

Haydn's Last Heroine:
Hanne, *The Seasons*, and Sentimental Opera

by

Rena Marie Roussin

Bachelor of Arts with Honours, Acadia University, 2014

A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree of

MASTER OF ARTS

in the School of Music

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Abstract

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Joseph Haydn's final oratorio, *The Seasons* (1801), has consistently been neglected in performance and scholarship, particularly when compared to its earlier, more successful counterpart, *The Creation* (1798). A number of factors contribute to this neglect, central among them the belief that *The Seasons* lacked the musical innovation of Haydn's setting of the Judeo-Christian creation story, a thought that would gain further momentum as aesthetic and musical tastes changed throughout the nineteenth century. Yet Haydn's final oratorio is a work of remarkable musical artistry and insight, especially when considered in the context of the eighteenth-century culture of sensibility and the rise of sentimental opera, conventions with which Haydn's would have been intimately aware given his work in opera composition and production from 1762 to 1790. By examining the ways in which Hanne, one of the three central characters in *The Seasons*, is constructed as sentimental in van Swieten's libretto and Haydn's score, I demonstrate how the librettist and composer engage the trope of the sentimental heroine. Hanne features many of the expected qualities: she is chaste, virtuous, and possesses refined sensibility and sensitivity. Furthermore, her singing style is firmly rooted in sentimental traditions. Yet her music is also imbued with coloratura and musical markers of nobility. Through these musical choices and by textually defining Hanne through joy rather than suffering and pathos, Haydn and van Swieten depart from typical constructions to rethink the sentimental

heroine. Therefore, in his final major musico-dramatic work, Haydn experiments with one of the central operatic tropes of the eighteenth century. In being aware of this feature, we might simultaneously arrive at a renewed appreciation for *The Seasons* and of Haydn's abilities as a musical dramatist.

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Lastly, I thank Joseph Haydn, for his music of indescribable beauty and insight, and for Hanne. The lessons she has taught me about joy and gratitude will surely last a lifetime.

Dedication

For my father, Brandon Roussin, my first and favourite singing teacher, who sealed my fate by playing “the pink thing with the pretty sounds” (which I would later learn, when I was four, to call the album of Patsy Cline’s Greatest Hits) whenever I asked, and for supporting all my endeavours to find meanings in story and song ever since (even when, to his considerable distress, I elected to study and perform music of the Classical period instead of Country).

And for Hannah Anderson, a dear friend whose joy and selfless love reminds me of Hanne.

Laus Deo.

A Note on the Text

Haydn intended for *The Seasons* to be a multilingual composition for his German and English audiences alike, with texts originally appearing in each language. This decision was meant to allow for performance of the oratorio in German or English depending on the dominant language of Haydn's international audience. However, because Baron van Swieten's English translation does not always capture the same meanings and nuances of his German version of the text – and because Haydn originally composed his vocal lines to fit with the German version – my observations throughout this thesis are based on the German libretto, though English translations are always provided. Nevertheless, in keeping with the practices of Haydn scholarship and with the goal of honouring Haydn's intentions of clearest possible communication with his audiences, I refer to the oratorio by its English title of *The Seasons* rather than the German *Die Jahreszeiten*.

Epigraph

Sweet Sensibility! thou soothing power,
Who shedd'st thy blessings on the natal hour,
Like fairy favours! Art can never seize,
Nor affectation catch, thy power to please:
Thy subtle essence still eludes the chains
Of Definition, and defeats her pains.
Sweet Sensibility! thou keen delight!
Thou hasty moral! sudden sense of right!
Thou untaught goddess! Virtue's precious seed!
Thou sweet precursor of the generous deed!
Beauty's quick relish! Reason's radiant morn,
Which dawns soft light before Reflection's born!
To those who know thee not, no words can paint,
And those who know thee, know all words are faint!
'Tis not to mourn because a sparrow dies;
To rave in artificial ecstasies:
'Tis not to melt in tender Otway's fires;
'Tis not to faint when injured Shore expires:
'Tis not because the ready eye o'erflows
At Clementina's or Clarissa's woes.

Hannah More, *Sensibility: A Poetical Epistle* (lines 1-20), 1782

Introduction

On May 29th, 1801, Joseph Haydn's and Baron Gottfried van Swieten's second collaboration, the long-anticipated oratorio *The Seasons (Die Jahreszeiten)*, premiered in Vienna. Composed at the height of Haydn's fame after the monumental success of his and van Swieten's earlier collaboration in the 1798 *The Creation*, a setting of the Judeo-Christian creation story, *The Seasons* employed orchestra, soloists, and chorus to depict community life and worship of God during the passing of the four seasons in a rustic, pastoral village. Yet the 1801 oratorio that Georg August Griesinger, Haydn's biographer and agent for Breitkopf und Härtel, once referred to as the "counterpart" to *The Creation* has been treated as anything but that by posterity: from the mid-nineteenth-century through to the present *The Seasons* has consistently been overshadowed by *The Creation* and neglected in musical scholarship and performance alike.¹ Many factors have contributed to this neglect, central among them a lingering belief, first established soon after successful initial performances, that *The Seasons* both suffers from a poor libretto and lacks the musical elegance, dignity, insight, and innovation of Haydn's *Creation*.² Yet I intend to argue that *The Seasons* is both a work of remarkable musical innovation and a composition that is multifariously responsive to the musical and cultural languages of its time.

Though musicological interest in *The Seasons* has increased in the twenty-first century, its scholarly literature is minimal, and often continues to be characterized by positivistic musical discussions rather than critical analyses of how the oratorio responds to cultural and artistic

¹ Georg August Griesinger, "Haydn wird ein Gegenstück zu seiner Schöpfung, die vier Jahreszeiten, componiren..." from "*Eben komme ich von Haydn...*": *Georg August Griesingers Korrespondenz mit Joseph Haydn's Verleger Breitkopf & Härtel 1799-1819*, edited with commentary by Otto Biba (Zurich: Atlantis Musikbuch-Verlag, 1987), p. 31, as quoted in Raab, "Vorwort," *Die Jahreszeiten*, ed. by Armin Raab, *Joseph Haydn Werke*, Series 28, vol. 4: *Die Jahreszeiten* (Munich: G. Henle Verlag, 2007), vii. Translation my own. For a musical and narratological examination of the two oratorios as counterparts, see James Webster, "The Sublime and the Pastoral in *The Creation* and *The Seasons*," in *The Cambridge Companion to Haydn*, edited by Caryl Clark (Cambridge: Cambridge University Press, 2005), 150-163.

² See Webster, "The Sublime and the Pastoral," 151-153 for further discussion.

phenomena of the eighteenth-century.³ This scholarly neglect has, in the words of Stephen Groves, “resulted in a narrow range of readings and a musicological purview that has lacked a thorough contextualization of the work, underestimating and failing properly to investigate the rich aesthetic background that lies behind it.”⁴ I should like in this thesis to investigate one component of the oratorio’s aesthetic, cultural, and musical background: the eighteenth-century culture of sentiment and sensibility in which, I shall argue, the story, text, and music of *The Seasons* is saturated. Sentimental culture was an emotionally-driven counterpoint to Enlightenment-era rationalism and logic. The creators and followers of the culture of sensibility believed that instinct and feeling were central methods through which one might be moved to moral virtue, and, therefore, that cultural works (literature, art, music) were primary means through which to invoke refined feeling, heightened compassion and sensitivity, and ‘virtue’s precious seed.’⁵ Sentimental heroines – prodigiously virtuous women of humble birth who

³ Only a handful of English-language studies make *The Seasons* their exclusive focus, including Stephen Groves, “The Picturesque Oratorio: Haydn’s Art in Nature’s Clothing,” *Music and Letters* 93, vol. 4 (November 2012): 479-512; Daniel Hertz, “The Hunting Chorus in Haydn’s *Jahreszeiten* and the ‘Airs de chasse’ in the *Encyclopédie*,” *Eighteenth-Century Studies* 9, no. 4 (1976): 523-539; and Orin Moe, “Structure in Haydn’s *The Seasons*,” *The Haydn Yearbook/Das Haydn Jahrbuch* 9 (January 1975): 340-48. Additional influential studies include A. Peter Brown, “*The Creation* and *The Seasons*: Some Allusions, Quotations, and Models from Handel to Mendelssohn,” *Current Musicology* 51 (1993): 26-58, and Webster, “The Sublime and Pastoral.” German literature on *The Seasons*, though much more expansive and a growing area of interest in German musicology based on recent publications, has rarely been brought into dialogue with Anglophone scholarship. Important recent studies include Michael Heinemann’s “Haydn’s Fleiß: *Die Jahreszeiten* und die Geschichte,” in *Joseph Haydn 1732-1809*, Memoria Band 11, eds. Sebastian Urmoneit with the assistance of Felix Diergarten and Hartmut Fladt (Berlin: Weidler Buchverlag, 2009), 429-436; as well as Klaus Aringer’s and Armin Raab’s recent co-edited volume *Haydn-Studien* 11, no. 1 (2014), largely a thematic discussion of *The Seasons*. The sole monograph on *The Seasons*, Sabine M. Gruber’s *Mit einem Fuß in der Frühlingsswiese: Ein Spaziergang durch Haydn’s Jahreszeiten* (St. Pölten: Residenz Verlag, 2009) is a general listener’s guide targeting musical amateurs, is not in wide circulation, and was therefore not consulted for this thesis. Comparatively, the literature on *The Creation* is far too large to cite in a footnote and is the subject of entire bibliographies; see Michael E. Ruhling’s extensive “Annotated Bibliography: The Creation,” *HAYDN: The Online Journal of the Haydn Society of North America* 3 (no. 1): 2013, accessed July 17, 2018, <https://www.rit.edu/affiliate/haydn/annotated-bibliography-creation-0>, for a survey of English language scholarship since 1982.

⁴ Groves, “The Picturesque Oratorio,” 479. Groves’s study contextualizes *The Seasons* within the English picturesque movement, a reading which, along with Webster’s “Sublime and Pastoral” reading, co-exists with the findings of my study.

⁵ Janet Todd’s *Sensibility: An Introduction* (London and New York: Methuen, 1986), a classic primer on sentimental literature and culture, has been central to my thinking on this topic, as has Jessica Waldoff’s concise summary of

typically suffer some kind of misfortune or trial in the course of a drama – were a beloved staple of mid-to-late eighteenth-century novels and operas. In this thesis, I intend to argue that Hanne, *The Seasons*' only female soloist, ought to be considered such a heroine; and, further, should be considered the last in a long line of Haydn's sentimental heroines.

This claim surely seems a contentious one for any number of reasons, including the association of sentimental heroines and sentimental culture with opera and not oratorio. If I may adapt a quote from James Webster, oratorio is certainly not considered a "typical locus of sentiment" in Western art music.⁶ Furthermore, because the plot of *The Seasons* has little in the way of dramatic action, it does not, on the surface, make for an easy comparison to sentimental narratives or sentimental operas, where defined and definitive events happen to central characters. Yet the growing interest in Haydn's use of sensibility and sentimentality (oft-interchangeable terms that are defined in Chapter One) in his musical style has raised significant implications for its presence throughout the composer's entire oeuvre, not only those pieces where sensibility can obviously be found on the musical and narrative surface.⁷ "Sensibility," Webster writes, "is so central a component of [Haydn's] musical personality that by and large it has not even been recognized as such."⁸ As Haydn scholarship begins the process of recognizing

sensibility and sentiment in music and wider culture in her "Sentiment and Sensibility in *La vera costanza*," in *Haydn Studies*, ed. W. Dean Sutcliffe (Cambridge: Cambridge University Press, 1998), 82-87.

⁶ James Webster, "Haydn's Sensibility," *Studia Musicologica* 5, no. 1-2 (2010): 22. Notably, one prior exploration of sensibility in sacred music does exist in Richard Will's "Pergolesi's 'Stabat Mater' and the Politics of Feminine Virtue," *The Musical Quarterly* 87, no. 3 (2004): 570-614.

⁷ Waldoff's 1998 study of "Sentiment and Sensibility in *La vera costanza*," the first article devoted entirely to Haydn and sentimental culture, is a watershed resource in Haydn and sentiment; my own thinking is immensely indebted to Waldoff's probing analysis. More recently, Eloise Boisjoli has built on Waldoff's and Webster's work to examine how Haydn imports various forms of sentimental music (*Empfindsamkeit Stil* and practices of sentimental opera) in his string quartet slow movements; see her "Haydn's Aesthetics of Sensibility: Interpretations of Sentimental Figures, Topics, Mode, and Affect in the String Quartet Slow Movements," PhD diss., University of Texas at Austin, 2018.

⁸ Webster, "Haydn's Sensibility," 25.

Haydn's sensibility, the time is particularly ripe for a reassessment of *The Seasons* and its context and meaning in his oeuvre.

While there is much reason to believe that *The Seasons* as a whole is likely indebted to sentimental aspects of Haydn's style, I have chosen to focus my analysis in this thesis on Hanne. Beyond the convenience of narrowing the scope of my musical analysis to a manageable size, Hanne is both musically and dramatically the most defined and multifaceted of the three soloist characters.⁹ In addition to being the partner of Lukas (the tenor soloist) and daughter of Simon (the bass soloist), in various parts of the oratorio Hanne takes on the role of aesthetic commentator, storyteller, and community leader. Her music shifts to accommodate these varied roles, but sentimentality and sensibility are common features, a consistent thread that ties her character's pieces together and allows us to comprehend her as a heroine rather than as a generic soloist. Yet Haydn – and van Swieten – do not make of Hanne a standard sentimental heroine. Her story does not feature persecution or adversity, her virtue and constancy are never threatened or in question, and her rarefied and sensitive emotional states are not brought to the surface by sorrow and tears. Rather, Hanne arouses the audience's admiration of her virtue through a focus on positive emotion, such as joy in God's creation, acute attention to the present moment, and the expression of the joy of faithful, monogamous love. Hanne's status as a sentimental heroine is heightened by the fact that her textual sentiments are joined to vocal writing that is, at times, tremendously virtuosic and operatic, and which intriguingly follows some traditional practices of sentimental vocal writing while challenging and destabilizing others. Therefore, throughout this thesis, I combine my observations on *The Seasons* with scholarly literature on Haydn's use of

⁹ However, a comparative characterization of Simon and Lukas, or of all three soloists, would inevitably also yield fruitful results.

musical sensibility, the typical practices of sentimental opera, and on Haydn's musical characterization of his earlier sentimental heroines.

Conceiving of Hanne as a heroine, sentimental or otherwise, requires stressing the fact that Haydn was capable of creating one. History has not primarily remembered the famed father of the symphony and string quartet as a composer of operas, yet opera was a mainstay of Haydn's career from 1768 to 1790, when he was the conductor, manager, and in-house composer of the Eszterháza opera house.¹⁰ Significantly, Haydn took great pride in his work in opera, going so far as to state to his biographer Griesinger that he wished he had focused more of his time on vocal genres, "for he could have become one of the leading opera composers."¹¹ Yet because Haydn's operas were composed for a rural princely court rather than for a major operatic centre like Vienna or Prague, his operas did not enter the canon and largely fell into obscurity until a mid-twentieth century scholarly revival; performances of Haydn's operas continue to be rare and the idea that he was a poor musical dramatist widespread.¹² Yet any sustained

¹⁰ See Caryl Clark, "Haydn in the Theater: The Operas," in *The Cambridge Companion to Haydn*, ed. Caryl Clark (Cambridge: Cambridge University Press, 2005), 176-200 for an overarching primer on Haydn's operatic activity and compositions, as well as Dénes Bartha and László Somfai's comprehensive *Haydn als Operkapellmeister: Die Haydn-Dokumente der Esterházy-Opernsammlung* (Budapest: Verlag der Ungarischen Akademie der Wissenschaften, 1960). Bartha has published an additional English translation of Haydn's operatic repertory; "Haydn's Italian Opera Repertory at Eszterháza Palace," in *New Looks at Italian Opera: Essays in Honor of Donald J. Grout*, ed. William W. Austin (Ithaca: Cornell University Press, 1968), 172-219. Additional studies include Patricia Debly, "Joseph Haydn and the *Dramma giocoso*" (PhD diss., University of Victoria, 1993) and Gerhard J. Winkler, ed. *Joseph Haydn und die Oper seiner Zeit* (Eisenstadt: Burgenländisches Landesmuseum, 1992).

¹¹ See James Webster, "Haydn's Sacred Vocal Music and the Aesthetics of Salvation," in *Haydn Studies*, ed. W. Dean Sutcliffe (Cambridge: Cambridge University Press, 1998), 35-39 for an extensive compiling of primary documents that show Haydn's pride in his vocal music and particularly his operas. Haydn's quotation to G.A. Griesinger in *Biographische Notizen über Joseph Haydn* is Webster's own translation from p. 35 of "Haydn's Aesthetics of Salvation;" Vernon Gotwals' translation of Griesinger can be found on p. 63 of Gotwals, ed. and trans, *Joseph Haydn: Eighteenth-Century Gentlemen and Genius* (Madison: University of Wisconsin Press, 1968).

¹² See Waldoff, "Sentiment and Sensibility," 73-80 for further discussion of why Haydn has been marginalized as a musical dramatist. Though the subject of a number of studies, (see n. 10 above for central sources), Haydn's operas remain a marginal conversation in Haydn studies, and have not benefited from much recent discourse. Barry S. Brook's (et al) discussion "Haydn as an Opera Composer," in *Haydn Studies: Proceedings of the International Haydn Conference, Washington DC, 1975*, ed. Jens Peter Larsen, Howard J. Serwer, and James Webster, 253-266 (New York: W.W. and Norton, 1975), for example, continues to encapsulate ongoing themes in research and performance in spite of its origin from over forty years ago.

examination of Haydn's operas in their socio-cultural context dispels this myth: Haydn's operas show his mastery of the operatic idioms of his age, and particularly his fluency with the musical and dramatic syntax of sentimentality. Yet, to my knowledge, no study has considered how this style – indeed, how Haydn's opera writing as a whole – may have continued to influence his late oratorios. Bringing Haydn's sentimental opera into dialogue with his operatic writing is therefore one of the goals of this thesis, for in *The Seasons* we may observe one of Haydn's greatest displays of sentimentality, and, in Hanne, the last heroine Haydn created in a lifetime of dramatic compositional activity.

To organize and delve more deeply into these claims, I have organized this thesis around four central case studies: Hanne's central accompanied recitative and aria ("Wilkommen jetzt" and "Welche Labung"), the love duet she shares with her partner Lukas ("Ihr Schönen aus der Stadt"), and the spinning song and folk tale she sings to entertain a group of assembled villagers on a winter night ("Knurre, schnurre, knurre" and "Ein Mädchen das auf Ehre hielt"). There are, of course, other moments than the four case studies when Hanne sings by herself, including, most conspicuously absent, her short Cavatina "Licht und Leben sind geschwächt" in the "Winter" section. These moments, typically quite brief, do not allow for an exposition of her character in the same way the four case studies do. In "Licht und Leben," for example, she simply describes the cold, dark reality of the winter season, without any reflection or thought on its deeper meanings. Similarly, in her brief solo passages in sections of narration that are divided among the three soloists, there is not enough context or textual/musical information to warrant individual analyses (though I do briefly discuss trends that these smaller solos share in Chapter One). To my mind, by streamlining and focusing this discussion to four central case studies, it

becomes possible to foreground and more fully appreciate what Haydn accomplishes in Hanne's characterization.

My first chapter provides a primer on eighteenth-century sensibility and sentiment, both its literary origins and its eventual influence on culture more broadly. I then turn my attention to the source material of *The Seasons*' libretto: James Thomson's eponymous English epic. I look at the presence of both sentiment and sensibility in Thomson's poem, with particular attention to how those aspects are changed and, in some cases, enhanced by Baron van Swieten's adaptation of the epic. Finally, through a close reading of the texts of my four case studies, I turn my attention to the ways in which Hanne is characterized as sentimental.

In the second chapter, I provide an introduction to the ways sentiment is expressed in music, combining the typical practices of sentimental operas (sentimental singing style and the breathless cavatina) with Eloise Boisjoli's theory of additional compositional strategies that enhance the presence of sentiment in music. I then consider how Haydn uses music to enhance and enrich sentimental components of van Swieten's texts for Hanne. I posit that Haydn achieves new methods of sentimental expression by combining traditional musical devices of sentimental opera and through the ways in which he sets and interprets a text that is already inherently sentimental.

