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Editing the Double Bass Concerto of Antonio Scontrino

Roberto Pineda

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EDITING THE DOUBLE BASS CONCERTO OF ANTONIO SCONTRINO

by

Roberto Pineda

A Dissertation
Submitted to the Graduate School,
the College of Arts and Sciences
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved by:

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ABSTRACT

Antonio Scontrino (1850-1922) was an important Italian Romantic composer, virtuoso double bassist, and respected pedagogue who is relatively unknown outside of the Italian musical community. His compositional output is prolific and includes string quartets, operas, symphonies, concerti, solo pieces, songs, and religious works. Indeed, Scontrino was a compelling composer who deserves more attention from the international musical community. In addition to his compositional expertise, he was an artful double bass performer whose works for the instrument, while distinctly idiomatic, are compositions of high quality.

This dissertation provides a description of the composer's life and the events that transpired around Scontrino and his *Double Bass Concerto*. Such historical background clarifies why the double bass community is not so familiar with this concerto. It also provides insight into the author's transcription process of the orchestral manuscript of Antonio Scontrino's *Double Bass Concerto*, which finally makes an edited and published version of the score and instrument parts available to the public.

Scontrino's present absence of notoriety as a composer is not for lack of merit, but for historical and socio-political circumstances, which is rather unfortunate for the double bass field. His compositional catalogue, which includes seventeen pieces featuring the double bass as a solo instrument, is rich, varied, and worthy of publication. Future projects will include the transcription and publication of his pieces for double bass that are still in manuscript form.

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A special thanks to all the faculty members of the University of Southern Mississippi for their role in my education. I appreciate their guidance, which has made possible the completion of this degree. I thank my committee members for their support during this process. I am especially grateful to Dr. Marcos Machado, my committee chair, who is not only an amazing virtuoso double bassist but also a special friend and counselor. His guidance through the research process has been invaluable. I deeply appreciate his advice and contributions throughout the completion of this project. I hope our friendship and scholarly collaboration will continue for many years. I also want to express my sincere appreciation to my friend and colleague Dr. David Pellow for his counsel during the revision of this dissertation.

DEDICATION

I want to dedicate this dissertation to my wife, Isabella, whose support and patience during this project is commendable. Her help and editorial expertise during the revision process has been invaluable, and her love has inspired my life.

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CHAPTER I – HISTORICAL BACKGROUND

Biography of Antonio Scontrino

Antonio Scontrino was born in Trapani, Italy on May 17, 1850. He was the son of Vincenzo Scontrino, a boat caulker and expert luthier from Trapani. Antonio kept and conserved with zeal three violins, a cello and a double bass created by his father.

Vincenzo was also a music aficionado who loved to sing and played multiple instruments, including the violin and the guitar. He organized a small amateur orchestra, composed mostly of family members, in his home. However, the orchestra needed a double bass, and when Antonio was seven years old, he joined the family orchestra as a bassist using a cello strung like a three-string double bass. He was encouraged to practice by the ten cents that he expected to earn for every piece he managed to accompany.¹

He received his first musical lessons from Giovanni Coppola di Enna, an art professor with a passion for the violin. In 1861, at age eleven, the young Scontrino joined the Conservatory of Palermo with the double bass as his primary instrument. There he performed his first recital as a bass virtuoso on an instrument built by his father. However, Scontrino also studied several other instruments, including the piano. In the Conservatory of Palermo, Scontrino first started studying harmony with Luigi Alfano.² Scontrino also studied with the Italian composer Pietro Platania, who was the director of the Conservatory of Palermo at the time and who would eventually become the director

¹ Scontrino, "Letter from Antonio Scontrino to the Riemann Encyclopaedic Dictionary of Music," 1918.

² Comitato per le onoranze al Maestro Antonio Scontrino, *Antonio Scontrino nella vita e nell'arte* (Trapani, Sicily: Casa Editrice Radio, 1934), 9-61.

of the Conservatory of Naples.³ Scontrino studied counterpoint and composition with Platania and demonstrated a special talent and disposition for these classes. He stated in a letter about his time in Palermo, “I dirtied a lot of paper to write what I then called compositions and pieces, which fortunately for me and for others, were never produced.”⁴ During his years in Palermo, he composed sketches for three operas and diverse musical works, including the *Fantasia di Concerto per Contrabbasso sull’Opera Beatrice di Tenda di Bellini* (1870), which is for double bass and orchestra and currently available only in manuscript form.

In 1870, Scontrino successfully completed his musical studies and immediately started a series of concerts as a virtuoso double bassist using another double bass made by his father.⁵ His excellent qualities as a virtuoso allowed him to make musical tours mostly in northern Italy but also in other regions of Italy and Tunisia.⁶ It is commendable that he made these tours since, during this time, Italians rarely considered the double bass a solo instrument. It was during one of those concert tours that he met the dramatist Leopoldo Marengo in Milan in 1871. Marengo offered him the libretto of his melodrama in four acts, *Matelda*, which became Scontrino’s first opera produced in public.⁷

In 1872, the authorities of Trapani, in consideration of the exceptional qualities that the young musician was demonstrating, decided to grant a scholarship that allowed

³ Pietro Platania, *Titoli e documenti del maestro Pietro Platania* (Palermo: G. Corselli, 1863), 11-16.

⁴ Scontrino, “Letter from Antonio Scontrino to the Riemann Encyclopaedic Dictionary of Music,” 1918.

⁵ Ibid.

⁶ Comitato per le onoranze al Maestro Antonio Scontrino, *Antonio Scontrino nella vita e nell’arte*, 9-61.

⁷ Ricordi (Firm), *Catalogo generale delle edizioni G. Ricordi & C.: Appendice, dal gennaio 1897 a tutto marzo 1904* (Milano: Ricordi, 1904), 368.

Scontrino to travel to Germany in pursuit of furthering his education. He moved to Munich in 1872, where he stayed for two years, studying the standard musical classics and compositions of other more recent German composers.

During his stay in Munich, he entered a period of intense study and compositional work, which decisively influenced his formation as an artist. He deepened his knowledge of German music, especially in the chamber music and symphonic genres. Scontrino also encountered Wagner's music, and among his four-hand piano reductions, there is an *Idilio di Sigfrido di Wagner*, which is dedicated to his wife. The fact that he gave homage to Wagner with this piece indicates that Scontrino did not share the pro-Verdi and anti-Wagner sentiments that were prevalent in Italy at the time.⁸ While in Munich, Scontrino acquired familiarity with the German *lied* and composed pieces for voice and piano. In Munich, he also forged important friendships, particularly with the pianist and composer Giuseppe Buonamici (1846-1914) as well as the bassist and music pedagogue Friedrich Warnecke (1856–1931). Scontrino dedicated his *Double Bass Concerto* to the latter.

In 1874, after advancing his skills in Munich, Scontrino participated, as principal double bassist, in a concert tour of Italian opera in England with the opera impresario James Henry Mapleson. Scontrino continued working on his compositions, and after the tour in England, his compositional activities took precedence over his performance career. This was his last tour as a performer.⁹

⁸ Burton D Fisher, *Verdi's Falstaff (Opera Journeys Mini Guide Series)*. (Miami: Opera Journeys Publishing, 2006), 12-16.

⁹ Comitato per le onoranze al Maestro Antonio Scontrino, *Antonio Scontrino nella vita e nell'arte*, 9-61.

For the next sixteen years, he established himself in Milan, giving private lessons in harmony, counterpoint, composition, piano, singing and solfege. He said in one of his letters, “I had to live my life,” meaning that he had to do what was necessary to make ends meet.¹⁰ Scontrino also participated in stimulating meetings at cultural salons, especially the one hosted by Countess Clara Maffei, a backer of the *Risorgimento*.¹¹ At such salons, he met, amongst others, Hans von Bülow, Giuseppe Verdi, the German soprano Teresina Stolz, and the writer Virginia Treves, who under the pseudonym of “Cordelia” would write the libretto for Scontrino’s opera, *Gringoire*.

In Milan, Scontrino also met and married Adele Casati, to whom he dedicated the *Idilio di Sigfrido* transcription mentioned earlier. In addition, Scontrino taught the Sicilian composer Alberto Favara, who would become more popular than Scontrino. However, Favara’s fame is due more to his work as an ethnomusicologist with Sicilian songs than as a classical music composer per se.¹²

Scontrino was a respected pedagogue. In October of 1891, he became professor of composition at the Palermo Conservatory, although he would not stay in Sicily for long. In May of 1892, he won the professorship of composition and counterpoint at the Royal Music Conservatory in Florence, where he would teach until age seventy.

In one of his letters, Scontrino mentions in a most enigmatic way a “Calvary,” or life struggle that he still needed to overcome.¹³ This “Calvary” was probably the one

¹⁰ Scontrino, “Letter from Antonio Scontrino to the Riemann Encyclopaedic Dictionary of Music,” 1918.

¹¹ Stephen A Crist, *Historical Musicology: Sources, Methods, Interpretations* (Rochester, NY: Univ. of Rochester Press, 2009), 280.

¹² Istituto della Enciclopedia italiana, *Dizionario biografico degli Italiani* (Istituto della Enciclopedia italiana, 1960).

¹³ Antonio Scontrino, “Letter from Antonio Scontrino to the Riemann Encyclopaedic Dictionary of Music,” 1918.

explained in another letter—located in the library of the Palermo Conservatory—from Scontrino to a committee in Rome. In that letter, Scontrino explained how he was disqualified as a candidate for the position of Director of the Florence Conservatory of Music.¹⁴ According to the letter, he was falsely accused of having health issues. At the time, the conservatory served as a military hospital (due to World War I) and had to rent rooms to hold classes. Because of this, and at the request of the former director of the conservatory (Maestro Tacchinardi), Scontrino started teaching composition in his home. Maestro Tacchinardi died in 1917, and the position for Director opened up. Scontrino applied for and was the most qualified candidate for the job. However, the minister of public instruction believed he was teaching at home because of old age and poor health and as a result, disqualified him from the position. Scontrino feared losing his professorship to the same charges, and he wrote a letter requesting an investigation into the matter.¹⁵ We do not know if such an investigation ever happened. Scontrino stopped teaching in 1920 and dedicated himself exclusively to composition. He died two years later in Florence on January 7, 1922 at the age of seventy-two.¹⁶ Perhaps he was in poor health after all.

Despite unfortunate episodes like the one mentioned above, Scontrino must have loved Florence because he rejected an offer for the position of Director of the Naples Conservatory, where he would have replaced his former teacher, Pietro Platania.¹⁷

¹⁴ Antonio Scontrino, “Letter from Antonio Scontrino to the Special Committee for Service Dispensations,” 1919.

¹⁵ Ibid.

¹⁶ Sciafani, “Antonio Scontrino: Brani per e con Strumenti a Fiato,” 10.

¹⁷ Comitato per le onoranze al Maestro Antonio Scontrino, *Antonio Scontrino nella vita e nell’arte*, 35.

Appointments like these were highly political in nature. When Amilcare Ponchielli died in Milan, he left a vacancy for the post of Professor of Composition at the Milan Conservatory. Such a position was financed by and required the approval of the state. The following is a letter by Alfredo Catalani that illustrates the importance of political connections when seeking such posts. Note that Crispi, Baseli and Boselli are politicians.

Dearest friend,

You may, perhaps, know that two competitions were already held for the post of professor of composition at the Milan Conservatory (once occupied by Ponchielli) and that they came to nothing. I didn't compete in those two. When a third one was announced, some time ago, I also entered, thinking that, when all is said and done, two hundred forty lire a month are not to be disdained, and today I learned that the Commission called together in Milan to make the choice (composed of Bazzini, Martucci, and Cagnoni) will propose this three-some to the Ministry: Catalani, Scontrino, Ferroni. The Minister generally always chooses the first nominee of the three-some, and in this case it would be I. But since I know that Scontrino (a Sicilian) is very much backed by the prefect, Basile, who is Crispi's friend, I need to turn again to some strong backing and protection, and in this case I find no one more fitting and influential than Roux, who is also a friend of Crispi's and, I hope, also of Boselli's. To you I send a truly friendly and confidential prayer that you recommend me to him. You know, it would annoy me a little to be second!

Bye, dearest friend, and forgive my haste.¹⁸

Scontrino's Character

Several sources attest to Scontrino's excellent character. Ildebrando Pizetti defined him as an "exemplary teacher of conscience."¹⁹ Adelmo Damerini, who

¹⁸ Alfredo Catalani and Richard M. Berrong, *The politics of opera in turn-of-the-century Italy: as seen through the letters of Alfredo Catalani* (Lewiston, N.Y.: E. Mellen Press, 1992), 48.

¹⁹ Comitato per le onoranze al Maestro Antonio Scontrino, *Antonio Scontrino nella vita e nell'arte* (Trapani: Casa Editrice Radio, 1934), 61.

observed Scontrino in Florence, wrote about his exceptional abilities as a teacher.²⁰ Ettore Moschino, who participated in a commemoration of Scontrino in Trapani in 1933, defined the musician as having a “spirit of excellence, born honest and willing.”²¹ Finally, Albert Spalding, who was one of Scontrino’s composition students in Florence, described him as “an admirable teacher, tirelessly patient in forming a well-ordered vocabulary to express musical thought with freedom.”²² Spalding further illustrates Scontrino’s personality in the following excerpt.

Scontrino put me through a wholesome course of sprouts. He was meticulously exacting for a mathematical observance of all established rules. I would often rebel against such precision and sometimes would triumphantly confront him with an example from an admitted masterpiece where the composer had indulged in liberties refused me in the schoolrooms.

“What,” I would ask, “do you say to these consecutive fifths?”

“They are beautiful,” was his astonishing reply. “Imbecile that you are, how often must I explain to you that rules are to be learned only to be transcended when the right moment occurs?”

“But how,” I pugnaciously went on, “is one to know what is the right moment?”

“When you are a composer,” he reminded me, “you will not ask that question. No artist worth his salt writes merely because he wants to. If he does, his music is not worth the paper it is printed on. The only valid reason for composing is compulsion. An impulse to say this or that, impossible to resist. Why and how, do you suppose, did Beethoven come to be called the great liberator of music? By ignorance of the established rules he was breaking? No! By first becoming a complete master of them. You cannot make a successful revolution without knowing what you are rebelling against. You can perhaps provoke a riot which will end in confusion and face a firing squad.”²³

²⁰ Adelmo Damerini, “Ricordi Di Antonio Scontrino,” in *I Grandi Anniversari Del 1960 e La Musica Sinfonica e Da Camera Nell'Ottocento in Italia*, vol. 17 (Siena: Chigiana, 1960), 101-105.

²¹ Comitato per le onoranze al Maestro Antonio Scontrino, *Antonio Scontrino nella vita e nell'arte*. 9-29.

²² Albert Spalding, “Boy with Violin: Beginning a Musical Autobiography,” *Harper's Magazine Company* 184, no. 1102 (1942): 363.

²³ Spalding, “Boy with Violin: Beginning a Musical Autobiography,” 363.

The State of Italian Society During Scontrino's Lifetime

The state of Italian society during Scontrino's lifetime was full of social unrest, nationalism, liberalism and war. In 1859, when Scontrino was nine years old, Italy fought the Second Italian War of Independence. In this war, the Kingdom of Sardinia and the French Empire battled the Austrian Empire and liberated Lombardy, which played an important role in the unification of Italy or *Risorgimento*.²⁴

The following year, General Giuseppe Garibaldi led a corps of 1,000 volunteers into Sicily to conquer the Kingdom of the Two Sicilies and liberate it from the House of Bourbon-Two Sicilies, a branch of the Spanish royal family. The Kingdom of the two Sicilies consisted of the island of Sicily and the Kingdom of Naples, the latter of which is formally known as the Kingdom of Sicily. Garibaldi's expedition was successful, and it enabled Naples and Sicily to become part of the Kingdom of Sardinia. On March 17, 1861, the Sardinian government declared a United Kingdom of Italy—with Victor Emmanuel II as the first king of Italy—and moved the capital from Turin to Florence.²⁵ For this reason, March 17 is a national holiday in Italy. For the first time since the fall of the Roman Empire, Italians ruled most of Italy. That was the year the eleven-year-old Scontrino joined the Palermo Conservatory as a double bass student.

In 1866, while Scontrino was still a student in Palermo, King Victor Emmanuel II allied himself with the Prussians against the Austrians in the Austro-Prussian War. Following the war, the Prussians took control of the German States and allowed Italy to

²⁴ Arnold Blumberg, "Russian Policy and the Franco-Austrian War of 1859," *The Journal of Modern History* 26, no. 2 (1954): 137–53.

²⁵ Denis Mack Smith, *Modern Italy: A Political History* (Ann Arbor: The Univ. of Michigan Press, 1998), 11-26.

annex the region of Venice. Finally, in 1870, while Scontrino toured as a double bass virtuoso, France abandoned their garrison in Rome in order to help keep the Prussians at bay. This allowed the Italians to take over the Papal States. The French had protected the Papal States against revolutionaries since 1850. The Franco-Prussian war proved disastrous for the French for it collapsed their Second French Empire. With the annexation of the Papal States, the Italian Unification reached its completion and the capital moved from Florence to Rome.²⁶

The Kingdom of Italy functioned as a parliamentary constitutional monarchy that was liberal and provided basic freedoms but excluded the lower classes from voting. Northern Italy industrialized itself while Southern Italy stayed less developed and more populated. As a result, millions of people migrated abroad in search of a better future in what is called the Italian Diaspora, which began around the 1880s.²⁷ Scontrino was living in Milan at the time. During the 1880s and 1890s, the Kingdom of Italy started military colonial occupations, specifically in Africa and the Mediterranean.²⁸

The Giolittian Era— named after the five-time Prime Minister Giovanni Giolitti—was a period between 1892 and 1921 when Italian society modernized in terms of economics, industrialization, politics and culture. For example, Guglielmo Marconi invented the radio in the 1890s²⁹ and by 1913, all men could vote.³⁰ There was an

²⁶ Constance Brooks and Antonio Panizzi, *Antonio Panizzi: Scholar and Patriot* (Manchester: Univ. Pr., 1931), 133-142.

