HAYDN à l’anglaise

Café Mozart Proprietor Derek McCulloch
Emma Kirkby soprano Rogers Covey-Crump tenor
Jenny Thomas flute Ian Gammie guitar Alastair Ross square piano

Instruments:
Four-keyed flute: Rudolph Tutz, Innsbruck 2003, after August Grenser, c1790
Guitar: Nick Blishen, 2001; copy of Lacote, c1820
Tuning & maintenance: Edmund Pickering
Tuning: a’=430; Vallotti

Recorded June 7th-9th 2011 in Rycote Chapel nr Thame, Oxfordshire
Sound engineer: Anthony Philpot. Producer: Dr Derek McCulloch
Music edited and arranged by Ian Gammie & Derek McCulloch
Source material: Bodleian Library, Oxford, UK

Bodleian Libraries
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Graphics: Rod Lord (www.rodlord.com)

Dedicated to the memory of Roy Thomas († February 2011)
**HAYDN à l’anglaise**

*Café Mozart Proprietor Derek McCulloch*

(a) Emma Kirkby *soprano* [1,2,3,6,8,10,14,15,17,19,20]
(b) Rogers Covey-Crump *tenor* [1,2,4,7,9,10,11,13,14,15,18,19,20]
(c) Jenny Thomas *flute* [2,7,8,9,10,11,14,15,17,18,19,20]
(d) Ian Gammie *guitar* [2,6,7,8,9,10,11,14,15,17,19]
(e) Alastair Ross *square piano* [1,2,4,5,9,10,12,13,14,15,16,17,19,20]

1. Ballad (Duet): The fleeting Hours (a,b,e) 1:14
2. Ballad: Morning (a,b,c,d,e) 2:05
3. Song: Love in Return (a,d) 3:20
4. Canzonetta: Sailor’s Song (b,e) 2:32
5. Rondo [Haigh] (e) 4:20
6. Song: Too late, Mother (a,d) 2:38
7. Song: An old Story (b,c,d) 2:39
8. Song: Contentment (a,c,d) 2:12
9. Song: The manly Heart (b,c,d,e) 4:03
10. Ballad: Youth and Beauty (a,b,c,d,e) 2:57
11. Song: The Comforts of Inconstancy (b,d) 2:43
12. Variations [Haigh] (e) 3:33
13. Ballad: Werter’s Sonnet (b,c,e) 2:25
14. Song: The Knotting Song (a,b,c,d,e) 5:11
15. Ballad: Peace and Content (a,b,c,d,e) 1:49
16. Canzonetta: My Mother bids me bind my Hair (a,e) 3:05
17. Rondo [Haigh] (e) 5:22
18. Song: Molly Carr (b,d) 3:55
19. Ballad: Evening (a,b,c,d,e) 2:57
20. Song: Life is a Dream (b,e; a,d) 3:29

Total playing time 62:31

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**Alastair Ross** started his musical career as Organ Scholar in New College, Oxford in the 1960s. In the intervening years he has established himself as one of the country’s foremost continuo players and as a solo harpsichordist with a particular affection for JS Bach. As well as researching repertoire and playing for the *Concerto delle Donne* (three sopranos and keyboard), he frequently plays with Harry Christophers’ *Orchestra of The Sixteen* on their annual UK Choral Pilgrimage, and in 2011 was their soloist in a performance of Handel’s organ concerto Op 4/4 at the famous ‘Proms’ in the Royal Albert Hall, London.

**Derek McCulloch** studied singing in Stuttgart in the 1960s, and was at that time Germany’s only countertenor. Shortly after his return he was appointed alto lay-clerk at St George’s Chapel, Windsor Castle, and appeared regularly on sound radio, television and recordings as soloist with such conductors as Roger Norrington and Helmuth Rilling, including in the Flanders Festival and the Aldeburgh Festival. He wrote his doctoral thesis (1990) on *Aristocratic Composers in the 18th Century* and continues to explore neglected repertoires of the late 18th century, especially ‘minor’ composers in England and the German-speaking area.
Jenny Thomas is interested in all sorts of flutes. She has recorded for radio and TV in UK, Austria, Germany and Hungary and played in many period orchestras, including the Yorkshire Baroque Soloists, Marches Baroque, Brandenburg Baroque Soloists, and the Corelli, Grenzer and Sweelinck Ensembles. She has made numerous recordings of 18th century music, both with Café Mozart and with her own Windsor Box & Fir Co, including CDs of music from Jane Austen’s music collection.