While aspects of the musical style that defines the sentimental heroine emerge in Chapter Two, it is most fully in Chapter Three that I consider Hanne as a sentimental heroine. Building on the musical evidence provided in Chapter Two, I compare Hanne to the sentimental heroines and women of four of Haydn's operas. Notably, Hanne challenges a number of characteristics of the sentimental heroine, as I demonstrate in Chapters One and Two. Yet many of Haydn's sentimental heroines, while adhering more closely to traditional models of sentiment than does

Hanne, nevertheless challenge or transform aspects of the established figure. Hanne, ultimately, is the last in a long line of Haydn's heroines who, through sentimental virtue, arrives at a place of increased self-knowledge and, in the words of Jessica Waldoff, "inner nobility."¹³

The ultimate goal of this thesis is to use a character study of Haydn's Hanne as a microcosm to elucidate a wider point about both *The Seasons* and the ways sensibility can enhance understanding of Haydn's considerable abilities as a musical dramatist. Examining how Haydn uses and creatively rethinks operatic and musical conventions of his wider musical milieu to create in Hanne a sentimental heroine who is nuanced, complex, and multifaceted is but one way of showing the tremendous insight and value of *The Seasons*, locating in Haydn's most undervalued late vocal work both music and a character of remarkable dramatic worth.

¹³ Waldoff, "Sentiment and Sensibility," 88.

Chapter One: Hanne in Text and Context

The Seasons, H.C. Robbins Landon notes, “is a brilliant success despite, and not because of, its libretto, but although Swieten’s language is not inspiring, his organization slipshod and his choice of detail dubious, the libretto as such has many good points.”¹⁴ Landon’s summary of van Swieten’s libretto is a concise explanation of many common complaints surrounding the textual narrative of Haydn’s final oratorio, some of which came from the composer himself.¹⁵ Yet these claims of simple language and narrative, organizational oddities, and van Swieten’s ‘dubious choices of detail’ all too often obscure the ‘many good points’ of the libretto. All of the good points of the libretto are strengthened (and its perceived weaknesses lessened) by a reading that is sentimental in nature. Goehring, in his study of sentiment in eighteenth-century opera librettos, stresses that sentimental readings can often “illuminate the aims and achievement of some of the most important and successful *opera buffe* of Mozart’s Vienna.”¹⁶ Similarly, a sentimental reading better highlights the aims and achievements of *The Seasons*, and opens the door to understanding the considerable early success of a work that rapidly fell out of fashion alongside sentimentality.

In what is now a famous anecdote, Dr. Samuel Johnson, while speaking about the works of Richardson, commented that “if you were to read Richardson for the story, your impatience would be so much fretted that you would hang yourself... you must read him for the sentiment.”¹⁷

¹⁴ H.C. Robbins Landon, *Haydn: Chronicle and Works*, vol. 5, *Haydn: The Late Years 1801-1809* (London: Thames and Hudson, 1977), 114.

¹⁵ For the closest contemporary account of Haydn’s complaints surrounding the libretto, see G.A. Griesinger, *Biographische Notizen*, 39-41, and A.C. Dies, *Biographische Nachrichten von Joseph Haydn*, 186-188, reproduced in Gotwals, *Joseph Haydn*.

¹⁶ Edmund J. Goehring, “The Sentimental Muse of Opera Buffa,” in *Opera Buffa in Mozart’s Vienna*, ed. Mary Hunter and James Webster (Cambridge: Cambridge University Press, 1997), 118.

¹⁷ James Boswell, *The Life of Samuel Johnson*, ed. R.W. Chapman (Oxford: Oxford University Press, 1980), 480, as quoted in Jessica Waldoff, *Recognition in Mozart’s Operas* (Oxford: Oxford University Press, 2006), 119. Both this thesis as a whole, and particularly my understanding of reading and listening “for the sentiment,” are indebted to

Reading *The Seasons* for the sentiment, for the affective states and interiority it gives rise to in the reader (or, when joined to music, the listener), allows for a more sympathetic, nuanced reading of a work that has routinely been given less than its due. It also highlights Hanne as a heroine in a sentimental work, rather than a sentimental heroine of a work in which sentimentality is otherwise absent. Notably, the very lack of “narrative complexity” in the story of *The Seasons* marks it as having a key feature in common with much sentimental literature and theatre, and indeed, with sentimental opera, in which descriptions of emotional states frequently take greater precedence than plot developments.¹⁸ In its extensive focus on reactions to and experiences of the natural world, and in its at times moralistic tone, the text of *The Seasons* is in alignment with the fact that “a sentimental work moralizes more than it analyses and emphasis is not on the subtleties of a particular emotional state but on the communication of common feeling from sufferer or watcher to reader or audience.”¹⁹ Notably, the emotion most frequently communicated in *The Seasons* is joy and thanksgiving rather than suffering; yet that joy itself becomes a force of morality, tied into the moral worth of rejoicing in God’s creation and living virtuously throughout the ‘seasons’ of human life. Rather than ruminating on the complexity of their feelings in varied situations and acting upon them, the soloists – and, as I demonstrate below, particularly Hanne – describe them in immense detail, meditate upon them, and often link them to a sense of morality or virtue.

On its surface, the narrative of *The Seasons* tells a simple, pastoral, and at times quite secular story about a humble village of country-people and the rustic events of their lives as the

Waldoff’s groundbreaking research on the subject in Haydn’s and Mozart’s operas in both *Recognition* and her “Sentiment and Sensibility.”

¹⁸ Stefano Castelvechi, “From *Nina* to *Nina*: Psychodrama, Absorption, and Sentiment in the 1780s,” *Cambridge Opera Journal* 8, no. 2 (1996): 92.

¹⁹ Todd, *Sensibility*, 4.

four seasons pass through a single year from Spring to Winter. Through texts given to the work's three soloists and a larger chorus, we learn that the members of the community rejoice in the arrival of spring and plough the fields, work in the summer heat and find reprise in refreshing shade before taking shelter in the forest during a summer storm, celebrate a successful harvest with, in the indelible words of David Wyn Jones, "blood sport and binge-drinking" in an autumn hunt and party, and pass away a winter night together in a barn while sharing spinning and stories.²⁰ Throughout, prayers for heaven's mercy, for a bountiful harvest, and of thanks to God are communally expressed, and at the oratorio's conclusion, the 'seasons' of nature are expressed as a metaphor for the seasons of life and the struggle for virtue (see Figure 1.1 for my more detailed plot summary). Immersed in the language, imagery, and sounds of the pastoral style, it is easy to categorize Haydn's last oratorio as being defined entirely and exclusively by that aesthetic. The pastoral mode, however, is only the cloak that enwraps the oratorio, in the process obscuring the numerous other aesthetic traditions to which *The Seasons* is indebted.²¹ If one is willing to examine the work closely, the eighteenth-century culture of sentiment and sensibility is everywhere to be found in its premise and story — and, particularly, in Hanne, who, far from a naive country peasant, emerges as a distinctly sentimental heroine. Indeed, the statuesque plot and minimal moments of dramatic action further enhance narrative sentimentality by accentuating emotional states and the characters' responses to daily life rather than to moments of high drama.

²⁰ David Wyn Jones, program notes, *The Seasons*, Barbican Hall, 11 March 2007, 3.

²¹ See Groves, "The Picturesque Oratorio" and Webster, "The Sublime and Pastoral" for respective discussions of ways the picturesque and sublime interact with *The Seasons*.

Figure 1.1: A Plot Summary of *The Seasons*

Spring

The three soloists comment on the departure of winter and the harbingers of spring. A chorus of country people bid spring to come and wake Nature from its sleep; a chorus of men point out that winter may yet return and that one should not be too hasty in celebration. Simon notes that the sun has caused frost and fog to depart, creating a sense of relaxation and exhilaration to the earth and air as a ploughman (perhaps himself or Lukas?) tills the fields to plant the harvest.

Lukas discusses how the labourer has done his work, and now asks nature and heaven to reward his work with natural bounty. The soloists and chorus implore heaven to be merciful and bless the harvest through the natural necessities (sun, rain, dew, and breezes) that will make the harvest abundant. Hanne notes that the prayer is answered as a mild wind picks up and a rainstorm fertilizes the earth.

The soloists and chorus comment on how lovely the fields look as nature comes to life. They reflect on the joyous and hopeful emotions that the shift from Winter to Spring creates in them; Simon points out that God is the creator of nature and thus the source of the community's joy. The section concludes with a chorus of worship.

Summer

The action of Summer takes place from dawn to dusk over the course of a single day. At daybreak, Lukas sings of pre-dawn sky as night slowly gives way to day, and Simon sings of a farmer, rising to begin the day's work, and of a shepherd who takes his flocks to the hills to watch the sunrise; Hanne sings of the sun's rising. The chorus and soloists sing a song of praise to the sun, and the beauty and blessings it provides.

The three soloists sing of the passing day; Simon about the morning labour in the fields, and Lukas of the sweltering mid-day heat to which man, animals, and nature must yield. Hanne sings of the spiritual and physical refreshment to be found in the shaded woods.

The three soloists announce that a summer storm is approaching and the full chorus of community members express their fear in the onslaught, praying for heaven's protection. Simon, Lukas, and Hanne observe that the storm is passing, and comment on how the night calms as the vesper-bells ring. The villagers sing of the sweet sleep that awaits them at the end of their day of labour.

Autumn

The three soloists sing of the farmer's joyous content in his abundant harvest; the soloists and chorus sing together of toil and industry, praising them as the wellspring of every benefit, as giving rise to virtue, and as being rewarded by nature.

Hanne observes children playing in the bushes, and how fruit falls as they play; Simon notes that the farmer's son is hiding in a tree-top, throwing nuts into the path of his beloved; Lukas notices the beauty of the girls who are gathered in the garden picking fruit. In a love duet, Hanne and Lukas sing of their love for one another, and how virtue rather than beauty or refined smooth-talk is what motivates their love; they praise love as the greatest happiness, the one constant as the seasons pass and nature changes.

Simon narrates that animals are pilfering food from the fields. Though the farmer does not begrudge this, he hunts a bird, eventually shooting it. The rest of the countrymen are engaged, Lukas explains, in a large hunting party, shooting hares. A chorus of farmers and hunters narrate their hunt, as they corner and eventually shoot a stag. Hannah, Simon, and Lukas sing of the work of labourers in the vineyard as they pick grapes and prepare wine from daybreak to dusk. At a dance (which presumably takes place after the hunt), the country people are merry-making and express their immense enjoyment of wine in an increasingly intoxicated chorus.

Winter

Simon and Hanne sing of the darkness and severity of winter. Lukas compares the dormancy of the natural world to the grave, and sings of a traveler, lost in the snow as night approaches. The traveler is paralyzed by fear until he notices light nearby; he runs towards it and hears voices of the villagers, who are gathered together in a cottage to pass the winter evening together. The women are working at spinning wheels, singing to keep themselves cheerful.

Once the spinning is complete, everyone gathers around to listen to one of Hanne's stories; in it, a dissipated nobleman attempts to seduce a young country maiden; after initially pretending to succumb to the temptation, the young maiden outwits the noblemen, escaping on his horse and leaving him abandoned in a field. Hanne's audience is enraptured by the tale and its moral lesson.

Simon comments on how winter has come to dominate the earth with its biting cold. He compares this, as Lukas did earlier, to death, this time extending the metaphor to the passing of the four seasons as stages of human life. He notes that at the end of life, everything but virtue disappears, and that virtue alone leads one forward to the goal of entry to eternal spring in the kingdom of heaven. The soloists and a double-chorus narrate the virtues necessary to gain entry, and pray that such a reward will be theirs at the end of time.

Defining the Sentimental

Before I can establish how *The Seasons*, and particularly Hanne, are both imbued with aspects of sentimentality, an explanation of the eighteenth-century culture of sensibility and sentiment is in order. I begin this explanation, as has become customary, with a vocabulary lesson.²² Twenty-first century understandings of the terms 'sentimental' (emotions of a tender, sad, or nostalgic nature) and 'sensibility' (one's ability to respond sensitively to aesthetic and emotional situations) have much in common with definitions contemporary to the time of *The Seasons*' composition and premiere. However, in eighteenth-century sentimental culture, the terms also took on a number of additional and interconnected meanings.²³ An exact definition has evaded scholarship, in no small part because, as Janet Todd notes, 'sentiment,' 'sensibility,' 'sentimentality,' and 'sentimentalism' have often been "used interchangeably" and the cognates

²² Most explanations of sentiment and sensibility in eighteenth-century literature and music begin with such an explanation; see G.J. Barker-Benfield, *The Culture of Sensibility: Sex and Society in Eighteenth-Century Britain* (Chicago and London: The University of Chicago Press 1992), xviii; Todd, *Sensibility*, 3-6; Goehring, "The Sentimental Muse," 118-119; Ann Jessie Van Sant, *Eighteenth-Century Sensibility and the Novel: The Senses in Social Context* (Cambridge: Cambridge University Press, 1993), 2; Webster, "Haydn's Sensibility," 14, for several examples.

²³ In his *Culture of Sensibility*, Barker-Benfield suggests that the cult of sensibility is best understood as "the relationship between writers and readers of sentimental literature," and is in fact "a byproduct of the wider, more far-reaching culture of sensibility" (xix). For this reason, I refer to the "age" or "culture" of sensibility and sentiment, rather than using the term "cult," in spite of its ubiquitous usage in scholarship on sentiment.

“sometimes [represent] precise formulations and sometimes vaguely [suggest] emotional qualities.”²⁴ Indeed, ‘sentimental’ is the muddiest term of all, holding meanings that cut across all the variations and definitions of ‘sensibility’ and ‘sentiment.’²⁵ Therefore, eighteenth-century sentimental narrative, heroes and heroines, and music are all characterized by impulses of sentiment and sensibility alike.

While these two terms are each responsible for different and distinct features, those features are interdependent in the ways they manifest in the sentimental impulse. As Ann Jessie van Sant notes, sentiment and sensibility have one clear-cut dividing point, namely that “*sensibility* is associated with the body, *sentiment* with the mind,” in that sensibility is tied to embodied sensory processes, while sentiment is concerned with “refinement of thought.”²⁶ Janet Todd also notes this distinction, pointing out that while the two terms are often viewed as synonymous in critical scholarship, an aspect of historic usage throughout the eighteenth century can assist in separating the two:

A ‘sentiment’ is a moral reflection, a rational opinion usually about the rights and wrongs of human conduct; the early eighteenth-century novel of sentiment is characterized by such general reflections. But a ‘sentiment’ is also a thought, often an elevated one, influenced by emotion, a combining of heart with head or an emotional impulse leading to an opinion or a principle....Sensibility is perhaps the key term of the period. Little used before the mid-eighteenth century...it came to denote the faculty of feeling, the capacity for extremely refined emotion and a quickness to display compassion for suffering.²⁷

Put another way, like the body and mind, sentiment and sensibility, though discrete entities, are best understood as intertwined, with one often impacting the other.

These definitions ultimately draw their inspiration from developments in eighteenth-century culture and literature, most prominently from 1740 to 1780, the so-called Age of

²⁴ Todd, *Sensibility*, 6. See Barker-Benfield, *The Culture of Sensibility*, 6; Goehring, “The Sentimental Muse,” 118-119; and Webster, “Haydn’s Sensibility,” 14 for several additional examples of the challenge of interchangeability, cognates, etymology, and varied usage of the same word.

²⁵ Todd, *Sensibility*, 9.

²⁶ Van Sant, *The Senses in Social Context*, 4.

²⁷ Todd, *Sensibility*, 7.

Sensibility, a time in which “the vogue for sensibility was both pervasive and international...[,] a part of everyday life” and “a phenomenon of such proportions that it is often viewed as epoch-defining.”²⁸ In many ways, awareness of sensibility and sentiment spread through wider culture by way of narrative literature. Sentimental writing was most common in novels, but took hold in all forms of literature, and was meant to function as a form of social instruction through narratives and texts that gave rise to morality and sympathy. These features are particularly true of early sentimental literature, which “initially showed people how to behave, how to express themselves in friendship and how to respond decently to life’s experiences.”²⁹ Jessica Waldoff provides an excellent summary:

At the same time that various philosophies valued reason and thought as the highest motivator of human acts, the cult of sensibility celebrated instinct and feeling as the primary inducements to virtue...authors of ‘sensibility’ sought to show that benevolence, sympathy and empathy are innately human and that it is natural to be moved by sentiment to virtuous thoughts and deeds. For these authors, the highest ‘sensibility’ is accessible to those of noble, middle and lower classes alike, and thus the chambermaid and the garden girl become appropriate subjects for literature.³⁰

One particular ‘chambermaid’ was both the harbinger of the culture of sentiment and the progenitor of the stock sentimental heroine: the titular character of Samuel Richardson’s *Pamela* (1740). In Richardson’s epistolary novel, Pamela’s letters to family and friends reveal her distress as her wealthy employer, Mr. B, repeatedly attempts to seduce her, at times through physical force and attempted rape. Pamela’s responses to these seductions – her resistance and insistence on constancy and virtue – are meant to appeal to sentiment, induce sympathy, and to teach proper behavior in the face of temptation. Pamela’s attributes also became those of a number of Pamela-inspired heroines in novels, plays, and operas, all of which featured similar

²⁸ Waldoff, “Sentiment and Sensibility,” 82-83; Stefano Castelvechi, “Sentimental and Anti-Sentimental in *Le Nozze di Figaro*,” *Journal of the American Musicology Society* 53, no. 1 (2003): 1. As Castelvechi notes, his language is borrowed from Northop Frye’s watershed “Towards Defining an Age of Sensibility,” *English Literary History* 23, no. 2 (1956): 144-152.

²⁹ Todd, *Sensibility*, 4.

³⁰ Waldoff, ‘Sentiment and Sensibility,’ 82.

sentimental heroines. These figures are all of humble, lower-class backgrounds (or appear to be at the opera's start), often exist in a position of servitude, and endure considerable and unjust hardship meant to provoke tears and to evoke the reader's or listener's sympathy, thus inducing virtue and morality.³¹

The Pamela trope of 'virtue in distress' is "one of the best-known representations of the literature of sensibility...the virtue a woman's, and her distress caused by a man."³² Scholarly study of the sentimental heroine has largely restricted itself to characters who are undeserving victims of male cruelty, who speak (or sing) at length of their unjust suffering or afflicted mental condition. However, neither sentimental literature nor sentimental heroines are defined exclusively by how much they suffer, or by their compromised virtue. While sentimental literature in the later eighteenth century "prided itself...on making its readers weep and in teaching them when and how much to weep...[and] delivered the great archetypal [victim]: the chaste suffering woman, happily rewarded in marriage or elevated into redemptive death," other features are consistent across the stories and heroines that are classified as sentimental.³³ Indeed, multiple studies that consider the Pamela figure in opera recommend analyzing the genre for other figures in the realm of the sentimental, a goal to which this thesis seeks to respond.³⁴ That the heroine in question displays constancy, virtue, and an acute emotional and sensory apparatus which is responsive not only to pain but also to aesthetic sensitivity, compassion, thanksgiving, and joy are all equally important elements. In studying Hanne as a sentimental heroine, it is my hope to look beyond the Pamela trope and beyond the Pamela heroines of opera, questioning

³¹ See Mary Hunter, "'Pamela': The Offspring of Richardson's Heroine in Eighteenth-Century Opera," *Mosaic* 18, no. 4 (1985): 61-76 as well as Waldoff, *Sentiment and Sensibility*, 82-88 for a fuller discussion of the textual and musical characteristics of Pamela figures and sentimental heroines in literature and music.

³² Barker-Benfield, *The Culture of Sensibility*, xviii.

³³ Todd, *Sensibility*, 4.

³⁴ Hunter, "The Offspring of Richardson's Heroine," 75; Waldoff, "Sentiment and Sensibility," 81-82.

how the sentimental heroine might shift when exported to other genres of dramatic music and when understood as being based on aspects other than suffering and distress. Instances in which “the subject’s feeling is disproportionate to the object that inspires it” are moments which are “sentimental...through and through,” as Edward J. Goehring stresses.³⁵ In limiting the sentimental mode exclusively to the feelings of despair and pity that eventually became the mainstay of sentimentalism as the eighteenth century progressed, scholarship has neglected to consider that sentimentalism is an excess of and a focus on *all* interior emotional states, not only those that warrant pity or inspire compassion. By widening this lens, we might better appreciate and understand a dominant impulse in eighteenth-century culture, and in doing so, better appreciate its artistic products.