²⁷ J. S. McDonald, "Some Socio-Economic Emigration Differentials in Rural Italy, 1902-1913," *Economic Development and Cultural Change* 7, no. 1 (1958): 55-72.

²⁸ Mia Fuller, "Italian Colonial Rule" (Oxford University Press, September 29, 2014), <https://doi.org/10.1093/obo/9780199846733-0150>.

²⁹ Brian Bowers, review of *Review of Wireless: From Marconi's Black Box to the Audion*, by Sungook Hong, *Technology and Culture* 44, no. 2 (2003): 398.

³⁰ Roland Sarti, *Italy: A Reference Guide from the Renaissance to the Present* (New York: Facts On File, 2004), 313-314.

increase in trade, wages and standard of living during the first decade of the 1900s.³¹ The Giolittian era coincided with Scontrino's last thirty years, which he spent in Florence.

World War I affected everyone in Europe, but for Italy, it was especially costly. More than a million Italians died due to the war,³² and Italy incurred a war debt that severely undercut its economy.³³ Since 1882, Italy had allied itself with Germany and Austria-Hungary in the Triple Alliance.³⁴ However, at the start of the war in 1914, Italy declared neutrality instead of helping its allies. In 1915, Italy betrayed the Triple Alliance to join their enemies, Russia, England and France, with the hope of acquiring new territory.³⁵ Italy at war with Germany was unfortunate for Scontrino, because he had German friends; his works were published in Germany; and his compositional style had a German influence. In a country recently liberated from foreign domination and with a strong sense of nationalism, it is understandable that someone connected and influenced by the enemy would be suspicious. Scontrino's reputation as a composer suffered from this suspicion.

³¹ Herbert Kubly and Life (Chicago), *Italy, by Herbert Kubly and the Editors of Life*. (New York, Time, Inc.), 46.

³² Giorgio Mortara, *La Salute Pubblica in Italia, Durante e Dopo La Guerra* (Bari, New Haven: Giuseppe Laterza & Figli, Editori, 1925), 165.

³³ Vera Zamagni, *The Economic History of Italy, 1860-1990* (Oxford : Oxford ; New York: Clarendon Press ; Oxford University Press, 1993), 209-218.

³⁴ John Grenville and Bernard Wasserstein, *The Major International Treaties of the Twentieth Century: A History and Guide with Texts* (London: Routledge, 2007), 38-39.

³⁵ James Burgwyn, *Italian Foreign Policy in the Interwar Period: 1918-1940* (Westport, Conn.; London: Praeger, 1997), 1-2.

Scontrino Suffers from an Italian Superstition

Scontrino's student, Albert Spalding, the aforementioned American violin virtuoso, offers another reason why some Italians were suspicious of Scontrino. According to Spalding, his Florentine classmates believed that Scontrino suffered from the evil eye (*malocchio*), an Italian superstition. According to this superstition, people who suffered from *malocchio* could transmit a curse or negative energy through their eyes.³⁶ The following is an excerpt from Spalding's article.

Throughout his life Scontrino had carried the burden imposed by one of the most cruel superstitions that gifted Latin race is marred with—the Evil Eye! I never knew if he himself was aware that this sinister superstition had attached itself to him—that it was considered almost a breach of etiquette even to mention his name aloud; and that if one blundered in so doing there would be an immediate clutching of amulets and talismans as well as a unanimous making the sign of the Horus, warding off evil spirits! This was done by pointing the index and little finger of the hand out-ward while clamping to the palm the two middle fingers. Often when I was on my way to a lesson friends or fellow-students would hesitate to walk with me, lest some untoward accident might occur. A tile could fall from the roof crushing you, you could slip and sprain an ankle; in short, any contact with this unfortunate person was enough to invite disaster.

Once when I was playing a concert in the old Sala Filarmonica I was greatly troubled by sagging strings. As it occurred in a piece with no obliging rests during which I might have repaired the danger to intonation, I had to struggle as best I could. The evening was both damp and hot—the natural explanation of this annoyance—but such a logical answer did not satisfy the Florentines. It seems that they had noted Scontrino's entrance to the hall at the very moment (so their argument ran) when my embarrassing difficulties with pitch began!³⁷

Scontrino's *malocchio* could have been related to his participation in Gabriele D'Annunzio's *Francesca da Rimini*, a tragedy whose first performance—in 1901 at the

³⁶ Donatella Polizzi, "Occhio Malocchio: Italy and the Old Tradition of the Evil Eye," Magazine, L'Italo-Americano - Italian American Bilingual News Source, July 31, 2018.

³⁷ Spalding, "Boy with Violin: Beginning a Musical Autobiography," 363.

Teatro Costanzi in Rome—turned out to be extremely costly and unsuccessful. Gabriele D’Annunzio was a prominent but controversial literary, military and political figure in Italy.³⁸ He was often “described as the John the Baptist of Italian Fascism.”³⁹

D’Annunzio dedicated the play *Francesca da Rimini* to his lover, the actress Eleonora Duse, who financed the production and was its protagonist. She invested 400,000 lire (equivalent to 102,433 US dollars in 2020), a sum never before spent in Italy for a theatrical production.⁴⁰ Scontrino wrote musical interludes for *Francesca da Rimini*, which was a five hour-long play. After the first performance, the play got bad reviews, and a censor prohibited further performances on moral grounds.⁴¹ D’Annunzio then cut much of the text and all of the music, including the whole the first act, which consisted of seventy pages of mainly singing and dancing to Scontrino’s music.⁴² As a result, later performances outside of Italy were more successful. Scontrino later transcribed these interludes for piano four hands. The renowned and feared critic Giannotto Bastianelli included Scontrino as part of a group of composers who “contrast a more elaborate art that is drawn away from Donizetti and Verdi; and they make it up along the lines of Beethoven, Schumann, Brahms and Wagner.”⁴³ This influence from the other side of the Alps provoked some of the negative criticism that ultimately led some people to believe that Scontrino had jinxed D’Annunzio’s play.

³⁸ Hugh Chisholm, “D’Annunzio, Gabriele,” in *Encyclopædia Britannica* (London & New York, 1922).

³⁹ Michael Ledeen, *D’Annunzio: The First Duce* (Routledge, 2018), Preface.

⁴⁰ Piero Chiara, *Vita di Gabriele D’Annunzio* (Milano: Arnoldo Mondadori, 1979), 140.

⁴¹ “D’annunzio’s Tragedy Prohibited by Censor,” *The New York Times*, December 31, 1901, 5.

⁴² Antonella Braida and Luisa Calè, *Dante on View: The Reception of Dante in the Visual and Performing Arts* (London: Ashgate, 2007), 35-36.

⁴³ Giannotto Bastianelli, *La crisi musicale europea* (Firenze: Vallecchi, 1976), 137.

Italian Aversion Towards Foreign Musical Influence and Instrumental Music

An aversion towards foreign musical influence also affected opera. According to musicologist Anna Tedesco, the notion of Italian opera being superior to foreign opera started in the 1840s as a reaction to Meyerbeer's grand operas and Wagner's works. "From that moment, the notion of opera, particularly that of the 19th century, as an eminently national genre arose. It was considered a genre expressing the essence of the nation."⁴⁴ Consequently, during Scontrino's lifetime, Italian music leaned heavily towards the Italian operatic stage, as opposed to instrumental music.

However, some music lovers supported pockets of instrumental music, both foreign and domestic. Albert Spalding, Scontrino's American student mentioned above, provides a clear picture:

Opera and theaters had, if anything, more than their usual attendance; concerts languished, but not more than ordinarily.

Ah! Concerts! They were the anemic stepchildren of this cradle of Art. A bad opera could thrive where a good concert could not. My mother was a valiant and fighting member of a mere handful of music lovers who would herd themselves together fifty strong at each and every musical event that presented itself. They would aid and abet any wishful-thinking and over-ambitious manager who would try to bait the recalcitrant public with names of established fame. One year I can recall that in solemn procession we had concerts from such international figures as Eugène d'Albert, Pablo Sarasate, César Thompson, Feruccio Busoni, Joachim, and others. The empty benches gaped, rows upon rows of them, but the same vanguard was always there. They would move closer together, huddling their wraps about them. Halls were notorious for their economy in heating, and it took inspired playing, indeed, to temper the chilling atmosphere.⁴⁵

⁴⁴ Anna Tedesco, "National Identity, National Music and Popular Music in the Italian Music Press during the Long 19th Century," *Studia Musicologica* 52, no. 1/4 (2011): 260.

⁴⁵ Spalding, "Boy with Violin: Beginning a Musical Autobiography," 360-361.

Most Italian composers during Scontrino's lifetime composed operas because there was much demand for them in Italy. According to musicologists Bea Friedland and Adelmo Damerini, during the second half of the nineteenth century, "Italian printing firms eagerly accepted most opera manuscripts offered for publication, but if a composer approached them with a sonata, a quartet, or a symphony,"⁴⁶ "they sighed, cursed at times, and counseled a trip to Germany."⁴⁷ Regardless, Scontrino had come to love and appreciate German music during his time in Munich, particularly in the instrumental genres. In Germany, contrary to what happened in Italy and France, Romantic composers did not focus almost exclusively on opera, and consequently, symphonic and chamber music flourished more. Scontrino composed much instrumental music, and he is mostly known for his excellent string quartets. Walter Cobbett allotted fourteen pages for Scontrino's quartets—the same amount as for Schubert—in his *Cyclopedic Survey of Chamber Music*.⁴⁸

Scontrino's Operas

However, being an Italian composer in Italy, where opera ruled above all other musical genres, Scontrino also delved into the operatic scene. As mentioned before, his debut in the operatic arena was *Matelda*, an opera in four acts on a libretto by Leopoldo Marengo and premiered at the Teatro Dal Verme in Milan in 1879. In 1882, he composed

⁴⁶ Bea Friedland, "Italy's Ottocento: Notes from the Musical Underground," *The Musical Quarterly* 56, no. 1 (1970): 32–33.

⁴⁷ Adelmo Damerini, *I grandi anniversari del 1960 e la musica sinfonica e da camera nell'Ottocento in Italia* (Siena, Italy: Arti Grafiche Ticci, 1960), 148.

⁴⁸ Walter Willson Cobbett and Colin Mason, *Cyclopedic Survey of Chamber Music*. (London; New York: Oxford University Press, 1963), 395–408.

two more operas: *Il Progenistta*, which premiered at the Teatro Argentina in Rome, and *Il Sortilegio*, a comic opera on a libretto by Gino de Nobili, which premiered at the Teatro Alfieri in Turin. In 1890, he composed *Gringoire*, an opera seria in one act that premiered privately at the house of Virginia Treves Tedeschi, who wrote the libretto under the pseudonym “Cordelia,” and publicly at Padua’s Teatro Verdi in 1892. Finally, Scontrino wrote his last opera *La Cortigiana* in 1896, which premiered at the Teatro Dal Verme in Milan. With *La Cortigiana*, Scontrino achieved success and positive reviews, but these did not deter him from later devoting himself exclusively to instrumental music.^{49 50} Luca Summer wrote the following:

The fact that Antonio Scontrino had decided to end his opera career after the success achieved with *La Cortigiana*, to devote himself only to instrumental music, may arouse a certain amazement. This is undoubtedly an "internal" choice of the artist combined with a precise historical-biographical circumstance: the transfer of Scontrino to Florence in April 1892, called to fill the chair of Counterpoint and Composition at the Royal Musical Institute, where he taught for twenty-nine years.⁵¹

Scontrino’s Instrumental Music

Scontrino, along with Antonio Bazzini, Giuseppe Martucci, Giovanni Sgambati, and Marco Enrico Bossi, formed a group of Italian composers that represented a movement to produce and enrich Italian instrumental music during the second half of the

⁴⁹ Luca Summer, “Un Esponente della Rinascita Strumentale Italiana di Fine Ottocento: Antonio Scontrino,” in *Ottocento e Oltre: Scritti in onore di Raoul Meloncelli* (Roma: Editoriale Pantheon, 1993), 437–438.

⁵⁰ “Per ‘La Cortigiana’ del Maestro Antonio Scontrino,” *Lo staffile gazzettino di lettere, arte, teatri, società ecc.* XVII, no. 7 (1896): 1–2.

⁵¹ Summer, “Ottocento e Oltre,” 438.

19th century.⁵² However, they encountered resistance. Bea Friedland comments about the typical apathy toward instrumental music:

But even if the more tolerant view is upheld and the matter placed in its proper socio-political context, thereby exonerating the Italian public of musical philistinism, the truth is that many of the contemporary writings on aesthetics and music history further retarded the broader development of Italian music by exaggerating the vocal-instrumental dichotomy, vehemently portraying the two genres as irreconcilable and arguing against the debasement of pure Italian melodic style.⁵³

Nonetheless, a germ of mini-renaissance in instrumental music was developing in Italy, and Scontrino was part of it. This mini-renaissance started with musical societies, the most prominent being the Società del Quartetto in Florence, which was soon emulated in Milan. Soon after that, chamber music societies developed in other Italian cities inspired by the ones in Florence and Milan, such as the Concerti Popolari in Turin.⁵⁴ In addition to chamber music, these kinds of societies offered orchestral music and embraced not only Italian compositions but also foreign ones. These societies were an excellent medium for exposing new instrumental works of composers like Scontrino.

Scontrino composed the *Overtura Celeste*—his first symphonic work—for a competition. Giuseppe Verdi was one of the judges, and Scontrino won the first prize. The Società Orchestrale di Milano performed it at the Teatro alla Scala in Milan on May 21, 1881.⁵⁵ In 1882, he composed the *Marcia Trionfale*, for four symphonic wind bands

⁵² Bea Friedland, “Italy’s Ottocento: Notes from the Musical Underground,” *The Musical Quarterly* 56, no. 1 (1970): 32.

⁵³ Ibid.

⁵⁴ Andrea Della Corte, *La critica musicale e i critici* (Torino: Unione tipografico-editrice torinese, 1961), 148.

⁵⁵ Anna Maria Sollima, “Antonio Scontrino (1850-1822)” (Doctoral Dissertation, Palermo, Italy, Università Degli Studi di Palermo, 1980), 11.

to inaugurate a monument to Vittorio Emanuele II in Trapani, Sicily.⁵⁶ In Florence, the Quartetto Fiorentino, led by the violinist Giovanni Battista Faini, premiered his *Prelude and Fugue in E minor* for string quartet. The Quartetto Fiorentino gave numerous concerts that contributed to the consolidation of an instrumental music tradition in Florence and helped spread knowledge of Scontrino's chamber music.

Scontrino's four string quartets premiered in Florence between 1901 and 1918 but were also performed outside of Italy. These works are responsible for bringing Scontrino to a relative fame, especially the *Quartetto in la minore*, which found success in London in 1917.⁵⁷ Scontrino's string quartets are loyal to the classical structures but have intense melodies and chromaticism. Luca Summer wrote about them: "The need to develop melodic-harmonic research on the basis of a solid and tested formal architecture perhaps brings Scontrino's quartet production closer to the Austro-German chamber music of the late nineteenth century and, in particular, to that of Johannes Brahms."⁵⁸

In 1897, Leopoldo Mugnone directed Scontrino's *Sinfonia Marinesca*, a programmatic work about the sea of Trapani. This symphony has four movements, but it is so descriptive and innovative in terms of timbre, dynamics and harmonic elaboration that it could be a symphonic poem.⁵⁹ The four movements have the following descriptions by Scontrino:

I – First Part. Calm Sea. (Allegretto non mosso).

⁵⁶ Sclafani, "Antonio Scontrino: Brani per e con Strumenti a Fiato," V.

⁵⁷ Summer, "Ottocento e Oltre," 441.

⁵⁸ Ibid.

⁵⁹ Nino Abate, "La Sinfonia Marinesca Di Antonio Scontrino," *La Nuova Musica* II (February 14, 1897): 3.

Sailing through the immense sea, in the immense calm. These are the voices that rise from the depths, wandering over the waters, from the joyful dawn to the sparkling noon.

II – Second Part. In the Island of the Monkeys. (Allegretto vivace).

Approaching the green island. No human foot touched it before. The only inhabitants that reign there, happy above the big trees, are monkeys. Here, life is a game.

III – Third Part. Song of the Mermaids. (Andante molle, voluttuoso).

What song is this that arises from the complete, evening calm of the sea?
The song that moves from the mysterious gulf, the song of the Mermaids.

IV – Fourth Part. Tempest. (Lentamente).