Ian Gammie has played and recorded throughout the world, notably with the English Consort of Viols, but also with a whole host of ensembles, including the Deller Consort, the Cambridge Baroque Camerata and the Sweelinck Ensemble, primarily as a bass viol player. In addition, he is a widely known performer on the lute and early and modern guitar forms, as well as being an authority on such diverse figures as the guitar-loving Samuel Pepys and the Irish poet/balladeer Thomas Moore.

Though Willoughby Bertie, the 4th Earl of Abingdon, had originally invited Haydn to London in 1783, it was not until New Year’s Day 1791 that the composer, and after much hesitation and prevarication, finally set foot on British soil, in the words of the Morning Herald in January 1785, “the country for which his music seems to be made”. By the time he did arrive various editions of his music had already appeared in London, primarily via the English publisher Longman & Broderip (to mention but one) and the Viennese publishing house Artaria. These recordings focus on four such publications for the British market.

In 1781 Haydn published his first collection of songs: XII Lieder für das Clavier… 1ster Theil. The respected composer William Shield “adapted” these to English words under the title: Twelve Ballads, Composed by the celebrated Haydn of Vienna, the original accompaniments “for the Harpsichord or Piano Forte” remaining virtually unchanged. This English edition appeared in 1786. The title page points out that: The Major part of the Poetry was written on purpose to suit the measure of these elegant Ballads, and in fact only three of the poems can claim to be translations of the Artaria texts, while there are two free paraphrases and the remaining seven are unrelated text substitutions. Nine of the twelve English texts have a named poet or translator. In 1784 Haydn published a second set of twelve songs: XII Lieder für das Clavier… Zweiter Theil. Doubtless encouraged by sales of the first set Longman & Broderip not only issued a reprint in 1788 of the first collection, but also published an English edition of Haydn’s second collection in 1789. This time the editor is anonymous, as are all twelve English texts. All the texts bear some resemblance to the German original, though more than half cannot be really described as ‘translations’ but are free interpretations of the thematic material. This anonymous collection is misleadingly entitled: XII Original English CANZONETTS … by JOSEPH HAYDN. The accompaniments are designated “for the Piano Forte or Harp”.

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3
The popularity of Haydn’s songs provoked an interesting development. In the absence of other original songs by the Austrian composer, editors looked to instrumental material (symphonies, string quartets, keyboard sonatas), singled out memorable tunes – and provided them with English texts. Thus another highly regarded composer, Dr Samuel Arnold, issued a collection of Twelve English Ballads in 1787, “the Music the undoubted Composition of HAYDN, The Words selected and adapted to his Works by Dr Arnold”. These, like the two song collections above, were published by Longman&Broderip. Confusingly issued in the previous year (1786) by the publisher Preston was A Second Sett of TWELVE BALLADS, the Music by Sigr GIUSEPPE HAYDN adapted to English Words with an Accompaniment for the Harpsichord or Piano Forte. The editor of this collection remained anonymous, and of the implied “first set” of similar adaptations we have no knowledge. However there is compelling reason to believe that this “Second Sett of Twelve Ballads” is a sequel not to a collection of adaptations but to Shield’s edition of “genuine” songs published in the same year, where the songs were described in the title as “ballads”. A footnote to the title-page of Arnold’s edition gives the rationale for both sets of vocal adaptations: The beautifull simplicty of the following melodies are so truly vocal, that the Editor could not resist the impulse of adapting them to English Words, trusting, as they have been universally admired in the Authors Sonatas &c, they would not be leß acceptable, when joined to elegant Poetry.

