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Franz Joseph Haydn (1732–1809) is renowned as one of the most eminent and prolific composers of the classical period of western music. By the end of his life he had become one of the most famous composers in Europe. He developed the musical forms which became the symphony and the string quartet and was also instrumental in the development of the sonata. This volume, first published in 1902 and written by biographer and contributor to the Dictionary of National Biography James Cuthbert Hadden (1861–1914), focuses on Haydn's career and personality rather than his music. Arranged chronologically according to major locations where Haydn visited or lived, Hadden describes Haydn's daily life, character and growing fame in great detail. Based on the first comprehensive biography of Haydn, Carl Ferdinand Pohl's *Joseph Haydn*, this volume was considered the most complete account of Haydn's life in English at the time of publication.

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JAMES CUTHBERT HADDEN



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The Master Musicians

EDITED BY
FREDERICK J. CROWEST



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Haydn

By
J. Cuthbert Hadden

Author of
"George Thomson : The Friend of Burns," Etc.

With
Illustrations and Portraits



London : J. M. Dent & Co.

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To
THE REV. ROBERT BLAIR, D.D.
IN GRATEFUL ACKNOWLEDGMENT OF
MANY KINDNESSES AND MUCH
PLEASANT INTERCOURSE

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Preface

THE authority for Haydn's life is the biography begun by the late Dr Pohl, and completed after his death by E. V. Mandyczewski. To this work, as yet untranslated, every subsequent writer is necessarily indebted, and the present volume, which I may fairly claim to be the fullest life of Haydn that has so far appeared in English, is largely based upon Pohl. I am also under obligations to Miss Pauline D. Townsend, the author of the monograph in the "Great Musicians" series. For the rest, I trust I have acquainted myself with all the more important references made to Haydn in contemporary records and in the writings of those who knew him. Finally, I have endeavoured to tell the story of his career simply and directly, to give a clear picture of the man, and to discuss the composer without trenching on the ground of the formalist.

J. C. H.

EDINBURGH, *September* 1902.

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 978-1-108-01987-3 - Haydn
 James Cuthbert Hadden
 Frontmatter
[More information](#)

Contents

CHAPTER I

BIRTH—ANCESTRY—EARLY YEARS

	PAGE
Introductory—Rohrau—A Poor Home—Genealogy—Haydn's Parents—His Birth—His Precocity—Informal Music-making—His First Teacher—Hainburg—"A Regular Little Urchin"—Attacks the Drum—A Piece of Good Luck—A Musical Examination—Goes to Vienna—Choir School of St Stephen's—A House of Suffering—Lessons at the Cathedral—A Sixteen-Part Mass!—Juvenile Escapades—"Sang like a Crow"—Dismissed from the Choir	1

CHAPTER II

VIENNA—1750-1760

Vienna—The Forlorn Ex-Chorister—A Good Samaritan—Haydn Enskied—Street Serenades—Joins a Pilgrim Party—An Unconditional Loan—"Attic" Studies—An Early Composition—Metastasio—A Noble Pupil—Porpora—Menial Duties—Emanuel Bach—Haydn his Disciple—Violin Studies—Attempts at "Programme" Music—First Opera—An Aristocratic Appointment—Taken for an Impostor—A Count's Capellmeister—Falls in Love—Marries—His Wife	20
---	----

CHAPTER III

EISENSTADT—1761-1766

The Esterhazy Family—Haydn's Agreement—An "Upper Servant"?—Dependence in the Order of Nature—Material and Artistic Advantages of the Esterhazy Appointment—Some Disadvantages—Capellmeister Werner—A Posthumous Tribute—Esterhazy "the Magnificent"—Compositions for Baryton—A Reproval—Operettas and Other Occasional Works—First Symphonies	40
---	----

Cambridge University Press
 978-1-108-01987-3 - Haydn
 James Cuthbert Hadden
 Frontmatter
[More information](#)

Contents

CHAPTER IV

ESTERHAZ—1766-1790

	PAGE
Haydn's Fame extending—Haydn and Mozart compared—Esterhaz—Its Puppet Theatre—A Busy Life—Opera at Esterhaz—First Oratorio—Opponents and Intriguers—"L'Isola Disabitata"—A Love Episode—Correspondence with Artaria and Forster—Royal Dedicatees—The "Seven Words"—The "Toy" and "Farewell" Symphonies	56

