

*Part Four*  
*Afterlife*

**Chapter VIII. Haydn's Canzonets in Nineteenth- and Twentieth-Century Transformations**

The traditional narratives of music history categorize both the more familiar 16<sup>th</sup>-century Italian canzonet and the 18<sup>th</sup>-century English canzonet as forms of “private” music, or chamber music performed by the cultivated classes for their own enjoyment. The older canzonet, like the madrigal, was sung at social gatherings or at meetings of academies devoted to discussion of scientific or artistic topics, and the later version was heard in drawing rooms of the middle and upper classes.<sup>1</sup> But a significant difference lay in the nature of musical participation. The Italian canzonet implied participation of an active sort; in many cases those present were able to and probably did sing at some point during the course of the gathering. Later English canzonets, in contrast, were largely and increasingly rendered by one subgroup of the population that made up their drawing-room audience: women, likely young and not yet married. Others present watched and listened but, by and large, did not sing canzonets. This difference was borne out in the shape and format of the music, for the Italian canzonet, with its typically larger number of voice parts, relatively similar in difficulty and interest, demanded concentration from the singer on his or her part; the attention of anyone left not singing would be directed equally at any of the multiple participants. As a genre for a soloist or at most two or three participants, the English canzonet tended to

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<sup>1</sup> Anthony Newcomb draws attention to the concurrent but less well known tradition of rendering madrigals in public performance during the 16<sup>th</sup> century. See “Madrigal,” in *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (New York: Grove’s Dictionaries, 2001), 557-58.

focus attention on a single performer. Of course, these changes were neither sudden nor monolithic, as, for example, the evidence of potential male participation in English canzonets discussed in Part One makes clear. Listening with the eyes as women literally “played out” the ideological agendas that defined them did not derive from a single, watershed event that swept through all bourgeois drawing rooms at the same time.

Several 19<sup>th</sup>- and 20<sup>th</sup>-century adaptations and arrangements of Haydn’s canzonets demonstrate that circumstances and meanings of canzonet singing continued to fluctuate. In 1800, T. G. Williamson capitalized on Haydn’s success by composing *Lubin’s Return, a new Pastoral Ballad, intended as a Sequel to Haydn’s celebrated Canzonett, “My Mother bids me bind my Hair”* (Ex. 8.1), in which several ambiguities left by Anne Hunter’s original text are resolved.<sup>2</sup> Lubin’s absence turns out to have been only temporary, for he is a “constant Swain,” and the protagonist’s unwillingness to dance despite her mother’s bidding is evidence of her own fidelity, not her self-involved mourning nor -- more subversively -- her straightforward preference for solitude over the courtship that is expected of her. The village bells now peal in celebration, and the pastoral maid receives her reward for her devotion. Williamson’s own reward was likely increased sales due to the name recognition of his sequel. His setting borrows multiple features of Haydn’s original, including the key of A major, the 6/8 meter, the opening interval of a fourth, and the chromatic descent E-D#-D-C# in m. 2. Both the introduction and the postlude recall the parallel thirds and tenths of Haydn’s setting, but with the addition of repeated notes in the highest register. Marked with dots indicating

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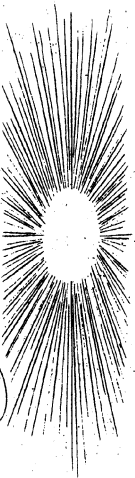
<sup>2</sup> T. G. Williamson, *Lubin’s Return, a New Pastoral Ballad, Intended as a Sequel to Haydn’s Celebrated Canzonett, “My Mother Bids Me Bind My Hair”* (London: Wm. Napier, 1800), Score.

# LUBIN'S RETURN

*a new  
Pastoral Ballad,  
intended as a Sequel to Haydn's celebrated Canzonett,  
"My Mother bids me bind my Hair,"*

WRITTEN & COMPOSED BY

*J. G. Williamson.*



*Printed at the Sun's Hall.*

LONDON

*Price 1/6*

*Printed for the Author, and sold by Wm. Agnew, Musician in Ordinary to his Majesty, &c. at his Music & Instrument Warehouse, No. 8, Little Street, Leicester Square, where may be had all the Works of this Composer.*

Andante quasi Allegretto

Flute

Violins

Cembalo

neatly now I'll bind my Hair with Bands of rosy hue - Tie

up my fleeces with ribbands rare, and lace my bodice blue.

tie up my fleeces with ribbands rare, and lace my bodice blue.

blue. Ah!