Reading *The Seasons* for the Sentiment

Understanding the process of the libretto’s creation and adaptation is central to understanding why it functions as a form of sentimental literature. The libretto for *The Seasons*, written by Baron Gottfried van Swieten in the late 1790s, was adapted from James Thomson’s exceedingly popular eponymous English epic, published in 1730 and continuously updated through 1745. A German translation by Barthold Heinrich Brockes appeared in Hamburg in 1745, and it is most likely from this version that van Swieten compressed and streamlined the sizable epic into a workable libretto. As Landon notes, it is remarkable that Thomson’s epic is best known in modern times for its influence on Haydn’s oratorio, as the epic was remarkably popular and well-known in the eighteenth century, and in the 1790s, decades after its publication, was only growing in popularity.³⁶ In a reception trajectory that parallels many of Haydn’s musical compositions and innovations (before their twentieth-century revival), the epic

³⁵ Goehring, “The Sentimental Muse,” 125.

³⁶ Landon, *Chronicle and Works*, vol. 5, 93-94.

maintained remarkable influence and popularity into the early nineteenth century, but in that time-frame was “relegated to the dustbin of those well crafted but antiquated works of the eighteenth century, which became significant only insofar as they were a springboard for the early Romantic generation.”³⁷

At the time of its publication, *The Seasons* was one of the first – and undoubtedly one of the most extensive – poetic discussions of nature in English literature, of particular significance here in that nature was a central component of the sentimental movement and its quest for moral refinement (consider, for example, how frequently sentimental heroines are connected to the natural world through their labour or surroundings).³⁸ Thomson was aware of the connection between nature and sentiment, stating in the preface to the second edition of “Winter” (1726): “I know no subject more elevating...more ready to awake the poetical enthusiasm, the philosophical reflection, *and the moral sentiment*, than the works of Nature,” in which he felt was contained “all that enlarges and transports the soul.”³⁹ To further the interaction of his poem with nature, as Janet Todd stresses, Thomson strove to express an ongoing encounter with nature rather than narrating a more distant reflection upon it based in memory.⁴⁰ Given Thomson’s belief that nature could give rise to moral sentiment, it stands to reason that in his endeavor to create for the reader a sense of current experience rather than past memory of the natural world – to, in a sense, make nature animate – Thomson also sought to invoke and animate moral sentiment through his poetry.⁴¹ Yet Thomson’s epic is not exclusively about nature, nor is it

³⁷ Cody Franchetti, “A Contradiction in Nature: The Attitude Toward Nature and Its Implications in James Thomson’s ‘The Seasons,’” *Literary Imagination* 16, no. 1 (2013): 56.

³⁸ Hans Hammelmann, “The Poet’s Seasons Delineated,” *Country Life Annual* 1970: 52, as quoted in Landon, *Chronicle and Works*, vol. 5, 93.

³⁹ Thomson quoted in Todd, *Sensibility*, 56, original source not provided. Emphasis my own.

⁴⁰ Todd, *Sensibility*, 55.

⁴¹ For further discussion of Thomson’s use of animate and non-animate entities, see Heather Keenleyside, “Personification for the People: On James Thomson’s *The Seasons*,” *English Literary History* 76, no. 2 (2009): 447-472. Landon also provides brief discussion of this interplay in the oratorio; see *Chronicle and Works Vol. 5*, 114.

solely sentimental literature. Landon provides a memorable description of the end result of the epic, noting that Thomson would

hardly be a true child of his age. . . had his descriptions of the beauties of nature not constantly moved him to speculations and ideas philosophical, scientific, political and social whose relevance to the progress of the seasons is often more than tenuous. What is worse, when he found that the first part of his poem, *Winter*, was having a ready welcome among readers, Thomson saw fit to enlarge upon his subject. He added still further didactic reflections and allusions ranging from flora and fauna not merely to geology and mineralogy, but to optics and astronomy and even mercantile expansion and prison reform, until the whole became a strange patchwork of direct observation and landscape painting, moralizing sententious anecdotes and pseudo-scientific gossip.⁴²

In his adaptation, it is telling that van Swieten abandons this patchwork structure. While the narrative of the libretto is not necessarily a coherent, linear story, it nevertheless maintains a steady focus on aspects of the natural world in a pastoral village, with each season corresponding to actions and emotions that dramatically function as *tableaux vivants*.⁴³ By streamlining the epic to focus on a present, ongoing experience of nature, van Swieten strengthens the components of moral sentiment that were already present in Thomson's original text. Furthermore, van Swieten's additions into the libretto of his own texts and texts of other poets serve to heighten emotive, personal sentiments of love, constancy, and both sexual and moral virtue.

In creating a libretto of 650 lines (the original epic, by comparison, is roughly 5,500), van Swieten used "only individual motives and scenes" from Thomson's poem, and thus created a work loosely inspired by — at times even directly quoting from — but not fully mirroring its source-text.⁴⁴ Van Swieten also wove other sources into his libretto, two of which are central to this thesis: Hanne's "Winter" solos, "Knurre, schnurre, Rädchen" and "Ein Mädchen das auf Ehre hielt." "Knurre, schnurre, Rädchen" is a poem by Gottfried August Bürger, while "Ein

⁴² Landon, *Chronicle and Works*, vol. 5, 93-94.

⁴³ For additional discussion of *The Seasons* and pictorial narration, see Thomas Tolley, *Painting the Cannon's Roar: Music, the Visual Arts, and the Rise of an Attentive Public in the Age of Haydn, c.1750 to c.1810* (Aldershot: Ashgate Publishing, 2001), 43-44, 270, and 303-304.

⁴⁴ Armin Raab, ed., "Vorwort," *Die Jahreszeiten*, Joseph Haydn *Werke* Series 28, volume 4 (Munich: G. Henle Verlag, 2007), xix. Original German: "lediglich einzelne Motive und Szenen." Translation my own.

Mädchen” was originally written as a French Romance by Madame M.J.B. Favart, whose text was later incorporated into Hiller’s *Die Liebe auf dem Lande* (1768) in a German translation by Christian Felix Weisse. Both texts were inserted into the “Winter” section of *The Seasons* to add a moment of lightness and gaiety to an otherwise harshly moralistic section of the oratorio.⁴⁵ His most significant changes, however, are the introduction of the three soloists who narrate the work, Simon, Lukas, and Hanne, who do not appear in Thomson’s original setting of *The Seasons*, as well as his use of the chorus to portray a village of country people. By taking the descriptions, actions, and emotive states of *The Seasons* away from a nameless, anonymous narrator, and dividing the text among soloists and a chorus who depict and give voice to characters who directly experience these happenings, van Swieten not only increases the sentimental aspect of the text, but also adapts the sentimental impulse in Thomson’s original work for a performative context.

Because the narrative of *The Seasons* functions as a series of images or *tableaux vivants*, it is easy to assume, as David Wyn Jones does, that Simon, Lukas, and Hanne “are not fully rounded characters in the manner of individuals in a Mozart opera or, indeed, in many Handel oratorios. Rather they are representatives of their fellow peasants, as much part of the landscape as the storm, the hunt, the brook and even the despised frog.”⁴⁶ While the audience certainly does not get to know the three soloists as vividly as they would the characters in a dramatic, plot-driven piece of vocal music, they are much more than part of the landscape. Van Swieten created them as multifaceted, distinct characters with individual relationships and perspectives that any close reading of their texts (and music) ought to demonstrate. Jones further claims that there is evidence “that Haydn thought of his soloists as archetypes rather than individuals” because of the

⁴⁵ Landon, *Chronicle and Works*, vol. 5, 110.

⁴⁶ Jones, “Program Notes: *The Seasons*,” 3.

“ready interaction that occurs between them and the chorus. Each season contains one example, sometimes more, of a trio with chorus in which the three peasants first represent their community and then withdraw into it.”⁴⁷ I would in fact argue that, far from proving that Haydn (and van Swieten) viewed the three narrators as archetypes, these interactions further enhance the individuality and development of these characters. That they at times withdraw into the community after representing it enhances the idea that they are in fact *part* of the community this narrative is about, for they both interact with it and provide it with leadership through their narration and initiation of communal dialogue and activities.

The number of textual changes that revolve around van Swieten’s inclusion of living characters rather than omniscient narration reinforces the libretto’s sentimentality and further enhances the ways in which the characters are multifaceted by allowing the audience to see them in new contexts. Many of these changes involve Hanne in some way, and nearly all of them are sentimental in nature. For example, “Knurre, schnurre, knurre,” a Spinnerlied (spinning song), is inserted into “Winter” directly before “Ein Mädchen,” giving further focus to the eighteenth century’s concept of the feminine realm and women’s labour; similarly, a love duet between Lukas and Hanne in the “Summer” section heightens the portrayal of constancy and morality in *The Seasons*. Furthermore, van Swieten’s moralistic, religious ending, in which the four seasons of the year are compared to the passing seasons of one’s life, departs radically from that of Thomson’s ending, and strengthens the sentimental message of van Swieten’s adaptation of the work.⁴⁸ Ultimately, rather than being a diffuse and expansive commentary on nature, van Swieten’s adaptation becomes a story about a community and the relationship of its people,

⁴⁷ Ibid., 4.

⁴⁸ The genesis of the libretto and its various sources remains somewhat murky; see Robbins Landon, *Haydn: Chronicle and Works*, vol. 5, 93-119 and Raab, “Vorwort,” xiv for two summaries. A definitive study of the libretto’s origins and sources has yet to appear.

particularly the three soloists, not only to one another, but also to the natural word and its Creator. This emphasis on relationships and emotional states establishes the libretto as sentimental – and the characters as rounded, living individuals rather than archetypes.

Reading Hanne’s Texts for the Sentiment

With these wider trends of sentiment throughout the libretto in place, I now turn my attention to Hanne. Through close-readings of the texts of her major numbers, I demonstrate the numerous ways in which she demonstrates the requisite characteristics of a sentimental heroine. The texts that van Swieten created for Hanne’s character show her as being in possession of numerous telling characteristics, including a humble background, a commitment to constancy, an innate sense of virtue and morality, and an acute and refined sensibility. While examining Hanne’s solo and duet numbers is the most clear-cut way of proving the claims I make of Hanne’s character, it is also worth briefly pausing beforehand to note that other parts of the libretto also enhance these claims. As the daughter of one farmer, the partner of another, and a narrator of the community’s reactions to nature, Hanne is defined as a humble, pastoral character who has close proximity to nature both through her relationships and through the story’s setting. Nature is also used to highlight her sensitivity and purity throughout the oratorio, as she is routinely the character who notes positive changes in the state of nature, such as harbingers of spring, a peaceful sunset following a summer storm, or the abundant harvest produced throughout spring and summer. It is thus entirely appropriate that her first central solo aria takes nature for its topic.

Hanne’s Sensibility: “Welche Labung”

In his eighteenth-century writings, Scottish physician Robert Whytt observed that “in some the feelings, perceptions, and passions are naturally dull, slow, and difficult to be roused;

in others, they are very quick and easily excited, on account of a greater delicacy and sensibility of brain and nerves.”⁴⁹ Hanne’s first major recitative and solo aria, “Wilkommen jetzt, o dunkler Hain” and “Welche Labung für die Sinne,” show that she is in the latter category, for she is easily moved to sensibility. Her perceptions and passions are not at all challenging to arouse, for something as simple as several moments in the woods on a summer day can set them in motion. “Wilkommen jetzt” sets the dramatic and physical scene for Hanne’s aria: on a hot summer day, the shade of the woods provides her (and presumably other members of the community) with respite. She comments on the sounds, smells, and sights of the woods, concluding by reflecting on music playing from a local shepherd boy’s reed-pipe. Her aria then describes her emotional response to her surroundings:

Welche Labung für die Sinne!
 Welch’ Erholung für das Herz!
 Jeden Aderzweig durchströhmet,
 Und in jeder Nerve bebt
 Erquickendes Gefühl.
 Die Seele wachet auf
 zum reizenden Genuß,
 Und neue Kraft erhebt
 Durch milden Drang die Brust.

What refreshing comfort for the senses,
 what revival for the heart!
 Through every vein
 and every nerve there surges
 A reviving feeling.
 The soul awakes
 to enchanting delight,
 And new strength lifts the breast
 Through a gentle urging.⁵⁰

⁴⁹ Robert Whytt, *Observations on the Nature, Causes, and Cure of those Disorders which are commonly called Nervous, Hypochondriac, or Hysterical, To which are prefixed some Remarks on the Sympathy of the Nerves*, in *The Works of Robert Whytt* (London: T. Becket and P.A. De Hondt, 1768), 538, quoted in van Sant, *The Senses in Social Context*, 1.

⁵⁰ All of the German libretto quotations throughout this thesis are taken from the version provided in the *Joseph Haydn Werke* edition of *The Seasons*, 621-646, while English translations, unless otherwise indicated, are my own with the assistance of Sharon Krebs.

In Hanne's affective response, we see that she possesses numerous markers of an individual imbued with sensibility, as she is "gifted with a particularly receptive sensory apparatus that renders her or him especially susceptible to refined emotions."⁵¹ In an age when "the female body...became an organism peculiarly susceptible to influence" and in which "women were thought to express emotions with their bodies more sincerely and spontaneously than men," outward signs of interior emotions are a necessary marker of the sentimental woman.⁵² Of course, the oratorio is not staged, and no explicit stage directions tell the audience – or the performer – of Hanne's bodily reactions, and so those reactions must be gleaned from text alone. It is telling, then, that van Swieten (and Thomson) tie Hanne's emotions about refreshing shade to embodied processes: to bodily sensation and sensory experience, to the veins and nerves as well as the soul. This textual decision demonstrates that Hanne processes her emotions, in part, through her body, and not purely through her mind. In providing Hanne with a passionate life that is both embodied and psychological, van Swieten highlights an awareness of this eighteenth-century concept, and proves the libretto sympathetic to the ideals and ideology of the age of sensibility.

At the same time, this text shows that nature is not just something Hanne is associated with through her relationships to Simon and Lukas and, presumably, her work alongside them in the fields. She also demonstrates remarkable attachment to and awareness of nature, as shown through "Wilkommen jetzt" and many other moments in the libretto when she describes and observes at length the changes and realities of the natural world. Moreover, through the text of Hanne's aria one may surmise that she goes to the woods in her moments of leisure, to rest and recover physically and psychologically not only from the oppressive summer heat, but also from

⁵¹ Castelvechi, "From Nina to Nina," 95.

⁵² Todd, *Sensibility*, 19.

the worries and labours of her daily life that require ‘new strength.’ The fact that Hanne finds bodily and spiritual comfort, replenishment, and delight through the same means of time in nature speaks to the interconnectedness of embodied sensibility and mental sentiment. That Hanne is moved to such passionate reflections through this interconnectedness is, as it were, the ultimate proof of her sentimentality.

Hanne’s Constancy: *The Seasons’* Love Duet

In the “Autumn” section of *The Seasons*, van Swieten wrote a love duet for Hanne and Lukas – a remarkable oddity in the context of an oratorio, and doubly so when one considers that such sentiments do not appear in the original source material. The two lovers exchange numerous sentiments that reinforce their connection to a natural, pastoral way of life, while demonstrating a constancy and fidelity in keeping with sentimental culture. Furthermore, the reader gets to observe Hanne through Lukas’s eyes, the only point at which Hanne is described by another character throughout *The Seasons*. Lukas’s comments, and the rest of the love duet, are equally revealing of a sentimental impulse:

Lukas:

Ihr Schönen aus der Stadt, kommt hier!
Blickt an die Töchter der Natur,
Die weder Putz, noch Schminke ziert
Da seht, mein Hannchen, seht!

You town-bred beauties, come here!
Look at these daughters of nature,
unadorned by finery or paint.
Just look at my Hannah, look!

Ihr blüht Gesundheit auf der Wangen;
Im Auge lacht Zufriedenheit,
Und aus dem Munde spricht das Herz,
Wenn sie mir Liebe schwört.

The bloom of health is in her cheeks;
joy sparkles in her eyes,
and her heart speaks through her lips
when she swears she loves me.

Hanne:

Ihr Herrchen, süß und fein, bleibt weg!
Hier schwinden eure Künste ganz,
Und glatte Worte wirken nicht,
Man gibt euch kein Gehör.

You men sweet and fine, stay away!
Here your airs and graces count for nothing,
and smooth talk does not work:
no one will listen to you.

Nicht Geld, nicht Pracht kann uns verblenden
Ein redlich Herz ist, was uns rührt;
Und meine Wünsche sind erfüllt

No gold, no finery can blind us,
we are moved by an honest heart;
and my wishes are fulfilled

Wenn treu mir Lukas ist.

When Lukas is true to me.

Lukas:

Blätter fallen ab, Früchte welken hin,
Tag und Jahr vergeh'n,
Nur meine Liebe nicht.

Leaves can fall, fruit can decay,
days and years can pass,
But not my love.

Hanne:

Schöner grünt das Blatt,
Süßer schmeckt die Frucht,
Heller glänzt der Tag,
Wenn deine Liebe spricht.

A leaf appears more lovely,
fruit tastes sweeter,
the day is brighter
When your love speaks.

Both:

Welch ein Glück ist treue Liebe!
Uns're Herzen sind vereinet,
Trennen kann sie Tod allein
Liebstes Hannchen/Bester Lukas!

What happiness is true love!
Our hearts are united,
death alone can divide us.
Dearest Hanne/Peerless Lukas!

Lieben und geliebet werden
Ist der Freuden höchster Gipfel,
Ist des Lebens Wohn' und Glück!

To love and be loved
is the peak of happiness,
is the pride and joy of life!⁵³

The sentiments Lukas and Hanne share firmly paint their relationship in a sentimental light: constancy is highlighted as being of highest value and the body is repeatedly identified as a repository of emotional passions. Given the context of the oratorio as a genre of sacred music in which sentiment focuses on morality, it is tempting to consider this duet, a hymn to love, as an echo of Saint Paul's epistle to the Corinthians on love as the greatest of virtues. In Hanne's awareness of the beauty of creation being deepened by love, and in her turning away from worldly beauty and riches in favour of sincerity and constancy, she highlights a theme that is not only sentimental, but also Biblical.

Furthermore, the three-pronged structure of this text enhances the idea of love as something natural and inward, as an entity which should reject artifice in favour of purity. In the first section, both Hanne and Lukas denigrate city life and the artificial practices of high-society

⁵³ When creating this translation of "Ihr Schönen," I consulted Avril Bardoni, "Text and Translation," *The Seasons*, Barbican Hall, 11 March 2007, 15-16. While I changed several words and phrases to create a more literal English rendition of the text, a majority of the language I use here is indebted to her translation.

lovers. Hanne does not need makeup to appear beautiful to Lukas, nor does Lukas need to put on airs or smooth-talk to appeal to Hanne. Rather, both of them are attracted to constancy, to their inner reality and the emotions and connections that their love for one another creates: their relationship is founded on the internal rather than the external realm. Yet it is the external realm that the lovers turn their attention to in the second section, if only by way of descriptions and metaphor. Lukas compares his love for Hanne to the changing of nature and the passing of time in order to profess that unlike both, his love is changeless, while Hanne notes that the experience of being in love enriches daily experiences of nature and enriches one's time on earth by brightening the day (heavy praise given her immense love of nature's changes and beauty!). It is particularly significant that Hanne and Lukas imply that their love rests beyond this cycle of mutation and change, altered only by death, before celebrating their love as the great joy of their lives in the third and final section. Because *The Seasons* is ultimately about the passing of time and nature – and, in the oratorio's end, about how the four seasons compare to the stages of human life, at the end of which, like a barren winter landscape, all that is left is the virtue within one's soul – this text has significant meaning. Because love is unchanging, it is the compass of one's virtue, the harvest one reaps, for better or for worse, at the end of time, when the seasons of life are complete. How telling and appropriate that van Swieten uses the text of this seemingly secular duet not only to reinforce the importance of sentimental constancy, but also to project a central theological teaching: that love is a form of morality.

**Hanne's Morality and Virtue:
“Knurre, schnurre, knurre” and “Ein Mädchen, das auf Ehre hielt”**

As the examples above demonstrate, Hanne's character attributes and texts are filled with the thoughts and behavior expected of a sentimental heroine. Yet, in contrast to the standard, Pamela-inspired model of the figure, Hanne is far from a suffering victim. She is a sentimental

heroine for a pastoral ideal: her's is virtue *without* distress. Her sentimental attributes do not fall into one of sentiment's plotlines of consistent and "considerable stylization," all typically surrounding a virtuous wife, a mother, a "benevolent and sensitive virgin," or a "chaste, susceptible and unwilling wife" who experiences distress at the hands of man or in a twist of fate in a cruel and unjust world.⁵⁴ However, as Hanne's solo literature from "Winter" makes clear, she is very much aware of the traditional tropes of opera buffa and sentimental narrative: virtuous, young virgins of humble birth and philandering or insincere nobleman who often preyed on or victimized them, both tropes that had strengthened throughout the second half of the eighteenth century.