What is noticeable in the choice of texts for these vocalised arrangements of instrumental music is that, unlike in the ‘genuine’ songs, in general the most eminent pastoral poets of the time were used: John Cunningham, Thomas Gray, Samuel Johnson, William Shenstone and Charlotte Smith. Finding texts to set to music and finding texts to append to existing music were clearly felt to be different aesthetic and creative processes.

Haydn published in London in the mid 1790s two sets of VI Original Canzonettas, the first set to texts by Ann Hunter and

Emma Kirkby’s specialism, singing with historical instruments and vocal ensembles, has taken her all over the world, in concerts and recordings. She has contributed to a new awareness of singing styles and repertoire beyond the mainstream of large halls and opera houses, and of the rewards to be found in ensemble, rhetoric and stillness. Emma was made a Dame in 2007, and awarded the Queen’s Medal for Music in 2011. The Haydn project, reuniting her with colleagues of many years’ standing, has been a pure delight.

Rogers Covey-Crump is a doyen among early music singers, be it as a superb Evangelist in Bach’s great Passions or with the world-famous Hilliard Ensemble. He is used to singing to capacity audiences in major venues throughout the world, including to 2000 people in a packed St Paul’s Cathedral, where the Hilliards were performing with the Norwegian-Polish saxophonist Jan Garbarek. His discography on the Internet comprises some 210 recordings, just a few of them with Café Mozart.
What’s life? It is a dream.
When Fortune’s sons their gold and treasures
In scenes of luxury do spend,
Death’s falchion (=dagger) puts a fatal end
To all [their riot and] their pleasures.
What’s life? It is a dream. //
What’s life? It is a dream.
The wretch who born in humble station,
In labour lives in want of bread,
When he is summoned to the dead
He then forgets [the pangs of] [all] past vexation.
What’s life? It is a dream.

Text in brackets indicates where [adaptations]/[omissions] have been made to make
the words better fit the music. Our version combines the two publications of the
1780s for keyboard accompaniment with August Harder’s adaptation c1803 for
voice and guitar.

Texts & Commentary ©2012 Derek McCulloch

Café Mozart was founded by Derek McCulloch in 1985 to explore the repertoire
of the late 18th century for performances with period instruments. The group
performs up and down UK in venues of all shapes and sizes, and also in Austria
and Germany. The main focus of Café Mozart’s work is that of “Haydn in
England” and his association with other English composers in the 1790s. CDs
include Goethe & the Guitar, with an award from the British Academy, Hail Windsor,
Crown’d with lofty Towers: music written in or for the royal town of Windsor in
the 18th century, and Haydn & The Earl of Abingdon for Naxos. Engagements have
included a concert tour of Haydn’s Burgenland in Austria and the International
Early Music Festival in the Old Royal Naval College, Greenwich.

the second to texts by various poets,
including one each by Metastasio and
Shakespeare. As a counterpoint to the
adaptations of instrumental music into
songs we have the obverse of the coin
in the form of arrangements of two of
these Original Canzonettas, one from each
collection, as Rondos for the Piano Forte by
Haydn’s pupil Thomas Haigh.

All the songs on this recording
were presented in their published
form simply for voice and keyboard
(harpsichord or pianoforte) or even
harp. The 24 songs that came out in
Vienna in 1781 & 1784 are Haydn’s first
published songs. While they cover a
wide range of emotions, they are not
Kunstlieder (art songs). In short they are
mostly ‘songs’ and not ‘Lieder’. The era
of the Liederabend – the solo song recital
– had not yet dawned. Primarily songs
at this time were intended for informal
domestic use, and we present them here
as if performed in that context, with
friends and family gathered round the
[square] piano and joining in as deemed
appropriate. While in Britain, in affluent
middle class families, the
harp was an alternative to piano or
harpsichord, in Germany it was the
guitar that was the most popular and
fashionable alternative, often with an
optional flute. The specialist guitar
composer August Harder published an
edition of 13 Haydn songs with guitar
accompaniments during Haydn’s life
time, and in the absence of a harp in
the Café Mozart ranks, we have taken
a leaf out of that book, in the interests
of variety. If that brings an à l’allemande
element into proceedings, then this
is not totally inappropriate, given the
significant number of first and second
generation Germans in the musical and
cultural life of England at the end of
the 18th century. We have also followed
the advice of William Shield’s friend
Joseph Ritson in the use of introductions
and instrumental interludes in the
performance of songs, especially those
of a ballad-like nature.