Ah the great things that the sea narrates tonight! The waves run, chasing each other: Aeolus has unleashed all its winds. What is this?.. To fate, to peak!... The song of the Mermaids rises again, triumphant.⁶⁰

Richard Strauss first conducted Scontrino's second symphony in C minor, *Sinfonia Romantica*, at the beginning of the inaugural concert of the Royal Opera in Berlin on March 9, 1914. This symphony, composed seventeen years after the *Sinfonia Marinesca*, demonstrated the artistic maturity of the sixty-four year old composer. Richard Strauss wrote in his notes, "The Symphony seems very significant, very serious in invention and form, excellent and with a very good instrumentation."⁶¹ At that same concert, Strauss also conducted his own *Don Juan*, Mozart's *Symphony in G Minor*, and Weber's overture to *Oberon*, putting Scontrino alongside composers of the highest caliber.⁶²

⁶⁰ Antonio Scontrino, *Sinfonia Marinaresca, per grande orchestra*. (Milano: Carisch & Jänichen, 1897).

⁶¹ Walter Werbeck, ed., *Richard Strauss Handbuch* (Stuttgart : Kassel: Metzler ; Bärenreiter, 2014), 513.

⁶² See Concert program in APPENDIX G, page 114.

Scontrino composed sacred works and numerous pieces for voice and for other instruments, such as cello, flute, clarinet and harp. He composed the *Dodici Bozzetti per Pianoforte* for the pianistic school of his friend Giuseppe Buonamici, which are twelve pieces for solo piano. Adelmo Damerini described them as “delicious, due to the refined musical sensibility they reveal in both their melodic line and their harmonization.”⁶³ Scontrino also composed a concerto for piano and orchestra as well as a concerto for bassoon and orchestra, both of which only exist in manuscript form.⁶⁴ Additionally, Scontrino composed sixteen more works featuring the double bass as a solo instrument.⁶⁵

Conclusion

Antonio Scontrino is a composer whose music deserves increased attention and study by members of the musical community. He achieved a measure of success during his lifetime in spite of the unfortunate circumstances working against him. Some of these include World War I; his German influences; the politics of teaching job appointments; his preference for instrumental music at a time when most Italians considered it an affront to a “pure Italian melodic style;”⁶⁶ etc. Nonetheless, he was an excellent composer whose works were published both in Italy and internationally and who received praise from other great composers and pedagogues, such as Richard Strauss and Friedrich Warnecke.

The edited transcription and publication of his double bass music is indeed a valuable addition to our field. We are fortunate that such an excellent composer was also

⁶³ Damerini, “Ricordo di Antonio Scontrino,” 105.

⁶⁴ Summer, “Ottocento e Oltre,” 449.

⁶⁵ Refer to APPENDIX D for a list of Scontrino’s compositions.

⁶⁶ Friedland, “Italy’s Ottocento,” 32.

a virtuoso of our instrument. He provided a rich output of music for double bass that is not only idiomatic to our instrument but also unique. Scontrino combines German and Italian influences into a musical style that truly enriches our art.

CHAPTER II – THE DOUBLE BASS CONCERTO

Performances of the Concerto

The Scontrino *Double Bass Concerto* is unique in its difficulty. It requires such an advanced technical proficiency that it is seldom performed. Scontrino dedicated it to his friend and double bass pedagogue Friedrich Warnecke, who considered the concerto “invaluable for the evaluation and exposure of our instrument [the double bass] provided there are real artists to interpret this work.” He also described the concerto as a counterpart, in form and content, to the Brahms Violin Concerto.”⁶⁷

Warnecke is the author of a double bass method on advanced techniques. He also wrote extensively about various styles of double bass performance used in different European regions, discussed the strengths and weaknesses of each, and developed a hybrid technique method that included their best features. Warnecke portrayed Scontrino as a “sensitive performing artist that is representative of the Italian double bass playing,” and described Scontrino’s double bass playing as having a “tone that was of a rare clarity and purity, and above all in cantabile the artist’s entire distinguished sense was expressed.”⁶⁸ Warnecke noted that “Scontrino, in his quiet, withdrawn manner, served the reputation of the double bass in his own field of composition more effectively than some celebrated soloist” and hoped that his work would “achieve many noble and great things for our instrument.”⁶⁹

⁶⁷ Friedrich Warnecke, “*Ad Infinitum*”: *der Kontrabass* (Leipzig: Ed. Intervalle, 2005), 100.

⁶⁸ Ibid.

⁶⁹ Ibid., 101.

According to *The Philadelphia Inquirer*, Warnecke's student Waldemar Giese⁷⁰ performed the premiere of Scontrino's *Double Bass Concerto* on October 8, 1941, as part of a double bass and violin recital that occurred in the foyer of the Academy of Music in Philadelphia. Giese performed the concerto accompanied by the pianist George L. Lindsey, who at the time was the "Director of Music Education for the School District of Philadelphia."⁷¹ Another article in *The Philadelphia Inquirer* reported, "The Scontrino Concerto is of enormous difficulty, and Giese met its technical demands, but the work is likewise of great length, especially the first movement, and could not command attention throughout on the score of its musical content."⁷²

However, a second account about the premiere of this concerto circulates within the double bass community. According to this account, "Scontrino's Gran Concerto for Double Bass and Orchestra was completed in September 1908 in Florence and premiered in Hamburg on 18 October 1908, and finally published in America by Oscar Zimmerman in 1980."⁷³ A dissertation entry supports this account stating "*Concerto per Contrabasso*. Dedicated to and premiered by Frederic Warnecke in Hamburg, October 18, 1908. Autograph M[usical] S[core] at the Conservatorio di Musica Luigi Cherubini, Florence."⁷⁴ However, there are several reasons to doubt this account.

⁷⁰ "Waldemar Giese Gives Bass Violin Recital," *The Philadelphia Inquirer*, March 24, 1940, 12.

⁷¹ "Bass Violin and Sonata Recitals Listed This Week," *The Philadelphia Inquirer*, October 5, 1941, 12.

⁷² "Giese Performs Bass Concerto," *The Philadelphia Inquirer*, October 9, 1941, 12.

⁷³ "Antonio Scontrino - Gran Concerto for Double Bass | Facebook," July 22, 2014, https://www.facebook.com/pg/basshistory100/photos/?tab=album&album_id=1600698566823129.

⁷⁴ Michael John Schultz, "The Double Bass Concerto of Antonio Scontrino" (Doctoral Dissertation, Cleveland OH, Case Western Reserve University, 1991), 250.

First, two newspaper articles indicate that Waldemar Giese performed the world premiere of the concerto in Philadelphia.⁷⁵ Second, the manuscripts of the piano and orchestra scores contain completion dates that perfectly coincide with the dates from the second account. Scontrino completed the piano reduction in Florence in September of 1908 and the orchestral manuscript in Florence on October 18, 1908. Third, the sources provided to support the second account are the autographed manuscript scores located at the Cherubini Conservatory in Florence. The conservatory now provides online access to these manuscripts,⁷⁶ and we can see that the word “Hamburg” does not appear in either the piano or orchestra manuscripts. However, the letters “F” and “Z” from the word “Firenze”—in Scontrino’s handwriting—could be misread as the letters “H” and “g,” especially if read from a copy of poor resolution. Someone could have mistaken the word “Firenze” for “Hamburg” and assumed that the written date on the orchestra manuscript was that of the premiere. Additionally, the name “Federico Warnecke” appears at the beginning of the manuscripts as a dedicatee, not performer.⁷⁷ More research is necessary to ascertain if Warnecke actually premiered the concerto in Hamburg and if that performance occurred on the same day that Scontrino finished the orchestral manuscript of the concerto in Florence (October 18, 1908). If Warnecke did not premiere the concerto in 1908, then his student Waldemar Giese premiered it in 1941. It is worth noting that Scontrino finished the piano reduction version of the concerto around one month prior to the orchestra version (September 1908). There is a possibility that

⁷⁵ “Bass Violin and Sonata Recitals Listed This Week,” *The Philadelphia Inquirer*, October 5, 1941; and “Giese Performs Bass Concerto,” *The Philadelphia Inquirer*, October 9, 1941.

⁷⁶ “Search - Internet Culturale,” accessed May 18, 2020, <http://www.internetculturale.it/it/16/search?q=antonio+scontrino&instance=magindice>.

⁷⁷ See Figures 1-3, pages 24-25.

Warnecke had the piano reduction or a copy of it while Scontrino finished the orchestral version of the concerto. Again, more research must be conducted to determine who premiered the concerto.



Figure 1. *Scontrino's signature, place and completion date located at the end of the piano reduction manuscript.*



Figure 2. *Scontrino's signature, place and completion date located at the end of the orchestral manuscript.*



Figure 3. Title pages of Scontrino's piano reduction and orchestral manuscripts with a dedication to his friend, Friedrich Warnecke.

Waldemar Giese, who may have premiered the concerto in 1941, was a proficient virtuoso of the double bass. He appeared as a soloist on numerous occasions and regularly gave double bass recitals. He formerly served as the principal double bass of several symphony orchestras, including the Pittsburgh Symphony Orchestra,⁷⁸ the Cincinnati Symphony Orchestra⁷⁹ and the New York Symphony Orchestra.⁸⁰ In 1926, *The Cincinnati Enquirer* published an article about Giese, describing him as “one of the finest double bass players in Europe and America.” The same article also reported,

⁷⁸ “Musician Is Featured as Double Bass Soloist,” *The Pittsburgh Press*, February 1, 1944, 10.

⁷⁹ “Novelty at Next ‘Pop.,’” *The Cincinnati Enquirer*, February 8, 1927, 8.

⁸⁰ “Musician’s Death Called Natural,” *The Philadelphia Inquirer*, September 19, 1946, 3.

“Recently Giese was called upon to play a bass solo over the radio, and this was probably the first time [that such a performance occurred] in the history of either the radio or the double bass.”⁸¹ *Time* magazine also published an article that stated,

Waldemar Giese has a specially designed stool with a swivel seat and a foot rest which give him support.

Idea for a stool came to him five years ago when he was given a concerto by Composer Antonio Scontrino who made such technical demands that few double bass players have dared to wrestle with it. Waldemar Giese was not to be daunted. He set to work to develop his physique, rose every morning at 6, exercised for two hours in Fairmount Park. Now he boasts that his chest measurements are the same as Pugilist Joe Louis’ “although I am shorter and 30 pounds lighter.”⁸²

According to the previous article, Giese received and started working on the Scontrino Concerto ten years before he performed it.⁸³ This concerto definitely requires a high degree of technical competency. Any double bassist who wishes to perform it would benefit from Giese’s example to prepare it thoroughly and to maintain technical proficiency as well as physical fitness. Otherwise, the performance would likely not serve the piece or the double bass field. Warnecke realized this and specified that the concerto would be invaluable “...provided there are real artists to interpret this work,” as mentioned on page 20. Giese—a virtuoso bassist who regularly performed as a soloist—changed his seating posture and prepared for ten years before performing the concerto.

⁸¹ “Double Bass Solo Instrument When Mastered by a Virtuoso,” *The Cincinnati Enquirer*, June 27, 1926, sec. three, 5.

⁸² “Bull Fiddler,” *Time Magazine*, April 6, 1936.

⁸³ Ibid.

Scontrino was also aware that some bass players might not meet his concerto's demands. In a letter to Guido Gallignani, who toured internationally as a bass player, Scontrino asked him to come to Florence to study the concerto with him.

Florence, 12 April 1909

Dear Prof. Gallignani,

I respond to your message. I have no difficulty in entrusting you with the *Concerto* [1908] for Double Bass, if you formally undertake to perform it the first few times in large cities with orchestra. The purpose of the *Double Bass Concerto* is to place this instrument on the same level as its so-called classical brothers. By accepting the aforementioned condition, I would dearly have you come to Florence to study it some day with me.

Distinctively greeting you. Yours faithfully // A(ntonio) Scontrino⁸⁴

Scontrino wanted his concerto to raise the double bass—as a solo instrument—to the level of the other string instruments and wished that any difficult passages would not be simplified, for example by bringing them down an octave or slowing them excessively. Being himself a virtuoso bassist, he knew perfectly well the capability of the instrument and could demonstrate how to perform the difficult passages without simplifications, reductions in tempo, omissions, etc. Scontrino also knew that a performance with orchestra would represent the concerto better than a piano reduction.

Waldemar Giese first performed the concerto with a piano reduction. Many orchestral effects are difficult to replicate on the piano, particularly orchestral timbres. This is especially true with the Scontrino Concerto, which he orchestrated superbly. For

⁸⁴ Domenico Tampieri, *La Leggerezza Dell'elefante: Guido Gallignani (1880-1974)* (Faenza (Ravenna, Italy): Edit Faenza, 2004), 350.

example, measure 230 of the first movement creates a shimmering effect with orchestral tremolos similar to those often found in Wagner's music.⁸⁵

The musical score is for measures 228-230 of the first movement of Richard Wagner's *Tannhäuser* Overture. The tempo is marked 'Un poco ritenuto.' and the mood is 'W Ruhiger'. The key signature is D major. The score is for a full orchestra, including Flute (Fl.), Horn (Hob.), Clarinet I (Klar. I. in A), Violin I (Viol. I. in 4, gleich stark besetzten Partien), Violin II (Viol. II. in 4, gleich stark besetzten Partien), Bassoon (Fag.), and Bass (Br.). The score shows a shimmering effect created by orchestral tremolos in the strings and woodwinds. The strings are marked 'mit Dämpfer' (with mutes) and the woodwinds are marked 'pp' (pianissimo). The score is divided into two systems, with the first system ending at measure 229 and the second system starting at measure 230. The key signature changes to D minor at the end of measure 230.

Musical Example 1 – Richard Wagner, *Tannhäuser* Overture.

⁸⁵ See Musical Examples 1-2, pages 28-29.

230

Fl.

Ob.

EnHn.

Cl.

B. Cl.

Bsn.

E Hn.

A Hn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff tragico

a2

ff

f

tragico

f

Musical Example 2 – Antonio Scontrino, *Double Bass Concerto*, I – Allegro Moderato.

Waldemar Giese probably also performed the Scontrino Concerto with an orchestra. This realization arises from a manuscript copy he kept, which has conductor markings that reflect rehearsals with an orchestra.⁸⁶ That edition is a minor third higher than the original, a scordatura Giese routinely used for performing solo repertory.⁸⁷ Friedrich Warnecke made this manuscript copy and gave it to his student Giese.⁸⁸ Zimmerman Publications in Interlochen, Michigan currently possesses this manuscript.⁸⁹



Musical Example 3 – Example of conductor markings in the Warnecke manuscript copy.

⁸⁶ See Musical Example 3-4, pages 30-31.

⁸⁷ “Waldemar Giese Gives Bass Violin Recital,” *The Philadelphia Inquirer*, March 24, 1940, 12.

⁸⁸ Schultz, “The Double Bass Concerto of Antonio Scontrino,” 14.

⁸⁹ *Ibid.*, 11.



Musical Example 4 – Example of conductor markings in the Warnecke manuscript copy.

The title page of the Warnecke manuscript copy contains writing that suggest a performance by the Pittsburgh Symphony. It also contains Giese's signature, stamp, and the name of a hotel in Pittsburgh.⁹⁰ At one point, Giese served as principal double bass of the Pittsburgh Symphony, and it is highly probable that he performed the Scontrino Concerto with that orchestra sometime between the alleged premiere in 1941 and his death in 1946.

⁹⁰ See Figure 4, page 32.

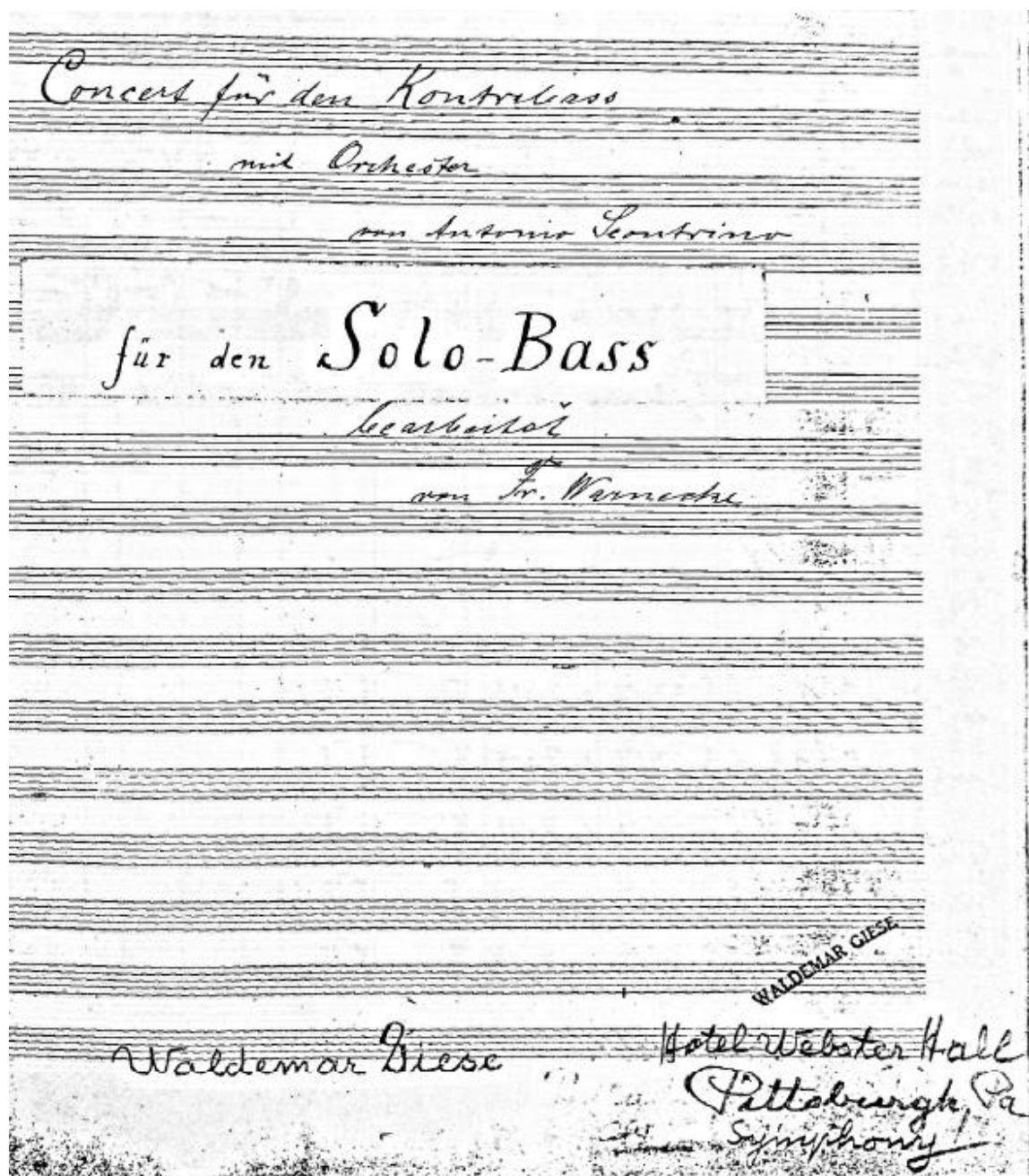


Figure 4. Title page of the Warnecke manuscript copy.