Both "Knurre, schnurre, knurre," a spinning song Hanne leads and sings with a group of women, and "Ein Mädchen, das auf Ehre hielt," a tale she sings to a group of gathered countryfolk, were (as established above) inserted by van Swieten to create a reprieve from the stern, moralistic, and at times rather bleak text of the "Winter" section. By depicting members of *The Seasons*' community gathered together to entertain themselves on a cold winter's night, the audience, too, is given moments of entertainment, a divertissement from the oratorio's main plot, and a metaphorical rest from the cold of the year's final season. Yet both of these pieces, if ultimately functioning as entertainment, feature their own form of morality and serve to reinforce sentimental messages within the oratorio.

In "Knurre, schnurre," the women of the village are gathered together and are enlivening their work at their spinning wheels through their singing; Hanne sings the song's verses and is joined by all the women in refrain. Though the song is ostensibly about weaving (the repeated

⁵⁴ Todd, *Sensibility*, 111. Notably, Hanne does fit into these character tropes, though since it is not clear if she is Lukas's wife, fiancée, or girlfriend, it is uncertain whether she would be classified as a virtuous wife or a 'benevolent and sensitive virgin.'

group refrain is “Knurre, schurre, Rädchen, schnurre/Purr and whirl, my little wheel, whirl”) it eventually becomes a discussion of something altogether different, as the trajectory of Hanne’s four verses demonstrate:

Drille, Rädchen, lang und fein, Drille fein ein Fädelein, Mir zum Busenschleyer.	Twist long and fine, little wheel twist a fine thread to make a veil for my bosom.
Weber, webe zart und fein, Webe fein das Schleyerlein Mir zur Kirmeßfeier.	Shuttle, weave both soft and fine, finely weave the little kerchief that I will wear to the country fair.
Aussen blank, und innen rein Muß des Mädchens Busen seyn Wohl deckt ihn der Schleyer.	Outwardly bright and inwardly pure will a girl’s bosom be when covered by a kerchief.
Aussen blank, und innen rein, Fleissig, fromm und sittsam seyn, Locket wack’re Freyer	Outwardly bright and inwardly pure hard-working, pious and modest be to attract a brave suitor.

Through these verses, Hanne adeptly moves dialogue from (quite literally) the material to immaterial. Though she initially sings about making clothing, the exact activity she and the community’s other women are engaged in, her description shifts in the second verse to tell the audience of the purpose of that clothing: a garment to be worn to an upcoming community celebration. Presumptively with that very celebration in mind, Hanne then pivots the meaning of her song entirely in verses three and four: fashion and clothing might make a woman outwardly bright, but it is her inner purity that will ultimately attract a proper and desirable suitor.

The connections that Hanne weaves between ideas while she weaves threads demonstrate how important and prominent morality and virtue are to her. More significantly, however, they also prove that she is crafty and able to think on her feet, for Hanne uses the spinning song to set the stage for her morality tale, in which she plays with the tropes of sentimental virtue in distress:

Ein Mädchen, das auf Ehre hielt, Liebt’ einst ein Edelmann.
Da er schon längst nach ihr gezielt, Traf er allein sie an.
Er stieg sogleich vom Pferd’ und sprach: Komm, küsse deinen Herrn!
Sie rief vor Angst und Schrecken: Ach! Ach ja! Von Herzen gern.
(Ey, ey! Warum nicht nein?)

Sey ruhig, sprach er, liebes Kind, Und schenke mir dein Herz!
 Denn meine Lieb' ist treu gesinnt, Nicht Leichtsinn, oder Scherz.
 Dich mach' ich glücklich: nimm diß Geld, Den Ring, die gold'ne Uhr!
 Und hab ich sonst, was dir gefällt, O sag's und ford're nur!
 (Ey, ey, das klingt recht fein!)

Nein, sagt sie, das wär' viel gewagt; Mein Bruder möcht' es sehn;
 Und wenn er's meinem Vater sagt, Wie wird mir's dann ergehn!
 Er ackert uns hier allzu nah; — Sonst könnt' es wohl gescheh'n.
 Schaut nur, von jenem Hügel da, Könnt ihr ihn ackern sehn!
 (Ho, ho, was soll das seyn?)

Indem der Junker geht und sieht, Schwingt sich das lose Kind
 Auf seinen Rappen und entflieht Geschwinder, als der Wind.
 Lebt wohl, ruft sie, mein gnäd'ger Herr! So räch ich meine Schmach.
 Ganz eingewurzelt stehet er, Und gafft ihr staunend nach.
 (Ha, ha, das war recht fein!
 Ha, Ha, Ha, ha, das war recht fein!)

A nobleman that once did love a maid who held her honour dear,
 Had already had his eye on her for a long time when he encountered her when she was alone.
 He dismounted from his horse and said: Come, kiss your lord!
 Alarmed and frightened, she cried out: Oh! Oh yes, with all my heart!
 (Oh, why did she not say no?)

'Be calm, dear child, he said, and give your heart to me,
 for my love is sincerely meant, I do not trifle or jest.
 I'll make you happy, take this money, this ring, this golden watch,
 and if I possess anything else you like, oh, say, and demand it.
 (Aha, that sounds too smooth!)

Oh no, she said, that would be audacious, my brother could see it,
 and if he tells my father, I don't know what would happen!
 He's ploughing in a field that's all too close, otherwise it could happen.
 Just go and look, from yonder hill, you might see him plowing.
 (Ho ho, now what will happen?)

While the squire went off to look, the clever girl did leap
 upon his black horse, and flew off more swiftly than the wind.
 Farewell, she cried, my gracious lord, thus I avenge my shame!
 Quite rooted to the spot, he stood gaping after her.
 (Ha, ha, ha, ha, she did do well,
 She did do well, ha, ha, etc.)

In the text of this tale, Madame Favart, via Hanne, rethinks several aspects of sentimental story and characterization (and, as I shall show in Part II, these efforts are manifestly supported by Haydn's music). While traditional stock characters of sentimental opera are present, they do not behave in anticipated ways. First and foremost, the peasant maiden first appears to be acquiescing to the nobleman and his promise of riches. Rather than singing of her constancy to a

lover, she cites her family, and the possible presence of her brothers and fathers in a nearby field, as reasons why she cannot yet kiss him. When she asks the nobleman to check and see if her family can see them, two essential shifts happen. First and foremost, we realize that the young maiden has used cunning means to defend her virtue; rather than attempt to ward off the nobleman, she finds a way to escape the situation altogether. Above all, she inverts the traditional role of the passive sentimental figure who is victimized by sexually-predatory men of higher class and stature. At the tale's end, it is the horseless nobleman, destitute and abandoned in a field, who is the passive victim, while his would-be prey regains her agency. At the same time, by citing the likely presence of her brother and father, the young maiden lets the nobleman down gently and deflects his blame (or worse, a possible beating or assault) from herself.

Van Swieten's added chorus of spectators – who listen and respond to the tale – also demonstrate knowledge of the tropes of sentimentality. They wonder why the maiden does not directly protest and say no (as would typically happen in any sentimental story with this plotline), mock the nobleman's clearly empty promises, wonder what will happen as the nobleman goes to see if the 'coast is clear,' and then praise the maiden's quick thinking and cunning. The audience, however humble they might be, appears to know how these stories should unfold, how these characters should behave, and how they, the audience, ought to respond to those behaviours. That Hanne's rural, pastoral audience can speak to the moral tropes and expectations of sentimentality furthers another component of the culture of sentiment: that one's ability to acquire it is based on interior, moral worth, and not on social class and worldly riches.⁵⁵

One must wonder why van Swieten or Haydn specifically chose Hanne as the narrator of this tale. This decision raises a number of questions: how does Hanne know this story, and the

⁵⁵ Waldoff, "Sense and Sentiment," 82, 88-89.

literary and operatic tropes it interacts with? Was she herself the young peasant maiden at one point in time? Beyond mere amusement, is this tale also a warning or a form of social instruction to the members of her community? It is only through analyzing Haydn's music for this piece that answers to these questions and a full appreciation of Hanne's tale can take hold, and it is to that very music that I turn my attention next.

Chapter Two: Hanne in Music

It is without doubt that Haydn sought to create music that stayed with his listeners, in ways that align with the vocabulary and experience of sensibility: van Sant highlights that “sensibility ... translates all sensory experience [including hearing] into a form of touch” and “re-animates the physical meaning of such psychological terms as *feeling* and *touching*.”⁵⁶ In connecting his aesthetics and compositional goals to feeling and movement in the heart, Haydn speaks the language of his age, a time in which psychological processes of emotion were “understood as partly physical – occurring in, or through the operation of, physical organs.”⁵⁷ Sensibility brings sentiment and emotion into dialogue with the body through touch, and Haydn’s aesthetic statements – and, indeed, his music itself – demonstrate his awareness of that process.

There is every reason to believe that Haydn was a man inclined towards sentiment, or, to use eighteenth-century terminology, a “Man of Feeling.” By all contemporary accounts, he possessed the requisite characteristics of humility, generosity, and the capacity to be moved to refined and sensitive feeling.⁵⁸ What is more, sensibility and the sentimental component of Haydn’s personality can be traced directly to his most central and long-held compositional aim, summarized by his contemporary biographer Albert Christoph Dies: “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

⁵⁶ Van Sant, *Eighteenth-Century Sensibility*, 92-93

⁵⁷ *Ibid*, 93.

⁵⁸ See Boisjoli’s discussion of Haydn as a Man of Feeling in her “Haydn’s Aesthetics of Sensibility,” 123-130, where she summarizes relevant examples across Haydn’s quotations, biographies, and in the composer’s descriptions of his music. My own thinking on Haydn and his compositional intents and techniques has been greatly stimulated by and is indebted to Dr. Boisjoli’s scholarship.

aim: *to touch the heart in various ways.*⁵⁹ This aim is further verified by Georg August Griesinger, who quotes Haydn's own description of his compositional process:

I sat down [at the clavier], began to improvise, sad or happy according to my mood, serious or trifling. Once I had seized upon an idea, my whole endeavor was to develop and sustain it in keeping with the rules of art. Thus I sought to keep going, and this is where so many of our new composers fall down. They string out one little piece after another, they break off when they have hardly begun, *and nothing remains in the heart when one has listened to it.*⁶⁰

The centrality of sensibility to Haydn's aesthetics suggests that we should be applying the lens of that culture to his entire oeuvre, not only to the places and pieces where sentiment and sensibility are obvious. The question, then, becomes not *if* there is musical sentiment in *The Seasons*, but *where*. Haydn, of course, never left explicit instructions of how, when, and in which passages he sought to 'touch the heart.' Yet one need look no further than how Haydn musically constructs Hanne to see ample evidence of his awareness of and ability to use musical methods of expressing sentiment, of creating sensation and feeling in the human heart.

In his renowned *Opera as Drama*, Joseph Kerman makes the central claim that in opera, it is not the libretto but music that "articulates the drama," and that "in opera the dramatist is the *composer*. What counts is not narrative, situation, symbol, metaphor, and so on, as set forth in the libretto, but the way all this is interpreted by a master mind. That mind writes the music."⁶¹ While I disagree with the hierarchical implications of Kerman's quote, and the many ways in which it all but ignores the libretto and text of opera, I include it here because Kerman highlights an essential argument of this chapter: any discussion of narrative, character, and text in a musical piece cannot overlook how a composer's music responds to and creates those aspects in tandem with the libettist. Though Haydn did not write the text of *The Seasons*, through his music he is

⁵⁹ Dies in Gotwals, *Gentleman and Genius*, 125, emphasis my own.

⁶⁰ Griesinger in Gotwals, *Gentleman and Genius*, 61, emphasis my own.

⁶¹ Joseph Kerman, *Opera as Drama*, rev. ed. (Berkeley and Los Angeles: University of California Press, 1988), 17 and xiii.

nevertheless a central author of the oratorio since his is the mind that highlights textual nuances and interprets the oratorio's words from silence into sound. Ultimately, it is what Haydn *does* with van Swieten's text that determines whether *The Seasons* should be considered a work indebted to the sentimental mode and whether Hanne is a sentimental character. Haydn is frequently given credit for being a "composer of genius" who was able to elevate "thoughts which were expressed in dull and often vulgar prose" in ways that allowed *The Seasons* to become "ennobled and idealized by the magic of the musical poetry."⁶² In that sense, Haydn is given his full due for being the central author of the oratorio. Yet this acknowledgement is always given at the expense of the libretto, Haydn's music considered the saving grace of a text that lacks worthiness. In reappraising the libretto as a text that gives rise to sentiment, we might be better able to appreciate Haydn's creativity in his musical setting, for rather than defending Haydn's musical sheep from van Swieten's textual goats, one can instead read the music for sentiment alongside the libretto, or "listen for the sentiment."⁶³ As I discuss throughout this chapter, Haydn consistently makes musical choices that enhance and reify sentimental characterization and states in the text.

Haydn routinely composed music that featured elements of sensibility and sentiment. As James Webster has emphasized, Haydn's use of sensibility and sentiment is located throughout his entire compositional output, necessitating attention to all of his works to best appreciate how they interact with the Age of Sensibility.⁶⁴ Prior to Webster's 2010 study, Haydn's use of sentiment and sensibility was considered limited to his operas, particularly his Pamela opera, *La*

⁶² Griesinger, *Biographische Notizen*, as quoted in Landon, *Chronicle and Works*, vol. 5, 118.

⁶³ To the best of my knowledge, the first person to adapt and apply Johnson's quote of 'reading for the sentiment' to 'listening for the sentiment' was Stefano Castelvocchi, in "From Nina to Nina," 102. However, the idea of listening rather than reading for the sentiment is surely ubiquitous in studies of sentimental music.

⁶⁴ Webster, "Haydn's Sensibility," 20.

vera costanza. Webster widens the playing field by suggesting that Haydn's entire oeuvre ought to be studied for sensibility and sentiment, even tantalizingly hinting that sacred and non-theatrical works written from 1750 to 1800 often featured aspects of sensibility.⁶⁵ However, he does not bring Haydn's oratorios into dialogue with those very aspects. Throughout this chapter, I aim to place *The Seasons* in its sentimental context by examining how Haydn authors a sentimental heroine at the forefront of its music. Haydn does this both by enhancing sentimental aspects and points of the libretto's texts, and through musical signs of sensibility which I shall discuss presently.

Sentiment and Sensibility in Music

The culture of sensibility was not limited to written literature and spoken word. Just as particular plots, characters, and devices marked a novel or play as sentimental, so too do particular sounds mark a musical composition as being indebted to the cultures of sentiment and sensibility. Sentimental features in text and music coalesce in sentimental opera, a distinct subtype of opera perhaps best defined by Stefano Castelvechi as "something of a labyrinth."⁶⁶ That labyrinth, however, most frequently interacts with the broader category of *opera buffa*, the genre with which sentimental opera (or sentimental comedy) shares its typical language (Italian), cast of characters (noble and humble characters alike), and proclivity for happy endings, as well as a number of musical features.⁶⁷ What is distinct about sentimental opera is its plot, which tends to

⁶⁵ Ibid., 18.

⁶⁶ Stefano Castelvechi, *Sentimental Opera: Questions of Genre in the Age of Bourgeois Drama* (Cambridge: Cambridge University Press: 2013), xiii.

⁶⁷ How one defines sentimental opera depends in large part on how one understands the sentimental heroine and her plotline. Most discussions of sentimental opera view *Pamela*-inspired operas, in spite of their variations, as being a central component of sentimental opera, the features of which were therefore intimately connected to eighteenth-century opera more broadly. Indeed, discussions of sentimental operas and heroines are often interwoven with discussions of opera buffe or seen as a subset or subfeature of opera buffa and drammi giocosi. For example, see Goehring, "The Sentimental Muse," Mary Hunter's *Mozart's Operas: A Companion* (New Haven and London: Yale University Press, 2008) 111-113, as well as her *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment* (Princeton: Princeton University Press, 1999), throughout which she consults and discusses *Pamela*-inspired operas and other sentimental works as one of the many types of opera buffa. Notably, Stefano Castelvechi

focus on a sentimental heroine – a humble or seemingly-humble woman of great virtue – and her plight, persecution, and suffering at the hands of fate or, more commonly, an initially callous and uncaring man whose behavior changes as a result of Aristotelian recognition.⁶⁸ As in literature, the Pamela figure of ‘virtue in distress’ is central to sentimental operas and heroines and ‘Pamela’ operas (including Haydn’s *La vera costanza*, discussed in Ch. 3) are the most easily recognizable and consistent sentimental operas in the repertoire, and the ones that commonly fall into the opera buffa realm.⁶⁹

Notably, many operatic variations on *Pamela* exist, especially in librettos where “the *Pamela* story intertwined with other similar stories and stock characters in opera....[and] was...blended with...other female characters, creating numerous operas throughout the century that have a sentimental character who is rewarded for her virtue.”⁷⁰ Ultimately, then, a heroine’s sentimental behavior and virtue defines her – not (exclusively) the fact that her virtue may be in distress. It is in this context, not the *Pamela* context, that I would like to posit Hanne as a type of sentimental heroine. Both Mary Hunter and Jessica Waldoff note the importance of acknowledging the immense influence of Richardson’s heroine, but of not seeing the *Pamela* story as the exclusive available plotline of sentimental opera.⁷¹ I aim to respond to this insight by expanding the model, questioning how it might change when the locus of sentiment is exported

views Nina-inspired plotlines as the locus of sentimental opera, and does not think operas that follow the Pamela model, including Piccinni’s *La buona figliuola*, present a strong enough challenge to the conventions of opera buffa to warrant the title of ‘sentimental opera;’ see his *Sentimental Opera* 225-226 for a succinct explanation of the thoughts that inform his study as a whole, thoughts which are echoed in Melina Esse’s “Performing Sentiment; or, How to Do Things with Tears,” *Women and Music* 14 (2010): 1-21. My own work is informed by the former opinion, that the features of sentimental opera and heroines are writ large in operatic trends of the eighteenth century, frequently intersecting with opera buffa. In spite of my differences in thought, I am nevertheless indebted to Castelveccchi and Esse for their probing studies of sentimental literature, style, and sound.

⁶⁸ See Waldoff, *Recognition*, for an extended discussion of how recognition interacts with the plots of Mozart’s operas, including multiple sentimental comedies, usually with the result of a (temporarily) immoral character’s reformed and righteous behaviour.

⁶⁹ For further discussion of the ‘Pamela’ operas, see Hunter’s “The Offspring of Richardson’s Heroine,” which provides explanations of their musical and dramatic features.

⁷⁰ Boisjoli, “Haydn’s Aesthetics of Sensibility,” 38.

⁷¹ Hunter, “The Offspring of Richardson’s Heroine,” 75; Waldoff, “Sentiment and Sensibility,” 81-82.

from opera to oratorio, questioning how the sentimental heroine changes when virtue is present and *not* in distress. Yet if it is necessary to look beyond the narrative and dramatic scope of the ‘Pamela’ model, its ubiquity nevertheless informs the musical style expected of sentimental heroines and serves as the main template of sentimental operatic music. The original ‘Pamela’ opera, Goldoni’s and Piccinni’s 1760 *La buona figliuola*, and its sentimental heroine, Cecchina, is generally considered the dramatic and musical “progenitor” of the operatic sentimental heroine.⁷²

Musically, a sentimental heroine tends to be associated with distinct vocal and instrumental characteristics, referred to as the sentimental singing style.⁷³ Sentimental singing allows the heroine to be “[set]... apart from the *buffa* style of the lower orders to which she supposedly belongs, as well as from the high style of the *seria* characters;” in order to do so the heroine’s music should “[draw] upon the traditions of both *seria* and *buffa* but [place] her in neither category.”⁷⁴ Sentimental singing consistently featured a melody that could be noted for its sweetness, a moderate tempo, a texture residing prominently in the treble clef, string-based instrumentation, and an accompaniment that supports the affect of the text while remaining rather independent of the voice.⁷⁵ Most essential to the sentimental singing style is not that all of these characteristics are present, but rather “the quality of the melody and its appropriateness to the ‘genuine’ sentiments expressed” and that the character cannot be relegated fully to either

⁷² Waldoff, “Sentiment and Sensibility,” 84.

