

HAYDN

by David C F Wright, DMus

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There is a vast amount of material written about this great composer and one will be forgiven for asking why this article is necessary. My wish was to write an article with events in chronological order and in an easy to read style rather than being academic or convoluted. Another reason is that I have enjoyed many of Haydn's works since I was a child.

I make no claim that I am saying anything new in this article since most, if not all, that I write is already known. My purpose is to put the facts together in order to make for easy reading and comprehension.

Franz Joseph Haydn was born on the 31 March 1732. Some have said that it is not known if he was born just before midnight or just after.

When he was born, Porpora was 56, Vivaldi was 54, J S Bach was 47, Gluck was 18, as was C P E Bach, and Stamitz was 15.

During Haydn's lifetime, J C Bach was born when Haydn was 3, Boccherini was born when Haydn was 9, Salieri when Haydn was 18, Mozart when Haydn was 24, Beethoven when Haydn was 38 and Hummel when Haydn was 46.

Haydn has been called the father of the symphony when it is suggested that he invented the symphony. Johann Wenzel Stamitz, who was born in Bohemia in 1717, wrote about 58 symphonies and died in 1757 whereas Haydn's first symphony dates from 1757 at the earliest, but was probably written in 1759.

Rohrau was a village in lower Austria near the Hungarian border and this is where Haydn was born. This village was in an area overrun many centuries before by emigrants from what was Yugoslavia but is now Croatia. These emigrants were fleeing from Turkish invasions. This has given rise to the notion that both of Haydn's parents were Slavonic and that Haydn's character was essentially not Teutonic.

He was the son of peasants. His father, Mathias Haydn (31. 1.1699 - 12. 9. 1763) was a master wheelwright and his mother, born Maria Anna Koller, (10.11.1707 - 23.2.1774) had been a cook in a noble household, namely Rohrau Castle.

Franz Joseph was the second of twelve children of which only six survived. They were Anna Maria Franziska (1730-1781), Johan Michael (1737-1806), Anna Maria (1732-1802), Anna Katharina (1747 who died before 1801) and Johann Evangelist (1743-1805). Joseph's younger brother, Michael, was also a chorister at St Stephen's cathedral in Vienna, then its deputy organist and, latterly, Court musician and Konzertmeister to the Archbishops of Salzburg from 1763 until his death.

The Haydn parents were fond of music and there was singing in the house accompanied by Papa Haydn on the harp. Joseph had an excellent voice. A relative of the family, a schoolmaster from Hainburg, persuaded the parents to allow Sepperl, as the boy was called, to attend his school, although his mother wanted him to train to be a priest.

And so, at the age of five, Haydn had Johann Matthias Franck as his schoolmaster at Hainburg who taught him the rudiments of music. Within a short time, Haydn was learning the klavier and the violin and singing masses in the church choir. As a child, he loved to play the drums at outdoor events which used to be somewhat comical. Drums were strapped on the back of a hunch-backed boy so that Haydn, a rather small child, could pay them.

After Haydn's two years at Hainburg, Georg Reutter (1708-1772), the organist at St Stephen's visited the area and heard Haydn sing and took him to Vienna. Haydn was eight years old. This move from a provincial background to a thriving metropolis gave him great opportunities. He attended the choir school, took Christian instruction, elementary Latin, singing, klavier and violin lessons. Michael Haydn also joined St Stephen's when he was eight.

Most of the musical tuition was entrusted to two adult members of the choir, Adam Gegenbauer, who was a violinist, and Ignaz Finterbusch who collected Turkish armour and buttons.



Haydn attempted composition with a twelve-part setting of the Salve Regina which Reutter laughed at, but it did not deter the young composer.

Haydn's voice broke at the age of seventeen. Reutter suggested a means by which the boy's voice might be preserved in order that he could become a successful professional singer. There was always a place for a good castrato in the Imperial Choir or in opera. Haydn's father heard about this outrageous proposal and stepped in saving his son from this barbaric act.

It was in November 1749 that Haydn left St Stephen's. It was claimed that this was a disciplinary action as Haydn had cut off another boy's pigtail, but the fact is probably because of the refusal to become a castrato. He was now penniless in Vienna but, eventually, he was befriended by a member of the choir at St Michael's, a man by the name of Spangler, who gave him lodgings. Later, Haydn borrowed 150 florins and rented an attic, purchased an old klavier and the music of six sonatas by C P E Bach which he studied. In 1752 or 1753 he wrote his first mass which was said to be undeveloped and poor.