On February 1, 1944, *The Pittsburgh Press* reported that Giese performed as a soloist with the Pittsburgh Symphony at a high school.⁹¹ That performance could have been of the Scontrino Concerto, but more evidence needs to be uncovered to be certain. Performances of this concerto with piano and with symphony orchestra are available as of this writing on YouTube. Nevertheless, a modern, edited publication of the concerto is still in order, for it would enrich the available repertory for double bass and orchestra, allowing more artists the opportunity to perform the concerto as the composer intended.

Different Versions of the Concerto

There is a published version of this concerto for solo bass and piano reduction that was edited by Oscar Zimmerman.⁹² Zimmerman used the Warnecke manuscript copy—transposed a minor third higher than Scontrino’s original manuscript—to distill a piano reduction. Michael J. Schultz analyzed both the Warnecke manuscript and the Zimmerman piano reduction and corrected many errors in both, effectively creating a new edition of the piano reduction.⁹³

However, Scontrino already had a piano reduction, which, as already mentioned, is located at the Cherubini Conservatory in Florence.⁹⁴ Scontrino’s piano reduction manuscript is different from Zimmerman’s published edition. For example, on the first beat of measure 14 of the first movement, Scontrino wrote an E# where the Zimmerman

⁹¹ “Musician Is Featured as Double Bass Soloist,” *The Pittsburgh Press*, February 1, 1944, 10.

⁹² Antonio Scontrino, *Grand Concerto for Double Bass*, ed. Oscar G Zimmerman (Rochester, NY: O.G. Zimmerman, 1980).

⁹³ Schultz, “The Double Bass Concerto of Antonio Scontrino,” 16-18 and 119-184.

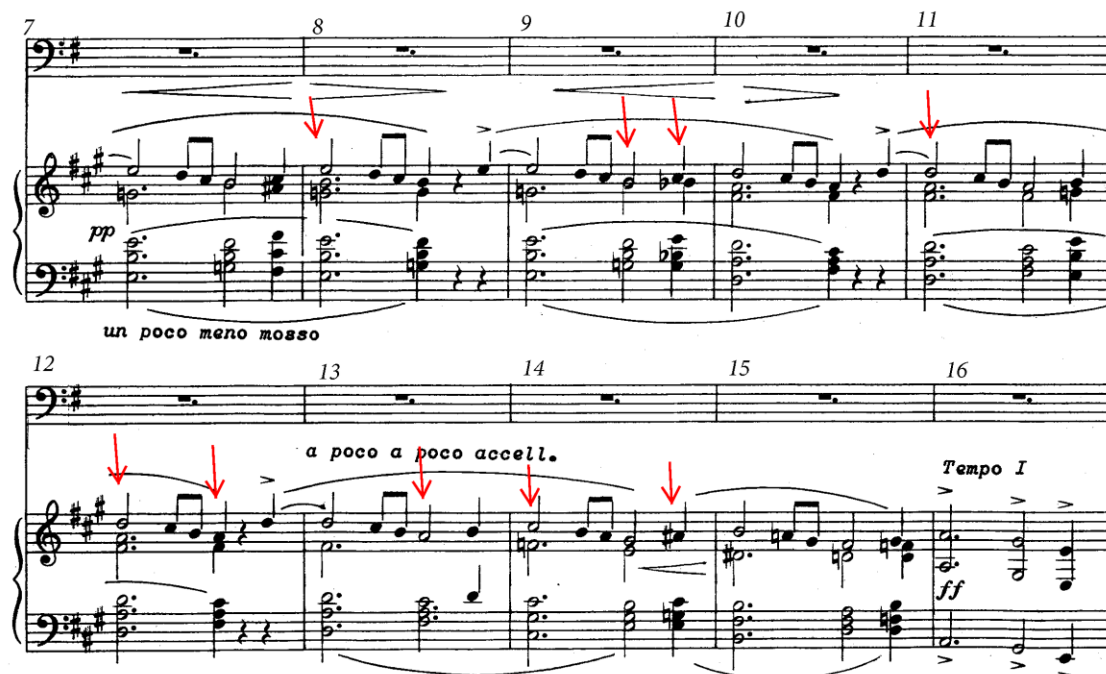
⁹⁴ “Search - Internet Culturale,” accessed May 18, 2020, <http://www.internetculturale.it/it/16/search?q=antonio+scontrino&instance=magindice>.

edition has an F^b. Even though the notes are enharmonically the same, E[#] is correct because the chord is C[#] major. Another small difference is the number of notes per chord. Scontrino's manuscript typically uses fewer notes in its chords than Zimmerman's edition, making it a little easier on the pianist. There are also differences in tempo, dynamic and expression markings.⁹⁵

Musical Example 5 – Measures 5-14 of the first movement of the Scontrino piano reduction manuscript.

Note: Arrows show slight differences between the Scontrino piano reduction manuscript and the Zimmerman edition. Notice that, in general, Scontrino's piano reduction uses fewer notes, particularly on the treble staff. Also, note the differences in tempo, dynamic and expression markings.

⁹⁵ See Musical Examples 5-6, pages 34-35.

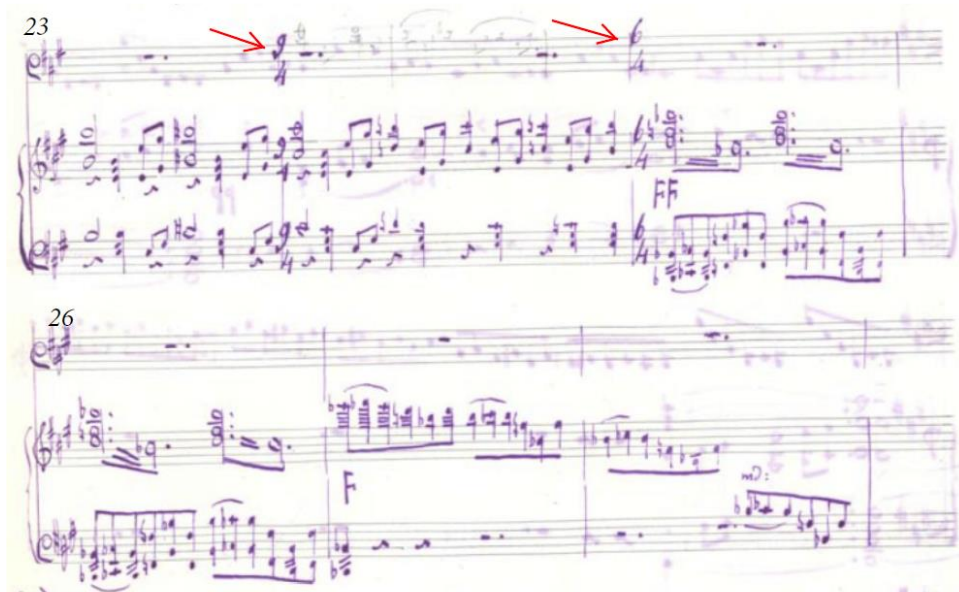


Musical Example 6 – Measures 7-16 of the first movement of the Zimmerman edition.

Differences that are more relevant to scholars interested in this concerto occur between Scontrino's piano manuscript and his orchestra manuscript. At first glance, both manuscripts appear to be a final draft of the concerto, but they are in fact different. After comparing both manuscripts, it is clear that Scontrino's piano manuscript is an earlier draft. The manuscripts do not fully coordinate. The piano manuscript is the earlier draft since it is dated a month earlier than the orchestra manuscript.⁹⁶ Scontrino probably used the piano manuscript to create the final orchestral manuscript and made changes in the orchestration process. However, double bassists interested in performing this concerto with piano would benefit from analyzing—and sharing with the pianist—Scontrino's piano manuscript.

⁹⁶ See Figures 1-2, page 24.

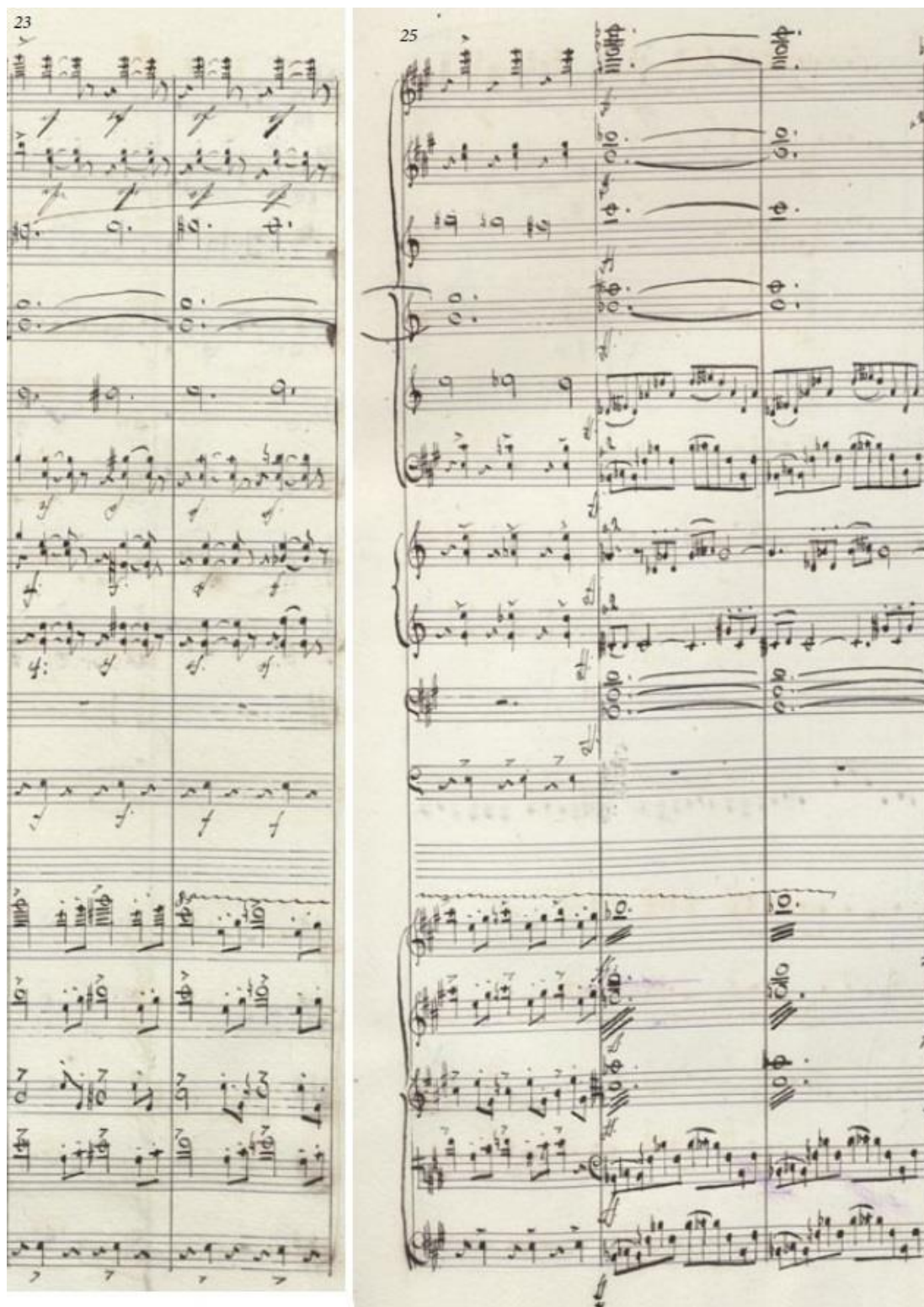
An example of a difference between the piano and orchestra manuscripts occurs in measures 24-26. The orchestra manuscript provides a different version of these measures than the piano manuscript. The piano manuscript inserts a 9/4 time signature in measure 24 (which is incorrect because that measure has 10 beats). The orchestra manuscript maintains the 6/4 time signature and keeps a consistent rhythmic pattern in the timpani. The piano manuscript is missing the timpani's consistent rhythmic pattern. After measure 24, the orchestra manuscript is one measure longer than the piano manuscript.⁹⁷ This is the first indication that the piano manuscript is a different draft of the concerto than the orchestra manuscript. Any scholar interested in transcribing Scontrino's piano reduction would benefit from also using his orchestral manuscript and the detailed list of differences provided in APPENDIX D of this work.



Musical Example 7 – Measures 23-28 of the first movement of the Scontrino piano manuscript.

Note: Arrows show meter changes in the piano manuscript that are not in the orchestra manuscript. Notice that measure 25 from the piano manuscript coincides with measure 26 from the orchestra manuscript.

⁹⁷ See Musical Examples 7-8, pages 36-37.



Musical Example 8 – Measures 23-27 of the first movement of the Scontrino orchestra manuscript.

Another difference between the piano and orchestra manuscripts occurs in measures 48-59 of the second movement. In measure 48, the solo bass in the orchestra manuscript has a melodic pattern that indicates a phrase ending more effectively than in the piano manuscript. Additionally, in measures 49-59 of the orchestra manuscript, the solo bass plays an accompanimental triplet motive while other instruments play the main melody. However, in the piano manuscript the piano plays the accompanimental triplet motive while the solo bass plays the main melody. In measure 49, Scontrino penciled in “al contrabasso (tutte),” which means that he intended to change the solo bass part in the orchestra manuscript for orchestration purposes. This concerto is not just a soloist with accompaniment. Scontrino uses the solo bass and the piano—or the solo bass and the orchestra—as equal participants in service of the music and makes changes from one manuscript to the other based on the available possibilities.⁹⁸

In measures 96-97 of the third movement, the solo bass has pizzicato notes in the piano manuscript but is tacet in the orchestra manuscript. The strings and timpani have these notes in the orchestra manuscript. This is an example of how Scontrino takes advantage of the solo bass in his piano reduction to create a better timbral effect. The Zimmerman edition does not have these pizzicato notes in the solo bass part. This is also an example of how an analysis of Scontrino’s manuscripts will benefit double bassists interested in performing this concerto. By better understanding the composer’s intentions, double bassists can make more informed performance choices.⁹⁹

⁹⁸ See Musical Examples 9-10, pages 39-42.

⁹⁹ See Musical Examples 11-12, pages 43-44.

Musical Example 9 – Measures 48-59 of the second movement of the Scontrino piano manuscript.

Note: Measures 48-59 are different between the manuscripts. In measure 49, the arrow shows an indication penciled in by Scontrino “al Contrabasso (tutte).” He intended the solo bass to play the accompanimental triplets of this section when playing with orchestra.



Musical Example 10 – Measures 48-59 of the second movement of the Scontrino orchestra manuscript.

Note: Measures 48-59 are different between the manuscripts. After measure 49, the solo bass plays accompanimental triplets instead of the main melody. This example continues for two more pages.



Musical Example 10 – Measures 48-59 of the second movement of the Scontrino orchestra manuscript (continued).

55

Handwritten musical score for measures 48-59 of the second movement of the Scontrino orchestra manuscript. The score is written on ten staves. The top five staves (measures 48-52) feature a complex texture with many beamed sixteenth and thirty-second notes, and some staves have 'f' (forte) markings. The bottom five staves (measures 53-59) show a more rhythmic pattern with eighth and sixteenth notes, and some staves have 'v' (vibrato) markings. The manuscript is on aged, slightly yellowed paper.

Musical Example 10 – Measures 48-59 of the second movement of the Scontrino orchestra manuscript (continued).



Musical Example 11 – Measures 96-97 of the third movement of the Scontrino piano manuscript.

Note: The solo bass has pizzicato notes in the piano manuscript but is tacet in the orchestra manuscript. The strings and timpani have these notes in the orchestra manuscript. Scontrino takes advantage of the solo bass in his piano reduction to create a better timbral effect.

95

Musical Example 12 – Measures 96-97 of the third movement of the Scontrino orchestra manuscript.