⁷³ For several additional discussions of the sentimental singing style, see Boisjoli, “Haydn’s Aesthetics of Sensibility,” 49-57; Hunter, “The Offspring of Richardson’s Heroine,” 66, and her “Rousseau, the Countess, and the Female Domain” in *Mozart Studies 2*, ed. Cliff Eisen (Oxford: Clarendon Press, 1997), 18-21; and Waldoff, “Sentiment and Sensibility,” 83-105, which discusses both the sentimental singing style and ways Haydn transforms it in *La vera costanza*.

⁷⁴ Waldoff, “Sentiment and Sensibility,” 84. Notably, Waldoff is referring to music for Piccinni’s Cecchina in *La buona figliuola*, but is doing so to describe the broader trend and characteristics of the sentimental singing style.

⁷⁵ Waldoff, “Sentiment and Sensibility,” 84.

seria or *buffa* categories.⁷⁶ Boisjoli elaborates on these ideas, stressing that the style highlights a sense of simplicity through “regular harmonic rhythm and periodic phrasing, major mode, and a treble-dominated texture with a lyric melody in a middle register – [these] all resemble the natural grace of the sentimental heroine. Audiences would have been familiar with giving this character their sympathy, especially when the arias included more pathetic features, such as a heartbeat accompaniment and sigh figures.”⁷⁷ The sentimental singing style, then, supports the characterization of sentimental heroines, further endowing them as characters associated with nature and the natural world. At the same time, traditional musical accompaniment for the sentimental singing style can often lend further insight into the heroine’s emotional state, as it is frequently “undulating” or employs continual emotion and movement to express the ongoing presence of the heroine’s emotion (notably, motion and emotions were mutually associated in the eighteenth century).⁷⁸

An additional musical style is consistently given to sentimental heroines, one which Edward J. Goehring dubbed the “breathless cavatina,” an aria which tends to portray “a collapse of language itself” through a breathless vocal line.⁷⁹ Goehring cites “Ah pietade, mercede” from Martin y Soler’s 1786 *Una cosa rara* as a central example of this style. In this piece, the vocal line tends to have rests after every two to three beats, including between syllables of the same word, a considerable anomaly in the canon of Western art music unless the word is suspended for a great deal of time by elaborate ornamentation. Through breaks in the vocal line between words or even syllables, music could convey gasps, temporary speechlessness or silence, or

⁷⁶ Ibid, 84-85.

⁷⁷ Boisjoli, “Haydn’s Aesthetics of Sensibility,” 57.

⁷⁸ Ibid., 51. As Boisjoli also notes, motion was associated with emotion in the eighteenth century. Again, this example refers to Piccinni’s “Una povera ragazza” aria for Cecchina, but is used to portray a wider claim applicable to sentimental singing as a whole.

⁷⁹ Goehring, “The Sentimental Muse,” 131.

breathlessness in moments of emotional excess, mirroring moments in literature when the heroine's emotions render her speechless.⁸⁰ "Ah pietade, mercede," however, is an anomaly among breathless cavatinas in that breathlessness is present throughout the entire aria; usually the breathless style would be "[reserved]...for key moments" within an aria.⁸¹

Independently or in combination, the sentimental singing style and the breathless cavatina come together to musically signal a sentimental heroine. Yet *The Seasons* is an oratorio, not a sentimental opera, and therefore it is not realistic to expect it to mirror fully the sound-world of sentimental opera. While, as I shall demonstrate, Hanne does share several vocal characteristics with a traditionally-configured operatic sentimental heroine, it is far easier to categorize and analyze Haydn's music for her as falling into what Eloise Boisjoli calls the "sentimental mode" in Haydn, a mode which allows a fuller acknowledgment of how, precisely, Hanne becomes constructed as a heroine imbued with sentiment.⁸² The usage of mode is borrowed from literature, where it "refers to a combination of vague descriptors such as 'tone,' 'attitude,' and 'manner,' as well as more specific aspects such as motifs, tropes, devices, stock characters and settings, and formal and rhetorical techniques;" the sentimental mode specifically "celebrates feelings evoked and expressed in a novel, not merely the plot scaffolding that supports those feelings."⁸³ This celebration of and focus on feelings was accomplished in numerous ways, including

conventional or clichéd techniques, such as the symptomology of sentimental gestures (sighs, tears, blushes) and other sentimental devices (affective language, epistolary style); sentimental rhetoric (self-reflection, self-referentiality); and the development of sentimental tropes (recognition, suffering, persecution, abandonment).⁸⁴

⁸⁰ Boisjoli, "Haydn's Aesthetics of Sensibility," 63.

⁸¹ Ibid, 63. Breathlessness can also be an aspect of buffa arias and mad scenes, something which differs from the breathless cavatina which typically portrays breathlessness as a result of emotional overwhelm or non-comic physical exertion.

⁸² See Boisjoli, "Haydn's Aesthetics of Sensibility," Chapter 3: "The Sentimental Mode," 80-117.

⁸³ Ibid., 81.

⁸⁴ Ibid., 80.

Boisjoli's research demonstrates that literature's sentimental mode can also be applied to music through "sentimental expressive strategies" that are "analogously related to the basic principles or verbalized concepts of sensibility," something primarily achieved through "foregrounding affective devices and disrupting the musical discourse."⁸⁵ These expressive devices are outlined in Figure 2.1. Ultimately, Boisjoli's method of analyzing expressive strategies in the sentimental mode brings together the basic concept of sentiment in literature and language, and demonstrates how those ideas might take hold in musical sound rather than written word. She expands those devices to encompass musical devices both in and outside of already-acknowledged sentimental "topics" in musical topic study.⁸⁶ By bringing as many possible features and characteristics of musical sentiment together to encompass the sentimental mode, Boisjoli's theory provides a holistic approach to sentiment in music, and in doing so provides a coherent explanation of methods of listening, rather than reading, for the sentiment.⁸⁷ Of course, not all of these expressive strategies must be present for a piece of music to feature aspects of sentiment, or to be characterized by sentimental conventions (indeed, as Boisjoli notes, some of these features contradict each other, and could not all continually be present in the same piece of music).⁸⁸ Yet, as her theory demonstrates, it is necessary to acknowledge *all* of the ways musical sentiment might be portrayed, for by being aware of the full realm of available possibilities, it

⁸⁵ Ibid., 95.

⁸⁶ The idea of musical "topics" or topic studies originates, to my knowledge, in Leonard Ratner's *Classical Music: Expression, Form, Style* (New York: Schirmer Books, 1980); for a comprehensive introduction, see Danuta Mirka's edited volume, *The Oxford Handbook of Topic Theory* (New York: Oxford University Press, 2014).

⁸⁷ The spirit of analyzing with an eye for both specificity and flexibility pervades Boisjoli's dissertation *passim*, but is elegantly explained in the epilogue of her "Haydn's Aesthetics of Sensibility," 155-161; it is particularly apparent in the first paragraph of the epilogue (p. 155), where Boisjoli's goal of increasing topical flexibility in order to create greater precision of analysis is concisely explained.

⁸⁸ See Boisjoli's Epilogue to "Haydn's Aesthetics of Sensibility," 155-161, as well as footnote 158 in her dissertation for further discussion of these contradictions.

Figure 2.1: Expressive Strategies of the Sentimental Mode, reproduced from and used with the permission of Eloise Boisjoli.⁸⁹

Basic Principles	the story as only giving occasion for the sentiment; a moment when the discursive processes that construct emotion become visible
Verbalized Concepts	increased emotional/expressive intensity; deepening or expanding the expressive state; immediacy; digression; suspension of forward progression
Mood	expressive, emotional, melancholic, sweet, pathetic
Topics and Figures:	breathless cavatina style, sentimental song style, agitated style, <i>empfindsamer</i> keyboard style, sighs, gasps, pauses, “poverina” figure, heartbeat accompaniment
Non-signifying features analogously related to the basic principles	dynamic contrasts, deceptive motion, rhythmic division, syncopation, mode mixture, dissonant harmony, melody and accompaniment texture, undulating accompaniment, song-like melody, simple harmony, steady harmonic rhythm ¹⁵⁸

likewise becomes possible to see places where musical sentiment might interact with other styles (such as the pastoral, the sublime, and the picturesque, the three modes with which, as discussed in the Introduction, *The Seasons* is primarily affiliated). Furthermore, and most significant to this study, awareness of the numerous ways in which sentiment might be present in music allows for a teasing out of the presence or influence of sentiment in places and pieces where music scholars may not previously have thought to look.

In the remainder of this study, I utilize Boisjoli’s theory in ways that differ from its initial application. Two central differences are present: first and foremost, Boisjoli’s theory was originally used in the context of instrumental music (specifically the slow movements of Haydn’s string quartets). While her method certainly holds when exported from instrumental to vocal music, I am expanding its usage by bringing it into dialogue with vocal music, in which music is responding to, interpreting, and may inform the way one makes meaning of text. The

⁸⁹ This figure appears as figure 3.4 in Boisjoli, “Haydn’s Aesthetics of Sensibility,” 95. The methodology of expressive strategies in Boisjoli’s theory of the sentimental mode in music is borrowed from Robert Hatten’s work on the pastoral in music, as Boisjoli acknowledges in “Haydn’s Aesthetics of Sensibility,” 92-95, especially n. 147-48, where Boisjoli notes that her methodology is drawn especially from 68-74 and 82-90 of Robert Hatten’s *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University Press, 1994) and 56-58 of his *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* (Bloomington: Indiana University Press, 2004).

addition of text requires expanding on some of the ways expressive strategies are analyzed. For example, Boisjoli highlights moments that “deemphasize” or “disrupt the musical discourse” as sentimental, something often accomplished by “suspending the forward progression of the music,” especially through “digression” from central musical themes or figures or disruption to the periodic musical structures common to the Classical galant style.⁹⁰ When Boisjoli’s model is applied to vocal music, disruptions or digressions of the musical discourse could be considered to take place not only through digressions or disruptions in instrumental music lines, but also through where and how the composer lingers on or repeats particular parts of the text being set. At the same time, as discussed above, Boisjoli originally used the sentimental mode and expressive strategies as a method of expanding on and updating topic theory, showing how various forms of the sentimental topic might interact with each other and with additional musical topics. In contrast, I do not explore topic theory in this thesis (though how *The Seasons* engages with and blurs topic theory is certainly a viable area for future research), but instead am using Boisjoli’s theory of expressive strategies to consider how we might better understand sentimental musical conventions and characterization. Indeed, as I hope to show through these case studies, by combining Boisjoli’s theory of expressive strategies in the sentimental mode with the musical styles of sentimental opera and heroines, we might better understand how sentimental opera and the wider sentimental mode might interact to create sentiment anew.

Listening for the Sentiment: Case Studies from Hanne’s Music

With these aesthetic and stylistic considerations in place, I turn to the main goal of this chapter: a demonstration of how Haydn’s music interprets and interacts with Hanne’s texts, in the process highlighting sentimental aspects of her character and imbuing her with increased

⁹⁰ Boisjoli, “Haydn’s Aesthetics of Sensibility,” 95-96. For examples of Boisjoli’s analyses of deemphasized and disrupted musical discourse in Haydn’s string quartet slow movements, see 95-100.

sensibility. Haydn creates in Hanne a character of rich musical diversity and makes compositional choices that foreground and heighten the sentiments van Swieten wrote in the text. Ultimately, across her four central pieces, we see a character that is multifaceted and endowed with rich sensibility and sentiments of remarkable intensity.

“Knurre, schnurre, knurre” and “Ein Mädchen, das auf Ehre hielt”

Hanne’s final solos in *The Seasons* are, perhaps paradoxically, a necessary first order of analytical business, for they are where Haydn creates for Hanne the simple, repetitive songs set to the folk-like, hummable melodies his audience would have expected of a humble, pastoral country-girl. Tellingly, Haydn gives Hanne music of such seeming simplicity only towards the end of the oratorio, after a number of pieces that musically empower her and link her to society’s upper classes, as I discuss below. Because Hanne is telling stories and leading songs, performing for an audience of other country people gathered together on a winter evening, Haydn aptly changes the character’s musical ‘voice.’ This decision shows that, while Hanne can sing like a member of the aristocracy, as she does in “Welche Labung,” she knows how to sing in a style more appropriate to her social class when she performs for others rather than singing for herself. Neither piece suggests the sentimental singing style, and yet the sweetness and simplicity of the melodies, largely in mid-range and lacking ornamentation, joined to an unelaborate, string-driven accompaniment (except for choral interventions in both pieces which are supported by winds) are nevertheless indicative of the sentimental heroine – this in spite of the comic or moralistic rather than tragic events associated with the texts. Indeed, one might wonder if Haydn deliberately joined aspects of the sentimental singing style to the folk-like pastoral aspects of these two pieces, given the ways they ‘play’ with tropes of sentiment. At the same time, the

appealing but straightforward melody and harmonies – and moments of dynamic contrasts – all foreground expressive strategies of the sentimental mode.

Though “Ein Mädchen” is the main focus of my analysis, a brief word on “Knurre, schnurre” is necessary. Though a remarkably charming and influential piece of music, “Knurre, schnurre” does not add much to Hanne’s characterization beyond supporting through music the aspects of the text that I outlined in Chapter One.⁹¹ Haydn sets this spinning song for Hanne and women’s chorus. Sopranos and altos open with and then repeat the refrain of “Knurre, schnurre, Rädchen, schnurre” (mm. 5-8, 25-28, 43-46, and 61-64) between Hanne’s solo verses. The first verse (shown in Musical Example 2.1) lays out the thematic idea, a hummable folk-like melody that could, and eventually does, expand to include a soloist’s audience. Though Hanne introduces variation to her verses by shifting the locations of grace notes and slightly varying rhythms and pitches from verse to verse, the central melodic idea and theme never changes. This musical decision is sly, for what Hanne is singing about certainly does change, her text about sewing subtly changing to claims about moral worth. These claims gradually take over, increasing by one line per stanza, until eventually in the final fourth verse the entire section is about the virtuous principles a woman must have to attract a brave and desirable suitor. Setting this changing discussion to the same musical material allows the listener to internalize the tune, and allows for the final soprano, alto, tenor, and bass repetition of Hanne’s final stanza in mm. 73-90. Haydn’s concluding tutti seems to show that Hanne, through her narrative and singing, has the ability to capture the attention of the room – and to subtly direct that room towards a discussion of women and virtue, the topic of her next tale.

⁹¹ See Brown, “*The Creation and The Seasons*,” 52 and 54 and Landon, *Chronicle and Works*, vol. 5, 178 for discussion of this piece’s influence on nineteenth-century spinning songs.

Musical Example 2.1: “Knurre, schnurre, Rädchen,” mm. 11-24

Violino I

Violino II

Viola

HANNE
Dril - le, Räd chen, lang und fein, dril - le fein ein Fä - delein mir zum Bu - sen

Ob. Solo

Vln. I

Vln. II

Via. *fiss* *fiss*

H.

Vc. *pizz.*

Cb. *pizz.*

schlei - er! Dril - le, Räd - chen,

20

Ob. *p*

Fgt.

Tbn. I

Tbn. II

Tbn. B.

Vln. I

Vln. II

Vla.

H.

lang... und fein, dril - le fein, ein Fä - de - lein mir, zum Bu - sen - schlei - er!

Vc. *coll'arco*

Cb. *coll'arco*

The text of “Ein Mädchen,” originally written in French by Marie Duronceray Favart, was set as a Romance for Adolphe Blaise’s opera *Annette et Lubin* (1762), and van Swieten originally titled the piece as a *Romance* (notably maintaining the French rather than German spelling of *Romanze*), only changing it to “Ein Mädchen” at the last minute.⁹² Like most Romances that appear in opera, “Ein Mädchen” features a story that is separate from the main plot, which is set to (modified) strophic music with a straightforward, sweet, and unadorned

⁹² Daniel Hertz, *Mozart, Haydn and Early Beethoven: 1781-1802* (New York: W.W. Norton & Company), 648.

melody, turning to the minor mode for one stanza (the third), a common practice.⁹³ Yet if Haydn pays homage to the *Romance*'s operatic origins, it is nevertheless infused with his distinctive style through his decision to “[set] the stanzas of Hanne to a sprightly contredanse... with repeated tones to give it a folkloric shading.”⁹⁴ In a sense, through these methods Haydn connects Hanne (and the heroine of Hanne's tale) back to the realm of the pastoral, the German Singspiel, and to the natural grace of a sentimental heroine, who is expected to be of humble status and connected, in some way, to the natural world.

Twentieth- and twenty-first century scholarship have not looked particularly kindly on this piece. Landon dismisses it as a “saucy” and “rather silly tale,” though conceding that musically it held “enormous and lasting influence.”⁹⁵ He further notes its “sexual overtones as overt as those in *Le nozze di Figaro*,” citing the staccato shivering in the violins during the third stanza (mm. 44-46) as evidence that the young maiden might consider sexual activity with the nobleman, were her brother not in a nearby field.⁹⁶ Landon, in essence, reads Hanne's heroine for her words rather than for her actions and her music, suggesting that she is genuinely considering sexual liaisons. To give Landon his due, however, he never notes *which* sexual element is reminiscent of *Le nozze di Figaro*. Like Mozart's masterwork, “Ein Mädchen” highlights and critiques licentious nobleman who prey on virginal girls of the lower classes, and features a woman who responds to that man's improper actions through cunning means to teach a moral lesson (as Susanna and the Countess do). Yet if Landon grossly distorts the meaning of Hanne's text and music, at least he bothers to acknowledge her. While Daniel Hertz reads the

⁹³ See Thomas Bauman and Julian Budden, “Romance (opera),” *Grove Music Online*, accessed June 11, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000005644> for these narrative and musical features of Romances; Hertz also notes the narrative and minor-mode aspects of Haydn's and van Swieten's *Romance* in *Mozart, Haydn and Early Beethoven*, 648.

⁹⁴ Hertz, *Mozart, Haydn and Early Beethoven*, 648.

⁹⁵ Landon, *Chronicle and Works*, vol. 5, 125 and 179.

⁹⁶ *Ibid.*, 179.

text in a way more in alignment with the music (an aspect I shall presently demonstrate) by stating that the nobleman “begins his assault, to which [the maiden] seems to yield in order to gain time, then distracts his attentions and rides off on his horse,” Hertz also believes that “the most interesting parts of the piece are the choral comments on each stanza, and especially the laughing chorus at the end.”⁹⁷

These summaries overlook what Haydn accomplishes in his characterization of Hanne, and in his (and her) story of the tropes of sentiment. Haydn sets the four stanzas in a modified strophic form, with a recurring melodic and rhythmic opening statement (see Musical Example 2.2, which uses the opening couplet for a demonstration). Haydn’s choice of form gives Hanne, as narrator of the tale, a place where she naturally rests as a storyteller and through which she sets the scene of each verse before embellishing or changing it as she moves the story along. Through this pattern, Haydn demonstrates that Hanne (and he, himself) not only holds the instincts of a natural storyteller, but also possesses considerable insight into sentimental tropes and tales – for the music always changes in ways that both lend dramatic insight into the story’s characters and events, and highlight features of sentimental culture and behavior.

The music of Hanne’s consistent line (each stanza’s opening antecedent phrase; mm. 4-8, 18-22, 33-37 in minor mode, and 47-51) is remarkably simple, with little in the way of rhythmic diversity. The tale moves along quickly, and is told entirely in the style a sentimental heroine would use: an unassuming, direct melodic line that rests in mid-range, supported primarily by strings. Haydn’s musical setting, however, shows that Hanne’s pacing, rhythm, and vocal styles shift as she expresses or voices different characters.

⁹⁷ Hertz, *Mozart, Haydn and Early Beethoven*, 648.

Musical Example 2.2: “Ein Mädchen,” mm. 1-8

The musical score for "Ein Mädchen" (mm. 1-8) is presented in a standard orchestral layout. It includes staves for Violino I, Violino II, Viola, Hanne (soprano), Violoncello, and Contrabasso. The music is in 3/4 time with a key signature of one sharp (F#). The score shows the first eight measures, with dynamics ranging from *p* to *f*. The Hanne part is mostly silent, with the words "Hanne" and "Ein" appearing at the end of the first measure. The string parts feature *pizz.* and *coll'arco* markings.