Then there were some major events. Haydn met an actor, Felix Bernardon Kurz (1717-1774) who asked Haydn to write some music for a farce called *Der Krumme Teufel* which was produced in Vienna. Haydn also met Metastasio, the Italian poet who rented a room in the same house which resulted in an introduction to the Italian composer, Nicola Antonio Porpora who was born in 1686 and was about sixty five years old. At the time, Porpora had a teaching post in Vienna. He employed Haydn as an accompanist to his pupils. Haydn also became his valet as well, but he picked up many helpful hints about music.

Porpora attended the Venetian Ambassador whose mistress was one of his pupils, and, when Haydn accompanied his master to the spa at Mannersdorf he met Gluck (1714-1787) who recommended that Haydn study in Italy. The young composer also met Ditterdorf (1731-1799) and a lasting friendship ensued.

Haydn had been studying theory and composition from the works of Johann Joseph Fux (1660-1741) and Johann Matheson (1681- 1764).

Metastasio procured for Haydn the post of music teacher to Marianne von Martinez (1744-1812) a highly gifted girl of ten, the daughter of a Spanish gentleman attached to the household of the Pope's Papal Ambassador. She studied counterpoint with Giuseppe Bonno (1711-1788) and later composed keyboard concertos, sonatas, cantatas, church music and an oratorio. Pierre Antonio Domenico Bonaventura Metastasio (1698-1782) had influence. He had written libretti for such composers as Galuppi, Gluck, Handel, Hasse, Meyerbeer, Paisello and, later, for a young composer called Mozart.

Haydn's mother died on 23 February 1754 around the time that Haydn began to teach Marianne. His father married for the second time to Maria Anna Seeder in 1755.

Karl Joseph Elder von Furnberg (1720-1767) was a nobleman who was in the habit of inviting musicians to his country house at Weinzirl and, hearing of Haydn, invited him to come as a violinist. Haydn used this opportunity to test his compositional skills by composing instrumental music.

The Symphony no. 1, as are twenty five of his one hundred and four numbered symphonies, is in D major. It is a joyous, captivating piece probably dating from 1759.

That same year, 1759, Count Ferdinand Maximillian Morzin invited Haydn to become music director at his country estate of Lukavec in Bohemia. There was a small orchestra there as well which encouraged him to write more symphonies.

The Count would not allow married men or their wives at his house and so when Haydn married on 26 November 1760, he left the Count's employ.

Haydn had become acquainted with a barber and wig maker, Johann Peter Keller, who had two daughters at home in Vienna. Haydn fell in love with the younger one, Therese (1732-1819) but she became a nun. Encouraged by the barber, Haydn became engaged to the older sister, Anna Aloysia Apollonia (1729-1800) who was about four years Haydn's senior. She turned out to be a most unsympathetic wife and a shrew, a bad-tempered and nagging woman. Haydn tried for the rest of his life to have little to do with her. This was one shrew that needed taming, but was not.

However, the thirty years from 1760 were very stable years for Haydn.

Prince Nicolaus Esterhazy (1714-1790) and his son, Paul Anton (1738-1794) had a castle at Eisenstadt. It had seven towers and a moat and Haydn was employed there as Vice-Kappellmeister in 1761. Nicolaus was not content with Eisenstadt and over the next four years built a palace based on the palace at Versailles which he called Esterhaza. It included an opera house, a marionette-theatre and 126 rooms and was completed in 1766.

It was usual for the household to move to Vienna for the winter season as many of the household had wives and families in the capital. The prince was so pleased with the new palace that he did not want to leave it to visit his mansion in Vienna. The well-known story of Haydn's Symphony no. 45 in F sharp minor, the Farewell Symphony, is relevant here. In the finale, the players blew out their candles and left the stage one by one. The prince took the hint and the household packed for Vienna without further delay for the winter season of 1772-3. This proved not so much Haydn's wit but his diplomacy in a difficult situation.

The prince paid high salaries and Haydn had a happy relationship with him. Haydn started with 400 florins a year. When the Kapellmeister, Gregor Joseph Werner died in March 1766 at the age of 73, Haydn became Kappellmeister with an annual wage of 782 florins.