In the following example, in measure 130 of the third movement, the orchestra manuscript is already one measure longer than the piano manuscript. In measure 131, the solo bass has a different phrase ending in the orchestra manuscript than in the piano manuscript. After this measure, Scontrino did not use the next three measures of the piano manuscript and instead added 12 new measures, effectively adding nine extra measures to the orchestra manuscript. He did this to play around with meter in the solo bass. He alternates six-note groupings (6/8 meter) with four-note groupings (3/4 meter). Scontrino changed the note beams to indicate this temporary change in meter. After these measures, the orchestra manuscript is ten measures longer than the piano manuscript.¹⁰⁰



Musical Example 13 – Measures 130-144 of the third movement of the Scontrino piano manuscript.

Note: The orchestra manuscript is one measure longer in measure 130, and in measure 144, the orchestra manuscript is 10 measures longer. The changes between manuscripts start in measure 131 (130).

¹⁰⁰ See Musical Examples 13-14, pages 45-48.



Musical Example 14 – Measures 130-144 of the third movement of the Scontrino orchestra manuscript.

Note: The changes between manuscripts start in measure 131. This example continues for two more pages.

135

The image shows a page of handwritten musical notation, numbered 135 in the top left corner. The notation is arranged in several systems of staves. The upper system includes vocal staves with lyrics "in Mi" and piano markings "pp" and "f". The lower system contains dense instrumental notation for strings and woodwinds. The manuscript is written in ink on aged paper.

Musical Example 14 – Measures 130-144 of the third movement of the Scontrino orchestra manuscript (continued).

140

The musical score is written on ten staves, organized into two systems of five staves each. The first system (measures 130-132) features a variety of musical notation, including notes, rests, and dynamic markings such as *p*, *pp*, *mf*, and *f*. A red circle with the number 10 is visible in the upper right corner of the first system. The second system (measures 133-135) continues the musical notation, with dynamic markings including *pp*, *mf*, and *f*. The manuscript is written in ink on aged paper.

Musical Example 14 – Measures 130-144 of the third movement of the Scontrino orchestra manuscript (continued).

The Critical Report

Also relevant to scholars interested in this concerto is the critical report that resulted from the author's transcription of the Scontrino orchestra manuscript. Careful analysis of each measure yielded the discovery of numerous errors, which are corrected in the Pineda edition. The following are two examples of errors discovered in the orchestra manuscript and their corrections.

In measure 95 of the first movement, the solo bass has an extra eighth note. The piano manuscript and the Warnecke manuscript copy have a quintuplet to resolve this. The Zimmerman edition uses a triplet. The Pineda edition uses a quintuplet to resolve this extra note.¹⁰¹



Musical Example 15 – Measure 95 of the first movement of the Scontrino orchestra manuscript. Solo bass part.

Note: The meter is 6/4. There is an extra eighth note in the solo bass part.

¹⁰¹ See Musical Examples 15-19, pages 49-51.



Musical Example 16 – Measure 95 of the first movement of the Scontrino piano manuscript.

Note: The meter is 6/4. The extra note from the Scontrino orchestra manuscript is resolved here by creating a quintuplet.



Musical Example 17 – Measure 95 of the first movement of the Warnecke manuscript copy. Solo bass part.

Note: The meter is 6/4. The extra note from the Scontrino orchestra manuscript is resolved here by creating a quintuplet.



Musical Example 18 – Measure 95 of the first movement of the Zimmerman edition. Solo bass part.

Note: The meter is 6/4. The extra note from the Scontrino orchestra manuscript is resolved here by creating a triplet.



Musical Example 19 – Measure 95 of the first movement of the Pineda edition. Solo bass part.

Note: The meter is 6/4. The extra note from the Scontrino orchestra manuscript is resolved here by creating a quintuplet.

In measure 122 of the second movement, the English horn has a wrong note (D \sharp should be D \flat ; G \sharp sounding note should be G \flat sounding note). The English horn is in unison with the violas, who have a G \flat . The violas are correct because they agree with the C \sharp fully diminished seventh chord that eventually resolves to a D7 chord. This correction also agrees with the Scontrino piano manuscript.¹⁰²



Musical Example 20 – Measure 122 of the second movement of the Scontrino piano manuscript.

Note: The arrow shows the correct note (G \flat) that confirms that the D \sharp (sounding note G \sharp) in the English horn part from the Scontrino orchestra manuscript should be a D \flat (sounding note G \flat). Notice that the chord in question is a fully diminished seventh chord that eventually resolves to a D7 chord in measure 124.

¹⁰² See Musical Examples 20-22, pages 52-54.



Musical Example 21 – Measure 122 of the second movement of the Scontrino orchestra manuscript.

Note: The arrow shows the incorrect note (D#) in the English horn from the Scontrino orchestra manuscript.

122

Fl.

Ob.

EnHn.

Cl.

B. Cl.

Bsn.

E Hn.

A Hn.

Tbn.

Timp.

Hp.

Cb.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

fpp

pp

pp dolce

Musical Example 22 – Measure 122 of the second movement of the Pineda edition.

Note: The arrow shows the correct note (D \sharp) in the English horn.

Conclusion

Six different and distinct editions of the concerto are available:

1. The Scontrino piano manuscript (completed in Florence on September 1908).
2. The Scontrino orchestra manuscript (completed in Florence on October 18, 1908).
3. The Warnecke manuscript copy of Scontrino's orchestra manuscript (transcribed a minor third higher than the original).
4. The Zimmerman edition (a piano reduction based on the Warnecke manuscript copy).
5. The Schultz edition (a piano reduction based on the Warnecke manuscript copy and on the Zimmerman edition).
6. The Pineda edition (an edited transcription of the Scontrino orchestra manuscript with references to the Scontrino piano manuscript and the Warnecke manuscript copy).

The Pineda edition best reflects the composer's intentions since it is based mostly on Scontrino's own manuscripts. This edition is also valuable because it makes available orchestra parts that are modern, error-free and accessible to the public.

See APPENDICES A-H for samples from the edited transcription; the list of errors found during the transcription process; the list of differences found between Scontrino's piano and orchestra manuscripts; a list of compositions by Antonio Scontrino; letters, newspaper clippings, a concert program and a picture. For an analysis of the concerto, refer to Michael Schultz's doctoral dissertation *The Double Bass Concerto of Antonio Scontrino*.¹⁰³

¹⁰³ Schultz, "The Double Bass Concerto of Antonio Scontrino," 26-43.

APPENDIX A – SAMPLES OF THE EDITED TRANSCRIPTION

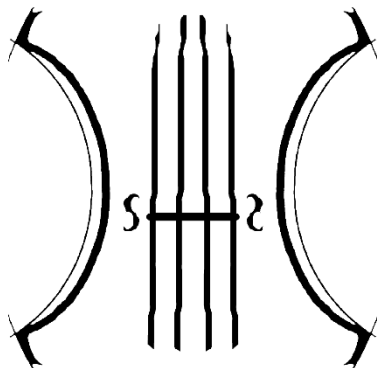
Full Score

All'amico Federico Warnecke

Concerto
per
Contrabbasso
con
Orchestra
di
Antonio Scontrino

(1908)

Antonio Scontrino (1850-1922)



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Concerto per Contrabasso con Orchestra

Antonio Scontrino (1850-1922)
Edited by Roberto Pineda

1

I

Allegro Moderato

Flutes 1 & 2

Oboes 1 & 2

English Horn

Clarinets in A 1 & 2

Bass Clarinet in A

Bassoons 1 & 2

Horns in E 1 & 2

Horns in A 3 & 4

Trombones 1, 2 & 3

Timpani

Harp

Contrabass Solo

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Flutes 1 & 2

Concerto per Contrabbasso con Orchestra

Allegro Moderato

I

Antonio Scontrino (1850-1922)

Edited by Roberto Pineda

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37

ff *f* *dim.*

Solo *pp*

p

sf sf sf sf

ff *a2*

pp *solo* *fp*

pp

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Oboes 1 & 2

Concerto per Contrabbasso con Orchestra

I

Antonio Scontrino (1850-1922)

Edited by Roberto Pineda

Allegro Moderato

ff f dim. p Solo p

5 a.2

9

13

18

22 sf sf sf sf

25 ff a2

29 1 3 fpp

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Clarinets in A 1 & 2

Concerto per Contrabasso con Orchestra

Allegro Moderato

I

Antonio Scontrino (1850-1922)

Edited by Roberto Pineda

5 a.2 *dim.* *pp*

10 *p* *p*

14

18

21

25 *ff*

29 1 3

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Bass Clarinet in A

Concerto per Contrabasso con Orchestra

Allegro Moderato

I

Antonio Scontrino (1850-1922)

Edited by Roberto Pineda

ff f dim.

6 pp

10 pp p

14

19

23 ff

27

30 1 10 pp

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Bassoons 1 & 2

Concerto per Contrabasso con Orchestra

Allegro Moderato

I

Antonio Scontrino (1850-1922)

Edited by Roberto Pineda

ff f dim.

6 1. pp

11 pp

16 f

20 sf sf

24 sf sf ff a2

27

30 1 5 3 pp

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Horns in E 1 & 2

Horn in F

Horn in E

Concerto per Contrabasso con Orchestra

Antonio Scontrino (1850-1922)

Edited by Roberto Pineda

Allegro Moderato

I

7 1. *pp* *pp dolce*

12 *p dolce*

17

21 *sf* *sf*

24 *sf* *sf* *ff* *a2*

27 1 9 *solo* *p*

41 1. 11

Horns in A 3 & 4

Concerto per Contrabbasso con Orchestra

Allegro Moderato

I

Antonio Scontrino (1850-1922)

Edited by Roberto Pineda

6

8

18

24

28

11

2

44

11

2

Sostenuto

24

rall..

3

Tempo Primo - Tranquillo

11

91

rall..

Più mosso

15

rall..

4

Più mosso

3

p

112

2

Più mosso ancora

3

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Concerto per Contrabbasso con Orchestra

Antonio Scontrino (1850-1922)
 Edited by Roberto Pineda

6/4

ff *f* *f* *dim.*

6 9 19 26 32 91 151 203

1 2 3 4 5 7 8 9

ff *pp*

rall. *Sostenuto* *Tempo Primo - Tranquillo* *Tranquillo* *Vivo*

Più mosso *Più mosso ancora* *Un poco ritenuto* *Più mosso*

65

Timpani

Concerto per Contrabbasso con Orchestra

I

Allegro Moderato

Antonio Scontrino (1850-1922)
Edited by Roberto Pineda

7 **9** *tr* *tr* **5**

23 *sf sf sf sf* **4**

30 **1** **25** **2** **Sostenuto** **24** *rall.* **3** **Tempo Primo - Tranquillo** **11** *rall.*

92 **4** **Più mosso** **15** *rall.* **4** **Più mosso** **8** **Più mosso ancora** **8** **5** **Un poco ritenuto** **27** **Vivo** **7**

158 **6** **9** *pp* **2** *pp*

172 **7** **20** **8** **Tranquillo** **14** **Più mosso** **19**

226 **9** **3** **3**

Harp

Concerto per Contrabasso con Orchestra

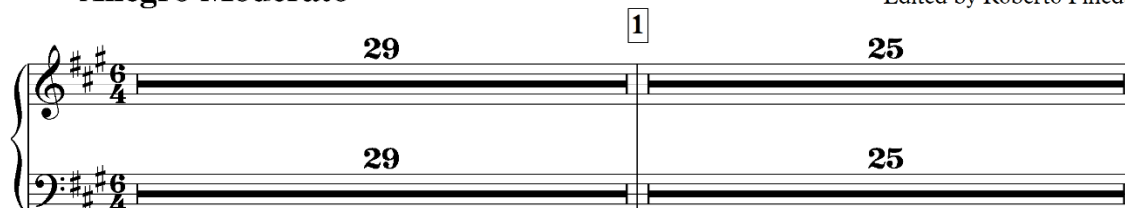
I

Allegro Moderato

Antonio Scontrino (1850-1922)

Edited by Roberto Pineda

29 1 25



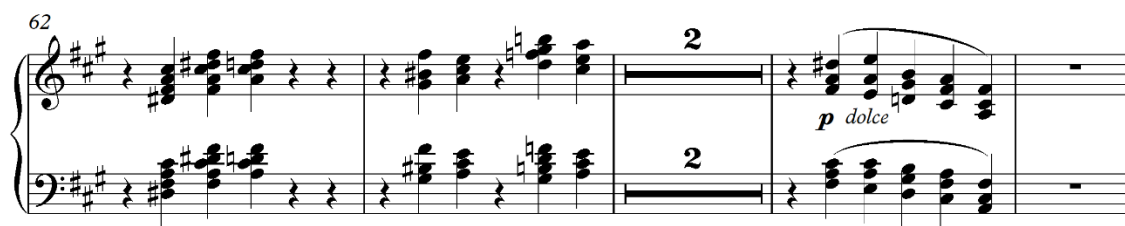
55 2 **Sostenuto**



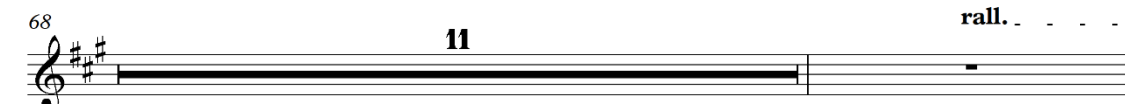
59



62



68 11 rall. . . .



Solo Double Bass

Concerto per Contrabbasso con Orchestra

Scordatura:



I

Antonio Scontrino (1850-1922)

Edited by Roberto Pineda

Allegro Moderato

9

ff *f*

12 18 1

32

35

38

41

44

47 *loco*

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Violin 1

Concerto per Contrabasso con Orchestra

I

Allegro Moderato

Antonio Scontrino (1850-1922)

Edited by Roberto Pineda

6 **ff** **f** **f** **dim.**

19 **f**

23 **ff**

27 **f**

30 **pp**

44 **f** **Sostenuto** pizz

58

Violin 2

Concerto per Contrabbasso con Orchestra

Allegro Moderato

I

Antonio Scontrino (1850-1922)
Edited by Roberto Pineda

ff f f dim.

6 9 f

18

22

26 ff ff f

30 1 10 pp

44 11 2 Sostenuto pizz f

57

Viola

Concerto per Contrabbasso con Orchestra

I

Allegro Moderato

Antonio Scontrino (1850-1922)

Edited by Roberto Pineda

6

9

18

22

26

30

11

divisi

pp

44

11

2

Sostenuto

pizz

f

58

Violoncello

Concerto per Contrabasso con Orchestra

I

Allegro Moderato

Antonio Scontrino (1850-1922)

Edited by Roberto Pineda

ff f f dim.

6 9 f

19 13

23 13

26 ff

28 13

30 1 10 divisi pp 11

55 2 Sostenuto pizz f

Double Bass

Concerto per Contrabasso con Orchestra

I

Allegro Moderato

Antonio Scontrino (1850-1922)

Edited by Roberto Pineda

ff f f dim.

6 9 f

19

24 ff

27

30 1 11 pp 11 2 Sostenuto 13

68 6 4 rall. 3 Tempo Primo - Tranquillo 3 p

83 pizz. 6 pizz. rall.

APPENDIX B – CRITICAL REPORT

Whole Concerto

There are no markings (dynamics, expression, etc.) in the solo bass part. These markings were obtained from the orchestral manuscript copy that Friedrich Warnecke made and gave to his student Waldemar Giese. That manuscript score is currently in the possession of Zimmerman Publications in Interlochen, Michigan. The original solo bass manuscript part of this concerto is lost. The orchestral and piano manuscripts by Antonio Scontrino are currently at the library of the Cherubini Conservatory in Florence, which has made them available online.

Abbreviations

M. = Measure from Scontrino's orchestra manuscript

Mm. = Measures from Scontrino's orchestra manuscript

First Movement

1. M. 2 – The second violins and the violas are missing an accent on the 4th beat.

They should have one because they are in unison with the rest of the orchestra.

2. M. 10 – The flute, English horn and bassoon are missing slurs.

3. M. 26 – The flutes have an extra note. There are three notes for only two flutes.

The range is too high for an extended technique (humming the note). Based on the tie to the next measure, the note that does not tie to the next measure should not be there. This is consistent with the piano manuscript.

4. M. 29 – The bass clarinet is missing staccato markings. They are playing in unison with the bassoons, which have the staccato markings.
5. M. 49 – The solo bass is missing a natural. An E \sharp is used at the beginning of the measure as an ornamental note, but later in the measure, it must be normalized to E \natural to keep consistency in the melodic patterns.
6. M. 95 – The solo bass has an extra eighth note in the orchestra manuscript. The piano manuscript and the Warnecke manuscript copy resolve this with a quintuplet. The Zimmerman edition uses a triplet. The Pineda edition uses a quintuplet to resolve the extra note.
7. M. 107 – A rallentando indication is missing. M. 107 has the same motivic material as m. 91, which has a rallentando that precedes a *più mosso*.
8. M. 113 – The violas have eighth notes that should be quarter notes.
9. M. 115 – Another rallentando that precedes a *piu mosso* is missing.
10. Mm. 116-117 – The flute part is missing ties. Flutes are in unison with the oboes, which have the ties.
11. M. 116 – The bass solo part has an unintelligible text indication. The other versions do not clarify this indication.
12. M. 120 – The cellos and basses are missing an accent.
13. M. 120 – The cellos are missing two quarter notes.
14. M. 121 – The French horns are missing a quarter rest.
15. Mm. 122 and 124 – The cellos are missing accents.
16. M. 135 – The French horns have an extra note that should not be there (B \sharp).
17. M. 141 – The clarinets have a wrong note (F \sharp should be F \sharp).