Example 8.1 T. G. Williamson, *Lubin's Return* [1800]

## Example 8.1 (continued)

3 4

for why my Lu-bin is return'd, who  
 ventur'd far to Sea, Lu-bin's return'd to me, who  
 The Youth for whom my  
 Bofom burn'd. Lu-bin's return'd to me the Youth for whom my Bofom burn'd.

tempo primo  
 Lubin's return'd to me  
 poco rallentando  
 tempo primo

Now  
 dal Segno  
 Fine.

2  
 Now, since the mournful, tedious hours --  
 Are o'er, which gave such pain,  
 I'll cull the fairest, sweetest Flow'rs,  
 To deck my constant Swain:  
 And, while we sing, and Dance, and Play,  
 The bonny Village Bells shall say,  
 "Lubin's return'd to me!"

detached articulation, these persistent Es and As could represent the previously meaningless, apparently asleep, but now “bonny” village bells, grounded by the resolution and return to status quo. Lubin’s absence was legitimate: the final syllable of “ventured far to sea” is accompanied by a wave-like, lapping chromatic figure, then held for three bars by the voice while the keyboard offers a jaunty sailor-song motive. Certainly the visual aspect of Haydn’s version remains, perhaps even with less subtlety; the first verse centers on the singer’s appearance, her intent to “bind my hair with bands of rosy hue, tie up my sleeves with ribbands rare and lace my boddice blue,” appears as the only text directly lifted from the Hunter/Haydn original. In the second verse the singer declares her “bosom” had “burned” for Lubin during his sojourn at sea. References to the physical remain a crucial component in the embodiment of devotion. Williamson’s setting perpetuates the ideological project that characterized the canzonet at large.

Within a decade, however, Haydn’s popular canzonets were heard in other formats with implications quite different from their original conception. Samuel Webbe, considered the most important composer of the glee, set “Pleasing Pain,” “The Mermaid’s Song,” and “A Pastoral Song” for canto 1 and 2, basso, and continuo, effectively reinterpreting these tunes as duets or trios and leaving open the possibility of male or mixed gender performance.<sup>3</sup> These settings do not themselves exhibit typical characteristics of the glee such as mixture of imitative counterpoint with homophonic sections, close canon, or changes of meter. But Webbe’s reputation as a partsong composer, and his replacement of Haydn’s implied female soloist with the non-specific “canto 1

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<sup>3</sup> Samuel Webbe, *Far from This Throbbing Bosom Haste; the Mermaid’s Song; My Mother Bids Me Bind My Hair. Composed by Dr. Haydn. Harmonized by Mr. Webbe.* (London: Clementi, Banger, Hyde, Collard and Davis, 180-), Score.

and 2" demonstrate the canzonet's flexibility of setting and participation. In the same spirit of adaptation, Thomas Haigh set "Sailor's Song" (from Haydn's second set of canzonets), "Pleasing Pain," and "A Pastoral Song" (Ex. 8.2) for solo keyboard in 1796.<sup>4</sup> These are extended arrangements in rondo form, three to four pages in length, with contrasting *minore* and *maiore* sections. Most striking are the extended, written out passages of figuration which give the pieces an almost cadenza-like quality: fermatas, small notes *ad libitum*, chromatic flourishes of ten notes subdividing the beat, and long passages of technically challenging thirty-second note embellishment of the themes.<sup>5</sup> Also remarkable are the abundant indications for dynamics and articulation, including even full-bar slurs. Haigh seems intent on showcasing the keyboard's rapidly expanding range of dynamics and sonorities, a goal perhaps accounted for by the fact that the set was printed by Culliford, Rolfe, and Barrow, manufacturers of "Grand and Small Piano Fortes &c." in Cheapside. While I have argued that English canzonets in their original form took on features of commercialization, and implicitly participated in the larger project to reify and define as "available products" the women who performed them, Haigh's rondos seem even more explicitly and directly to partake of a commercial function: to sell pianos. As Webbe's and Haigh's arrangements make clear, the canzonet's meaning was neither fixed nor univocal.