For example, Hanne’s voicing of the nobleman displays a number of differences. The first break in the piece’s rhythmic patterns occurs when the nobleman gets off his horse and tells the young maiden to kiss him (mm. 11-13). This musical choice shows a clash with the pacing and ‘speech’ patterns of Hanne as narrator of her story, showing that the nobleman does not fit into the musical world she is depicting. This clash of style is further confirmed by the fermatas over his speech (m. 13). Notably, the use of a fanfare in the woodwinds in m. 23, directly after the nobleman swears that his love is sincerely meant, is the only time the winds play while Hanne is narrating the tale; otherwise, Haydn only utilizes them when Hanne’s audience is

responding to her tale. This interruption to the orchestration of her song makes the nobleman stand at an even further remove from the musical sound world of the young maiden, as do the rhythmic disruptions in the nobleman's next line (mm. 23-27). Because all of these musical differences are concurrent with the nobleman's profession of love and promises that if the young maiden will kiss him, he will make her happy and provide her with riches, they are clearly meant to show that these are empty promises. The music tells us that the nobleman's love is transient and cannot last in the young maiden's musical (social) context, something further evinced through the fact that while the nobleman can sing in the young maiden's/narrator's style (as he does in mm. 18-22 and 28-31), it is mere imitation and a style he cannot maintain. Though he may possess riches, and though he may even provide the young woman with expensive objects in exchange for a kiss or a liason, his promises of happiness, love, and fortune are ultimately fickle. Indeed, all of the rhythmic interruptions in this piece seem to be connected with lies: the young maiden also changes her pacing when she first says she will kiss the nobleman (mm. 14-16).

It was customary to have a shift to the minor mode at a mid-point in Romances, and Haydn uses this change of harmony to remarkable advantage in the third stanza (see Musical Example 2.3), where the entire verse is the young maiden addressing the nobleman, the only verse in the tale that features a character's monologue rather than a mix of dialogue and narration. This verse also displays a number of rhythmic deviations from the young maiden's usual pacing: as we shall see in the fourth verse, this is because she, too, is lying. I would suggest that the change in mode represents the fact that the young maiden knows that she is in danger. She first states that to kiss the nobleman would be too dangerous, as her family might see them, and she doesn't know what would happen if her father were to find them (mm. 36-38). In the young maiden's consequent phrase (mm. 38-44), she, too, distorts her rhythms as she tells the

nobleman to go look for her brother in the field. Haydn has significant pauses between the phrases in the consequent line – almost surely because the heroine needed time to think up her story and plan the escape she makes in stanza four, as she runs away on the nobleman’s horse, her method for “avenging her shame.”

Musical Example 2.3: mm. 33-44 of “Ein Mädchen”

The musical score for measures 33-44 of "Ein Mädchen" features a woodwind ensemble (Flauti, Oboe I & II, Fagotti) and a string ensemble (Violino I & II, Viola, Violoncello, Contrabasso). The vocal parts include Hanne, Alto, Tenore, and Basso. The score is in G major and 3/4 time. The woodwinds play a rhythmic pattern of eighth notes. The strings play a similar pattern, with dynamics marked *p*. The vocal parts enter in measure 33 with the lyrics: "das klingrecht fein! Nein, sagt sie, das wär' viel ge wagt; mein Bru-dermöcht'esseh'n, und wenn er's mei nem Va-ter sagt, wie".

33

Flauti

Oboe I *

Oboe II *

Fagotti **)

Violino I

Violino II

Viola

Hanne

Alto

Tenore

Basso

Violoncello

Contrabasso

das klingrecht fein! Nein, sagt sie, das wär' viel ge wagt; mein Bru-dermöcht'esseh'n, und wenn er's mei nem Va-ter sagt, wie

das klingrecht fein!

ei, das klingrecht fein!

ei, das klingrecht fein!

p

p

p

p

37

Vln. I *f* *p* *pp*

Vln. II *f* *p*

Vla. *p*

H. wird mir's dann er-geh'n! Er- ak-kert uns hier all-zu nah; sonst

Vc. *f* *p*

Cb. *f* *p*

41

Vln. I *fz* *p* *f*

Vln. II *fz* *p* *f*

Vla. *f* *p* *f*

H. könn't es wohl ge-scheh'n. Shaut nur, von je-nem Hü-gel da könnt ihr ihn ak-kern seh'n. Ho, *Tutti*

Vc. *f* *f*

Cb. *f* *f*

Ultimately, Haydn (and Hanne, as the teller of this story) appear to use rhythm not only as a deceptive measure, but as a way of demonstrating the importance of women maintaining their virtue, utilizing music as a way to “perform constancy.”⁹⁸ In contrast to other known

⁹⁸ Gretchen A. Wheelock, “Staging Mozart’s Women (Konstanze Performs Constancy),” 50-57, in *Siren Songs*, ed. Mary Ann Smart (Princeton: Princeton University Press, 2000). I am indebted to Wheelock’s essay for the idea and language of ways an operatic work or character might undergo the cultural work of ‘performing’ constancy, and indeed am also indebted to Wye Allanbrook and Mary Hunter, whose additional essays and commentary in “Staging Mozart’s

operatic performances of constancy (particularly Mozart's "Martern aller Arten" from *The Abduction from the Seraglio*, perhaps the most famous example of a musical performance of eighteenth-century constancy), in "Ein Mädchen" Hanne does not perform constancy through heroic, virtuosic singing. Instead, she (and, of course, Haydn) brings the music to the level of women of humble status and means, who would sing and behave in a simpler style. She shows, nevertheless, that such women can perform virtue through unassuming, direct music, through means as minimalistic as pauses and declamatory rhythm rather than through bravura coloratura. At the same time, in Haydn's third-stanza shift to minor mode, he shows that he (and Hanne) are both aware of the dangers of empty promises of love from their social "superiors."

Hanne's audience is also aware of this, as demonstrated by their various comments after each of her stanzas, which reinforce tenets of sentimental morality. Haydn heightens the meaning and significance of the audience's responses by adding the winds section to their lines, using full chorus and full orchestra to underscore and emphasize the moral comments between each verse: "why not say no?" "that seems too smooth!" and "what will happen next?" Indeed, the audience, and, by proxy, the winds, seem to function as the voice of social morality in the Age of Sensibility, particularly demonstrated by their rapturous concluding comment: "Ha ha, she did well!" set euphorically in mm. 58-69. Given the ways the winds support these statements, it is tempting to wonder if Haydn used their brief interjections into the actual tale as an extension of the audience's voice of morality, particularly since winds are not introduced into the piece until after Hanne's first stanza when the audience responds. The full wind fanfare at mm. 23, after the nobleman promises true love, seems to register not only a difference in class through instrument

Women," 47-66, originally inspired my research question of how staging, music, text, and context might interact in *The Seasons* to perform and create cultural messages left unnoticed and unexplored.

association, but also a sense that the audience is aware of his false promises and insincerity. The two additional interjections of the winds, mm. 27-28 and 54-55, both accentuate significant moments in the action of the tale: firstly, the moment after the nobleman has promised the maiden a number of riches, and secondly, the moment the maiden calls back to the nobleman that by escaping on his horse she is avenging her shame. In both instances, given the delicacy and lightness of the line in woodwinds, it is almost like a single audience member could not contain their laughter in response to, alternatively, awareness of insincerity, and, in the end, approval at the woman's final actions. Considered as a whole, the music of Hanne's tale tells us more about Hanne, and about her community, than could text alone. She is a gifted storyteller, and her story shows that both she and her community, in spite of the Edenic setting and story of *The Seasons*, are aware of the tropes and cultures of sentimental literature and plotlines. Furthermore, as Haydn tells us through his music, they also know how they ought to behave and respond to such incidents: by performing constancy.

“Wilkommen jetzt” and “Welche Labung”

Though Hanne sings throughout “Ein Mädchen” in the style audiences would most expect of a humble, pastoral character, she certainly has the ability to sing in other styles. In “Wilkommen jetzt” and “Welche Labung,” Haydn endows Hanne with remarkable sentiment and sensibility as she describes and expresses her emotional response to the natural surroundings of a forest on a hot summer day. In this piece, Hanne's vocal style features none of the straightforward rhythmic and melodic patterns of “Ein Mädchen” and is far removed from the relatively uncomplicated, unadorned, and direct style of sentimental singing (though steady and at times pulsating accompaniment continue to suggest Hanne's continual emotional processing). “Welche Labung,” a bravura aria that would not be out of place in an opera seria or subdued

moment of an upper-class opera buffa character, features *The Seasons*' most challenging vocal lines and passages of coloratura (see mm. 16-18 and 21 for brief episodes of coloratura that function as ornamentation, and mm. 36-38, 49-51, and 71-79 for increasingly elaborate cadential ornamentation).⁹⁹ Given that Haydn was writing in a culture where coloratura "separated the mistresses from their maids," it is immensely telling that Haydn uses this style of singing for Hanne, all the more so considering that her vocal lines are often drawn from or alternate with solo wind instrument, a common convention of opera seria.¹⁰⁰ At the same time, however, since several of these same passages feature downward motion, they are indicative of sentimental gasps and sighs, and may call to mind that component of the sentimental singing style, while brief pauses between repeated phrases (particularly right after incidents of coloratura) may even call to mind aspects of the breathless cavatina.

Yet even if one can hear sentiment in the occasional sighing and gasping motions of the vocal line, Hanne is undoubtedly singing in a style typically denied sentimental heroines. Since this is the first time we hear her sing at length, the usage of bravura singing, coloratura, and a vocal line whose melody moves back and forth with the oboe combines to suggest that Haydn wanted Hanne to be musically associated with the more refined sensibility and musical style of the upper class, in spite of her actual status as a humble countrywoman. This choice was rather uncommon for the time, but not if one considers that the most central markers of sentiment and sensibility – moral worth, virtue, and refinement – were, though accessible to all, considered internal forms of nobility. Hanne may not have the status or financial power of the upper classes,

⁹⁹ I owe my awareness of the aria's bravura classification to Landon in *Chronicle and Works*, vol. 5, 157.

¹⁰⁰ Kristina Baron, "Decoration or Dramatic Function?: Mozart's Use of Coloratura in Three Comic Soprano Roles" (MA thesis, University of Victoria, 2006), 38. The insight of solo oboe and voice pairings in opera seria is found in Waldoff, *Recognition*, 281; the convention was first noted by James Webster in "Analysis of Mozart's Arias," 124-126 and 160-162 in *Mozart Studies*, ed. Cliff Eisen (Oxford: Oxford University Press, 1991).

but she is nevertheless able to sing like them, her emotional reflections and emotional depth capable of moving her to a higher realm.

Haydn further associates Hanne with the nobility through the form of “Welche Labung,” which Hertz asserts is “close to” but not a *rondò*, a form that was typically utilized in the arias of opera seria.¹⁰¹ While the key feature of two contrasting tempo sections is present (an opening “Adagio” and concluding “Allegro assai”), several minor features are missing, including use of triple meter in the Adagio section, and the lack of quatrains or tripartite structure in the libretto. These differences, however, are so minor that most listeners likely would nevertheless hear the piece as being in *rondò* form and, particularly in Haydn’s time, would make the connection to its use in operatic arias, and therefore associate Hanne with the nobility.

Scholarship has failed to note this aspect of Hanne’s characterization, and indeed, seems to overlook the vocal work in this aria altogether more often than not, focusing more on what Haydn achieves in the orchestra and in his music for the oboe than on the implications for Hanne’s characterization. Landon asserts that “there is a very long slow introduction which is undoubtedly the finest part;” he further suggests that “in both sections, the oboe has such a prominent part that the whole Aria might be described as a work for soprano, obbligato oboe and orchestra.”¹⁰² Hertz, though praising the beauty and operatic quality of the piece as a whole, is quick to note that “the solo oboe keeps up with the vocal acrobatics and even outdoes them.”¹⁰³ Scholarship consistently points to the importance of the solo oboe, the instrument which links the recitative to the aria. It has typically failed, however, to note that this instrumental connection also connects Hanne’s two texts, her description of the natural world to her reaction to it in her

¹⁰¹ Hertz, *Mozart, Haydn and Early Beethoven*, 635.

¹⁰² Landon, *Chronicle and Works*, vol. 5, 157.

¹⁰³ Hertz, *Mozart, Haydn and Early Beethoven*, 635.

aria. I should like to make a new suggestion which, to my knowledge, has yet to appear in scholarship: that Hanne is not, in fact, singing exclusively about the refreshing shade, and that Haydn's use of the oboe is a key to understanding this.

Baron van Swieten made musical suggestions to Haydn about instrumentation in the setting of this recitative and aria and how to portray its natural surroundings, stating that "The words, 'Des Schäfers Rohr' (shepherd's pipe), are placed there to prepare, in the accompaniment, the presence of an oboe for the following aria, whereby in the rest of the orchestral accompaniment I would like to hear also the murmuring of the brook, the humming of the flying insects, so that the picture given in the Recitative may be fully realized."¹⁰⁴ Haydn followed van Swieten's suggestions of including an oboe throughout the recitative and aria, but the composer limited his musical replications of the sounds of a running brook and insects to the strings rather than placing them throughout the full orchestra.¹⁰⁵ This left the woodwinds – and, most significantly, the oboe – free to mimic something other than the sounds of nature.

The first oboe solo takes place in mm. 53-56 and mm. 58-59 of the recitative, directly before Hanne sings of hearing the sounds of a shepherd boy's reed. While it is entirely possible that van Swieten wrote the text of the following aria about Hanne's response to the refreshing shade, I would posit that Haydn wrote the aria in such a way that Hanne is actually responding to diegetic music: the shepherd boy's pipe that is represented by the oboe. It is, after all, the oboe solo that sets Hanne's aria in motion, the sound that gives rise to her opening melody (see Musical Example 2.4). Throughout the aria, the oboe and the voice continue interacting, almost as if in a musical competition, mimicking and trying to out-do one another's acrobatics and lines,

¹⁰⁴ Located in van Swieten's autograph libretto, comment reproduced in and translated by Landon, *Chronicle and Works*, vol. 5, 116.

¹⁰⁵ Landon, *Chronicle and Works*, vol. 5, 116.

and driving the piece forward. Like the basset horn in Vitellia's "Non più di fiori" from *La clemenza di Tito*, the oboe and the voice are in dialogue, with the instrument often suggesting

Musical Example 2.4: "Welche Labung," mm. 1-12

Adagio
Solo *I*

Oboe I
cantabile *fz* *fz*

Violino I
p *f* *p* *f* *p*

Violino II
p *f* *p* *f* *p*

Viola
p *f* *p* *f* *p*

HANNE

Adagio

Violoncello
p *f* *p* *f* *p*

Contrabasso
p *f* *p* *f* *p*

Ob.
fz *p*

Vln. I
fz *p* *p*

Vln. II
fz *p* *p*

Vla.
fz *p*

H.
Wel - che La - bung für die Sin - nel

Vc.
fz *p*

Cb.
fz *p*

9

Ob. *p*

Vln. I

Vln. II

Vla.

H. *Welch Er-hoh - lung für... das Herz!... Je - den*

Vc.

Cb.

themes that the voice then mimics.¹⁰⁶ Hanne is in dialogue with the shepherd boy's pipe, and its sounds provide the source for the refreshment and new strength of which she sings. While a moment of rest from the summer's labour in shady woods is surely reason to feel revived, it is unlikely to cause so rapturous a response as hers on its own. In text alone, Hanne only shows one form of sensibility in this aria: a sensitive body that is innately responsive to its physical environment. Through Haydn's music, we learn that Hanne in fact has an additional form of sensibility: refined and noble aesthetics. Like any good musician, she is innately attentive to her sonic environment, not just her physical one. Because Hanne's vocal lines are initially a response to and then work in tandem and dialogue with the oboe, one can surmise that she is tremendously aware of the musical sounds around her, able to pick up on, mimic, and elaborate upon them. She is able, in a word, to improvise. It is incredibly telling that *what* she improvises is music in the

¹⁰⁶ My awareness of the similarity of these instrumental and vocal patterns with *La clemenza di Tito* is indebted to Waldoff, *Recognition*, 280-281.

style of the nobility, a fact that implies that in spite of her humble status, she does not need practice to mimic aristocratic style. Rather, that style is already present within her, something she innately possesses. Haydn, then, seems to use this music to tell the audience that inner nobility is as much a part of Hanne as the natural, pastoral world with which she is much more readily associated.

“Ihr Schönen aus der Stadt”

In addition to her three central solo pieces, Hanne also shares a love duet with her partner Lukas in *The Seasons*’ “Autumn” section. In “Ihr Schönen aus der Stadt,” the two lovers sing of the lack of appeal they find in artificial beauty or flattery and of finding joy instead in their love for one another (a more expansive reading of the text is provided in Chapter One). Haydn interprets these sentiments in ways that strengthen their sincerity and deepen their sentiments. While it is not uncommon to have duets for tenor and soprano soloists in oratorio, a love duet that would be entirely at home in a comic opera (especially one which draws comparison to Mozart’s archetypal duet for Papageno and Papagena in *Die Zauberflöte*) is certainly an anomaly in a genre where the praise of God, rather than of one’s lover, is a mainstay.¹⁰⁷ Given how consistently love duets appear in finales of sentimental operas, the very presence of a love duet in *The Seasons* speaks to the influence of sentiment, particularly since Hanne’s and Lukas’s reflections on their love completely disrupt the oratorio’s typical focus on nature, labour, and praise of God to order to focus on and deepen sentiment and tender emotions.

Furthermore, several features of sentimental song style and expressive strategies that deepen musical sentiments are apparent in Haydn’s musical decisions, deepening the ways one

¹⁰⁷ Landon comments on this connection to Mozart in *Chronicle and Works*, vol. 5, 106. Notably, both my theory and Waldoff’s are tacitly indebted to Edward T. Cone’s theory of the vocal persona in *The Composer’s Voice* (Berkeley: University of California Press, 1974), especially 26-29.

might hear sentiment in this piece. Through its string-heavy accompaniment, treble-and-accompaniment texture, and vocal lines that mostly move in mid-range and in step-wise motion, the vocal writing of “Ihr Schönen” incorporates several central aspects of the sentimental singing style.¹⁰⁸ The piece’s accompaniment deepens the textual claim of a love that is joyous and constant in its presence, perhaps best encapsulated in the string theme in mm. 3-5 (see Musical Example 2.5), a figure which is also repeated in mm. 42-45 and mm. 112-115. While the musical accompaniment is string-centric, the winds support the strings at many points of the piece, and take on a more central role in key moments, particularly when Hanne and Lukas sing with joy of the features of true love. For example, an identical motive appears in a solo for winds in mm. 57-60 and mm. 127-130; it appears first as a flute solo when Lukas sings of how Hanne’s heart speaks when she says she loves him, then appears as an oboe solo when Hanne sings that only an honest heart can fulfill her wishes. This motivic and instrumental parallel emphasizes a unity of thought between Hanne and Lukas and shows that they both view true love as virtuous, rooted in constancy and dwelling primarily in the heart rather than the body. In foregrounding these moments of textual transition from the physical to the psychological through an instrumental solo, Haydn similarly foregrounds a central tenet of the culture of sentimental love: that what is in one’s heart is a more determining and central aspect than social class or physical appearance.

The composite form of the love duet, which embeds four-movement sonata cyclic form into a single movement, also serves to enhance and interpret the sentiments of the text. After the opening Allegretto, the piece moves into an incomplete binary form, a technical “second

¹⁰⁸ To examine Lukas as a sentimental “Man of Feeling” was beyond the scope of this thesis, but much musical and textual evidence exists to support that claim, much of which is also featured in this love duet.

Musical Example 1.5: “Ihr Schönen aus der Stadt,” mm. 1-5

The musical score for "Ihr Schönen aus der Stadt" (mm. 1-5) is presented in a standard orchestral format. It features the following parts and markings:

- Tempo:** Allegretto (with a first ending bracket).
- Key Signature:** One flat (B-flat).
- Time Signature:** 2/4.
- Parts:** Oboe I, Oboe II, Clarinetto I in B, Clarinetto II in B, Fagotti, Violino I, Violino II, Viola, LUKAS, and Violoncello e Contrabasso.
- Dynamics:** *p* (piano) and *f* (forte) are used throughout the score.

movement” in the minor mode (though still contained within the “Allegretto” marking) followed by an interiorizing Adagio, and concluded with a rapturous Allegro finale that celebrates the joy of true love (see Figure 2.2).¹⁰⁹

Haydn’s movements support and enhance the meanings of the duet’s text. The opening Allegretto functions as a sonata exposition (with added interrupted binary form) for a text that simultaneously portrays an exposition of the relationship between the two characters and a demonstration of Hanne’s and Lukas’s constancy and deeply-felt sentiments towards one

¹⁰⁹ Notably, Orin Moe has previously suggested that “Ihr Schönen” is in Binary/ABAB/Ternary form rather than in symphonic hybrid form; see his “Structure in Haydn’s *The Seasons*,” 345. See Mary Hunter, “Haydn’s Sonata-Form Arias,” *Current Musicology* 37/38 (1984): 19-32 for discussion of sonata form in arias from Haydn’s operas.

