them. Haydn, hoping to collect another 500 gulden from a publisher asked the Count if he would renounce the songs upon the money being returned to him. Braun was so polite as to respond that he did not want the money returned but only a copy of the songs, and otherwise Haydn may dispose of the originals as he saw fit!

Haydn intended to dedicate a printed edition to the Csar, so that there would be the distinct possibility of a publisher's fee and a handsome present from the Dowager Csarina Maria Feodorovna to whom Haydn gave lessons in 1782. Thus Haydn, now resembling a shrewd businessman, again offered the songs to Leipzig and, after first being refused they were bought by Breitkopf and Härtel for 400 gulden. Griesinger drafted a letter for Haydn to obtain the Csarina's approval of the dedication which "he only need to copy out" (2 February 1803) but at the last minute Haydn had qualms of conscience. Griesinger wrote:

"... because of a (to me quite inexplicable) sense of retinence, he has given up the idea of the dedication. He is afraid that the Prince and Swieten will accuse him of beggary if they learned he had recieved a present (Landon, 86)."

Finally the songs did appear in the eighth and ninth volumes of the Oeuvres Completttes (1803). A presentation copy was sent to the Csarina, and she promptly sent Haydn a diamond

ring. Olleson concludes (Landon 85-87):

"Griesinger no doubt observed that, instead of the original offer of 300 gulden for the songs, Haydn had received: from the publishers 400 gulden, from Count Braun 500 gulden, and from the Csarina a valuable gift - not a bad profit for works written 'con amore'!"

Text

The texts chosen for the thirteen songs are Haydn's tools for his expression. Complete translations of selected works from the German may be found in Appendix B. Described as "partly witty, partly contemplative, and partly religious," the texts were not of the great poets of the time, yet Haydn took great care in the selection of them (Larson, 350). In fact, Haydn took great care in everything concerning these compositions. After he had accepted the first publication offer from Breitkopf and Härtel for 300 gulden Haydn said to Griesinger,

"... if Herr Härtel knew how my songs were composed he would gladly admit that I should have earned more than 300 Gulden for them (Olleson, Landon 85)."

However the text did not meet with Giesinger's approval: "It seems Haydn is predestined for bad texts; actually he is at fault because of his unscientific education (86)."

A listing of the songs and the sources of text may be found in Appendix A. An examination of the origin of these

texts reveals the use of a wide variety of sources. Two of the songs use texts by J.N. Gotz, two by K.W. Rambler and four (the religious songs) use texts by C.F. Gellert.

Elements in the Songs

Humor

Througout the vast literature on Joseph Haydn, one characteristic of his Music - its wit and humor - is frequently mentioned, yet suprisingly no thorough study of this important aspect of his style has been made (Paul, 450). The wit and humor in Haydn's instrumental music were clearly recognizable by his contemporaries, and some of them including Mozart recognized him as the innovator in this field (450). However, Haydn's use of humor went far beyond entertainment or amusement. In an article concerning this subject, Stephen Paul proves that most of the examples of Haydn's wit and humor in music can be explained in terms of the element of surprise, or the unexpected which plays an important role in the music by providing elements of relaxation, comic relief, and variety (451-456). One of the best examples of this use of humor found in the Mehrstimme Gesänge appears in the last measure of "Die Beredsamkeit" (Talkativeness). This song is about the "talkative" effect wine has on one. There is an interesting return to the opening line of the song in the last six measures where the translation reads "friends, water makes one mute." In the final reiteration of "stumm" (mute) Haydn

notates that the word should be whispered and not sung!

Other examples of Haydn's wit may be seen in the way in which he chooses to set the voices or in the form of a song. In the song "Die Harmonie in der Ehe" (Harmony in Marriage) where he mocks a meaningless marriage, the voicing is often such that the women are grouped together opposite the men, creating the effect of a dialogue between the two. In places one can almost sense a petty argument occurring.

The image shows a musical score for a song. It consists of four staves of music. The first two staves are for two different voices, likely women, and they sing the same lyrics: "will auch sie, will auch sie. Sie hat den Beu-tel gern". The last two staves are for two different voices, likely men, and they sing: "will, was er will. Er hat den Beu-tel gern". The music is in a minor key and has a simple, rhythmic melody. The lyrics are written below the notes.