The texts used for the ‘genuine’ songs
are in principle those found in Shield’s
edition of 1786 and the anonymous
follow-up edition of 1789. However
there are notable exceptions, mostly
because some of the texts in those publications presented compelling reasons for their not being used. Thus in the case of Gegenliebe [=Love in Return] the present writer has provided his own much closer verse translation to allow comparison with the witty distortion of the text given in the 1789 edition under the title The Comforts of Inconstancy.

In the case of Die zu späte Ankunft der Mutter [=Too late, Mother] Shield provided a somewhat anodyne text An Invocation to Venus that is totally out of kilter with the earthy original. Again the present writer has provided a much closer verse translation. In contrast to that process Molly Carr has a wonderful anonymous text that has absolutely nothing to do with the rather sickly adulation of rural life of the original poem Die Landlust. Shield rightly assessed that the British public, in an increasingly urbanised culture, would prefer flesh and blood professions and the girl next door to the idealised dancing villagers of the original. The swirling Ländler marked Allegro molto gives way in the English version to a more relaxed tempo, allowing the witty words to come into their own.

Two of the songs in Haydn’s 1781 collection and Shield’s English edition of 1786 presented a particular problem. Haydn’s Der Gleichsinn has as its text a translation by Eschenburg of the English poem The Manly Heart or The Lover’s Resolution by George Wither. The Artaria edition made no reference to the authors of the texts so that Shield could not have known its provenance. Accordingly he substituted it by a poem The Cottagers by the unknown “poet” Wm Pearce Esqi. Had he been aware of the circumstances Shield would surely have gone back to the original English text, and these are the words we offer here. Likewise Das strickende Mädchen is a setting of Herder’s translation of Sir Charles Sedley’s poem The Knotting Song. Unaware of the English original (though Purcell had set it to music a century earlier) Shield commissioned his friend Thomas Holcroft to provide an English verse translation. Holcroft delivered an excellent verse back-translation, The Knitting Girl, that we have discarded in favour of the original English

Evening now with purple wings, Sheds the grateful gifts she brings; Pearly [brilliant] drops bedeck the mead, Cooling breezes shake the reed. [Shake the reed and curl the stream], Silvered o’er with Cynthia’s beam, Near, the chequer’d, lonely grove, Hears, and keeps thy secrets, love. Cupid, oh approve our love! // Stella, thither let us stray Lightly o’er the dewy way. Phoebus drives his burning car Hence, my lovely Stella, far; In his stead the Queen of Night Round us pours a lambent light. // Light that serves [seems] but just to show Breasts that beat and cheeks that glow; Let us now in whisper’d joy Evening’s silent hours employ, Silence [silent] best and conscious shades Please the heart that love invades. Other pleasures give them pain, Lovers all but love disdain.

Haydn chose the song Gegenliebe (cf Tracks [3] & [11] above) as the melodic basis of the second movement of Symphony 73. Presumably unaware of its original existence as a song, the editor of Ballads 2 took the symphonic material and converted it back into a song by adding words by Dr Johnson. However, in keeping with the more reflective nature of Dr Johnson’s text, the earlier Allegretto tempo designation gives way to a more nocturnal Adagio.
**17 Rondo [No 3] from Three Canzonettas of Dr HAYDN's Arranged as Rondos for the Piano Forte by T. Haigh**