At Eisenstadt, Haydn had composed five operas. In the 29 years he was with the Esterhazies he composed twelve Italian operas and five German ones, 58 symphonies, 45 string quartets, and, as Prince Nicolaus played the baryton, he wrote about 125 works for that instrument.

The symphonies of these three decades include many with names. Symphonies 6, 7 and 8 are called *Le Matin*, *Le Midi* and *Le Soir* respectively. *Le Matin* is Morning, of course, and it is said that the slow introduction may represent a sunrise. *Le Midi* is Noon and *Le Soir* is Evening. It is not clear why Haydn wrote a trilogy depicting the various times of the day. Symphony no. 22 of 1782 is called *The Philosopher* because of the serious mood of the opening slow movement. Symphony no. 26 is the *Lamentation* symphony as it includes Gregorian melodies associated with Holy Week. Number 30 is the *Alleluia* symphony of 1765 which incorporates the *Alleluia* plainsong chant for Holy Week, a seven note motif that pervades the first movement. The *Hornsignal* symphony, number 31, features in the opening movement a series of horn signals associated with the posthorn, military horn and hunting horn. The *Mercury* symphony, number 43, follows a trend that some composers employed to represent classical gods. The glorious Symphony no. 44 in E minor is known as the *Trauer* symphony and this title may have been given later, after a performance in Berlin after Haydn's death. The Symphony no. 49 is probably named because it was deemed suitable for performance during Passion Week. There does not seem to be any obvious reason why the Symphony no. 53 is nicknamed *Imperial*. The *Schoolmaster* Symphony, number 55 is so nicknamed as it has been said that the slow movement may represent the wagging of the finger of a schoolmaster, but it may be Haydn remembering his school days. The Symphony no 59 owns its nickname *Fire* because it was probably played at a performance of the play *Die Feuersbrunst* given as *Esterhaza* in 1774.

The symphonies in the 60s have been claimed by some to be his least effective symphonies.

Symphony no 60 in C is entitled *Il distratto* (*The Absent-minded Man*). In 1774, Haydn wrote some incidental music for a play, *Der Zersteute*, for by a visiting actor troupe at Esterhaza. It was a translation of one of Regnard's most frequently performed stage works, *Le Distrait*. This symphony was then assembled into six movements, the overture, four *ent'raits* and a finale. In the finale the violins have to turn down a tone to portray absent-mindedness.

Symphony no. 61 in D dates from 1776 and is scored for flute, two oboes, two bassoons, two horns, timpani and strings

The year 1776 was the year of Maximilian Klinger's play *Sturm und Drang* (*Storm and Stress*) and this gave rise to a brief artistic movement with that title in which social and artistic conventions were characterized by emotional intensity. Goethe and Schiller were affected by this development and it is said that some of Haydn's work was as well, and yet emotional intensity had appeared in his work before 1776. The magnificent Symphony no. 39 in G minor is a case in point.

The next symphony in the 60s series, number 62 in D, dates from 1780 or 1781. The orchestral forces are the same as the previous symphony minus the timpani.

La Roxelane, number 63 in C, was probably written in 1778 but may have been premiered in 1781. The scoring is for flute, two oboes, bassoon, two horns and strings. The attractive slow movement probably originated as incidental music Haydn wrote for the play *Solimán der zweite, oder Die drei Sultanimnen*, a translation of Favart's *Les Trois Sultanes* given at Esterhaza in 1777. This slow movement is said to portray the heroine *La Roxelane*, leader of the tribe of *Roxelanes* from the Danube region in the Roman province of *Moesia* in modern day Bulgaria. The symphony exists in two versions but recordings vary as some performances mix the two versions.

The symphony no. 64 in A is nicknamed *Tenpora mutantur* (*Times have changed*). Some scholars have criticised the work particularly the alleged unconvincing finale but if the work is played well and with

vigour it is delightful. It was probably written about 1773. The next symphony is also in A and has an infectious finale but is also economical in size and forces

Symphony no 66 is in B flat and number 67 is in F and was a favourite of the conductor Stanford Robinson. Number 68 returns to B flat and completes a trilogy of three symphonies all written for the same instruments namely two oboes, two bassoons, two horns and strings.