Fig. 2. Haydn's use of humor by voicing in "Die Harmonie in der Ehe," J. Haydn Werke (G. Henle Verlage, 1958) 12.

Haydn is also a master at using compositional techniques to bring out subtle points of humor. "Die Harmonie" provides examples of this in the treatment of the word "Harmonie". The first appearance of the word (m.2) is treated with a suspension while other appearances are set with different chromatic alterations (m.11, m.25).



Fig. 3. Examples of humor by use of suspensions and chromatic alterations. "Harmony in Marriage," (Mercury Music Corp., 1946) p. 1,8.

Drama

The use of sudden dynamic or tempo changes began to increase dramatically after the Empfindsamkeit influence. Haydn used these sudden changes for dramatic as well as humorous effects. In the song "Alles hat seine zeit," (There is a Time for Everything) Haydn writes adagio over the last two measures to further emphasize the text. The song "An den Vetter," (For my Cousin) also exemplifies dramatic devices with the setting of the words "mir ist sehr wohl dabei" (I am enjoying it). In m.92-102, Haydn uses syncopated accents of the word "wohl" ,later (m.105-110) he uses fermatas and then allows the singers to really "enjoy" by designating ad libitum before returning to a tempo. Examples of a more subtle nature are seen in "Abendlied zu Gott," (Evening Song to God) where Haydn often uses forte and piano markings to emphasize the repeat of a phrase.

Contemplativeness

Haydn's contemplative character is difficult to find in short musical examples, but may be clearly seen in the song "Der Augenblick" (The Moment). The song is set in the flowing simple triple meter with a poco adagio tempo marking. It is essentially homophonic with no dynamic texture changes. The text translates as follows:

Ardor, tenderness, understanding, flatteries, cares, tears, do not compel the favor of the beauties, do not win us their hand: only a weak moment advances the luck of those who've fallen in love, promotes the happiness of those who've fallen in love. (trans. Soloman)

The idea that Haydn would chose this text is in itself revealing of Haydn's character, but the gentle manner in which he sets the words further shows his sensitivity.

A more formal analysis of some of these works will help in understanding both Haydn's nature and the nature of these songs. Therefore, a closer examination of two songs, one humorous and the other religious is warranted.

Analysis

"Harmony in Marriage"

The influence of the English madrigal is particularly evident in this song, firstly with the choice of playful text, and secondly with the repetitious melodies. However, Haydn does not keep the verse form throughout the song, but uses a fermata in an unexpected place to interrupt the flow of the song. This element of the unexpected interjected into a routine course is known to be one of the major components of humor (Paul, 451). One of the first known applications of this concept to musical aesthetics appeared in an important article by Haydn's contemporary C.F. Michaelis on August 12, 1807:

"Music is humorous when the composition accords with the mood of the artist rather than strictly adhering to an artistic system. The musical thoughts are then of a completely original, unusual kind; they do not follow each other in a way one would expect, but they surprise by totally unexpected turns and transitions. ...The humorous composer distinguishes himself by his unusual ideas, which tempts one to smile... His imagination plays such an entertaining game with melody and accompaniment that one is surprised by the new, the novel, the unexpected... The more recent music is for the most part humorous, especially since Haydn, the greatest master in this field, took the

lead in his original symphonies and quartets
(Michaelis, 725-29; Paul 451).

A summary of the adapted English text and how it is set
follows:

<u>key</u>	<u>Text</u>
A	What strange, what wondrous harmony What he likes, so does she:
B	He likes to drink, she too, He likes the cards, she too.
C	He loves to flaunt his hoard pretending he's a Lord She wishes it were true.

