

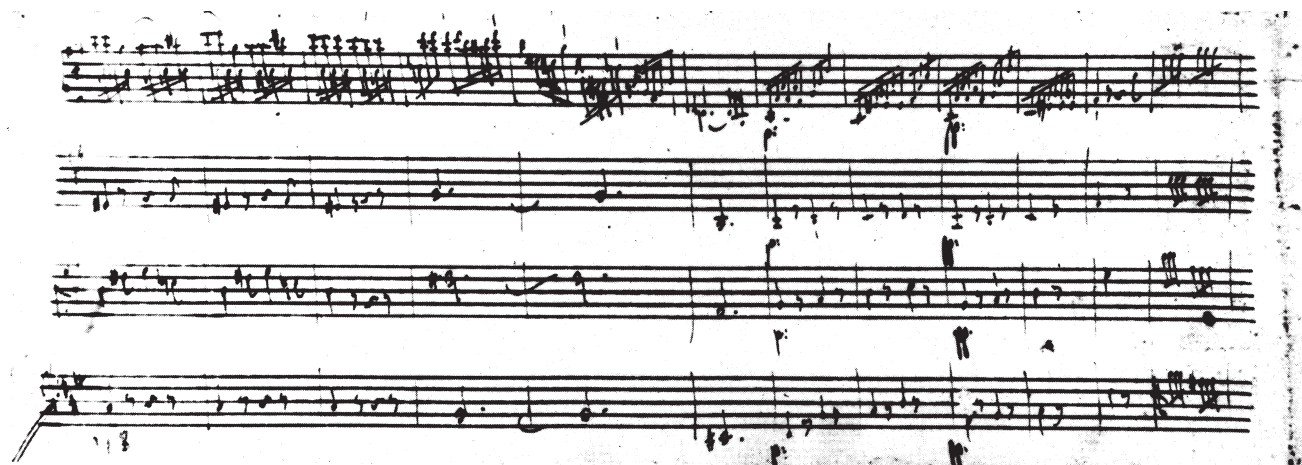
Simon Rowland-Jones

Performer, editor, composer and teacher, Simon Rowland-Jones has always led a very busy, all-embracing musical life. He was founder violist of the Chilingirian Quartet, in which he played for a total of ten years, and he has also performed with many other leading chamber groups, including the Nash Ensemble.

As a soloist, he made a highly-acclaimed Carnegie Hall debut in 1979 and has since given many recitals and made a number of solo recordings. His CDs, on the Meridian and Etcetera labels, include the first-ever complete version of the Bach Cello Suites on viola. Peters Edition published his thoroughly-researched viola transcription of the suites shortly after the recording was made. After this, he went on to make a new critical/performing edition of the Haydn String Quartets, also for Peters Edition. This massive ten-year project is now almost finished, with the edition being used by string quartets around the world.

Simon Rowland-Jones has, from a very early age also been a composer. Receiving lessons from Nadia Boulanger while a student at the Yehudi Menuhin School, he now spends an ever-increasing part of his life writing chamber music and works for viola. His many compositions, which include three string quartets, a string trio, a piano quartet and 'A Turn Outside', (a musical adaptation of a play by Stevie Smith commissioned by Dame Josephine Barstow), have become an integral part of his performing career. Simon Rowland-Jones also teaches viola and chamber music at the Royal Northern College of Music and is co-director of the North Norfolk Music Festival.

David Ledbetter is Research Fellow at the Royal Northern College of Music. He has a particular interest in how an understanding of context, style and structure may deepen and enrich performance. His publications include *Harpsichord and Lute Music in 17th-Century France* (Macmillan), *Continuo Playing According to Handel* (Oxford University Press), *Bach's Well-tempered Clavier* (Yale University Press), and a forthcoming book on Bach's instrumental solos (also Yale University Press).