Haydn's canzonets continued to metamorphose. In 1841 Carl Czerny arranged four for solo keyboard, including "Mermaid's Song" and "A Pastoral Song" from the first set.<sup>6</sup> These are transcriptions in the 19<sup>th</sup>-century virtuoso

<sup>4</sup> Thomas Haigh, *Three Canzonetta's of Dr. Haydn's Arranged as Rondos for the Piano Forte* (London: Printed for Culliford, Rolfe, and Barrow, 1796), Score.

<sup>5</sup> These features are also characteristic of Haydn's own solo pianoforte music and his pianoforte trios.

<sup>6</sup> Charles Czerny, *Haydn's Celebrated Canzonets... Arranged for the Piano Forte... Op. 661* (London: D'almaine and Co., 1841), Score.

8 *Allegretto* *g.*  
CANZONETTA III

9

10

*Ad Libitum*

*p* *Da Capo* *g.*

The musical score is presented in two systems. The first system (measures 8-10) is marked 'Allegretto g.' and 'CANZONETTA III'. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The second system (measures 9-10) continues the piece, featuring a treble clef, a key signature of one sharp, and a 3/8 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'g.' (grace notes). The piece concludes with a 'Da Capo' instruction and a final measure marked 'g.'.

Example 8.2 Thomas Haigh, *Three Canzonetta's* of Dr. Haydn's *Arranged as Rondos* [1796]  
"Canzonetta III" ["A Pastoral Song"]

Example 8.2 (continued)

10 **Minore**

11 **Majore**

*Ad Libitum*

The musical score consists of two staves. The first staff, labeled '10 Minore', contains a complex, dense musical passage with many beamed notes. The second staff, labeled '11 Majore', contains a more melodic passage. The score is written on two staves, with measure numbers 10 and 11 indicated at the beginning of each staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fz* and *Ad Libitum*.



MY MOTHER BIDS ME BIND MY HAIR.

ALLEGRETTO MODERATO.

*f* *p* *mol.* *da.*

*cr.*

*p* *mol.*

*loco* *dim.*

*p* *mol.*

*cr.*

Czerny Op. 681, No. 4.

Example 8.3 Charles [Carl] Czerny, *Haydn's Celebrated Canzonets... Arranged for the Piano Forte* [1841]  
 "My Mother Bids Me Bind My Hair," mm. 1-60

sense, leaving the melodic structure of the original behind in favor of highly original motivic development, new modulations, showy figuration, and even the incorporation of new, contrasting melodies. It is clear from the start that Czerny intends to lead Haydn's originals out of the drawing room and onto the public stage. He opens each with a few bars of dramatic, "noise-killer" gestures -- an easily identifiable borrowing from the orchestral or operatic repertoire -- with contrasting dynamics, accents, and pedaled arpeggios.<sup>7</sup> (The first page of Czerny's arrangement of "A Pastoral Song" appears in Ex. 8.3). Indeed the set as a whole is dedicated to a man, G. Macfarlane Esq. of Glasgow, a move that unequivocally brings the work into the realm of potential masculine performance, though not exclusively so, since accomplished female pianists were common in the mid 19<sup>th</sup> century, in some cases even on stage. But Czerny's arrangements clearly remove the canzonets from their pretense to intimacy and feminine association; on the contrary, they are vehicles for public, very likely masculine, display.

In 1860 Haydn's canzonet "Recollection" made what seems to be a very large leap from the melancholy lament of an abandoned lover to the worshipful proclamation of a cantor intoning a psalm in church. *The Lord is My Shepherd* (Ex. 8.4), described on its title page as a "Sacred Song, the Words from the XXIII Psalm," uses Haydn's original music almost note-for-note, with the exception of some changes made to accommodate the new text and the new tempo marking, *religioso*.<sup>8</sup> The haunting unison passage that had in two

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<sup>7</sup> Haydn's use of this opening gesture in "public" works is remarked on by László Somfai, "Haydn's London String Quartets," in *Haydn Studies: Proceedings of the International Haydn Conference, Washington D.C. 1975*, ed. Jens Peter Larsen, Howard Serwer, and James Webster (New York: W. W. Norton, 1981), 389-91.