	<u>Texture</u>
1	4-part homophonic
2	2-part homophonic (SA vs. TB)
3	staggered entrances to 4-part homophonic
4	4-part homophonic/2-part homophonic mix

<u>measures</u>	<u>Text</u>	<u>Texture</u>
1-4	A	4
5-7	B	2
7-9	C	2
9-14	A	3
15-20	B	4
20-24	B	4
24-29	A	4

30-32	B	2
33-34	C (incomp.)	1
35	-	fermata
35-38	A	1
39-41	B	4
42-47	A	3
48-51	A	1

As mentioned previously under "Elements in Haydn's Music," the word "harmony" is set ironically by Haydn with the use of such devices as suspensions and accented neighbor tones. It is interesting to note the staggered entrances of text A (what blissful wondrous harmony) in m.42-44, where the voicing emphasizes the intervals of a M2, P4 and a d-diminished second inversion triad before adding the B-flat to make a dominant-seventh chord. Then, instead of resolving to the expected E-flat major, Haydn creates one more surprise on the down-beat of the next measure: a B-natural which finally resolves deceptively up to C as the tonic of a c minor triad. The accompaniment illustrates these harmonies:



Fig. 4. Ironic use of non-harmonic intervals and the unexpected with the word "harmony." "Harmony in Music," (Mercury Music Corp.) m. 42-44.

The song begins and remains centered in the key of B-flat major. However, Haydn used many chromatic alterations to create a fast harmonic rhythm. For example, in m.15-18, the piece moves from F major cadencing to B-flat major, to a D major triad cadencing to G major, and finally to c minor with the use of a B-natural leading tone.

According to Geiringer, the accompaniment for piano (or organ) which doubles the voice parts, was provided by Haydn and should not be omitted at the performance (Mies, Vorwart). The use of the accompaniment on organ would support the use of a chorus instead of a quartet. However, the conductor must be careful not to lose the light, playful character that the composer obviously intended. In the edition by Mercury Music Corp., the editor Geiringer must have had this character in mind when he added dynamics which especially bring forward the character of the dialogues. Whether using the original German or the adapted English version, the conductor and performers should take into consideration the humorous text, the interrupted verse form, and the creative harmonizations to characterize the irony Haydn intended for this delightful song.


"Evening Song to God"

The song "Evening Song to God" offers a deeper look into Haydn's personality, beginning with his choice of text. The German text for this song was taken from the second verse of one of C.F. Gellert's sacred poems (De Witt,I). In the edition published by Mercury Music Corp., (1957) the editor J.C. De Witt interestingly does not attempt to adhere to Haydn's text:

"Rather the main concern was to write a text embodying both the concepts of Haydn's extract and the entire Gellert poem, thus avoiding the repetitions of the original (I)."

The English version of Gellert's poem is as follows:

- (1) Lord! Lord! Joys of day are ended and all our labors over. O Thou who grants me life, O Thou who grants me life and strength to carry forward, I lift my voice in worship for all the wonders of this day.
- (2) Lord! Now that night approaches, I kneel in supplication, as though I were a child, as though I were a child. I know I am unworthy, and yet I beg of Thee, to guard me through the coming night.
- (3) Lord, All Mankind doth praise Thee, Thy works are everlasting, Thy love is ever near, Thy love is ever near. When night becomes forever, Thy love shall guide us onward, and keep us safe eternally. (De Witt, 3-16)

Before beginning a formal analysis it is appropriate to mention the basic rhythmic drive of the song. This is set up from the beginning in the subject with the rhythm $\frac{3}{4}$  (see Fig. 5). Haydn utilizes the rhythm primarily in this form, but also uses variations, to give a moving, anticipatory character to the piece. This should be addressed in rehearsals and the rhythm treated appropriately. The conductor should be careful not to rush the performance; instead, efforts should be made to capitalize on the driving movement to keep the piece from dragging.

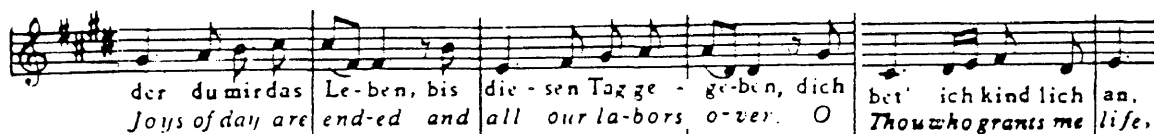


Fig. 5. Subject theme found throughout "Evening Song," (Mercury Music Corp., 1957) m. 3-8.

The overall form of "Evening Song" is somewhat dependent on whether the German or English text is used. If the German text is used, the form resembles theme and variations whereas if the English text is used, the form may be seen as strophic based on the verse setting and the return of the same melodic material.

measure	1-29	29-59	49-59	59-84	85-88	89-120	120-130
basic structure or element	fugal	homophonic (coda?)		homophonic	transition	varied	coda
German	A	A'		A''		A'''	
English	A			B or A'		C or A''	

Fig. 6. Form of "Evening Song to God," or "Abendlied zu Gott".