CHAPTER V

FIRST LONDON VISIT—1791-1792

English Music about 1791—Salomon—Mozart and Haydn—Terms for London—Bonn and Beethoven—Haydn Sea-Sick—Arrives in London—An Enthusiastic Welcome—Ideas of the Metropolis—At Court—Un-reasoning Rivalries—Temporarily eclipsed—Band and <i>Bâton</i> —A Rehearsal Incident—Hanover Square Rooms—Hoops and Swords—The "Surprise" Symphony—Gallic Excitement—New Compositions—Benefit and Other Concerts—Haydn on Handel—Oxford Doctor of Music—The "Oxford" Symphony—Relaxations—Royalty again—Pleyel—Close of Season—Herschel—Haydn at St Paul's—London Acquaintances—Another Romance—Mistress Schroeter—Love-Letters—Haydn's Note-Book	75
--	----

CHAPTER VI

SECOND LONDON VISIT—1794-1795

Beethoven—Takes Lessons from Haydn—The Relations of the Two Composers—The Haydn Museum—Haydn starts for London—His Servant Ellsler—The Salomon Concerts—A "Smart" Drummer—New Acquaintances—Haydn at Bath—Opera Concerts—Kingly Courtesies—A Valuable Parrot—Rohrau Reminiscences—Esterhaz once more—The "Austrian Hymn"—Haydn's Love for It—A Charge of Plagiarism	110
---	-----

CHAPTER VII

"THE CREATION" AND "THE SEASONS"

Haydn's Crowning Achievement—"The Creation" suggested—The "Un-intelligible Jargon" of the Libretto—The Stimulating Effect of London—Haydn's Self-Criticism—First Performance of "The Creation"—London Performances—French Enthusiasm—The Oratorio criticised—"The Seasons"	129
--	-----

Cambridge University Press
 978-1-108-01987-3 - Haydn
 James Cuthbert Hadden
 Frontmatter
[More information](#)

Contents

CHAPTER VIII

LAST YEARS

	PAGE
Failing Strength—Last Works—A Scottish Admirer—Song Accompaniments— Correspondence with George Thomson—Mrs Jordan—A Hitch—A “Previous” Letter of Condolence—Eventide—Last Public Appearance —The End—Funeral Honours—Desecration of Remains	145

CHAPTER IX

HAYDN: THE MAN

Face and Features—Portraits—Social Habits—Partial to Pretty Women—His Letters—His Humour—His Generosity—Unspoiled by Success—His Piety—His Industry—Habits of Composition—Impatient of Pedantry	158
---	-----

CHAPTER X

HAYDN: THE COMPOSER

The Father of Instrumental Music—The Quartets—The Symphonies—The Salomon Set—The Sonatas—Church Music—Songs—Operas—Orches- tration—General Style—Conclusion	173
---	-----

APPENDIX A

Haydn's Last Will and Testament	185
---	-----

APPENDIX B

Catalogue of Works	191
------------------------------	-----

APPENDIX C

Bibliography	196
------------------------	-----

APPENDIX D

Haydn's Brothers	201
----------------------------	-----

APPENDIX E

A Selection of Haydn Letters	203
--	-----

INDEX	230
-----------------	-----

Cambridge University Press
 978-1-108-01987-3 - Haydn
 James Cuthbert Hadden
 Frontmatter
[More information](#)

List of Illustrations

	PAGE
PORTRAIT OF HAYDN, (<i>from a Drawing by Franz Woska</i>). <i>Photogravure.</i> <i>Frontispiece</i>	
HAYDN'S BIRTH-HOUSE AT ROHRAU (<i>from a Draw- ing by J. A. Symington</i>)	3
NICOLAS ESTERHASI <i>facing</i>	50
JOSEPH HAYDN (<i>from the Picture by J. E. Mansfield</i>) <i>facing</i>	80
JOSEPH HAYDN (<i>from an Engraving by Quenedey</i>) <i>facing</i>	120
FACSIMILE OF LETTER CONCERNING "THE CREATION"	134-5
FACSIMILE OF THE ANNOUNCEMENT BILL OF THE FIRST PERFORMANCE OF "THE CREATION" .	137
GEORGE THOMSON, THE FRIEND OF BURNS AND CORRESPONDENT OF HAYDN <i>facing</i>	148
HAYDN'S SILHOUETTE BY LAVATER	160
FACSIMILE OF PART OF HAYDN'S SYMPHONY IN E FLAT	177