

Haydn, J : Divertimento a tre in Eb
Horn, Violin and Cello

PREFACE

On page 14 of his *Entwurf-Katalog* (Draft Catalogue) Haydn entered his Horn Trio; his note reads: "Trio per il Corno da Caccia", and the clef and time-signature were added, but not the theme. Many years later Haydn, for some reason not immediately apparent, crossed out the entry and wrote underneath: "Trio per il Corno". The autograph is now in private possession in England and could, through the kind offices of John Coombs, Esq., be used for the present edition. The work is herewith printed for the first time.

It would appear that Haydn wrote this trio for Thaddeus Steinmüller, who was a horn player in the Esterházy band from 1762 to 1772, and for whom Haydn probably wrote his Horn Concerto in D of 1762. In later years it came into the possession of another horn player in the Esterházy band, Prinster. Haydn's connection to this family was close: his faithful copyist, Johann Elßler, married Therese Prinster, daughter of Johann Prinster from Meran, on 23rd January 1800. Johann Prinster had two sons, Anton and Michael, who were engaged as horn players in the Esterházy band after Haydn's return from England. They played in the performances of Haydn's last six Masses, and the younger brother, Michael, who owned the present Horn Trio, died in Eisenstadt on 5th August 1869 at the age of 86. He knew Haydn's biographer, C. F. Pohl, and we have a few written records of conversations with Michael Prinster, who was one of the last witnesses of Haydn's orchestra; but how much he could have told us of performances under Haydn's inspiring leadership, of tempi of other important details! Pohl probably never thought to ask him. It was Michael Prinster, at any rate, who preserved the Horn Trio; for apart from Haydn's autograph, no other contemporary manuscripts are known (the same, incidentally, is true of the Horn Concerto in D of 1762 and the Trumpet Concerto of 1796). He gave it to a friend in Raab (now Hungary) where it remained until about 1877, at which time it was taken to Vienna, where Pohl saw the manuscript and copied it. For some years the autograph disappeared, and it is probably during this period that it was brought to England; Sir Donald Tovey drew attention to the work in his article on Haydn in Cobbett's *Cyclopedic Survey of Chamber Music* (I, 529); the manuscript was then owned by Edward Speyer, whose valuable collection is now, unfortunately, dispersed. A copy by E. Mandyczewski owned by the Gesellschaft der Musikfreunde, Vienna, was used for comparison with the kind permission of Dr. Hedwig Kraus. The present first edition gives Haydn's text without alterations of any kind: all dynamic marks or phrasing added by the editor have been placed in round brackets. Two passages of extreme difficulty in the horn part have been given with a simplified alternate reading. A cadenza has been added by the editor.

Vienna, Easter, 1956.

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