The theme and variations analysis of section A divides the piece equally into three-29 measure sections with on 31 measure section. The first section is clearly fugal, but not in the strictest sense. Based in E major, the opening "Lord!" begins on the tonic, and then arpeggiates to the third where the subject begins. The tonic and dominant entrances remaining true to form, but Haydn uses different harmonizations of the initial entrances of "Lord!"

The image displays three musical examples of the initial entrance of the text "Herr! Lord!" in E major. Each example shows a vocal line and a piano accompaniment.

- Example 1 (Left):** Shows a fugal style. The vocal line begins with "Herr! Lord!" and the piano accompaniment provides harmonic support. The lyrics are: "Herr! der du mir das Le-ben, / Lord! Joys of day are ended".
- Example 2 (Middle):** Shows a homophonic style. The vocal line begins with "ch an; o Herr, dich / nelife, O Lord, O". The piano accompaniment is more active. The lyrics are: "die du heut'an mir ge- / all the wonders of this".
- Example 3 (Right):** Shows a varied style. The vocal line begins with "kind - lich / grants me". The piano accompaniment features a dynamic marking *(f)*. The lyrics are: "mir wor - ge - / Herr! / Lord!".

Fig. 7. Examples of varied entrances of the initial text "Lord!," ("Herr!") (Mercury Music Corp., 1957), p. 3-5.

Also of interest are the different harmonizations of the

countersubject which appear in varied form, late in the song. An examination of the counterpoint Haydn uses with the subject throughout the song illustrates his great compositional skill.

The second section begins with the alto's re-statement of the subject in its original key. This time the texture is homophonic, and the section ends with a coda, or reiteration of the last line of text which appears in a similar form at the end of the song. In the English version, this signifies the end of the first section, based on a strong cadence and on the end of the first verse of poetry. The German version is somewhat more inconclusive because of the repetition of poetry. A three measure piano interlude then takes the piece from a dominant cadence to an even stronger dominant seventh chord before beginning the next section.

The third section begins with the theme in the soprano in a homophonic texture. Halfway through the verse, a rhythmic canon begins with the soprano entering first and the three other voices entering a measure later. This sets up a sort of pleading character as the text, "I know I am unworthy, and yet I beg of Thee, Lord...", is repeated between voices. The voices then come together with the text "...to guard me through the night.," in the forward moving rhythm $\frac{3}{4}$ ♩ ♪ | ♩ ♪ . This time the piano accompaniment quickens to include sixteenth notes, foreshadowing what occurs in the middle of the next verse. With the chorus on a fermata, the piano has an accented chord on the second beat of the final measure before

the third verse. This is the only such accent in the piece, and seems to announce "Lord, this is my final plea!"

Throughout the English adaption, De Witt sets the text with the composer's intent in mind. This is particularly true in the third verse where the word "Treue," literally "loyalty," is adapted as the word "love." Haydn uses a sequence to appropriately set this text. The rhythm quickens to sixteenth notes between the alto and tenor lines while the sopranos sustain a relatively high note and the basses keep the basic rhythmic drive of the piece going. The phrase climaxes as the sopranos move chromatically up to an a² and then quickly descend down to join the rest of the voices in finishing the phrase. The rest of the piece may be seen as a coda because of the repeat of the second half of the last phrase and the repeat of melodic material. The piece ends with a masterful use of contrary motion and canonic entrances finally brought together homophonically in the last six measures, signifying the end of the prayer.

Conclusion

In order to gain more understanding of a composer's personality, one must examine many elements of that composer's life. The study of Haydn's life in relation to compositional periods reveals many of the contemporary influences on Haydn's personality and style. A quick glance through these compositional periods reiterates the fact that Haydn developed very slowly, and this may be why many authors have compared and contrasted the life of Haydn to that of Mozart, who developed musical mastery very early in life. With respect to early musical development, quickness of compositional mastery, and use of the patronage system, these two composers can be viewed as opposites. Yet with respect to style, they both eminently represent the Classical period of music. The five compositional periods of Haydn discussed show that Haydn was influenced by many composers, including Mozart. Haydn belongs to a special group of composers who achieved their greatest work after the age of sixty, when most people of the day were either deceased or retired from their professions.