Haydn, String Quartet Op. 20 No. 6,
Movement I, bars 93–104: the composer's autograph.
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Haydn String Quartets (Urtext Full Score & Parts)

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Haydn String Quartets



A New Urtext Performing Edition
Edited by Simon Rowland-Jones

Editorial Consultant David Ledbetter



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www.editionpeters.com

Peters Edition Ltd
2–6 Baches Street
London
N1 6DN
Tel: +44 (0) 20 7553 4000
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A New Urtext Performing Edition

Edited by Simon Rowland-Jones

Editorial Consultant David Ledbetter

Haydn String Quartets

Introducing his new player-friendly edition of the Haydn Quartets, Simon Rowland-Jones writes: ‘There can be no such thing as a final, perfect version; Haydn left too many questions open.’ The new Peters Edition is founded upon this honest assessment. By heightening our awareness of the questions that remain ‘open’, this edition liberates the interpretative inspiration of performers as never before.

Each Volume Includes:

Guidance for Performers: as well as giving the historical background to the quartets, David Ledbetter’s preface to each volume, written in collaboration with Simon Rowland-Jones, contains a treasure trove of information about all aspects of performance practice.

Genre, Style and Character: of all his works, the quartets are where Haydn gave full rein to his quick-witted, experimental approach to musical materials; an understanding of his highly-sophisticated language is vital for the expressive projection of the music.

Tempo and Rhythm: gives practical advice regarding Haydn’s tempo indications and notational practices.

Articulation and Bowing: highlights how Haydn’s methods of notating articulation evolved during his career, with particular emphasis on the distinction between staccato dots and portato strokes.

Ornamentation: general principles are illustrated by reference to specific examples within each volume.

For example:



Dynamics: advice is offered for idiomatic interpretation of Haydn’s dynamics, and options considered where they are absent.

Full Score: included with the parts – invaluable for performance preparation.

Many aspects of Haydn’s creative ingenuity were misunderstood by his original publishers. Unfortunately, some of these ‘corrections’ have been perpetuated to the present day. One of the most striking examples of this is in the ‘Tempo di Menuet’ movement from Op. 50 No. 5. Here, the erroneous addition of an F minor key signature to the ‘trio’ has the effect of blunting the otherwise unexpected D \flat in bar 44. Unusually, and tellingly, Haydn does not indicate arepeat in this first section of this trio, surely confirming his intention to serve up a one-off surprise by the swerve to A \flat major in bars 44–46.

The trio as it has conventionally appeared...



...and how it appears, in the new Peters Edition, according to Haydn’s autograph:



Critical Commentary

In the extensive Critical Commentary to each volume, the most authoritative early sources for Haydn’s quartets are carefully evaluated and full details of their variant readings given for comparison. Naturally, the composer’s autograph, where extant, assumes pre-eminence, but many other primary sources are considered, and secondary sources drawn upon where appropriate.

Typical Critical Commentary entry, (Op. 20 No. 1):

3 Slurs and Ties
 b1 V1 Va nn1–3, 4–6 and all other occurrences of motif there are three bowing variants in the sources:

Proportions of variants in each source as follows:

- **AUTOGRAPH** (slurs entered somewhat carelessly, creating ambiguity over the original intention) apparently x except for y b5 Va nn1–2, b7 V2 nn4–5
- **CHEVARDIÈRE** x and z equally; occasionally no slur
- **ANDRÉ** z
- **HUMMEL** y except for z b7 Vc nn1–2, b16 Va, bb63–65 Va, bb66 V2, bb82–84 V2 Va Vc, b90 Vc
- **BLUNDELL** y
- **ARTARIA** x

Simon Rowland-Jones is exceptionally attentive to the possibility that many of the apparent inconsistencies in Haydn’s autographs may be deliberate manifestations of the composer’s fertile and often mischievous musical imagination, rather than merely oversights on his part. In the example below, Haydn’s autograph clearly indicates non-matching bowing between viola and cello, exactly imitated by the violins in the following bars. In previous editions this playfulness has been neutralised. With the new Peters Edition, players can now make their own decisions as to what Haydn intended.