18. M. 142 – The first flute has a wrong note (D \natural should be D \sharp).
19. M. 156 – The first violins are missing a dynamic marking (*f*).
20. M. 156 – The violas and cellos are missing accents.
21. M. 157 – The second violins are missing an accent.
22. M. 157 – The violas are missing a dynamic marking (*f*) and an accent.
23. M. 158 – The third horn is missing a dynamic marking (*f*).
24. M. 161 – The clarinets are missing five beats of rests.
25. M. 160-161 – Strings are missing staccato markings.
26. M. 196 – The English horn is missing an accent, a slur and staccato markings.
27. M. 197-198 – The first oboe is missing accents.
28. M. 198 – The English horn is missing an accent.
29. M. 198 – The first clarinet is missing an accent and has a wrong accidental (B \natural should be B \flat).
30. M. 200 – The clarinets, oboes and bassons are missing the specifications for one or both instruments (1. or a2) Since the dynamic is *piano dolce*, only one instrument is sufficient.
31. M. 205 – The solo bass part is missing a slur.
32. Mm. 205-206 – The second violins, violas, cellos and basses are missing slurs.
They should be there to keep the consistency of phrases.
33. Mm. 207 and 209 – The second violins are missing accents.
34. M. 226 – The bassoons are missing a tie.
35. M. 276 – The English horn has a wrong note (F \natural should be F \sharp).
36. Mm. 282-284 – The English horn is missing a slur.

37. M. 286 – The English horn is missing a crescendo and a dynamic marking (*f*).
38. M. 286 – The oboes are missing a slur.
39. M. 299 – The clarinets are missing a tenuto marking.
40. M. 299 – The celli are missing an arco indication.
41. M. 300 – The second violins are missing a quarter rest.
42. M. 301 – The oboes and clarinets are missing crescendo markings.
43. Mm. 303-304 – The oboes are missing slurs.
44. M. 304 – The English horn and second violins are missing a quarter rest.
45. Mm. 304-305 – The second violins are missing a slur.
46. Mm. 304-305 – The second violins are missing a crescendo.
47. Mm. 305-306 – The bassoons are missing a slur.
48. M. 311 – The cellos and basses are missing an accent.
49. Mm. 313-314 – The bassoons are missing accents.
50. M. 314 – The bassoons are missing a dynamic marking (*f*).
51. M. 330 – The solo bass is missing a slur.
52. M. 331 – The solo bass is missing accents.
53. Mm. 349-351 – The bassoons are missing staccato articulations.
54. Mm. 350-351 – The English horn is missing staccato articulations.
55. Mm. 350-351 – The horns are missing staccato articulations.
56. Mm. 352-353 – The violas are missing staccato articulations.
57. M. 367 – The E horns have an accent that should be a staccato.
58. M. 368 – The strings are missing an accent.
59. Mm. 368-369 – The double basses are missing accents.

60. M. 369 – The harp is written with a wrong clef (treble clef should be bass clef on the lower staff).
61. Mm. 369-370 – The clarinets are missing slurs.
62. M. 370 – The clarinets are missing a crescendo.
63. M. 373 – The first bassoon has a wrong note (C# should be C \natural).
64. Mm. 375-377 – The second violins are missing a crescendo.
65. Mm. 378, 380, 382, 384 and 385 – The violins, violas and cellos are missing staccato markings.
66. M. 381 – The cellos are missing an arco indication.
67. Mm. 385-388 – The violins, violas and cellos are missing crescendo markings.
68. Mm. 397-398 – The second violins and violas are missing staccato articulations.
69. M. 402 – The bassoons are missing a staccato articulation.
70. Mm. 409-413 – The woodwinds are missing staccato articulations.
71. M. 410 – The harp is missing a quarter rest.
72. M. 413 – The harp is missing a quarter rest.
73. M. 417 – The English horn and the oboes are missing a dynamic marking and an expression indication (*pp estinguendosi*).
74. M. 417 – The bassoons are missing a staccato articulation.
75. Mm. 417-418 – The solo bass is missing staccato articulations.
76. M. 419 – The flute is missing staccato articulations.
77. M. 421 – The oboe is missing a staccato articulation.
78. M. 423 – The English horns and the bassoons are missing a staccato articulation.
79. Mm. 419-422 – The first violin and the solo bass are missing a decrescendo.

Second Movement

1. Mm. 1-12 – In the harp, Scontrino only marked the first chord with an arpeggio line. In the Pineda edition, the first four chords have an arpeggio line and the fifth one has a *simile* indication.
2. M. 6 – The E horns have a wrong key signature. The key indicates that it is not a transposing part. However, if the notes are to agree with the harmony this needs to be a transposing part.
3. M. 12 – The harp has a wrong note (G[#] should be G^b).
4. M.49 – The second clarinet has a wrong note (B^b should be B^b).
5. M. 59 – The double basses are missing a diminuendo marking.
6. M. 61 – The English horn has a wrong note (F^b should be F[#]).
7. M. 70 – The winds and strings are missing accents.
8. M. 73 – The first two French horns are missing an accent.
9. M. 74 – The first two French horns are missing a quarter rest.
10. M. 76 – The horns and strings are missing an accent.
11. M. 94 – The bassoons are missing an accent.
12. M. 94 – The bassoons and horns are missing an accent and a slur.
13. Mm. 94-77 – The eighth notes should be staccato to agree with the previous recitative-like passage.
14. M. 109 – A “Tempo Primo” indication is not for the “Andantino Sostenuto” at the beginning of the piece, but rather for the “Vivo” in m. 94. There is a ritartando in the solo bass part that is not notated in the manuscript score; it is found only in Warnecke’s manuscript copy. This can cause confusion in an orchestra rehearsal.

It is better to clarify with metronome markings.

1. Mm. 113 – A note (F) in the solo bass part needs to be an octave lower. This agrees with the melodic shape of previous instances of this melody in the movement.
15. M. 122 – The English horn has a wrong note (D \sharp should be D \flat); (G \sharp sounding note should be G \flat). The English horn is at unison with the violas, who have a G \flat . The violas are correct because they agree with the C \sharp fully diminished seventh chord that eventually resolves to a D7 chord. This correction also agrees with the piano manuscript.
16. M.131 – The violas are missing a dynamic marking (*sfp*).
17. M.138 – The double basses are missing a whole rest.
18. M. 160 – The cellos have a wrong note (D \flat should be B \flat).
19. M. 161 – The oboes are missing a dynamic marking (*p*).
20. M.161 – The bass clarinet is missing a dynamic marking (*pp*).

Third Movement

1. M. 2 – The oboes and cellos are missing an accent.
2. M. 4 – The horns are missing a staccato marking.
3. Mm. 27-28 – The violins and cellos are missing slurs.
4. M. 34 – The oboes, English horn and clarinets are missing accents.
5. M. 34 – The flutes and oboes are unison, but have different slurs. Clarinets have the same rhythmic figures as well. The slurs from the oboes are the more complete, so they were applied to the flutes and clarinets.

6. M. 34 – The bass clarinet, bassoons, cellos and basses are missing a slur.
7. M. 34 – The cellos are missing staccato markings.
8. M. 35 – The flutes are missing a slur.
9. M. 37 – The English horn is missing a dynamic marking (*f*).
10. M. 38 – The first oboe has a wrong note (A \sharp should be A \natural).
11. M. 61 – The second violins, violas and cellos are missing crescendo indications.
12. M. 64 – The second violins, violas and cellos are missing a dynamic marking (*p*).
13. M. 71 – The clarinets have an extra eighth rest.
14. M. 76 – The second violins have a wrong note (G \sharp should be G \flat).
15. M. 86 – The solo bass has a wrong note (B \sharp should be B \flat).
16. M. 91 – The violins and violas are missing staccato markings.
17. M. 92 – The double basses are missing a dynamic marking (*ff*).
18. M. 93 – The bass clarinet is missing an accent.
19. Mm. 92-94 – The English horn is missing accents.
20. M. 108 – The cellos are missing an eighth note. The quarter note should be dotted.
21. M. 115 – The bass clarinet has a wrong note (B \sharp should be B \flat).
22. M. 136 – The solo bass part has a wrong note (A \sharp should be A \flat).
23. M. 144 – The clarinets are missing a dynamic marking (*f*).
24. Mm. 148-149 – The bass clarinet is missing staccato markings.
25. M. 153 – The oboes have an extra note that should not be there (D).
26. Mm. 157 – The second violins have wrong rhythms. A dotted sixteenth note should be a dotted eighth note and an eight note should be a sixteenth note.
27. M. 166 – The clarinets are missing a dynamic marking (*mf*).

28. M. 166 – The first violins have a wrong rhythm. A dotted eighth rest should be an eighth rest without the dot.
29. M. 192 – The bassoons have a wrong rhythm. A quarter note should be a dotted quarter note.
30. M. 201 – The bassoons, cellos and basses have illegible text. The other versions do not clarify.
31. M. 202 – The second clarinet has a wrong rhythm. A quarter note should be a dotted quarter note.
32. M. 219 – The oboes are missing an accent.
33. M. 233 – The bassoons have a wrong rhythm. A dotted eighth note should be a regular eighth note.
34. M. 234 – The clarinets have a wrong rhythm. A dotted eighth note should be a regular eighth note.
35. M. 238 – The second violins have a wrong note (G_♮ should be G_♯).
36. Mm. 239-240 – The strings have illegible text. The Warnecke manuscript copy clarifies (staccato).
37. M. 241 – The oboes are missing a dynamic marking (*f*).
38. M. 242 – The horns have a wrong rhythm. A quarter note should be a dotted quarter note.
39. M. 251 – The violas are missing an eighth rest.
40. M. 254 – The flutes are missing a crescendo indication.

APPENDIX C – DIFFERENCES BETWEEN THE MANUSCRIPTS

The piano manuscript was finished in September 1908.

The orchestra manuscript was finished in October 18, 1908.

Abbreviations

M. = Measure from Scontrino's orchestra manuscript

Mm. = Measures from Scontrino's orchestra manuscript

(M.) = Measure from Scontrino's piano manuscript

(Mm.) = Measures from Scontrino's piano manuscript

First Movement

1. M. 1 – The orchestra manuscript is missing the initial tempo marking. The piano manuscript has this marking (Allegro Moderato).
2. Mm. 24-26 (Mm. 23-25) – The orchestra manuscript provides a different version of these measures than the piano manuscript. The piano manuscript inserts a 9/4 time signature in m. 24 (that is incorrect because that measure has 10 beats). The full score version keeps the 6/4 time signature and maintains a consistent rhythmic pattern in the timpani. The piano manuscript is missing the timpani's consistent rhythmic pattern. After this measure, the orchestra manuscript is one measure longer than the piano manuscript. This is the first indication that the piano manuscript is an earlier draft of the concerto. Scontrino probably used the piano manuscript to create the final orchestral manuscript and made changes in

the orchestration process.

3. M. 72-73 (M.71) – The orchestra manuscript has an extra measure of music. This is a solo bass section with no accompaniment. After this measure, the orchestra manuscript is two measures longer than the piano manuscript.
4. M. 74 (M. 72) – The orchestra manuscript has an E7 chord. The piano manuscript is tacet. In addition, the solo bass has two more notes in the orchestra manuscript than in the piano manuscript.
5. Mm. 77-78 (Mm. 75-76) – The orchestra manuscript is missing grace notes in the solo bass that are in the piano manuscript.
6. Mm. 104-107 (Mm. 102-105) – The piano manuscript is different in this passage from the orchestra manuscript. Scontrino rewrote the notes so that the harp and solo bass would interact more effectively.
7. Mm. 116-121 (Mm. 114-119) – The solo bass and harp are unison in the orchestra manuscript. This timbral effect is lost in the piano manuscript.
8. M. 154 (M. 152) – An eighth rest in the solo bass of the orchestral manuscript is a note (B[♯]) on the piano manuscript.
9. Mm. 156-157 (M.154) – The orchestra manuscript inserts an extra measure that is not in the piano manuscript. After this measure, the orchestra manuscript is three measures longer than the piano manuscript.
10. M. 157 (M.154) – The solo bass plays without accompaniment in the orchestra manuscript, but in unison with the piano in the piano manuscript. Additionally, the melodic patterns are different in both manuscripts.
11. Mm. 172-193 (Mm. 169-190) – The orchestra manuscript has contrapuntal ideas

shared through different sections of the orchestra, providing a timbral effect that the piano cannot emulate in the piano manuscript.

12. Mm. 214-227 (Mm. 211-224) – There solo bass is different in both manuscripts.

The solo bass in the piano manuscript plays melodies from the orchestral instruments. The Zimmerman edition is also different from Scontrino's piano manuscript.

13. Mm. 226-229 (Mm. 221-224) – These two measures from the piano manuscript are repeated in the orchestra manuscript. After these measures, the orchestra manuscript is five measures longer than the piano manuscript.

14. Mm. 238-239 (M. 233) – This measure from the piano manuscript is repeated in the orchestra manuscript. After these measures, the orchestra manuscript is six measures longer than the piano manuscript.

15. Mm. 240-243 (M. 234) – The orchestra manuscript has three extra measures. After these measures, the orchestra manuscript is nine measures longer than the piano manuscript.

16. M. 250 (M. 241) – The bass solo has an appoggiatura that resolves earlier in the piano manuscript, but in the orchestra manuscript the appoggiatura note is twice as long and resolves in the next measure.

17. M. 348 (M. 339) – In the piano manuscript, the solo bass and piano play in unison, whereas in the orchestra manuscript, the solo bass plays alone.

18. Mm. 349-350 (M. 340) – The orchestra manuscript has an extra measure. After these measures, the orchestra manuscript is ten measures longer than the piano manuscript.

19. Mm. 352-353 (M. 342) – The orchestra manuscript has an extra measure. After these measures, the orchestra manuscript is eleven measures longer than the piano manuscript.
20. M. 356 (M. 345) – In the orchestra manuscript, the timpani and the English horn play the main rhythmic motive of this measure while the solo bass accompanies with a long double stop. In the piano version, the solo bass plays the rhythmic motive while the piano accompanies with the double stop. In the orchestra manuscript, Scontrino has the option of playing a little spatial and timbral game of passing the motive from the timpani to the English horn and finally to the solo bass.
21. M. 358 (Mm. 347-348) – The piano manuscript has an extra measure. After these measures, the orchestra manuscript is ten measures longer than the piano manuscript.
22. Mm. 369-End (Mm. 359-End) – This is the coda after the cadenza. The piano manuscript is very repetitive, while the orchestra manuscript uses multiple instruments to achieve variety through timbre.
23. Mm. 371-372 and 375-376 (Mm. 361-362 and 365-366) – In the piano manuscript the solo bass performs musical phrases that the violins perform in the orchestra manuscript.
24. M. 409 (M. 399) – The solo bass in the piano manuscript has four notes an octave higher than in the orchestral manuscript. Based on the consistency of the subsequent motives, the piano manuscript is correct.

Second Movement

2. M. 40 – The solo bass has a different melodic pattern in the orchestra manuscript than in the piano manuscript. This change creates a nice phrase ending in the orchestra manuscript that is not in the piano manuscript.
3. Mm. 48-59 – In measure 48, the solo bass in the orchestra manuscript has a melodic pattern that indicates a phrase ending more effectively than in the piano manuscript. Additionally, in measures 49-59 of the orchestra manuscript, the solo bass plays an accompanimental triplet motive while other instruments play the main melody. However, in the piano manuscript the piano plays the accompanimental triplet motive while the solo bass plays the main melody. In measure 49, Scontrino penciled in “al contrabasso (tutte),” which means that he intended to change the solo bass part in the orchestra manuscript for orchestration purposes.
4. Mm. 60-61 – In the orchestra manuscript, the solo bass has the main melody. In the piano manuscript the solo bass is tacet while the piano has the main melody.
5. Mm. 62-63 – In the orchestra manuscript, the solo bass is tacet, while the violas, cellos and basses have the main melody. In the piano manuscript, the solo bass has the main melody.
6. Mm. 64-65 – The solo bass has the main melody in the orchestra manuscript but is tacet in the piano manuscript.
7. M. 66 – The solo bass has the main melody in the piano manuscript but is tacet in the orchestra manuscript.
8. Mm. 67-70 – Both manuscripts agree with the solo bass having the main melody.

9. Mm. 71-75 – The solo bass is tacet in the orchestra manuscript but has accompaniment chords in the piano manuscript.
10. Mm. 76-84 – Both manuscripts agree again, but in this recitative-like section, the timpani roll provides a better effect than the tremolo in the piano manuscript.
11. Mm. 104-109 (Mm. 104-108) – After m. 104, Scontrino inserted an extra measure in the orchestra manuscript to decrease the note values more gradually in this passage. M. 105 of the orchestra manuscript has quarter notes, while m. 105 of the piano manuscript corresponds to m. 106 of the orchestra manuscript, which has eighth notes. After m. 105, the orchestra manuscript is one measure longer than the piano manuscript.
12. Mm. 113 (M. 112) – A note (F) in the solo bass part of the piano manuscript is an octave lower than in the orchestra manuscript. In this case, the piano manuscript is correct because it agrees with the melodic shape of previous instances of this melody in the movement.
13. Mm. 133-139 (Mm.132-138) – The harp in the orchestra manuscript has arpeggios that are missing in the piano manuscript.
14. Mm. 139-140 (M.138) The orchestra manuscript inserts an extra measure. After these measures, the orchestra manuscript is two measures longer than the piano manuscript
15. Mm. 167-169 (Mm. 165-166) – The last chord of the movement is two measures long in the piano manuscript but three measures long in the orchestra manuscript.