**18 Molly Carr = Die Landlust Lieder 1/10, cf Songs 1/11. Orig. text by ‘Stahl’; English text anon**

When I at my window am gazing, 'Tis not at a comet or star, But an object more bright and more pleasing: The face of my sweet Molly Carr. No Daphne nor Chloe nor Phyllis, Though poets put them on the par With beauties of roses and lilies, Can vie with my sweet Molly Carr. // Ye soldiers who boast in your prattle, Yet always hope danger is far, You’re more safe from the cannons in battle Than the eyes of my sweet Molly Carr. The Prelate so famous for teaching The excellent virtues of tar, Had he seen her, he’d left off his preaching, To treat of my sweet Molly Carr. // Ye lawyers who make yourselves drudges With much dirty work at the Bar, You would quit all your fees and the judges, To plead to my sweet Molly Carr. Ye doctors so learned in physic, Who nature’s decays can repair, May search, but you’ll find no specific, So certain as sweet Molly Carr. // Let those out of play with the nation With great ones eternally jar; I am humbly content with my station, So smiles but my sweet Molly Carr. Though rich as a Croesus in treasure, In kingdoms as great as a Csar, All, all I would lay down with pleasure, At the feet of my sweet Molly Carr.

The allusion to a ‘Prelate’ and the ‘virtues of tar’ refers to the versatile Anglican Bishop George Berkeley (1685-1753), a significant philosopher whose influential writings on many subjects included advocating coal tar for wide-ranging medicinal uses.

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**As explained earlier, the vocalised adaptations of instrumental music were furnished with poetry of a much higher order. The present writer has endeavoured to locate the texts in the oeuvre of the quoted poet. In some instances he has discovered that some unnecessary changes were made and has restored the original text. Such amendments are made clear in the quoted texts given track by track in the booklet. The poets used, John Cunningham, Dr Johnson, Thomas Gray and William Shenstone are precisely those at the heart of the [undated] M.A. dissertation written in the early postwar years by the late Roy Thomas († 2011), father of our flute player and father-in-law of our pianist and of the present writer. This CD is dedicated to his memory.**

**Appropriately these recordings were made, by kind and generous permission of the current owners Bernard and Sarah Taylor, in the private Chapel on the former estate of the Earls of Abingdon to which Haydn made reference in his Third London Notebook. Music by the earl interwoven with ‘English’ music by Haydn has been recorded by Café Mozart on the Naxos label (8.570525).**
Reclin’d on her bosom I sink into sleep, her image still softens my dream. 
To pomp or proud titles she ne’er did aspire, my fair is of humble descent: 
The cottager PEACE is well known for her Sire, And shepherds have named her CONTENT.

While Arnold’s musical arrangement of the music is more interesting than the adaptation of the same material in Ballads 2/1, the Cunningham text is the better of the two, so we have fused both versions, taking the words from one and the accompaniment from the other.

16  Pastoral Song (My Mother bids me bind my Hair) Canzonettas 1/3; Text: Anne Hunter

My Mother bids me bind my hair  With bands of rosy hue, 
Tie up my sleeves with ribbons rare, And lace my bodice blue. 
For why, she cries, sit still and weep, While others dance and play? 
Alas, I scarce can go or creep, While Lubin is away. / / 
‘Tis sad to think the days are gone, When those we love were near; I sit upon this mossy stone, And sigh when none can hear. 
And while I spin my flaxen thread, And sing my simple lay, The village seems asleep or dead, Now Lubin is away.
14 The Knotting Song = Das strickende Mädchen Lieder 1/1, cf Songs 1/7
The original poem by Sir Charles Sedley, translated for Lieder 1/1 by J.G. Herder

Hears not my Phyllis how the birds Tell their feathered mates salute?
They tell their passion in their words: Must I alone be mute?
Phyllis, without frown or smile, [Just] Sat and knotted all the while. //
The god of love in thy bright eyes Does like a tyrant reign;
But in thy heart a child he lies, Without a dart or flame.
Phyllis, without frown or smile, [Just] Sat and knotted all the while. //
So many months in silence past, And yet in raging love,
Might well deserve one word at last My passion should approve.
Phyllis, without frown or smile, [Just] Sat and knotted all the while. //
Must then your faithful swain expire, And not one look obtain,
With which he, to soothe his fond desire, Might pleasingly explain?
Phyllis, without frown or smile, [Just] Sat and knotted all the while.