<sup>8</sup> *The Lord Is My Shepherd, Sacred Song, the Words from the 23 Psalm, the Music Arranged with an Accompaniment for the Organ or Pianoforte, Composed by Joseph Haydn* (London: W. Young, 1860), Score.

2

## THE LORD IS MY SHEPHERD.

SACRED SONG.

XXIII PSALM.

MUSIC BY HAYDN.

*Religioso.*

The Lord is my Shep...herd I shall not

want He ma...keth me to lie down in green pas...tures: He

lead...eth me be...side, be...side the still wa...ters.

*cantabile*

He re...stor...eth my soul: and leadeth me in the paths of

W. Y. 289.

Example 8.4 The Lord is My Shepherd [1860]

## Example 8.4 (continued)

3

righteousness for his ..... names sake      Yea though I

walk through the val-ley, through the val-ley of the sha-dow of

death      I will fear no e-vil; for thou art with me thy rod and

staff they com-fort me      Thou pre-pa-est a ta-ble

*riten*

for me in the sight of mine e-nemies: thou a-noint-est my head with

*colla voce.*      *a tempo*

W. V. 289.

## Example 8.4 (continued)

4

oil my cup runneth o ver.

sure ly good ness and mer cy shall fol low me all the

days . . . . . of my life . . . all the days of my life: and I will dwell in the

house of the Lord . . . for e ver.

*largemente.*

*colla voce.*

*tempo.*

*eleganza.*

*rall.*

*p*

W. T. 289.

No. 10108

## The Lord Be With Us

Anthem

HAYDN

Arr. by F.H. Brackett

Andante moderato M.M. ♩ = 69

ORGAN

*p* Soft Stops

## SOPRANO SOLO

1. The Lord be with us as we bend, His bless- ing to re- ceive; His  
 2. The Lord be with us 'till the night Shall close the day of rest; Be

*p*

*cresc.*

gift of peace up - on — us send Be - fore His courts we leave.  
 He — of ev - 'ry heart the Light, Of ev - 'ry home the guest.

*cresc.*

Example 8.5 F. H. Brackett, arr., *The Lord Be With Us* [1910]

## Example 8.5 (continued)

4

SOPR. *p* *cresc.*  
 The Lord be with us as we walk A - long, a - long our homeward  
 And when our night - ly pray'r we say, His watch, His watch He still shall

ALTO *p* *cresc.*  
 The Lord be with us as we walk A - long, a - long our homeward  
 And when our night - ly pray'r we say, His watch, His watch He still shall

TENOR *p* *cresc.*  
 The Lord be with us as we walk A - long, a - long our homeward  
 And when our night - ly pray'r we say, His watch, His watch He still shall

BASS *p* *cresc.*  
 The Lord be with us as we walk A - long, a - long our homeward  
 And when our night - ly pray'r we say, His watch, His watch He still shall

road. In si - lent thought or friend - ly talk, Our  
 keep. Crown with His grace His own blest day, And

road. In si - lent thought or friend - ly talk, Our  
 keep. Crown with His grace His own blest day, And

## Example 8.5 (continued)

5

hearts be still with God. In si - lent thought or friend - ly talk, Our  
guard His peo - ple's sleep, Crown with His grace His own blest day, And

hearts be still with God. In si lent thought or friend - ly talk Our  
guard His peo - ple's sleep, Crown with His grace His own blest day, And

hearts be still with God, In si - lent thought or friend - ly talk Our  
guard His peo - ple's sleep, Crown with His grace His own blest day, And

hearts be still with God, In si - lent thought or friend - ly talk Our  
guard His peo - ple's sleep, Crown with His grace His own blest day, And



## Example 8.5 (continued)

6

hearts be still with God, Our hearts be still with God.  
guard His peo - ple's sleep, And guard His peo - ple's sleep.

hearts be still with God,  
guard His peo - ple's sleep,

God, Still with God, Still with God.  
sleep, Guard His sleep, Guard His sleep.