General Ernst Gideon von Loudon (1717-1790) was an Austrian military hero from the Seven Years War but the symphony no. 69 in C, which bears his name, often written as Laudon, does not necessarily give a portrait of the general. The work has received criticism even the claim that the symphony shows Haydn's dislike of the man.

As to the String Quartets the first set called Opus 1 were really divertimenti. A quartet was expected to have four movements but these quartets had five and, therefore, were deemed divertimenti but opus 1 are called quartets.

I have read that Haydn wrote 83 string quartets. Others say 74 and some say 68. I have heard 'experts' state that the Opus 51 The Seven Last Sayings of Our Saviour from the Cross are seven quartets hence the title, but it is one quartet in nine movements and the most unique string quartet ever written.

Roman Hofstetter (1742-1815) was an Austrian composer who became a Benedictine monk and it is thought that Haydn's Opus 3 quartets are wrongly attributed to Haydn and are by Hofstetter who was an admirer of Haydn. There is doubt about the composer of the opus two quartets as well.

The string quartets are possibly 64 in number

Opus 1	six
Opus 2	six
Opus 9	six
Opus 17	six
Opus 20	six
Opus 33	six
Opus 50	six
Opus 51	one
Opus 54	three
Opus 55	three
Opus 64	six
Opus 71	three
Opus 74	three
Opus 77	two
Opus 103	one (unfinished)

But, as we have said, some say that some of the Opus 2 quartets may not be by Haydn.

Some quartets have nicknames. The Bird quartet Op 33 no. 3 has grace notes which sounds like birds twittering. The Lark quartet Op 64 no. 5 has the first violin high above the rest of the ensemble as a skylark is high above the ground. The Frog quartet Op 50 no. 6 has in the opening theme of the finale bariolage which alternates the same pitch on two different strings and could make the sounds of a frog. The Bell quartet Op 77 no. 2 has descending scales which may suggest the pealing of bells. The Joke quartet Op 33 no. 2 is so called because the finale seems to end, then start up again, then stop and start and Haydn enjoyed this joke as the audiences did not know when to applaud.

The Emperor quartet Op 76 no. 3 is so named because the slow movement is a set of variations on Haydn's anthem God save the Emperor.

Haydn's father died on 12 September 1764 as a result of a wood fall. He was respected in his village and was also a magistrate.

Around 1779, when he was about 47 years of age, Haydn had a romantic attachment with a young singer, Luigia Polzelli (1750-1832). She was the wife of a violinist in the prince's orchestra. Like Haydn she had an unhappy marriage, was only nineteen and had little musical talent. She admired Haydn but was probably not attracted to him sexually as he was 28 years older than she. But it appears that, like many women, she used his affection to gain money from him and, when her husband died, she coerced Haydn to sign a document stating that he would marry her in the event of his wife's death.

When Maria Haydn died in 1800, Signora Polzelli had already remarried and her new husband was an

Italian singer. Haydn left Polzelli a small annuity, although he revoked a legacy to the younger of her two sons, Antonio (1783-1855) which some believe was his child. There is no evidence of this or that Luigia was his mistress.

One relationship that did work was the friendship between Haydn and Mozart. For an experienced composer to admire a composer 24 years his junior reveals Haydn's character. Haydn and Mozart were very different. Mozart was somewhat vulgar and jealous of composers better than himself such as Salieri. Haydn was a man of impeccable behaviour. He did not swear or blaspheme.

However, Mozart sometimes played the viola in string quartets with Haydn and Dittersdorf and Mozart was influenced by Haydn. For example, parts of Haydn's Symphony no. 78 (1782) are used in Don Giovanni (1787) and The Magic Flute (1791).

Surprisingly, Mozart was probably more admired than Haydn at this time mainly because Haydn was in seclusion most of the time at the Esterhazy estate in Hungary. However, Haydn's fame was to travel far and wide. In 1773, Maria Theresa (1717-1789), Queen of Bohemia and Hungary and Archduchess of Austria stayed at Esterhazy and Haydn's Symphony no. 48 was written in her honour. Four years later the Esterhazy musicians visited her at Schonbrunn.

The amazing capacity for friendship was a feature of Haydn. The three quartets Opus 54 and the three of Op 55 and the six quartets of Op 64 are called the Tost quartets. Johann Tost (1759-1831) was a violinist at the Esterhazy Court and later a business man in Vienna as a copyist, music distributor and publisher and Haydn gave him authority to sell these quartets and symphonies 88 and 89.