15 Peace and Content Ballads 2/1 Words by [John] Cunningham and Ballads 1/6
Adaptation of final movement of String Quartet Hob.III: 41

I told my soft wishes, she sweetly replied,
Ye virgins, her voice was divine: “I’ve rich one rejected
And great ones denied. Yet take me, fond shepherd, I’m thine”.
Her air was so modest, her aspect so meek,
So simple, so sweet were her charms, I kiss’d the red roses that glowed on her cheek,
And clasp’d the lov’d maid in my arms. //
Now jocund together we tend a few sheep,
And if on the banks by the stream

1 [Fleeting Hours] Ballads 2/12 The Words by [William] Shenstone
Adaptation of final movement of Symphony Hob.1:74

Together let’s stray through the grove, amid the shady bow’rs.
There sing the sweet tales of our love, and pass the fleeting hours.

2 Morning Ballads 1/10 The Words by Mr [John] Cunningham
Adaptation of second movement of Symphony Hob. 1:53

In the barn the tenant cock, Close to Partlet, perched on high,
Briskly crows (the shepherd’s clock), Jocund that the morning’s nigh;
Swiftly from the mountain’s brow, Shadows, nursed by night, retire,
And the peeping sunbeam now, Paints with gold the village spire. //
Philomel forsakes the thorn, Plaintive where she prates at night;
And the lark, to meet the morn, Soars beyond the shepherd’s sight.
Now the pine tree’s waving top, Gently greets the morning gale;
Kidlings now begin to crop Daisies on the dewy dale. //
From the low roof’d cottage ridge. See the chatt’ring swallow spring,
Darting through the one-arch’d bridge, Quick she dips her dappled wing;
Sweet, o sweet the warbling throng, On the white emblossom’d spray!
Nature’s universal song, Echoes to the rising day.

“Partlet” was traditionally the name of top cock’s favourite hen. “Philomel” is the poetic name for the nightingale. The lurid mythical story of the Athenian princesses Procne and Philomela is one of rape, mutilation, cannibalism and avian transformation too gruesome to explain in detail here.
3 Love in Return = Gegenliebe Lieder 2/4, cf Songs 2/10 Orig. text G.A. Bürger.
Verse translation Derek McCulloch ©2009

Tell me, show by word or deed, That my feelings are respected;
And that all my love for you, Is not heartlessly rejected. //
Would you then but give a sign, That you cherish my fond greeting;
With a tender loving kiss, Gentle though it be and fleeting. //
Then my sad heart would erupt, Into passion past enduring!
Never for that love, once given, Will in vain you be imploring. //
Love and kindness there do thrive, Where there’s hope of their returning;
Ashes there do feebly glow, Where love’s fire was not kept burning.

This is the first of three versions of the same song. See Track [11] for the ‘translation’ in Songs 2, and a third version from Ballads 2 on Track [19]

4 Sailor’s Song Canzonettas 2/1 Text: anonymous

High on the giddy bending mast, The seaman furls the rending sail,
And fearless of the rushing blast, He careless whistles to the gale.
Rattling ropes and rolling seas, Hurly-burly, War nor death can him displease. //
The hostile foe his vessel seeks, High bounding o’er the raging main.
The roaring cannon loudly speaks, ’Tis Britain’s glory we maintain.
Rattling ropes and rolling seas, Hurly-burly, War nor death can him displease.

The British market was clearly not impressed by too much angst, preferring this witty interpretation of Bürger’s text to the more anguished nature of the original. See also Track [19] below.

12 Aria con [4] Variazione for Piano Forte Thomas Haigh
from A Second Sett of three Sonatas … Humbly Dedicated … to Dr HAYDN

Taken from the first of the three Sonatas, this set of Variations is based on a melody that bears striking resemblance to that of the Ballad: Morning in Track [2], adapted from the second movement of Symphony Hob.I: 53.