God, Still with God, Still with God.  
sleep, Guard His sleep, Guard His sleep.

dim. p D.C.  
dim. p D.C.  
dim. p D.C.  
dim. p D.C.



separate stanzas set two contrasting conceptions of time, old and new, becomes in the sacred version the accompaniment to the words “through the valley of the shadow of death.” This setting of “death” is apt, for the effect of the unison and the change of implied meter from triple to duple is eerie and unearthly. Furthermore, the anonymous arranger even intensifies the drama of the moment by the eliminating Haydn’s *piano* indication and adding accents on the downbeat A-flats and staccato marks on the Ds and Gs. Given these new prompts, it is conceivable, even likely, that the organist would at this point change to a different set of stops in order to further highlight the contrast. Heightening this reference to death makes sense, for the text of the psalm as a whole is one of unwavering conviction that, in the company of God, the believer has nothing to fear. The concluding line “surely goodness and mercy shall follow me all the days of my life and I will dwell in the house of the Lord forever” is one of the most familiar statements of confidence found in sacred texts, and its assurance is magnified here by the addition of extra lines of music to facilitate its repetition, *largemente* for emphasis. As a result, what was in the Hunter / Haydn original a sense of unknowing and a genuine question -- “are you indeed forever past?” -- becomes in the sacred version a profoundly confident statement of assured religious conviction.

*The Lord Be With Us* (Ex. 8.5), set for SATB by F. H. Brackett in 1910 to “A Pastoral Song,” sets not a Biblical text but a modern rhymed-verse prayer.<sup>9</sup> A soprano sings the first two lines solo, but rather than repeat the text (as in Haydn’s version) over the original descending tetrachord, Brackett enters four-part harmony and a new line of text. As a result, the two-note-slur “sigh” motive is expunged: articulation is exclusively legato, with longs slurs

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<sup>9</sup> F. H. Brackett, *The Lord Be with Us* (London: Theo. Presser Co., 1910), Score.

over as much as two bars at a time on the first page. The descending chromatic line is no longer breathless but pacific, even saccharine: “in silent thought or friendly talk, our hearts be still with God.” It appears that even after more than a century, the “heart” maintains a central role of honor in the canzonet, but a modified one. This may still be a heart so committed to finding its owner’s identity in love that it beats constantly even beyond the point of her death. But in the new, 20<sup>th</sup>-century version of the canzonet, bodily sighs are expunged -- the heart is made spiritual and left to rest in the company of the divine. The heart is a collective one, standing for a multitude of Christian believers. The theme of devotion is disembodied, but although transformed, it remains.

Sixty years later, in what is perhaps the most prominent work on Haydn’s oeuvre, H. C. Robbins Landon used the label “chaste” in connection with “A Pastoral Song.”<sup>10</sup> Certainly, canzonets appear at their surface level to be anthems to chaste devotion. But in the preceding chapters, closer scrutiny of the contexts of these songs, especially in terms of medical and industrial discourses, revealed meanings more complicated and even sinister. The physicality of singing a canzonet assumed and enabled a multiplicity of masculine gazes; the female performer was made more flirtatious and “available” than chaste. Meanwhile, text and music furnished a battery of defining and limiting information through references to bodies, death, time, and memory, all directed at the project of placing women in the private sphere. “Chaste,” then, is a label that, in light of the marriage-market setting in which canzonets were sung, and the sexualized gaze to which they were

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<sup>10</sup> H. C. Robbins Landon, *Haydn in England 1791-1795*, vol. 3, *Haydn: Chronicle and Works* (Bloomington and London: Indiana University Press, 1976), 380.

subject, is misguided. But it derives from the same associations that led to the choice of Haydn's canzonet melodies for setting church music. One can imagine that arrangers and parishioners were able to think of this music as religious and as evocative of chaste love for and devotion to God because they succumbed to believing the construction that canzonets projected and remained unaware of the genre's contemporary context. Indeed, in the sacred versions, the composer Haydn is prominently mentioned, but the original genre of the canzonet is not. Absent the contemporary discourses with which it participated, the canzonet's apparent projection of utter commitment to a single beloved becomes in these arrangements an unquestioned and unqualified public proclamation of devotion to God.