Figure 2.2: A summary of form, harmony, and textual ideas in *The Seasons*

Section	Allegretto	Allegretto	Adagio	Allegro
Measures	1-145	146-201	202-231	232-306
Form	Sonata Exposition	Interrupted Binary	Slow Movement	Fast Finale
Key(s)	Bb and F major	f minor and Ab major	C major, c minor	Bb major
Textual Associations	Appearance and artifice (Bb major), Virtue (F major)	Nature dying (f minor), Constancy and love as immortal (Ab major)	United hearts and the joy of love (C major), being divided only by death (c minor)	Love as life's greatest joy

another. The Adagio and Allegro then deepen the expositions' sentiments, not only through the use of repeated texts, something conspicuously absent from the Allegretto, but also through musical changes that mimic a process of reflection and emotional overwhelm. In the Adagio, Hanne and Lukas sing together for the first time in the duet, to an accompaniment and harmonic rhythm far more static than in the other two sections, as the couple reflects on how their love is their great happiness; that only death can divide them. These musical decisions create a sense of interiority, of reflecting both on the immensity of love and the reality of death in a suspended moment of time which deepens the sentiments of the earlier Allegretto. The lack of relentless accompaniment and sparser use of melodic motion, central features of the rest of the duet, highlight this process of emotion, intensifying the depth of feeling before fuller accompaniment, orchestration, and faster tempo return in the closing Allegro finale, where love emerges as life's greatest joy.

Many of the textual sentiments Lukas and Hanne sing seem like universal, basic sentiments that most all lovers would share, particularly in early, blissful moments of first love. Haydn, therefore, uses the symphonic hybrid structure of his form to mark Hanne's and Lukas's

love as exceptional. By working the multi-movement structure of a symphony into a singular movement, Haydn enables the contrasts in affect and mood that a multi-movement work allows, while ultimately leaving each section open and flowing into the next (as opposed to the way various movements of Haydn's contemporary symphony worked: as interdependent but harmonically closed sections). This was a unique and remarkable choice of form in Haydn's time, and seems to suggest that Hanne's and Lukas's love will stand the tests of time and change. At the same time, Haydn's use of hybrid form speaks to the composer's seriousness of intent, intellectual heft, and ability to use structural originality to add weight to the narrative and dramatic meanings of the texts he set. By providing unostentatious characters with the ability to sing in an elevated and complex form, Haydn went to great length to demonstrate that he took these characters' professions of love seriously, and that the listener ought to as well. Indeed, this piece provides a bridge to Haydn's earlier writing in sentimental operas, inviting comparison of Hanne to Haydn's other sentimental heroines – the subject of my next and final chapter, where "Ihr Schönen" will play a central role.

Together, these case studies show that Hanne possesses many of the requisite characteristics of a sentimental heroine. She is graceful, sensitive in body and mind, constant, virtuous, and a woman who possesses considerable insight into morality and proper sentimental behavior. Her music both reinforces these elements of the text and elaborates on them. Yet unlike the practices of most sentimental operas and in contradiction of the sentimental singing style, Hanne's music does not blur her social status by creating a vocal style that consistently places her both in a more elevated realm than comic characters and below the complexity of noble or serious ones. Instead, she sings in both high and low character styles in different pieces throughout the oratorio. Yet when her solo and duet literature is considered as a whole, she, like

sentimental heroines, cannot be clearly placed in one particular musical social class, for she possesses traits and musical moments that fit both buffa and seria categories.

It is surely not accidental that Haydn's music for Hanne consistently incorporates many of eighteenth-century opera's most standard and consistent forms and conventions. The presence and influence of comic opera on *The Seasons*, for example, is without question. When Hanne's repertoire is examined piecemeal, it is easy to consider, as Landon does, that through Hanne (and most specifically through "Ein Mädchen"), Haydn "transferred the world of German comic opera...to Oratorio."¹¹⁰ Certainly, German comic opera elements are present in Hanne's character. Her music, after all, is more likely to give rise to joy and humour than to pathos and compassion, the two emotions most readily associated with the sentimental heroine. Yet sentimental heroines are more than suffering damsels in distress. They are also defined by other features of sentimental culture, including the depth of their constancy, virtue, and morality, their ability to be moved by *all* emotions, and their possession of refined sensibility. These are all features that the text and music for Hanne incorporates, and features which, as I shall presently demonstrate, find common ground with Haydn's numerous sentimental heroines in his earlier operas. These consistencies and similarities to sentimental heroines establish Hanne as the last of Haydn's heroines, the composer's final and crowning achievement in a lifelong musical exploration of sentiment and sensibility.

¹¹⁰ Landon, *Chronicle and Works*, vol. 5, 125.

Chapter Three: Haydn's Last Heroine

So far in this thesis, I have examined selections of Hanne's text and music, first reading and then listening for aspects of sentiment and sensibility in her character. I have also outlined the features of a sentimental heroine, showing how Hanne adheres to and differs from the plot-driven and musical attributes of one of eighteenth-century opera's stock characters. Yet my thesis not only claims that Hanne is sentimental, but also that she ought to be considered the last of Haydn's heroines. In this chapter, I compare Hanne to the earlier sentimental heroines of Haydn's operas, and by doing so, demonstrate how she carries forward – and, in some cases combines and reconstructs – characterizations of sentimental heroines from earlier in Haydn's career. I cannot, of course, prove that Haydn consciously and deliberately created or influenced the textual and musical connections I make here, nor that Haydn intended for Hanne to be understood as the last of his heroines. Any comments Haydn might have made about her characterization and his compositional intentions therein have not been left to posterity. Yet, consistent aspects of characterization become manifestly apparent when one compares Hanne to the sentimental women that figure in Haydn's operas.

Because it would be impossible to survey Haydn's entire operatic output in a document of this size, I have limited the comparative analysis that forms the basis of this chapter to four sentimental heroines: Eurilda (*Le pescatrici*), Sandrina (*L'infedeltà delusa*; a sentimental character, as Vespina is the heroine of this opera), Rosina (*La vera costanza*), and Celia (*La fedeltà premiata*), all of whom I compare with Hanne (for further information see Figure 3.1). My decision to focus on these particular operas and characters is drawn from prior insights in scholarly literature. Jessica Waldoff has previously discussed Rosina as a sentimental heroine at length, and also alludes to Eurilda's and Celia's sentimental treatment, all while noting that

Figure 3.1: Pieces and characters consulted for comparison against Hanne in this study.

Heroine	Piece	Translation	Premiere Year	Genre
Eurilda	<i>Le pescatrici</i>	The Fisherwomen	1770	Dramma giocoso
Sandrina	<i>L'infedeltà delusa</i>	Infidelity Outwitted	1773	Burletta per musica
Rosina	<i>La vera costanza</i>	True Constancy	1779	Dramma giocoso
Celia	<i>La fedeltà premiata</i>	Fidelity Rewarded	1781	Dramma pastorale giocoso
Hanne	<i>Die Jahreszeiten</i>	The Seasons	1801	Oratorio

additional sentimental characters are possible.¹¹¹ At the same time, *L'infedeltà delusa*, *La vera costanza*, and *La fedeltà premiata* not only feature women characters given sentimental treatment, but have also been mentioned in passing as having musical or dramatic moments that feature similarities to *The Seasons*.¹¹² Because of their compositional genesis within the years of 1766-1783, the time when operatic composition and production formed the mainstay of Haydn's activity, these four operas also serve as samples of what Mary Hunter refers to as the "'common practice' of Haydn's operatic composition, both musically and dramatically."¹¹³ These compelling pieces of evidence from previous scholarly discourse combine to suggest that the

¹¹¹ Waldoff, "Sentiment and Sensibility." See 82 n. 29 for Waldoff's summary of sentiment in Haydn's other operas. Significantly, Waldoff also includes *L'isola disabitata*'s Costanze, a heroine I do not consider in this comparative analysis. *L'isola disabitata* engages aspects of Rousseau's theories of the individual in the natural world vs. civilization, an insight I owe to Caryl Clark's discussion of the opera in "Haydn in the Theater: The Operas," 188-189. Because Costanze and her sister Silvia are both sentimental women whose characterization is interwoven with components of Rousseauian thought, they lie beyond the purview of this thesis, though this fascinating conflation of two major eighteenth-century social movements in *L'isola disabitata* ought to be studied further.

¹¹² Landon, *Chronicle and Works*, vol. 5, 106 and 167; Landon also asserts on 106 that Hanne's and Lukas's duet has roots in *Die Feuerbrunst*, a work not consulted here due to its uncertain authenticity.

¹¹³ Hunter, "Haydn's Sonata-Form Arias," 19.

works and characters I compare with *The Seasons* comprise a firm analytical foundation – one that allows for a consideration of how Haydn’s ‘common practices’ of composing sentiment both changed and remained constant some twenty years later. Significantly, Sandrina and Rosina have numerous parallels with Hanne, and for that reason, *L’infedeltà delusa* and *La vera costanza* receive greater attention in the following analysis, though *Le pescatrici* and *La fedeltà premiata* provide additional supporting evidence of the musical and dramatic trends of Haydn’s sentimental characters.¹¹⁴

Dramatic and Textual Elements

While all five women I discuss in this chapter are musically and textually treated in a sentimental fashion, three of the four operas indicate their status as sentimental works and indicate the premise of their plots through fidelity-based titles alone. *L’infedeltà delusa* (Infidelity Outwitted) uses comic means to outmaneuver a father’s plan to force his daughter Sandrina to marry a cruel man for riches, rather than allowing her to remain faithful to her kind but impoverished lover. Haydn’s drammi giocosi *La vera costanza* (True Constancy) and *La fedeltà premiata* (Fidelity Rewarded) take a more serious approach, testing Rosina’s and Celia’s constancy to their lovers through multiple betrayals and hardships, rewarding their constancy in the end through marriage or engagement as well as through a chorus that praises faithful, committed love. *The Seasons*, of course, as a statuesque and unstaged oratorio, is liberated from the dramatic conventions of these operas: an oratorio does not require a conflict-and-resolution based imbroglio between lovers to achieve the narrative expectations of its genre. Rather, in keeping with most oratorios, in *The Seasons* moments of narration or unstaged dramatic action

¹¹⁴ Over twenty-five percent of the score of *Le pescatrici* is lost, including large parts of Haydn’s music for Eurilda, who only has one complete aria in the available score, discussed below.

are balanced with choruses of praise to God.¹¹⁵ In keeping with these generic conventions, Hanne's narrative is not as fully developed – though is every bit as rich – as an operatic heroine's would be. What I should like to demonstrate in this chapter is that Haydn takes the much more minimal threads of sentimental narrative in Hanne's storyline and musically weaves them together to create a sentimental heroine that both respects the narrative realities of the oratorio as a genre and yet still reflects the complexity of his earlier characters.

While ongoing textual trends in these five works likely rest with Haydn's librettists rather than with the composer himself, it is worth noting that the texts given to the four operatic sentimental heroines bear remarkable similarities and consistencies to Hanne's.¹¹⁶ Like all sentimental heroines, the five women I consider in this chapter have some form of close connection to nature and the natural world; Celia is a nymph; Eurilda and Rosina are fisherwomen; and both Sandrina and Hanne are the daughters and partners of farmers. Of the five operas, the theme of connection to the natural world is most readily apparent in *La vera costanza*, since, as Jessica Waldoff has previously noted, all of the opera's scenes take place outdoors, causing Rosina to be “associated...with nature in a highly visible way [and]...at home in natural surroundings.”¹¹⁷ Yet this connection with the natural world is common throughout all the operas consulted here. *Le pescatrici* and *La fedeltà premiata* take place largely outdoors with one or two scenes set in the temples of, respectively, Neptune and Diana, and *L'infedeltà delusa* splits its action almost evenly between the interior and exterior of various character's houses

¹¹⁵ In contrast to many oratorios, however, *The Seasons*' action is not Biblical.

¹¹⁶ The extent to which Haydn was involved in textual developments of his libretto is unknown, as is who selected the librettos Haydn set as an opera composer; see Clark, “Haydn in the Theater,” n. 7 p. 282. It is, however, definite that in the case of *The Seasons* there was ongoing dialogue between the composer and van Swieten, as shown by Landon on p. 118-124 of *Chronicle and Works*, vol. 5. It is significant that this section of Landon demonstrates that Haydn remained unhappy with aspects of *The Seasons*' libretto (though the parts he complains about do not include Hanne's pieces), which suggests that in spite of his international fame, he did not always have final say in texted components of characterization and drama.

¹¹⁷ Waldoff, “Sentiment and Sensibility,” 89.

(arguably bringing a larger aspect of domesticity to the natural world). As an oratorio, *The Seasons* lacks the benefit of staging and scenery, and yet, like the operas, the actions described in the libretto also overwhelmingly take place outside, with the exception of the “Winter” section, which – for good reason! – takes place mostly indoors.

Beyond merely being associated with nature through their lives and daily activities, several of Haydn’s heroines also have a considerable emotional connection to nature, a common feature of sentimental women. Sandrina scorns a life of riches, preferring instead the humble life of work and the paucity of physical adornment she has known as a farmer’s daughter. Rosina also clearly has a remarkable relationship to nature: at one point she calls it her treasure and in her aria “Care spiagge,” bids an emotional farewell to the woods and seashore as she prepares to leave her home permanently, “addressing nature in the second person as if it were her only friend.”¹¹⁸ From Rosina’s passionate farewell, we can assume that nature has been a comfort to her, and perhaps a steadfast companion through her husband’s multiple betrayals. While nature is also a source of comfort and refreshment for Hanne, as demonstrated by “Wilkommen jetzt” and “Welche Labung,” her relationship to nature is also defined in much more positive and explicit terms. She is keenly aware of (and often expresses her joy for) its beauty, presence, and changes throughout the oratorio, and is often the first of the three soloists to notice subtle changes in its state. These features of the libretto show the depth of Hanne’s connection to nature, for while all of the sentimental women examined here are defined by a relationship to nature through their work or daily life, Hanne is the only character who is given the ability to comment extensively and reflect on its changes, a feature that arguably lends her additional depth and insight.

¹¹⁸ Ibid., 89.

A less ubiquitous but important connection between Haydn's sentimental operas and his final oratorio is the ability of women of humble backgrounds to outmaneuver philandering noblemen, which Landon suggests was "a favourite theme of Haydn's."¹¹⁹ I am tempted to wonder if Haydn suggested including the text of "Ein Mädchen" in *The Seasons*, in a similar vein to Landon, who suggests that *The Seasons*' other main insertion, the love duet, may have been Haydn's idea.¹²⁰ "Ein Mädchen" certainly would have allowed Haydn to explore familiar musical and dramatic territory from *L'infedeltà delusa*. Haydn's 1773 opera centers on Vespina, who outwits a wealthy townsman by disguising herself as no less than three different characters in a scheme to ensure that both she and Sandrina (the opera's sentimental character) will be able to marry the men of their choosing. Hanne's tale of a humble maiden cleverly outmaneuvering a nobleman picks up on two of the same themes: both a woman's ability to trick a man of higher status, and the outcome of that woman's actions ultimately benefitting multiple people. Sandrina and her lover Nanni both achieve their own ends through Vespina's actions, while Hanne's tale would surely be instructive as well as amusing to the women in her audience as an explanation of how to act in situations that threaten virtue and constancy. However, *The Seasons* features a telling variation on *L'infedeltà delusa*'s actions that speaks to evolution and empowerment of the sentimental heroine: this time, the character in a fidelity-threatening plight is able to rescue herself.

All of the four heroines, like Hanne, are women who express or demonstrate the importance of constancy and virtue, something hinted at by most of the opera's titles, and exemplified in at least one of each of the heroine's arias. Eurilda's "Questo mano e questo cuore" is an aria in which she vows her constancy to Lindoro, and Sandrina, though being forced

¹¹⁹ Landon, *Chronicle and Works*, vol.5, 110.

¹²⁰ *Ibid.*, 106.

to marry a wealthy man of her father's choosing, continually professes her love for Nanni in multiple recitatives and arias (most notably in "Che imbroglio," the aria in which she first tells Nanni of her forced engagement to another man). While Rosina has no clear singular aria in which she swears her devotion, all of her actions and words throughout the opera are the direct consequence of her loyalty and fidelity to Count Errico, in spite of his abusive mistreatment of her (why sentimental women remain faithful to men who have so frequently mistreated them is another question). However, *La fedeltà premiata*'s Celia is a notable exception to the usual rule of sentimental heroines. Because the dramatic premise of *La fedeltà premiata* is that a pair of faithful lovers are sacrificed to a monster once a year, she repeatedly has to deny her love for and constancy to Fileno, forsaking her love and happiness in order to spare his – and her own – life. Therefore, unlike most sentimental heroines, Celia only professes her constancy once, in her aria "Ombra del caro bene," when she learns from a message carved by Fileno into a tree of his intention to commit suicide because of his perceived lack of her faithfulness to him.

The circumstances under which Hanne professes constancy are remarkably different from the sentimental heroines of Haydn's operas. She is not unhappy in love and her love for Lukas is not at the centre of the *The Seasons*' plot, but rather one of many aspects of life and morality that she sings about. Furthermore, she never sings about or professes her constancy by herself. While Hanne's statements of the importance of virtue in "Knurre, schnurre" lends insight into how she feels about fidelity, all of her statements of her own faithfulness are sung together with Lukas in their love duet, rather than sung to him. That Hanne and Lukas are happily in love and are swearing their constancy to one another speaks to another central theme that Haydn's operas share with *The Seasons*: the (former and eventually rekindled, or unfolding) love that exists between the two main characters.

Sentimental Love in Music

Were one to take only my above description of feminine constancy as the central story and moral point of Haydn's operas, there would be much reason to think that all of his heroines have most unhappy fates. In fact, all four of the operas end happily, with the heroine's constancy being rewarded in a marriage or engagement to the man to whom she has sworn her constancy, whose behaviour or attitude towards her has been reformed by new knowledge or insight gained in the course of the opera. In this sense, they are in alignment with the relationship between Hanne and Lukas, who are in mutual love. However, unlike Haydn's earlier characters, Hanne's and Lukas's love is present without a backstory or portrayal of obstacles and persecution. Their love is instead defined by their joy – a joy that finds expression in a love duet in the middle of the third section of the oratorio. This placement is an extreme locational anomaly: love duets traditionally take place towards the end of a piece (van Swieten's and Haydn's placement of the love duet for Adam and Eve before the final recitative and chorus of *The Creation*, for example, is much more in alignment with the customs of opera). To my mind, this placement – and particularly the fact that the love duet is located within the "Autumn" section – holds dramatic meaning: Hanne's and Lukas's love never had to be fought for. Like the harvest, it simply grew when it was planted. Therefore, it cannot be celebrated as an ensemble finale that praises feminine virtue and fidelity, or, in the singular case of *La vera costanza*, as a love duet before such an ensemble, because it is not the drama's major point or conflict. Furthermore, praise of the Godhead is the genre-required ending of an oratorio, and requires any praise of human love to come far earlier. Haydn's placement of this love duet, then, allows for an operatic convention to be inserted into his final oratorio without dispelling the genre's proper structure.