The three quartets Op 71 and the three that make up Op 74 were dedicated to Count Anton Georg Apponyi (1751-1817) who was a Hungarian aristocrat and music lover. He was Haydn's sponsor to join the freemasons.

The six quartets Op 76 are known as the Erdody quartets since they were commissioned by Count Joseph Erdody in 1796. The two splendid quartets that make up opus 77 were commissioned by Prince Franz Joseph Lobkowitz (1772-1816)

Haydn was of less than of average height, sturdily built with brown eyes and a rustic complexion. He regarded himself as ugly with his hook nose, pock-marked skin, prominent nostrils and heavy lower lip. At Esterhazy court he had both a summer uniform and a winter one. He was also smart in his dress, perhaps a little vain. Like his mother, he suffered from a nasal polyp which caused him much irritation from the 1790s. A surgeon, Giovanni Alessandro Brambilla (1728-1801) removed some bone from the composer's nose. A further suggested operation in London by the surgeon John Hunter in July 1792, Haydn refused. From 1803 he was exhausted and weakening with headaches and dizziness and his legs became swollen.

He was a modest and good living man who acknowledged God in both his life and work often marking the beginning of a work *In Nomine* and ending it with *Laus Deo*. For the first 45 years or so of his life he showed an innocence indicative of his rustic upbringing but, latterly, became a wise business man who could occasionally be ruthless. He had an excellent sense of duty to his employers and family. His self-depreciation hid his self confidence. He was loved by many and known as Papa Haydn although he had no children. He adored children and they adored him and found his lessons something to look forward to. Even in old age he was something of a flirt proving that he was a normal man. There are those who believe Polzelli was his mistress for about twelve years and that he may have had an affair with Catherine Csech, a lady-in-waiting to Prince Grassalkovics.

In 1781, the Grand Duke Paul Petrovich of Russia was in Vienna with his wife and met Haydn who composed his six quartets Op 33 called the Russian Quartets. His reward was a snuff box set with diamonds.

Spain had heard of Haydn and Cadiz commissioned the work, *The Seven Last Words of Our Saviour on the Cross*. It began as an orchestral work in 1786 and a choral version occupied the years 1795-6 and the string quartet version makes up his opus 51.

In 1786 Paris ordered six symphonies from Haydn which became symphonies numbers 82 to 87. The glorious Symphony no. 84 in E flat should be mentioned here as the first movement is a fine example of a monothematic piece.

Sadly, the mention of this symphony raises a major problem. Haydn's music is often played badly and a recording of this gem conducted by Barenboim is an example of how a bad performance can deter people from a masterpiece such as this. I have just heard Simon Rattle conduct the Berlin Orchestra in the Symphony no. 90 in C and he takes liberties, acts the fool, gets the audience to laugh between movements and treats the work as if it were written by a buffoon.

Why make fun of a fine and serious work?

It would appear that Haydn began work on his magnificent oratorio *The Creation* in 1786. Closely associated with the composition of this oratorio and *The Seasons* was Baron Gottfried Bernhard van Swieten (1733-1803). He was born in the Netherlands, the son of a distinguished doctor, and on his death, he became the personal physician to Empress Maria Theresa in Vienna where he remained until his death. He had originally trained for the diplomatic service and composed two operas and several symphonies. He formed a group of aristocratic sponsors for music. C P E Bach and Beethoven also benefited from his patronage.

In 1787 Haydn was invited both to London and Italy but refused due to his commitments to his aristocratic patron.

Prince Nicolaus I died on 28 September 1790 and Haydn retired to Vienna with a pension. He was approaching 60 years of age and wanted a quieter life. It was in Vienna in January 1797 that he composed the Austrian National Anthem.

But to backtrack a few years. The impresario and German violinist Johann Peter Salomon (1745-1815) had settled in London and invited Haydn to visit. Haydn did eventually set out for London in December 1790 pausing at Bonn on the way where he met the 20 year old Beethoven. In November 1792, Beethoven began lessons with Haydn in Vienna and the younger man realised what a novice he was. As a result, Beethoven reacted unfairly towards Haydn who had to correct much of his work. Of his Opus 1 Piano Trios, Haydn said that the C minor one was probably the best. Beethoven disagreed. However he did dedicate his first set of piano sonatas to Haydn.