Third Movement

1. Mm. 62-71 – The solo bass has different melodic patterns between the orchestra and piano manuscripts. The harmonies are also different between the manuscripts. The rhythmic figures remain the same.
2. Mm. 90-91 – The solo bass has different melodic patterns between the orchestra and piano manuscripts.
3. Mm. 96-97 – The solo bass has pizzicato notes in the piano manuscript but is tacet in the orchestra manuscript. The double bass section have the pizzicato notes in the orchestra manuscript.
4. Mm. 123-124 (M.123) – The orchestra manuscript inserts an extra measure here to transition better to the next section. After these measures, the orchestra manuscript is one measure longer than the piano manuscript.
5. M. 128 (M.127) – The solo bass has a different phrase ending in the orchestra manuscript than the one in the piano manuscript.
6. Mm. 131-143 (Mm. 130-142) – In m. 131, the solo bass has a different phrase ending in the orchestra manuscript than in the piano manuscript. After this measure, Scontrino did not use the next three measures of the piano manuscript and instead added 12 new measures, effectively adding nine extra measures to the orchestra manuscript. He did this to play around with meter in the solo bass. He alternates six-note groupings (6/8 meter) with four-note groupings (3/4 meter). Scontrino changed the note beams to indicate this temporary change in meter. After these measures, the orchestra manuscript is ten measures longer than the piano manuscript.

7. M. 164 (M. 154) – The orchestra manuscript has a tempo indication (*piu mosso*) that is missing in the piano manuscript.
8. Mm.187-188 (Mm. 177-178) – The solo bass has a smoother melodic contour in the orchestra manuscript than in the piano manuscript.
9. Mm. 189-196 and 226 (Mm. 179-186 and 216) – The solo bass has different melodic patterns in the orchestra manuscript than those in the piano manuscript.
10. Mm. 229-238 (Mm. 219-228) – The orchestra manuscript is completely different from the piano manuscript in this passage.
11. Mm. 239 (229) – The orchestra manuscript has a second ending that the piano manuscript is missing
12. Mm. 240-243 (230-233) – The solo bass is *tacet* in the orchestra manuscript but plays in unison with the piano in the piano manuscript.

OPERAS

1. **Matelda** – Opera in four acts on a libretto by Leopoldo Marengo. Premiered at Teatro dal Verme in Milan, June 19, 1879. Published by Ricordi in Milan, 1879. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
2. **Il Progettista** – Opera in one act on a libretto by Ulisse Barbieri. Premiered at Teatro Argentina in Rome, February 8, 1882. Published by Ricordi in Milan, 1882. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
3. **Il Sortilegio** – Melodramma Giocoso Fantastico in three acts on a libretto by Gino de Nobili. Premiered at Teatro Alfieri in Turin, June 22, 1882. Published by Ricordi in Milan, 1882. Also published by Lucca in Milan as a *Sinfonia per piano*, 1883, and as a reduction for voice and piano, 1884.
4. **Gringoire** – Opera in one act on a libretto by Cordelia (the pseudonym of Virginia Treves). Premiered in Milan, May 24, 1890. Published by Treves in Milan, 1890. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
5. **La Cortigiana** – Opera in four acts on a libretto by Giorgio Tommaso Cimino. Premiered at Teatro dal Verme in Milan, January 30 or February 5, 1896. Published by De Marchi in Milan, 1896. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.

¹⁰⁴ This list of compositions was distilled from the following sources: Schultz, “The Double Bass Concerto of Antonio Scontrino,” 250-253; Summer, “Ottocento e Oltre,” 446-450; Sollima, “Antonio Scontrino (1850-1822),” 127-139; Sclafani, “Antonio Scontrino: Brani per e con Strumenti a Fiato,” 87-92; Dario Adamo et al., *Antonio Scontrino: Ricerca Musicologica e Catalogo Delle Opere* (Trapani, Sicily: Ente Luglio Musicale Trapanese, 1999).

SYMPHONIC MUSIC

1. **Sinfonia Marinesca** – Premiered In Florence, February 12, 1897, conducted by Leopoldo Mugnone. Published by Carisch & Jänichen in Milan, 1897. An autograph score is located at the Vincenzo Bellini Conservatory of Palermo.
2. **Sinfonia Romantica** – Premiered at the Grand Winter Concert in Berlin, March 9, 1914. Richard Strauss conducted the premiere and wrote in his notes, “The Symphony seems very significant, very serious in invention and form, excellent and with a very good instrumentation.”¹⁰⁵ Unpublished. An autograph score and orchestra parts are located at the San Pietro a Majella Conservatory of Naples.
3. **Intermezzi** – Incidental music to the tragedy *Francesca da Rimini* by Gabriele D’Annunzio. Premiered at Teatro Costanzi In Rome, December 9, 1901. Unpublished. A manuscript copy, orchestral parts and a reduction for piano four hands are located at the Luigi Cherubini Conservatory of Florence.
4. **Celeste** – Overture to the play *Celeste* by Leopoldo Marengo. Premiered at La Scala in Milan May 29, 1881. Published by Giudici & Strada in Turin.
5. **Ouverture con fuga** – Unpublished. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
6. **Preludio religioso al salmo Benedictus** – December 22, 1919. Unpublished. The manuscript and piano reduction are located at the Vincenzo Bellini Conservatory of Palermo.
7. **Marcia Trionfale** – For four symphonic wind bands. It was written for the inauguration of the monument to Vittorio Emanuele II in Trapani, October 15,

¹⁰⁵ Werbeck, *Richard Strauss Handbuch*, 513.

1882. An edition for piano four hands was published by Lucca in Milan. The manuscript and copies are located at the Vincenzo Bellini Conservatory of Palermo.

8. **Grande polonaise** – For small orchestra, 1869. Unpublished. An autograph score is located at the Vincenzo Bellini Conservatory of Palermo.

CONCERTOS

1. **Concerto per contrabbasso** – Dedicated to Frederic Warnecke. Published by Pineda Music, 2020. The manuscripts of the score and piano reduction are located at the Luigi Cherubini Conservatory of Florence.
2. **Concerto per fagotto** – Dedicated to Umberto Bertoni and premiered in Florence, December 20, 1920. Unpublished. A manuscript copy is located at the Vincenzo Bellini Conservatory in Palermo.
3. **Concerto per pianoforte** – Unpublished. Date unknown. The manuscript is located at the Vincenzo Bellini Conservatory in Palermo.
4. **Fantasia di Concerto sull'Opera *Beatrice di Tenda* di Bellini** – For double bass and orchestra. Dedicated to his father, Vincenzo Scontrino, Palermo February 20, 1870. The manuscripts of the score and piano reduction are located at the Vincenzo Bellini Conservatory in Palermo.

FOR STRING QUARTET

1. **Valzer Capriccioso** – Unpublished. Date unknown. The manuscript is located at the Vincenzo Bellini Conservatory in Palermo.
2. **Preludio e fuga in mi minore** – Published by Ernst Eulenburg in Leipzig, 1895. The manuscript is located at the Fardelliana Library of Trapani, Sicily.
3. **Quartetto in sol minore** – Premiered in Florence by the Florentine Quartet, January 14, 1901. Published by Ernst Eulenburg in Leipzig, 1901. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
4. **Quartetto in do maggiore** – Published by Ernst Eulenburg in Leipzig, 1903. The manuscript is located at the Fardelliana Library of Trapani, Sicily.
5. **Quartetto in la minore** – Published by Ernst Eulenburg in Leipzig, 1905. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
6. **Quartetto in fa maggiore** – Published by Ernst Eulenburg in Leipzig, 1918. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.

FOR DOUBLE BASS AND PIANO

1. **"A te o cara," Quartetto da *I Puritani* di Vincenzo Bellini** – Transcription for double bass and piano. Tunis, April 17, 1875. The manuscript is located at the Fardelliana Library of Trapani, Sicily.
2. **Canto del pastore** – Published by Ernst Eulenburg in Leipzig, 1918; by Lucca in Milan; and by Ricordi in Milan.
3. **Danza delle streghe** – The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.

4. **Elegia** – Published by Lucca in Milan; and by Ricordi in Milan.
5. **Fantasia di Concerto dai Fiori Belliniani** – The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
6. **Fantasia di Concerto dalla *Sonnambula* di Bellini** – The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
7. **Fantasia di Concerto dal *Trovatore* di Verdi** – The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
8. **Fantasia di Concerto da *Un Ballo in Maschera* di Verdi** – The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
9. **Fantasia sulla *Linda di Chamounix* di Donizetti** – The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
10. **Fantasia su *Vendetta Slava* di Platania** – The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
11. **Gran Fantasia di Concerto da I Fiori Rossiniani** – The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
12. **Grande Polonaise** – Published by Ricordi. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
13. **Minuetto** – Published by Ricordi in Milan. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
14. **Romanza** – Published by Ricordi. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
15. **Sogno d'amore** – Song without words for double bass and piano. Published by Lucca in Milan; and by Ricordi in Milan.

FOR VIOLIN

1. **Allegro, Bagattella e Cantabile** – For violin and piano. Published by Giudici & Strada in Milan 1895.
2. **Serenata, Romanza** – For violin and piano. Published by Giudici & Strada in Milan. The *Romanza* was also published by Ricordi in Milan, and by Lucca in Milan.
3. **Adagio** – For violin and piano. Published by Salanoff in Florence, 1906.
4. **Berceuse** – For violin and piano. Published by Ricordi in Milan.
5. **Sonata in fa maggiore** – For violin and piano. Dedicated to Leopoldo Charlier from the Royal Conservatory of Liège. Published by Eulenburg in Leipzig, 1922.
6. **Adagio for violin and wind instruments** – Unpublished. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo. A manuscript copy is at the Luigi Cherubini Conservatory of Florence.

FOR VIOLONCELLO

1. **Elegia** – For violoncello and piano. Published by Giudici & Strada in Milan.
2. **Tema e variazioni** – For violoncello solo. Published by Carisch & Jänichen in Milan, 1917.
3. **Minuetto** – For violoncello and piano. Unpublished. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo, 1917.
4. **Mazurka in la minore** – For violoncello and piano or violoncello solo. Unpublished. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo, 1917.

5. **Mazurka in fa maggiore** – For violoncello and piano. Unpublished. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo, 1917.
6. **Polka** – For violoncello and piano or violoncello solo. Unpublished. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo, 1917.
7. **Tarantella popolare napoletana** – For violoncello and piano. Unpublished. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo, 1917.
8. **Valzer** – For violoncello and piano or violoncello solo. Unpublished. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo, 1917.
9. **Gavotta** – For violoncello and piano. Unpublished. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo, 1917.
10. **Giga** – For violoncello solo. Unpublished. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo, 1917.
11. **Sarabanda** – For violoncello solo. Unpublished. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo, 1917.
12. **Romanza in do** – For violoncello and piano. Unpublished. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo, 1917.
13. **Prelude by Bach** – Transcription for four violoncellos of a prelude from a sonata by Johann Sebastian Bach.

FOR PIANO

1. **Notturmo in sol minore** – Published by Ricordi and Lucca in Milan, 1870.
2. **Secondo Notturmo** – Published by Ricordi and Lucca in Milan, 1870.
3. **Un ricordo** – Published by Ricordi and Lucca in Milan, 1870.

4. **Ghiribizzo** – Published by Ricordi and Lucca in Milan, 1870.
5. **Jolla** – Published by Ricordi in Milan, 1870.
6. **Valzer capriccioso** – Published by Ricordi in Milan.
7. **Bizarrie** – Published by Lucca in Milan, 1870; and by Ricordi in Milan 1870.
 - a. **Agitato**
 - b. **Barcarola**
 - c. **Marcia**
 - d. **Alla Polacca**
 - e. **Scherzo**
8. **Ricordi siciliani** – Published by Lucca in Milan, 1870; by Ricordi in Milan 1870; and by Canti in Milan, 1870.
 - a. **Notturmo**
 - b. **Le Girandole**
 - c. **Dolore**
 - d. **Mazurka**
 - e. **Melodia**
9. **Dodici Bozzetti** – For the pianistic school of Giuseppe Buonamici. Published by Carisch & Jänichen in Milan, 1895.
 - a. **Ansia**
 - b. **Contento**
 - c. **In campagna**
 - d. **In mare**
 - e. **In caserma**
 - f. **In chiesa**
 - g. **Scherzo**
 - h. **La fontana**
 - i. **Alla'Ave Maria**
 - j. **Nella Notte**
 - k. **Al tramonto**
 - l. **All'alba (canto dei gallo)**
10. **Marcia paesana** – Published by Brizzi e Niccolai in Florence, 1910.
11. **Due Mazurke** – Published by Buffa e Scribante in Milan, 1865.

FOR CLARINET

1. **Sei Bozzetti** – For clarinet and piano. Published by Brizzi e Niccolai in Florence, 1909.
 - a. **Adelaide**
 - b. **Didone**
 - c. **Letizia**
 - d. **La Gondoliera**
 - e. **Speranza**
 - f. **Waltzer**

FOR FLUTE

1. **Polacca** – For flute and piano. Unpublished. The manuscript is located at the Fardelliana Library of Trapani, Sicily, 1865.
2. **Aria finale** – For solo flute. Unpublished. The manuscript is located at the Fardelliana Library of Trapani, Sicily.

FOR HARP

1. **Minuetto** – For solo harp. Unpublished. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.

SACRED MUSIC

1. **Gloria** – A fugue for eight parts [two choruses]. Published by Giudici & Strada in Milan, 1890. The manuscript is located at the Fardelliana Library of Trapani, Sicily.

2. **Tota Pulchra Es** – A motet for four voices. Published by Giudici & Strada in Milan, 1894. The manuscript is located at the Fardelliana Library of Trapani, Sicily.
3. **Ave Maria** – For choir. March 19, 1898.
4. **Salve Regina** – For two voices and harmonium, 1898. Published in *La Nuova Musica*, vol. II, ser. III, part 27.
5. **O Salutaris Hostia** – For choir. Dedicated to the Piccola Compagnia di Maria, 1898. Published in *La Nuova Musica*, vol. II, ser. III, part 27.
6. **Salve Regina** – For soprano and string quartet. The manuscript is located at the Fardelliana Library of Trapani, Sicily.

SECULAR CHORAL MUSIC

1. **Piccola cantata** – For voices of girls. The manuscript is located at the Fardelliana Library of Trapani, Sicily.
2. **Pregiera di levata** – For choir in unison. Unpublished

FOR VOICE AND PIANO

1. **Un'ora d'amor** – Published by Lucca in Milan, 1870.
2. **Il fior di mandorlo** – Published by Lucca in Milan, 1870.
3. **Lida** – Published by Lucca in Milan, 1870.
4. **La cucitrice** – Published by Lucca in Milan, 1870.
5. **Ricordi?** – Published by Lucca in Milan, 1870.
6. **Povera madre** – Published by Lucca in Milan, 1870.

7. **E non ti basta acor?** – Published by Lucca in Milan, 1870.
8. **Non voglio amarti** – Published by Lucca in Milan, 1870.
9. **Lucia** – Published by Lucca in Milan, 1870.
10. **Fiorellini** – Published by Lucca in Milan, 1870.
11. **L'ispiratrice** – Published by Lucca in Milan, 1870.
12. **Taci** – Published by Lucca in Milan, 1870.
13. **Edvige** – Published by Ricordi and Lucca in Milan, 1870. Lyrics by Leopoldo Marengo.
14. **Follie** – Waltz for soprano or tenor. Published by Ricordi and Lucca in Milan, 1870, Lyrics by E. Mendola.
15. **Serenata** – Published by Ricordi and Lucca in Milan, 1870. Lyrics by Gino De Nobili.
16. **Dormivi** – Published by Ricordi and Lucca in Milan, 1870. Lyrics by Leopoldo Marengo.
17. **Sotto le stelle** – Published by Ricordi and Lucca in Milan, 1870. Lyrics by Leopoldo Marengo.
18. **Povera rondinella** – Published by Ricordi and Lucca in Milan, 1870. Lyrics by Leopoldo Marengo.
19. **Canto siciliano** – Published by Ricordi and Lucca in Milan, 1870.
20. **Ricordati di me** – Published by Lucca in Milan, 1870.
21. **A mia madre** – Published by Lucca in Milan, 1870.
22. **Un bacio ne vuol cento** – Published by Lucca in Milan, 1870.
23. **Sogno dell'alba** – Published by Lucca in Milan, 1870.