It is clear that Haydn meant for *The Seasons*' love duet to be indicative of opera, for although they celebrate two very different sentimental couples with remarkably different love stories, the love duet in *La vera costanza* compares to the one in *The Seasons* in remarkable ways. "Rosina, vezzosina" and "Ihr Schönen" share a key (Bb major) and near-identical scoring for strings and winds (a flute is added to "Ihr Schönen). Furthermore, if one sets aside the opening "Allegretto" of "Ihr Schönen" – an expository section that is textually unnecessary at the end of an opera that has centered around Count Errico's and Rosina's love – the two duets feature a similar sense of motion, set to texts that recall and mirror one another (see Figure 3.2 for text and translations and Musical Examples 3.1a and 3.1b, which highlight the tempo transition from slow to fast movements, as well as similarities of vocal styles between the two duets). "Rosina, vezzosina" begins marked as "Un poco adagio," while the lovers sing of holding one another's hands for eternity and feeling a flame in their hearts that makes them die of joy; the piece then moves to a "Vivace" setting as they sing of the joy of love. This organization directly parallels the "Adagio" and "Allegro" of "Ihr Schönen," where Hanne and Lukas sing of love being unchanging, of their hearts only being divided by death, then conclude with an "Allegro" while they sing of love as life's greatest joy. In both cases, the mention of death is at the point just before transition, when the characters switch to a faster tempo to celebrate their love. This similarity shows a trend in Haydn's love duets of the richness of love being greater than the threat of death, and indeed, perhaps even transcending it. That Haydn has this same sentiment and insight sung by a noble couple (for, by virtue of her marriage to Count Errico, Rosina also becomes noble) and a couple of humble means is entirely in keeping with the culture of sentiment, as is the fact that the vocal writing of both duets are in a similar style. Through

highlighting similar texts with similar musical processes, tempos, and vocal style, Haydn shows that love, rather than class, is the true nexus of nobility.¹²¹

“Ihr Schönen,” text of mm. 202-306	“Rosina vezzossina,” text of mm. 54-124
<p>Hannah and Lukas: <i>Adagio</i> What happiness is true love! Our hearts are united, <u>only death can divide us!</u> Dearest Hanne/Peerless Lukas!</p> <p><i>Allegro</i> <u>To love and to be loved</u> <u>is the peak of happiness,</u> <u>the pride and joy of life!</u></p> <p>(Welch ein Glück ist treue Liebe!/ Uns're Herzen sind vereinet/ Trennen kann sie Tod allein./ Liebstes Hannchen!/ Bester Lukas!</p> <p>Lieben und geliebet werden/ Ist der Freuden höchster Gipfel,/ Ist des Lebens Wonn' und Glück!</p>	<p>Rosina and Count Errico: <i>Un poco adagio</i> My love, for you <u>I die of joy and happiness</u></p> <p><i>Vivace</i> I want to see those dear eyes, fair stars, always serene. Oh what a moment! What sweet content! <u>This is the sum</u> <u>Of every pleasure.</u></p> <p>(Di gioia, di contento/ Moro, ben mio, per te. Luce mie care, vezzose stele,/ Sempre serene, vi vò veder/ Oh qual momento!/ Che bel contento!/ Il sommo è questo/ d'ogni piacer.)</p>

Figure 3.2: Comparative texts of “Ihr Schönen” and “Rosina vezzossina”¹²²

Musical Example 3.1a: mm. 220-233 of “Ihr Schönen”

The musical score for "Ihr Schönen" (mm. 220-233) is in 3/4 time and marked "Allegretto". It features parts for Oboe I and II, Violino I and II, Viola, Violoncello, HANNE, and LUKAS. The vocal parts have the lyrics: "Uns' - re Her - zen sind ver - ei - net; tren - nen kann sie". The instrumental parts include dynamics like "fz" and "p".

¹²¹ For additional studies of Haydn’s musical expressions of nobility and aristocracy, see Rebecca Green, “Power and Patriarchy in Haydn’s Goldoni Operas,” PhD diss., University of Toronto, 1995, and her “Representing the Aristocracy: The Operatic Haydn and *Le pescatrici*,” *Haydn and His World*, ed. Elaine Sisman, 154-200 (Princeton: Princeton University Press: 1997).

¹²² This English translation of “Rosina vezzossina” is Lionel Salter’s and is taken from the libretto insert of Antal Dorati’s recording of *La vera costanza*, Philips 6703 07.

226 **Allegro**

Vln. I

Vln. II

Via.

H.

L.

Vc.

Cb.

Tod al - lein. Be - ster Lu - kas! Lie - ben, und ge-lie-bet

Tod al - lein. Lieb - stes Hann - chen! Lie - ben, und ge-lie-bet

Musical Example 3.1b: mm. 55-76 of “Rosina vezzossina”

Allegretto

55

Violino I

Violino II

Viola

ROSINA

COUNT ERRICO

Violoncello e Contrabasso

glo - iae...do con - ten - to mo - ro mo - ro, ben mi - o, per te... ben

glo - iae...do con - ten - to mo - ro mo - ro, ben mi - o, per te... ben

Vln. I

Vln. II

Vla.

R.

E.

Vc. e CB.

mi - o, per te... mo - ro, ben mi - o, per te, ben mi - o, per te... ben mi - o, per

mi - o, per te... mo - ro, ben mi - o, per te, ben mi - o, per te... ben mi - o, per

The image shows a page of a musical score for the piece "Ihr Schönen" by Joseph Haydn. The tempo is marked "Vivace". The score is arranged in a system with ten staves. From top to bottom, the staves are: Oboe (Ob.), Bassoon (Fgt.), Trumpet (Tpt.), Violin I (Vin. I), Violin II (Vin. II), Viola (Vla.), Recorder (R.), Flute (E.), and Cello/Double Bass (Vc. e CB.). The music is in 3/8 time and features a strong rhythmic pattern with frequent accents and dynamic markings like "fz" and "p".

H.C. Robbins Landon has made two central, important claims about “Ihr Schönen”: one, noted above, that questions whether Haydn may have suggested the love duet to van Swieten; and two, that “we could be in a moment from *La vera costanza* or *L’infedeltà delusa*.”¹²³ Given the correspondences I outline here between aspects of Haydn’s style when writing love duets for sentimental opera and oratorio, it is not unlikely that Haydn suggested including a love duet, though surely the popularity of the love duets between Adam and Eve in *The Creation* also played a role. Yet, with respect to the spirit of Landon’s claim, we are in fact not in a moment from Haydn’s operas: we are in an altogether new one. Haydn echoes “Rosina vezzossina” in “Ihr Schönen,” yet he does not mirror it. Instead, he builds on and eclipses his earlier sentimental love duet, setting similar sentiments and reflections on love to a form of greater complexity, virtuosity, and length. Haydn gives the last word on love to a pair of humble peasants, allowing

¹²³ Landon, *Chronicle and Works*, vol. 5, 106 and 167.

them to outshine any number of noble duets. The brief love duet between Countess Irene and Marquise Ernesto, “Bel godere la campagna,” in Act I of *La vera costanza*, for example, is entirely unconvincing and even comical when compared to “Ihr Schönen.” Though sung by nobles, “Bel godere” is a scant twenty-six measures of the couple singing about how there is no pleasure greater than enjoying the countryside with one’s lover, their text ultimately about their love of nature rather than one another. Haydn seems to have picked up on this textual detail, crafting a fleeting musical moment with simple, uncomplicated vocal parts out of a moment that easily could have been a showpiece of vocal virtuosity. This couple’s love is superficial, and therefore, so is Haydn’s music for them. In contrast, by giving music of such power to Hanne and Lukas, Haydn seems to show that love is a form of richness available to *all* classes; and that in loving another fully and with constancy, even a peasant might achieve their own form of nobility. In other words, in his final love duet, Haydn composed a central tenet of sentimental culture.

Sentimental Singing

A central feature of the sentimental singing style, as discussed in Chapter Two, was to portray the sentimental heroine’s social status as below the seria conventions of the upper class yet above the buffa conventions of lower classes, and to awaken the audience’s pathos by musically portraying the heroine’s plight while she sings a text about overwhelming emotion. Much musical evidence from Haydn’s operas demonstrate that he was aware of this style and had mastered it. Celia and Rosina both have two lamenting arias (Celia’s “Placidi ruscelletti” and “Ombra del caro bene,” and Rosina’s “Dove fuggo, ove m’ascondo” and “Care spiagge, selve, addio”) that use several of the most traditional musical means for portraying intense feelings and suffering, discussed below. All four arias make use of vocal lines that that are set largely in mid-

range, and which feature little to no ornamentation or complexity, exempting some challenging rhythms. These vocal practices deny the sentimental heroine the virtuosity of the upper classes, while showing that the heroine's plight ought to be taken seriously. At the same time, accompaniments to sentimental songs tend to be treble-based and string-driven, with instruments often used to enhance or mimic the lamenting emotions the heroine is facing in response to her plight. In Rosina's two laments, "Dove fuggo" and "Care spiagge," for example, Haydn features vocal gestures indicative of weeping and sighing, and supports those sounds through further gestures in the strings.¹²⁴

However, Haydn's sentimental women do not always follow these conventions exactly: their style is adapted at times depending on the mood an aria conveys or aspects of social class with which Haydn experiments. Eurilda's aria "Questo mano e questo cuore," for example, is not a lament, but rather a promise to Lindoro of her constancy and her hope of his in return. Her aria thus shares Rosina's and Celia's unadorned vocal lines and emotional appeal, but features none of the expected pathos; no sighing or sobbing motions are present. Instead, Haydn appeals to emotion through the simplicity and naturalness of a vocal line that could nearly be sung by amateur vocalists (particularly since Eurilda is a contralto singing in mid-range). Sandrina, by contrast, though clearly a sentimental figure, sings at a slight remove from Haydn's other sentimental heroines, with a tessitura and level of complexity (in "Che imbroglio è questo," for example) that is atypical of sentimental heroines – a discussion to which I will return momentarily.

¹²⁴ Jessica Waldoff makes similar observations in "Sentiment and Sensibility," 89-98; much of my discussion of the style of sentimental singing as applied to other characters is drawn upon her work and the methods through which she discusses Rosina.

Haydn's accompaniments for these arias are in alignment with the general expectations of sentimental accompaniments. All of the arias discussed are string-dominated. Though winds occasionally add colour and support to introductions and interludes, and even occasional emphasis to select moments of text, they are usually absent when the sentimental heroine is singing. Hence, it is overwhelmingly the string section that supports these arias, lending the voice accompaniment, and at times painting and expanding on the heroine's emotional state. Lamenting or pathos-driven arias are often feature muted or rushing string figuration to display an emotional flurry: much of Celia's "Placidi ruscelletti" features ongoing sixteenth-note sextuplets for the violins and viola, while Rosina's "Care spiagge, selve, addio" often has sixteenth-note quadruplets for strings, often off-set by an occasional sixteenth-rest to intensify a sob-like affect throughout the piece. These figurations, however, are conspicuously absent in arias of less distress, such as Eurilda's and Sandrina's.

The techniques Haydn utilizes in these examples demonstrates his awareness and use of the traditional sentimental singing style. Therefore, the moments in his operas and in *The Seasons* in which Haydn musically depicts his heroines contradicting and breaking with sentimental singing conventions are all the more interesting and intriguing. Hanne, for example, has music that features inroads to the sentimental singing style that are still at a far remove from much of Rosina's and Celia's music, particularly in moments that invoke a pathos that Hanne never experiences. Hanne, in many ways, follows in a tradition of Haydn's sentimental heroines who do not sing exclusively or entirely in the traditional style described above. Instead, they combine sentimental singing with moments when they sing in styles reserved for the nobility. This distinctive practice is a trend that Haydn consistently employed for the most humble of his heroines. It is entirely telling that Eurilda, who (unbeknownst to her) is of noble heritage, has no

accompanied recitatives, while Celia has one (“Ah come il core”) and Rosina has three (“Misera chi m’aiuta,” “Eccomi giunta al calmo,” and “Caro figlio partiamo”). Hanne, of course, also has an accompanied recitative (“Willkommen jetzt”), and like Rosina and Celia, is “given the texture generally reserved for serious contemplation (and usually for *seria* characters).”¹²⁵ Hanne, then, is the last in a series of women whose thoughts Haydn gives voice to through the musical style of nobility – not just in accompanied recitatives, but also in arias.

Boisjoli has noted that when Haydn uses sentimental styles and symptomology from opera and literature in his string quartets he does so “in creative ways, that go well beyond a straightforward importation” of sentimental styles.¹²⁶ This claim is also true of *The Seasons*, which after all joins aspects of the sentimental to text and music that is also pastoral, picturesque, and sublime. But Boisjoli’s statement can also be expanded, for even within his own operas, Haydn creatively plays with the sound audiences would expect of humble sentimental heroines. Hanne, I would argue, is a musical descendent of Sandrina. Both women are daughters of farmers and lovers of peasants; likewise, both use elaborate, complex coloratura in situations when one would not anticipate it.¹²⁷ In Sandrina’s aria, “È la pompa un grand’imbroglio,” she is scorning the riches and fame she might acquire as the wife of a wealthy husband should those riches come at the cost of her peace of heart. As is the case with Hanne, Haydn gives Sandrina the musical style of nobility to highlight the refined sensibility of her emotions; in Sandrina’s case, to value joy over riches; in Hanne’s, to find strength and renewal in nature and music. Furthermore, Haydn highlights the central emotional states of each woman by setting the words

¹²⁵ Waldoff, “Sentiment and Sensibility,” 102.

¹²⁶ Boisjoli, “Haydn’s Aesthetics of Sensibility,” 70.

¹²⁷ Celia’s “Deh soccorsi” is an additional moment in Haydn’s operatic repertoire of a sentimental heroine employing elaborate coloratura; it is not compared here because Haydn appears to be using coloratura to underscore the depth of Celia’s grief at the possibility of her Fileno’s death, rather than in a moment of refined sensibility or self-insight, as is the case for Sandrina and Hanne.

that are most emotionally indicative to long patches of coloratura: “reizenden” (enchanting), “neue” (*new* strength) and “erhebt” (lifts) for Hanne, and “pace” (peace) for Sandrina (see Musical Examples 3.2a and 3.2b for a comparative example of their coloratura). It was a common practice in Classical period operas for composers to use coloratura to elongate and highlight important words.¹²⁸ Yet in his decision to highlight the emotions these two women are feeling through coloratura, Haydn shows that it is those very emotions that makes them worthy of being portrayed as noble.¹²⁹ Furthermore, he allows both Hanne and Sandrina a privilege denied many sentimental heroines: moving audiences by the force and power of their voices rather than through a direct, simple emotional appeal or statement.

Musical Example 3.2a: mm. 54-84 of “Welche Labung,” an example of Hanne’s coloratura.

Musical score for Hanne's coloratura in "Welche Labung". The score is written in G major, 4/4 time, and consists of four staves. The lyrics are: "und neu-e Kraft er-hebt durch mil-den Drang die Brust, und neu-e Kraft er-hebt durch mil-den Drang, durch mil-den Drang die Brust, und neu-e Kraft er-hebt durch mil-den Drang die". The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with a triplet of eighth notes in the third staff.

¹²⁸ Baron, “Mozart’s Use of Coloratura,” 57-58.

¹²⁹ While I am making a distinctly different musical and textual argument about the transformation and characterization of the sentimental heroine than does Waldoff, I am nevertheless indebted to her examination of Rosina’s inner nobility in “Sentiment and Sensibility,” 88-89 and 119.

Musical Example 3.2b: mm. 37-61 of “È la pompa,” an example of Sandrina’s coloratura

The image shows a musical score for Sandrina's coloratura in "È la pompa". The score is written in G major, 4/4 time, and consists of five staves of music. The lyrics are: "del mio cor, io non cer-co, ed io non vo-glio che la pa-ce del mio cor, del mio cor, che la pa-ce, la pa-ce del mio cor." The music features a variety of note values, including eighth and sixteenth notes, and includes a trill (tr) in the final measure.

In matters of music and text, Hanne is a reflection of many of the trends of Haydn’s earlier heroines: she has a relationship based on sentimental love, she is connected to nature, and her music portrays her as an elevated, virtuous character, whose thoughts ought to be taken seriously. She also continues Haydn’s practice of endowing his sentimental heroines with aristocratic music that highlights their refinement and worthiness of noble treatment. Yet Haydn’s last heroine also tells a new story, something remarkably different from those of Eurilda, Sandrina, Rosina, and Celia: that suffering is *not* necessarily the precursor of inner nobility and that sentiment and sensibility (and their associated emotional states) can be explored in joy rather than peril. Haydn’s heroines all have a happy ending, but the sensibility and sentiment they acquire and demonstrate has always come to the forefront of their character as a result of persecution and unhappy love. By giving Hanne music of a similar style joined to a joyous plotline, Haydn gives his final heroine a much different story: one which suggests that sentimental women can also arrive at refined sensibility and inner nobility through the enjoyment

of daily life, through awareness of and thanksgiving for the natural world that God created, and through the giving and receiving of constant, virtuous love.

Conclusion: Hearing Beyond Hanne; or, Hearing Haydn for the Sentiment

There will always be more to uncover and understand in Haydn's oeuvre, particularly since his compositions coincide with – and contributed to musical developments that span – the late Baroque, Classical, and Early Romantic periods. One of the glories of *The Seasons*, however, is the bird's-eye view it presents of Haydn's diverse and varied musical style. In his final oratorio, Haydn provided a “panoramic display of [his] whole career,” a piece that reflects on and speaks to any number of musical styles and aesthetic cultures that were present in the second half of the long eighteenth century.¹³⁰ One of those musical styles and aesthetic cultures is, without doubt, the sentimental, a style that, like much of Haydn's music, waned in popular knowledge and cultural memory across the nineteenth century.¹³¹ Throughout this thesis, I have used text and music from *The Seasons* and, in Chapter Three, from Haydn's earlier operas, to demonstrate the ways in which one might read and hear Hanne as a sentimental heroine. At the same time, I have strived to show through *The Seasons* that Haydn held onto the instincts of operatic cultures and conventions long after he ceased writing operas. Sentiment, in other words, allows for a new way of hearing and understanding Haydn's musical accomplishments and creativity.

Yet this study is only an initial foray into the masterwork that is Haydn's final oratorio, one point of entry among many. An examination of Lukas and Simon as sentimental Men of Feeling would likely yield rich findings, as would looking at *The Seasons* in its entirety through the lens of sentiment. It is my hope that this thesis might be the start of scholarship that explores

¹³⁰ Landon, *Chronicle and Works*, vol. 5, 167.

¹³¹ For a concise discussion of Haydn reception trends throughout the nineteenth century, see James Garrett, “Haydn and Posterity: The Long Nineteenth Century,” in *The Cambridge Companion to Haydn*, ed. Caryl Clark, 226-238 (Cambridge: Cambridge University Press, 2005).

this remarkably rich and varied oratorio through any number of fresh interpretive lenses – among them, to list just a few, theology, gender, topic theory, and dramaturgy. Moreover, while *The Seasons* is the exemplar I have used to highlight Haydn’s knowledge and use of sensibility, operatic practices, and vivid musical characterization, the questions and insights this thesis gives rise to hold implications for Haydn studies more broadly. Indeed, among the richest components of this study are the further questions its findings suggest. In what other areas of Haydn’s music might we hear, listen, and read for sentiment? In what ways does sentiment characterize Haydn’s sacred music, and how might sentimental style change, of necessity, when attached to the moral and theological frameworks of sacred rather than secular music? In what other ways might Haydn’s characterization of Hanne respond to operatic writing practices after he ceased writing his own operas, most particularly to the works of Haydn’s beloved Mozart?

Ultimately, though, I should like to conclude this thesis not with the additional questions it gives rise to, but rather with the answer its case studies suggest: that awareness of and attention to sentiment allows for nuanced insights and greater understanding of musical responses to cultural contexts. Musicologists have long studied and listened for the influence of the Enlightenment on mid-to-late eighteenth-century music.¹³² It is my ultimate hope that through the hermeneutics I applied throughout this thesis, I might stress the equivalent necessity of hearing the influence of the Age of Sensibility on composers, their music, and their choices of characterization. Stefano Castelvechi writes that we must question “the extent to which we can understand the success of eighteenth-century operas without some degree of empathy, or at least

¹³² In Haydn scholarship alone, for example, discussions of Haydn and the Enlightenment have been ongoing since the 1980s, as Carsten E. Hatting “The Enlightenment and Haydn.” In *Haydn Studies: Proceedings of the International Haydn Conference, Washington, D.C., 1975*, ed. Jens Peter Larsen, Howard Serwer, and James Webster, 434-440 (New York: W.W. Norton & Company, 1981) and David P. Schroeder’s monograph *Haydn and the Enlightenment: The Late Symphonies and their Audience* (Oxford: Oxford University Press, 1990) can both attest.

without trying to develop a critical ear for them – an ear sensitive to the realm of meanings, practices, and [styles] of a sentimental mode.”¹³³ Put in another way, hearing features of sentiment in repertoire and characters contemporary to the Age of Sensibility is a vital component of the ability to listen with a historical ear. Particularly in Haydn’s case, as discriminations from the nineteenth and twentieth centuries which minimized awareness of musical sentiment fade, it becomes possible to hear “the great extent and heartfelt character of Haydn’s sensibility,” and therefore to hear Haydn’s music in ways similar to his contemporary audiences.¹³⁴ Through being sentimental listeners we might move one step closer to understanding how Haydn’s works speak to the cultural ideas of his age and uncover the messages he sought to communicate through his music. We might, in short, move one step closer towards truly hearing Haydn.

¹³³ Castelvechi, “From Nina to Nina,” 112.

¹³⁴ Webster, “Haydn’s Sensibility,” 27.

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