Dr Charles Burney (1726-1814) was an English organist who travelled extensively throughout Europe and was aware of Haydn's fame. In fact, Haydn spent time with Burney when he was in London. But it was Salomon who asked the publisher John Bland (c 1750-1840) to negotiate with Haydn for his first trip to London but the first invitations were unsuccessful. Bland returned from Europe with Haydn's String Quartet Op 55 no. 2 in exchange for his razor given to Haydn which is why the quartet is sometimes called the Razor Quartet.

But terms were later agreed. There was to be £300 for six symphonies together with £200 for the copyright of the scores and a further £200 for twenty other pieces. In addition there was to be a benefit concert for Haydn with a guaranteed £200.

William Forster (1739-1808) was a violin-maker in London and had entered into some sort of agreement to publish some of Haydn's work. That Haydn had made a contract with Salomon incensed Forster who brought and won action against the composer who had put up his prices and was accused of sharp practice.

Haydn was no fool and a good business man. He sued the Prince of Wales for an hundred guineas he was owed and, eventually, Parliament paid Haydn as part of the settlement of the royal bankruptcy.

One beneficial relationship to Haydn in 1791 was his friendship with Rebecca Schroter, nee Scott. She was born on 13 May 1751 and, against her parents wishes, married the composer Johann Samuel Schroter (1750-1788). They settled in London in 1786 and Rebecca, now a widow, befriended Haydn on his visit to London in 1791. She was now forty and had lessons from the master. It seems certain that she fell in love with Haydn who said that, if he were free, he would have married her. She was the dedicatee of three piano trios, numbers 24 to 26 which date from 1795. The adagio of the third trio appears in a modified form in the Symphony no. 102 in B flat. She died in April 1826, a month short of her 75th birthday.

Haydn had refused to visit Italy. He felt that this country was too opera minded and stage works were not Haydn's first love. King Ferdinand IV of Naples (1751-1825) was furious at Haydn's refusal and considered it a snub.

In 1793 Haydn purchased a house in the Viennese suburb of Gumpendorf on which three years of building work was then conducted. With his wife, Johann Eisler and his wife and some domestic servants they occupied this house. The choral version of *The Seven Last Words* was performed and he set his two famous oratorios *The Seasons* and *The Creation*, performances of which he directed. The Empress Maria Theresa showed an increasing interest in his music and he made a new setting of the *Te Deum* in C, as was his earlier version of 1763, both sublime works.

Following the first performance of *The Creation* in 1798 Haydn was exhausted. The great *salieiri* played the fortepiano in the premiere. He was 66 years old and there was a decline in his physical and mental strength.

His wife died on 20 March 1800. She did not take an interest in her husband's work. Apparently she was

unable to have children and said to be excessively religious. She had many affairs including one with the Court painter Ludwig Guttenbrunn in the early 1770s. The illness in her last years took her to Baden regularly to take the cure.

In 1802 Haydn completed his last major work, the Harmony Mass. From 1803 he suffered from tiredness, lack of concentration, hoarseness, headaches and bouts of melancholy. His legs became swollen. From 1806 he was housebound and showed slight signs of senility, tearfulness, worries about the household accounts and a regret that he did not have children. In his will he left about 55,713 gulden which included a wardrobe of expensive clothes.

The last winter of his life witnessed the Austrian people facing invasion by the French. In April 1809 the French declared war on Austria. Haydn and his home was caught in the crossfire between the Viennese and the attacking French and a cannon ball fell in the courtyard of his house and blew the door off his bedroom. On 13 May, Vienna surrendered to the French. Eighteen days later Haydn died peacefully in his sleep. He was 77 years old.

At his death his library contained a lot of books including books on non-musical subjects. There were dictionaries in Italian, English and French, encyclopedias books on agriculture, medicine, geography, history and astronomy which was of great interest to him. In June 1792 Haydn had visited Sir William Herschel the Astronomer Royal in London and used his telescope.

Concerts in his memory were given and Antonio Salieri was prominent in these memorial concerts.

Like Bach and Mozart, Haydn wrote too much music and some of it may not have the same high standard but he wrote many works of unassailable greatness. He was a loyal man always doing his duty. In later life, when he moved out of his confines he became wise to the world and, perhaps, a little ruthless. How would he have been different if he had a loving wife and family? But he had his Christian faith and his music and no one is poor who has these virtues.

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