24. **Morte beata** – Published by Lucca in Milan, 1870.
25. **Presso alla culla** – Published by Lucca in Milan, 1870.
26. **Un organetto suona per la via** – For soprano or tenor. Published by Lucca in Milan, 1870, and by Ricordi in Milan, 1893. Lyrics by L. Stucchetti
27. **Voglio** – Published by Lucca in Milan, 1870, and by Ricordi in Milan, 1893. Lyrics by G. Giacosa.
28. **Tramonti** – Published by Lucca in Milan, 1893. Lyrics by E. Guidotti. The manuscript is located at the Fardelliana Library of Trapani, Sicily.
29. **Io cerco nell'amato sol** – Published by Lucca in Milan, 1870.
30. **Aida** – Published by Lucca in Milan, 1870.
- Antonio Scontrino revised and edited the previous numbers 1, 2, 4, 6, 7, 9, 11, 13, 21, 25 and 26 in 1900 and published them in a new edited collection with the title of *Juvenilia*.
31. **Ami, donna** – Published by Giudici & Strada in Turin.
32. **Dimmi perchè** – Published by Giudici & Strada in Turin, 1893.
33. **La vie intérieure** – Published by Giudici & Strada in Milan, 1894. Lyrics by Sully Prudhomme.
- a. **Ici bas**
 - b. **L'idéal**
 - c. **Si j'étais Dieu**
 - d. **En deuil**
 - e. **Pensée perdue**

34. **Stella del marinaio** – Lyrics by P. Sarcona. Published by Forlivesi in Florence, 1917.
35. **L’occhi** – Published by Forlivesi in Florence, 1917.
36. **Statua di carne** – Published by Ribolsi. The manuscript is located at the Fardelliana Library of Trapani, Sicily.
37. **Dopo la tempesta** – Published by Schmidl in Trieste.
38. **Solo gli occhi bacerò** – Published by Schmidl in Trieste.
39. **Spes ultima dea** – Published and illustrated by Treves in Milan.
40. **Intima Vita** – Collection of songs published by Amici della Musica and composed between 1898 and 1903.
- a. **Fiaba** – For baritone or mezzosoprano.
 - b. **D’inverno** – For tenor or soprano.
 - c. **Suora e garibaldino** – For baritone or mezzosoprano.
 - d. **Travestimento** – For tenor or soprano.
 - e. **Dal vivo** – For tenor or soprano.
 - f. **Sotto il portico buio** – For baritone or mezzosoprano.
 - g. **Mitologia** – For tenor or soprano.
 - h. **Sull’uscio** – For tenor or soprano.
 - i. **Bassorilievo antico** – For baritone or mezzosoprano.
 - j. **Mattinata** – For tenor or soprano.
 - k. **Destino** – For baritone or mezzosoprano.
 - l. **Similitudine** – For tenor or soprano.

41. **La rimembranza** – Romanza for tenor. The manuscript is located at the Vincenzo Bellini Conservatory of Palermo, 1865.
42. **Canto epitalamico** – The manuscript is located at the Vincenzo Bellini Conservatory of Palermo, 1892.
43. **Ho detto al mio cor** – The manuscript is located at the Vincenzo Bellini Conservatory of Palermo.
44. **Ultimo canto** – The manuscript is located at the Vincenzo Bellini Conservatory of Palermo, 1909.
45. **L'alba** – The manuscript is located at the Vincenzo Bellini Conservatory of Palermo, 1917.
46. **(Untitled Collection 1)** – Published by Ricordi and by Lucca in Milan.
- a. **Un'ora d'amor** – For mezzosoprano or tenor. Lyrics by Leopoldo Marengo.
 - b. **Il fior di mandorlo** – For soprano. Lyrics by F. Dall'Ongaro.
 - c. **La cucitrice** – For mezzosoprano. Lyrics by V. Solina.
 - d. **Ricordi?** – For mezzosoprano. Lyrics by Leopoldo Marengo.
 - e. **Povera madre** – For mezzosoprano. Lyrics by Leopoldo Marengo.
47. **(Untitled Collection 2)** – Published by Ricordi and by Lucca in Milan.
- a. **E non ti basta ancor?** – For tenor. Lyrics by H. Heine. Translation by Peruzzini.
 - b. **Non voglio amarti** – For soprano.
 - c. **Lucia** – For tenor or soprano. Lyrics by Leopoldo Marengo.
 - d. **Fiorellini** – For tenor.

- e. **L'ispiratrice** – For tenor. Lyrics by Gino De Nobili.
- f. **Taci** – Duet for soprano and tenor.
- g. **Edvige** – For mezzosoprano and violin obbligato. Lyrics by Leopoldo Marengo.

48. **(Untitled Collection 3)** – Published by Ricordi.

- a. **Ricordati di me** – For soprano or tenor.
- b. **A mia madre** – Romance for soprano or tenor. Lyrics by G. Prati.
- c. **Un bacio ne voglio cento** – Scherzo for soprano or tenor.
- d. **Sogno dell'alba** – For soprano or tenor. Lyrics by G. Prati.
- e. **Morte beata** – For soprano or tenor. Lyrics by L. Uhland. Translation by Peruzzini.
- f. **Presso alla culla** – For soprano or tenor. Lyrics by G. Giusti.

APPENDIX E – LETTERS

Florence, 12 April 1909

Dear Prof. Galignani,

I respond to your message. I have no difficulty in entrusting you with the *Concerto* [1908] for Double Bass, if you formally undertake to perform it the first few times in large cities with Orchestra. The purpose of the Double Bass Concerto is to place this instrument on the same level as its so-called classical brothers. By accepting the aforementioned condition, I would dearly have you come to Florence to study it some day with me.

Distinctively greeting you. Yours faithfully,

A(ntonio) Scontrino

Florence, 6 June 1909

Dear Prof. Galignani,

For heaven's sake, do not think anything wrong if I have not sent you the last two movements and if I did not answer your last letter. Here are the reasons for all this: I did not have time to answer because I was very busy with my school obligations, having to look after the choirs, the soloists and the orchestra. Today finally, the obligations have taken place and I feel relieved. I did not send you the last two movements for the very simple reason that Caimmi, who has them, still has not sent them back to me, despite the fact that I wrote to him through Billé. As soon as Caimmi sends them to me, I will send them to you.

Are you happy? I shake your hand cordially. Your most affectionate,

A(ntonio) Scontrino

[Rome, January *before* 7 July 1947]

Dear Maestro,

I would also ask you to give me full information on the double bass concerto of Scontrino, my uncle— especially if it was published and where—because the maestro wrote in a letter that he had sent to Germany a copy of the aforementioned concerto. He says he wrote it after persistent requests by Warnecke [Johann Heinrich Friedrich] of Hamburg, to whom he dedicate it. You could send the original [manuscript] to the Fardelliana Library in Trapani.

I would also like to ask you to release your authoritative opinion on Antonio's artistic work, as you have done for other illustrious masters, and to give us any news you may be aware.

Sure of your precious help, regards, respectfully,

A(lberto) Scontrino

Florence, Via D. Buonvicini, 9

Dear Sir,

Just today, I am allowed to respond to your valuable and kind letter from the 13th of this month.

I do not know the sixth edition of the Riemann Dictionary, but what I frequently read in the German music reviews that interest me and that I suppose is taken from the aforementioned Dictionary, what is said in my name seems correct to me.

However, yielding to his gentle invitation, I give my modest biography and I hope that memory does not betray me:

I was born in Trapani (Sicily) on May 17, 1850. Despite being a caulker, my father loved and cultivated music, played the violin, the guitar, sang; not only that, he also built violins, guitars, cellos, double basses and, finally, pianofortes.

In addition to my double bass (the last one), I have been able to jealously acquire and keep three violins and a cello made by my father.

At home, my father had formed a small orchestra of stringed and bowed instruments, whose members were my brothers and some of my uncles on my father's side. However, the double bass was missing and for this reason, my father put in my hands a cello armed

as a three-string double bass. As a teacher, I had an art professor who was fond of the violin. I was then 7 years old, and although I had no desire to study, I was attracted by the 10 cents that they promised me for each piece that I could accompany. I soon became the double bassist of our orchestra.

In 1861, I entered the Palermo Conservatory of Music as a double bass student at the age of 11 and I presented myself in public as a virtuous sage of my instrument. However, at the Conservatory rather than on the instrument, I dedicated myself to studying Harmony with the Dear Professor Luigi Alfano and later Counterpoint and Composition with the Great Platania, who was Director and at the same time Professor of Counterpoint and Composition at the Conservatory. I also studied various other instruments, including the piano, and dirtied a lot of paper to write what I then called compositions and pieces, which fortunately for me and for others, were never produced.

I left the Palermo Conservatory in 1870 and in the company of my faithful double bass who provided me with the means to begin my pilgrimage; I left to northern Italy as a virtuoso. In Milan, in 1871, Leopoldo Marengo, in the splendor of his career, offered me the four-act melodrama *Matelda*, which became my first publicly produced opera.

Subsidized by the Municipality and the Province of Trapani, I went to Munich (Munchen) for two years in 1872 to study the classics and other German modernists. Until now, I have lived a quiet life, because recently I have endured a Calvary that I have not yet finished surpassing.

In 1874, I made a tour of Italian opera in England as the first double bass with the impresario Mapleson, and then I settled in Milan giving lessons on harmony, counterpoint, composition, piano, singing, music theory and on musical elements. I had to live my life.

On October 1, 1891, I was nominated by competition Professor of Counterpoint and Composition at the Palermo Conservatory, and on May 1, 1892, I was nominated by competition with the same quality of professorship at the current Royal Musical Institute of Florence, where since then I have settled.

TO THE HONORABLE SPECIAL COMMITTEE

For service dispensations

ROME

Honorable Committee,

The press release announcing the provision with which S. E. the Minister of Public Instruction disqualified me for reasons of age and health before this honorable committee

surprised and amazed me; even more since in the same press release does not say what requirements of my position could not be met due to my age and health. Truly, age and poor health are equaled to the incapacity, negligence, lack of will, misconduct, and immorality referred to in article 55 of Decree of October 23, 1919 N. 1971.

First and foremost, the six-month period mentioned in article 55 was previously quoted when bringing to the Royal Decree the publication date of October 31, 1919.

Furthermore, to reply on this I do the honor of exposing my illustrious service status to this illustrious committee, not without adding with deep pain, that when it is a matter, as in the case of an intolerant gentleman, a scrupulous teacher to excess, an artist judged a little differently everywhere, it was appropriate to use this regard to ascertain whether or not the insane accusations were substantiated before moving on to the referral to this honorable committee.

At the end of this September, I will be serving 29 years of service: during this time I was ill twice: once from double pneumonia in 1896, and the other from a diffuse febrile eczema in 1911.

The duration of both illnesses allowed me to return to my office before the legal term of the concessions expired.

In 29 years of service, I only asked and managed to be absent twice: once at the 1895 Carnival to concertize of my opera *Cortigiana* at the Dal Verme theater in Milan; and the other in the fall of 1911 to concertize the interludes of the play *Francesca da Rimini* by Gabriele D'Annunzio at the Costanzi theater in Rome.

I returned from Milan before the permit expired, and from Rome after a few days because I was retained by the Minister of Public Instruction of that time.

In 29 years of service, I have had indispositions, but not enough to be absent from my office for a long time, but the indispositions that every healthy mortal of this world can face. The informative notes for my consideration from the former Director, Maestro Tacchinardi—whom I cannot boast among my friends—are the most sympathetic and flattering. When, during the appointment of the new Director, it was urgent to find my illness to oppose it to my appointment, my file was studied at the Secretariat and nothing was found about it, so then an iniquitous means is being used to report it.

At a time when the Institute was used as a Military Hospital for the war, the lessons were taught in rented rooms, where it was not possible to find a room that suited a composition class. It was then when the Director of the time, so as not to aggravate the administration with a new rental, asked me for the favor, to which I agreed, to give lessons in my house to the only student that the war had not claimed.

However, evil took away this good will, since the sad people took advantage of that circumstance to spread word that my health was the cause of teaching at home. Therefore, they found what they had not found in the report: they invented the unfair legend of my health and a newly appointed teacher whose grade was lower than mine was appointed Director.

Now it seems that they want to perpetuate and perpetrate that unfair legend again and, after usurping my position as Director, they want to usurp my position as Professor.

It was clamorously announced that the arrival of the new Director would revive the Institute, I am not worried about this new flourishing, but it cannot be hidden from anyone that, with exceptions, this new Director is in the office only from 3:00 PM to 4:00 PM.

I have always wondered, and with me a thousand more competent, if it is necessary, as it is now, a Director at the Music Institutes and the answer has always been negative. The fact that the Institute has functioned and functions without the presence of the Director is proof of this.

I continue the tedious and humiliating narration.

With the new Director, the Composition class was installed in the library, and I went back to it for the only student mentioned above. However, he gradually resigned for reasons I can verbally explain. I was unemployed and, soon after, I came back with the return of the good student Ago, free from military service.

When he was going to miss school, he would notify me by phone from the Institute's office and, consequently, I would not go either. But at my age and with my health, I can still teach as before or better than before, proof of this is the last concert this June, with a Symphony for a large orchestra in four movements, by the student Ago. However, don't ask this Director, because for him Meyerbeer is a scoundrel, and Mendelssohn, Schumann, largely Wagner, Pergolesi, Rossini, Verdi, Puccini, not to mention contemporaries, all idiots. It would be difficult for him to find a qualification for a student of mine.

For the aforementioned rehearsal, which was the last, the student Ago had prepared himself with other works as well as the symphony; but he was not allowed to produce them because he was not provided any examination.

For the symphony's important work, as if it were of negligible quality, it was awarded only two miserable rehearsals, while at least a third was needed for a decent performance. Since the third rehearsal was explicitly denied, it was I who acquired it by paying the sum of L. 435 to the administration of the institute.

I will be able to tell verbally how the funds are used for rehearsals; for now I leave the judgment of the Honorable Committee to qualify the above.

All I have said is a report upon which I invoke the control of an investigation, and an investigation I also invoke about what remains to be said.

I am not a man neither physically nor intellectually exceptional, I am a normal man, without physical and organic defects: I am not neurasthenic, nor herniated, and the doctor rarely visits my home.

I walk for hours, and then for hours at a fast pace. I am not prohibited from eating or drinking anything in my diet. I digest and sleep regularly. Occasionally and almost habitually, I work from 10 to 12 hours of the day at the composing table. I speak and explain to students clearly and unadorned. In recent years and especially in the last two months, I have worked with great productivity. Recently, this month, one of my works

has been published in Germany, not in Italy, but other works of a different nature have also been published in our country.

During the summer season, if I do not have to accompany, and for a short time, I take my family somewhere healthy, if I have the means to go to the mountains or the sea.

However, I prefer, as in the last five years, to stay in Florence to dedicate myself to the joy of work.

How much I have now said, and how much my age and my health have allowed me [to accomplish]. If it were otherwise, my duty, my decorum and my honor would have forced me to withdraw from each job and from teaching. It may so when the case arrives.

I request to meet the members of this committee of my unadorned prose, and in accordance with article 56, I ask to be heard personally.

APPENDIX F – NEWSPAPER CLIPPINGS

Bull Fiddler

When Philadelphia Orchestra subscribers take the trouble to peruse the roster of players, they come upon the name of Waldemar Giese listed eighth under the heading "Basses." Waldemar Giese has stood before them solemnly hugging his big bull fiddle for six years. Nevertheless, few would be able to identify this musician whose consuming ambition has been to exhibit his skill as a soloist. Last week, in Philadelphia's New Century Auditorium, Polish Waldemar Giese at last showed what he could do.

At first, noted the audience, his tone wolfed and whistled a little. But as the ponderous instrument warmed up, Waldemar Giese began handling it with the ease of a cellist. Few composers have written exclusively for what jazzmen call "the dog-house." However, Bottesini's *Elegie* and Friedemann Bach's *Largo* earned Bull Fiddler Giese a pair of encores.

Colleagues who had played with him for years were amazed at Giese's facility, the way his big hand moved crab-fashion over the keyboard, producing harmonics and arpeggios with seemingly little effort. Most bull fiddlers stand up to their instruments. Waldemar Giese has a specially

TIME, April 6, 1936

designed stool with a swivel seat and a foot rest (see cut) which give him support.

Idea for a stool came to him five years ago when he was given a concerto by Composer Antonio Scontrino who made such technical demands that few double-bass players have dared to wrestle with it. Waldemar Giese was not to be daunted.



B. F. Kutcher Studio

WALDEMAR GIESE

At first he wolfed & whistled.

He set to work to develop his physique, rose every morning at 6, exercised for two hours in Fairmount Park. Now he boasts that his chest measurements are the same as Pugilist Joe Louis' "although I am shorter and 30 pounds lighter."

Waldemar Giese was a student of Friederick Warnecke, to whom Scontrino dedicated his double bass concerto.

THE PHILADELPHIA INQUIRER.

THURSDAY MORNING.

OCTOBER 9. 1941

12 a d e f g

Giese Performs Bass Concerto

The first performance of a Contrabass Concerto by Antonio Scontrino, Italian composer, who died in 1922, featured the sixth annual bass violin recital by Waldemar Giese, of the Philadelphia Orchestra, last night in the Academy of Music foyer, with a near-capacity audience present.

A full evening of bass violin solos tends to grow monotonous, despite the best efforts of even such an artist as Giese, so the recitalist wisely engaged the assistance of two other players—Dr. George L. Lindsay, director of music education for the School District of Philadelphia, as pianist, and Andrew M. Strang, principal of the Clara Barton School, as violinist. This made for a diversified program.

The Scontrino Concerto is of enormous difficulty, and Giese met its technical demands, but the work is likewise of great length, especially the first movement, and could not command attention throughout on the score of its musical content. Other features of the recital included Purcell's "Golden" Sonata by the three players, a Handel Passacaglia by the two string instrumentalists, and two studies in harmonics, written and played by Giese.

S. L. S.

APPENDIX H – PICTURE



Antonio Scontrino

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