

# MAGGINI QUARTET RECOMMENDED EDITIONS FOR STRING QUARTETS

The quartet are frequently asked which editions they work from and why, so we have produced this list of new and recommended editions by us, to help chamber music enthusiasts in the purchase of quartet music. These 'new' editions (actually most date from 1950 - 2011), are recommended because they faithfully, or as accurately as is scholastically possible, follow the composer's text or original manuscript, unlike many if not most of the 19th century editions and their present day reprints. The new editions also intelligently and **visually obviously** suggest corrections and additions to the text, as indeed many are needed. For composers not on this list the editions are usually satisfactory or modern replacements as yet unavailable.

In the older editions, the parts and the scores often do not match in phrasing or dynamics. Occasionally bars are added to quartets e.g. slow movement of KV 465 Peters edition. The fingerings, particularly in the old Peters editions, are rudimentary, and dissuade players from trying their own invariably better fingerings. Then there are ridiculously infrequent rehearsal letters, which also do not match between the scores and parts, all leading, as we have seen so many times, to much confusion when reading and working on a quartet. All new editions use bar numbers at the very least, and this addition alone represents the single most important rehearsal aid! Even if a poor edition is laboriously corrected to a new score, as we have so often done in our quartet in the past, the part soon becomes a mess, and one is still put off by the underlying fingerings, phrasing and dynamics unless a lot of Tippex is used (e.g. Haydn and Mozart Peters Edition).

## Recommended critical editions.

- Beethoven:** **Bärenreiter** parts and scores brilliantly edited by Jonathan DelMar. **Henle** parts and scores are also good, but not up to DelMar standards.
- Brahms:** **Henle** parts and score are much the best. **Breitkopf** parts are the next best for the quartets. **Bärenreiter** now for the sextets! **Peters** parts generally much less good because they have occasionally some very poor editing and changing of Brahms's text. (E.G. 51/1 slow mvmt) **Dover** score excellent. (Hans Gal).
- Debussy:** **New Bärenreiter and Peters Critical Edition.** The original French edition has numerous major mistakes and is to be avoided. The **Peters 1970's** and **Bärenreiter** editions are totally superior. **Dover** is very poor.
- Dvorák:** **Bärenreiter** is the best (which is **Supraphon/Artia** critical edition reprint on good paper). **Simrock** and reprints e.g. **International**, moderate to poor. **Dover** is **Simrock** reprint.
- Faure:** **Quartets Bärenreiter.**
- Frank:** **Quartets Bärenreiter.**
- Haydn:** **New Peters Critical Edition is the best for Op 20, 33, 50, 54, 64, 71/74, 76, 77** brilliantly edited by Simon Rowland Jones and complete with critical notes. **Henle** edition parts and scores are also good. *See note at end concerning Doblinger scores and parts.* **Litolf old edition good**, but check and correct with new **Peters** or **Henle**. Old **Peters** very poor. **Dover** scores very poor. 7 last words now available from **Henle**.
- Janáček:** **1st and 2nd quartet, new critical edition Baerenreiter.**
- Mendelssohn:** **Henle** critical edition for quartet parts and scores. **Peters** moderate, some big mistakes. **Octet** - new edition inc. score from **Breitkopf**.
- Mozart:** **Bärenreiter** critical edition including scores. **Henle** available now for some works also very good indeed. **Peters** very poor. **Dover** very poor. Numerous others poor.
- Prokofiev:** **Peters** critical edition including scores.
- Schumann** **Piano quintet Henle.**
- Schubert :** **Bärenreiter or Henle critical edition including scores.** Both are very good but we prefer the editorial conclusions of **Henle**. **Peters** very poor and very confused in all the quartets. **Dover** very poor. Old **Litolf** edition looks good, but needs correction with a **Bärenreiter** or **Henle** score.
- Ravel:** **Bärenreiter** parts and score - new critical edition. **Durand** original edition poor, full of mistakes.
- Smetana:** **Bärenreiter** critical edition.
- Tchaikowski:** **Merton Music (see below)** has reprinted the Russian edition, which although it has poor page turns, prints all Tchaikowski's markings and notes and is the best source. Big problems with the **Peters** arrangements of the quartets (sic) and reprints e.g. **International**. Best source is **Dover Scores**, which is a reprint of the Complete Russian Edition.

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Here is one of the best shops in the UK for chamber music with most of the repertoire on the shelf including these recommended editions. Also included is Merton Music for its publications.

Kensington Chimes Music  
9 Harrington Road  
South Kensington  
London  
SW7 3ES  
Tel: 020 7589 9054  
Fax: 020 7225 2662  
Web site: <http://www.chimesmusic.com/kensington/index.html>  
E-mail: [kensington@chimesmusic.com](mailto:kensington@chimesmusic.com)

Merton Music  
8 Wilton Grove  
London SW19 3QX  
Tel: 020 8540 2708  
Fax: 020 8540 2708  
Email: [mertonmusic@argonet.co.uk](mailto:mertonmusic@argonet.co.uk)

### Notes

Doblinger Scores and parts for Haydn quartets. In Doblinger the editorial suggestions put into the score as hatched lines in brackets are put into the Doblinger parts in bold with no brackets. This very poor editorial practice results in no visible difference in the parts between original Joseph Haydn and suggestions from the editor Robins Landon.

For us in the Maggini Quartet, Robins Landon's editorial taste seems to verge frequently towards visible symmetry of dynamics and articulation, unlike Haydn's delight in the irregular and we feel that most chamber music players that we coach are well able to 'edit' their own performances, much to their musical development and satisfaction. Also, compared with Peters Urtext and Henle, Doblinger seem to have made very strange editorial choices over which sources to use as the main text.

Correcting the Doblinger parts is no problem if you have a Doblinger score to hand and can go through your parts putting the suggestions in brackets, but it does mean that we recommend the new Peters and if not available Henle as there is no confusion on this important point.

**Wish list in order of most desirable editions to rebuild a library of string quartet music with good editions:** Schubert, Haydn, Mozart, Beethoven then the rest.

In Haydn, if a quartet is well known or named, one can be assured that most of the 1880's Peters editions will have heavily edited it. If on the other hand the quartet is not so well known, e.g. Haydn op42 or 50/1, than the editing in Peters will be light and a new well edited score will suffice (e.g. Peters, Henle and lastly Doblinger etc.)

Most editions of Haydn, Schubert and Beethoven (Eulenberg, Lee Pocket, Dover, Peters, International etc.) can be traced back to the 1880's editions and are hopelessly superseded by modern critical editions. Nearly all music shops seem to know very little about the editions of the music they sell and are very happy to sell you a Dover Mozart score which is a reprint of 1881/2 Breitkopf and Hartel edition and tell you that it is what everyone buys! They seem disinterested in and incapable of distinguishing between that and the critical edition - even though the Bärenreiter critical edition has been available since 1963! (One member of the Maggini Quartet had not even been born by then!)

Maggini Quartet. May 2012