13 Werter’s Sonnet Ballads 2/4. The Words by Charlotte Smith
Adaptation of first movement of String Quartet Hob.III:23

Make there my tomb beneath the lime tree’s shade, Where grass and flow’rs in wild luxuriance wave.
Let no memorial mark where I am laid, Or point to common eyes the lover’s grave.
And sometimes when the sun with parting rays Gilds the long grass that hides my silent bed, The tear shall tremble in my Charlotte’s eyes; Dear precious drop, they shall embalm the dead.
Yes! Charlotte o’er the mournful spot shall weep, Where her poor Werter and his sorrows sleep.

Charlotte Smith (1748-1806) was a leading woman novelist and poet in the late 18th century. Her most significant contribution to poetry was her resuscitation of the sonnet form, the above sonnet being one of her Elegaic Sonnets published in 1784.
O ye in youth and beauty’s pride, Who lightly dance along, While laughter frolics at your side, And rapture tunes your song. What though each grace around you play, Each beauty blooms for you, Warm as the blush of rising day, And sparkling as the dew. // The blush that glows so gaily now, But glows to disappear, And quiv’ring from the bending bough, Soon breaks the pearly tear. So pass the beauties of your prime, That e’en in blooming die, So shrinking at the blast of time The treach’rous graces fly. // With charms that win beyond the sight And hold the willing heart, My Stella shall await their flight Nor sigh when they depart. Still Graces shall remain behind And beauties still control The graces of the polish’d mind, And beauties of the soul. The ascription of the text to Thomas Gray, author of the famous Gray’s Elegy, seems to be more wishful thinking than fact.

Joy and grief have each their turn In a heart to Love addicted. Joy it feels in kind return, Grief by cruelty afflicted. // While to Nancy’s cruel heart All my wishes were devoted, With affliction, pain and smart All my mournful days were noted. // But I soon in Fanny’s arms Found of tenderness a treasure. And the power of her charms All my sorrow drown’d in pleasure.

The relatively obscure Thomas Haigh studied with Haydn in 1791-2 and subsequently dedicated to him two sets of piano sonatas. He also published in the late 1790s the set of three Rondos on Canzonettas by Haydn from which this item is taken. From 1793 he spent eight years in Manchester and was known in his time as “Thomas Haigh of Manchester”. While his dates are generally given as 1769-17808 recent research points to a much later date of death. I am indebted to Mr John Pugh for the information that Thomas Haigh died in Bootham, York in 1850 but was buried in Pontefract where his wife had been buried in 1844.

Well hidden by shade of a willow, With mossy green bank for their pillow, Lay Molly, but by heav’n espied, With Colin at her side. // They sang to each other a ditty, With flowers bedecked themselves pretty; She teas’d him, nor was he deterred, Thus passions soon were stirred. // But springtime and their new found blisses, Moved Colin to bold burning kisses. So tightly did he press the maid, That she cried out for aid. // Her mother came out in a hurry, What might have occurred her great worry; Cried Molly: You’re too late for sure, For maid am I no more! The original text was too risqué for William Shield, who substituted it with a blander text An Invocation to Venus. Other German editions took the first stanza and ended with a second stanza in which the consenting girl tells her mother that it is her boyfriend who now looks after her.
7 *An old Story* = *Eine sehr gewöhnliche Geschichte* Lieder 1/4, cf Songs 1/9
Orig. text C.F. Weiße; Verse translation Thomas Holcroft

Young Hal call’d softly: Rise my dear, ’Tis I, your true love, can’t you hear?
He tapp’d and tapp’d, impatient grown; Again he call’d and said:
Why Nancy love, won’t you come down? No, no, replied the maid. //
The wind is bleak, the night is dark, Disturb’d the village watch-dogs bark;
Full five long miles for thee I’ve come, O’er dreary moorlands stray’d,
Rise from thy bed and make me room. No, no, replied the maid. //
Then doleful turn’d he from the door, And curs’d his fate, and love forswore!
But as he turn’d he heard the key, As tho’ to creak afraid.
You’ll not prove false, sure, whisper’d she; No, no, my charming maid! //
Thrice kiss’d the lovers; thrice the clock Beat on the bell; thrice crow’d the cock.
Yet still right loath was Hal to go, Tho’ Nancy begg’d and pray’d.
Till the laughing neighbours cried, Ho, ho, Is it so, my pretty maid!