The study of the works of Haydn brings forward other aspects of the composer's personality. In studying Haydn's instrumental compositions, his delightful use of humor is easily seen. A more subtle discovery lies in Haydn's use of vocal music in respect to compositional development and expression. Haydn's beautiful voice, which earned his first musical training, no doubt influenced the melodies present in

his instrumental works. The vocal works of Haydn are largely underrated and unexplored. The Mehrstimme Gesänge is one such set of songs that deserves both more study and performance.

The analysis of particular works of a composer provides an in-depth look at the intricacies of the composer's personality and style. The study of "Harmony in Marriage" revealed the presence of some of the subtleties also present in Haydn's instrumental works. The texts that Haydn chose, when observed in context to Haydn's own life, provide yet another dimension to this composer's personality. For example, the ironic setting of "Harmony in Marriage," particularly the word "harmony," is better understood if one knows of Haydn's own meaningless marriage. Contrasted to Haydn's subtle humor is his devout religion, which remained a stronghold throughout his life. "Evening Song to God" expresses this religious devotion as well as any of Haydn's other compositions. From the tender yet bold treatment of the word "Father," to the lyrical yet pleading melody, Haydn creates the peaceful, soothing atmosphere of a prayer. To hear this song, as well as other vocal works performed is to better understand this master composer.

Appendix A

List of Songs and Text Sources

- | | |
|------------------------------|--|
| 1. Der Augenblick | K.W. Ramler |
| 2. Die Harmonie in der Ehe | J.M. Gotz |
| 3. Alles hat seine Zeit | Aus Dem
Griedchischen |
| 4. Die Beredsamkeit | G.E. Lessing |
| 5. Der Greis | J.W.L. Gleim |
| 6. An den Vetter | K.W. Ramler |
| 7. Daphnens einziger Fehler | J.M. Gotz |
| 8. Die Warnung | Aus der Sammlung der
vorzuglichsten Werke
der deutschen
Dichter |
| 9. Betrachtung des Todes | C.F. Gellert |
| 10. Wider den Übermut | C.F. Gellert |
| 11. An die Frauen | Aus der Lyrischen
Blumenlese. Die
zweite Ode Anakreons |
| 12. Aus dem Danklied zu Gott | C.F. Gellert |
| 13. Abendlied zu Gott | C.F. Gellert |

Appendix B
Translations of Selected Songs

The Moment
(Der Augenblick)

Ardor tenderness, understanding, flatteries, cares, tears, do not compel the favor of the beauties, do not win us their hand: only a weak moment advances the luck of those who've fallen in love - promotes the happiness of those who've fallen in love.

Harmony in Marriage
(Die Harmonie in der Ehe)

O wonderful harmony, what he wants, she wants also, he likes to carouse (drink), so does she, he likes to play cards, so does she, he likes his wallet, and likes to play the gentleman. That's also her custom. O wonderful harmony, what he wants, she wants also, she likes to carouse, she likes the purse and likes to play the gentleman.

There is a Time for Everything
(Alles hat seine zeit)

Live, love, drink, make noise, wreath (garland) yourself with me, with me, revel with me, I revel, when I revel, I am clever again with you, wise with you.

Talkativeness
(Die Beredsamkeit)

Friends, water makes one mute, learn this from the fishes, But with wine it's the other way around, this learn at our tables, Aren't we the orators when the Rhine wine in us speaks? when it doesn't ?, when the Rhine wine in us speaks, we exhort, argue, instruct, no one wants to listen to another, aren't we the orators, friends, water makes one mute.

For my Cousin
(An Den Vetter)

Yes, cousins, yes! I agree with you, that love and foolishness are the same thing, and I am of necessity a fool; cousins, yes, I agree with you, I agree with you, let me be what I will be but know, but know! I'm enjoying it!

Evening Song to God
(Abendlied zu Gott)

Lord! You who have granted me life up to this day, You I, child-like adore, You, I, child-like, adore. I am much too lowly for the loyalty of which I sing and which you have shown me today.

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