8 *Contentment* = *Zufriedenheit* Lieder 2/8, Songs 2/12
Orig. text J.W.L. Gleim; Anonymous English free verse paraphrase

Contented with my humble fate, I scorn the pride of kings.
To children sceptres, crowns and state Seem very pretty things. //
The grandeur that attends a king, His splendour, pomp and joys,
By wise men, tho’ so glittering, Are look’d upon as toys. //
Contentment is the only thing That pleasure can impart;
And he is happier than a king, Who has a cheerful heart.

The theme of this song is one very dear to Haydn’s heart. He explained to his biographer GA Griesinger: “I have rubbed shoulders with emperors, kings and many very important people, and they have said some very flattering things to me. But I would not like to be intimately connected to such people, and prefer to stick to those of my own class”.

9 *The manly Heart* = *Der Gleichsinn* Lieder 1/6, cf Songs 1/5
The original poem by George Wither, translated for Lieder 1/6 by JI Eschenburg

Shall I, wasting in despair, Die because a woman’s fair?
Or my cheeks make pale with care, ’Cause another’s rosy are?
Be she fairer than the day Or the flowery meads in May --
If she be not so to me, What care I how fair she be? //
Shall my foolish [silly] heart be pined ‘Cause I see a woman kind;
One by nature well dispos’d, And more sweet than e’er suppos’d.
Be she meeker, kinder, than Turtle-dove or pelican,
If she be not so to me, What care I how kind she be? //
Shall a woman’s virtues move Me to perish for her love?
Or her merit’s value known, Make me quite forget mine own?
Be she with that goodness blest, Which may gain her name of Best;
If she seem not such to me, What care I how good she be? //
If her fortune seems too high, Shall I play the fool and die?
Those that bear a noble mind, Where they want of riches find,
Think what with them they would do, Who without them dare to woo;
And unless that mind I see, What care I though great she be? //
Great or good, or kind or fair, I will ne’er the more despair;
If she love me, this believe, I will die ere she shall grieve;
If she slight me when I woo, I can scorn and let her go;
For if she be not for me, What care I for whom she be?

The italicised couplet orig. read: Or a well dispos-ed nature Join-ed with a lovely feature?
The irregular scansion required adaptation to fit the music.
HAYDN à l'anglaise

Café Mozart Proprietor Derek McCulloch
(a) Emma Kirkby soprano (b) Rogers Covey-Crump tenor
(c) Jenny Thomas flute (d) Ian Gammie guitar (e) Alastair Ross square piano

1. Ballad (Duet): The fleeting Hours (a,b,e) 1:14
2. Ballad: Morning (a,b,c,d,e) 2:05
3. Song: Love in Return (a,d) 3:20
4. Canzonetta: Sailor’s Song (b,e) 2:32
5. Rondo [Haigh] (e) 4:20
6. Song: Too late, Mother (a,d) 2:38
7. Song: An old Story (b,c,d) 2:39
8. Song: Contentment (a,c,d) 2:12
9. Song: The manly Heart (b,c,d,e) 4:03
10. Ballad: Youth and Beauty (a,b,c,d,e) 2:57
11. Song: The Comforts of Inconstancy (b,d) 2:43
12. Variations [Haigh] (e) 3:33
13. Ballad: Werter’s Sonnet (b,c,e) 2:25
14. Song: The Knotting Song (a,b,c,d,e) 5:11
15. Ballad: Peace and Content (a,b,c,d,e) 1:49
16. Canzonetta: My Mother bids me bind my Hair (a,e) 3:05
17. Rondo [Haigh] (e) 5:22
18. Song: Molly Carr (b,d) 3:55
19. Ballad: Evening (a,b,c,d,e) 2:57
20. Song: Life is a Dream (b,e; a,d) 3:29

Total playing time 62:31