

**Igor Stravinsky's *Concertino* for string quartet  
(1920):  
a chronology of notation**

**Nicholas Sackman**

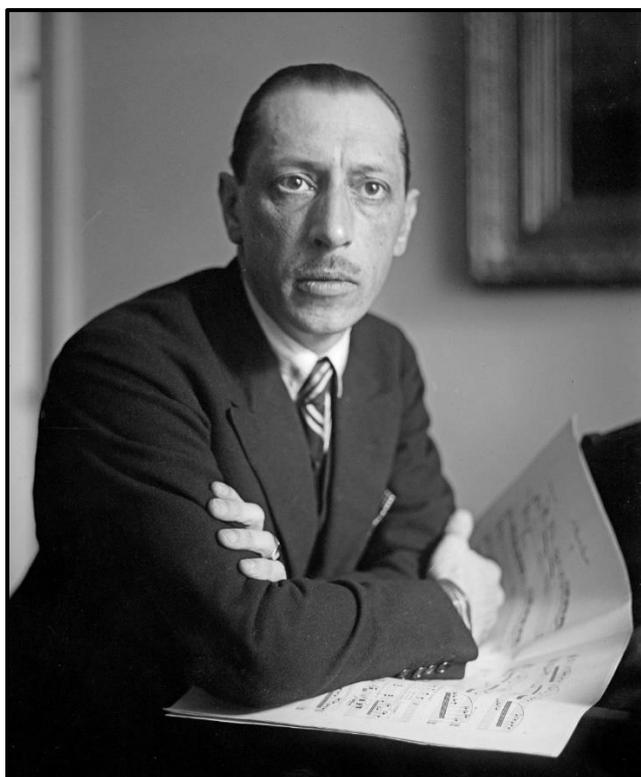
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**Igor Stravinsky; a postcard photograph, c.1910.  
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**Photo portrait of Igor Stravinsky (c. 1920s-1930s).  
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## Igor Stravinsky's *Concertino* for string quartet (1920): a chronology of notation

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### Introduction

Edward Jules De Coppet was born in 1855 in New York. His father, Casimir, was a wealthy banker who owned a family home – Villa Flonzaley – near Lausanne, Switzerland. Edward followed in his father's financial footsteps, and, with Robert P Doremus, established a highly successful firm of brokers: De Coppet & Doremus. In 1903 Edward founded the Flonzaley String Quartet as part of a philanthropic strategy to raise the public profile of chamber-music concerts in New York and then to spread this heightened awareness and appreciation across the US and beyond. The Quartet's initial personnel were the violinists Adolfo Betti (1875-1950) and Alfred Pochon (1878-1959), the violist Ugo Ara (1876-1936), and Iwan d'Archange (1879-1955). The four musicians were prohibited by De Coppet from accepting any teaching commitments or giving any solo performances; in return, their business and financial concerns were dealt with by De Coppet's wealth. Their role – simply – was to base themselves at the Flonzaley villa, rehearse for at least two hours a day, six days a week, month after month, and thereby to develop the finest performance style of any quartet then appearing in front of the public. The Flonzaley Quartet's first public concert was in New York in 1905. In the 25 years that followed they delivered accurate, stylish, and thoroughly professional concert-hall performances.

In June 1914 Alfred Pochon wrote to Igor Stravinsky 'asking if he would consider supplying a work for the quartet's forthcoming European and American tour. [...] Pochon offered a series of performances, though no commission fee.'<sup>1</sup> Stravinsky responded with the *Three Pieces for string quartet*, completed on 25<sup>th</sup> July 1914.

Edward De Coppet died in 1916 but his musical and cultural ambitions were taken forward by his son, André (d. 1953).

In August 1919 Alfred Pochon again contacted Stravinsky, this time with 500 dollars (assumed to have been André De Coppet dollars) and a request for a new string quartet. Such was Stravinsky's parlous financial position that in February 1920, not yet having composed anything, he wrote to Pochon asking for the fee to be paid in advance. At this time Stravinsky was living at Carantec, a village on the Brittany coast. A visit to Paris resulted in him meeting Gabrielle 'Coco' Chanel who owned a large villa in the exclusive Paris suburb of Garches. Coco offered Stravinsky lodgings in her villa for his extensive household, and for as long as was needed. It was partly at Carantec and partly at Garches that Stravinsky, during July, August, and September 1920, composed the *Concertino* for string quartet; the first performance was given by the Flonzaley Quartet in New York on 23<sup>rd</sup> November 1920.

The Flonzaley Quartet disbanded in 1929.

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<sup>1</sup> Walsh, S., *Stravinsky, A Creative Spring: Russia and France 1882-1934*, Pimlico (1999), pp. 238 and 242.

Stravinsky's *Concertino* for string quartet began as a collection of sketches<sup>2</sup> which were used to create the initial manuscript score of the composition, a score which was written out on paper with dimensions of 33×23cms and ruled by Stravinsky into two systems of six staves on each side of each sheet. The four uppermost staves of each system were allocated to the quartet instruments; the fifth and sixth staves were used for the notation of a piano-duet reduction; these two staves are identified as *I<sup>ma</sup>* and *II<sup>da</sup>*. The Flonzaley Quartet took this Quartet+Piano manuscript score with them when they travelled to New York to give the first performance of the *Concertino*; it was the Flonzaleys who passed the score to André De Coppet. In 1929 André gifted the score to the US Library of Congress where it is identified as 'ML96 .S94'.<sup>3</sup> **In the present account this manuscript is identified as 'Q+Pms'.**

Stravinsky's handwritten annotation – 'with the author's compliments' – appears at the top-right corner of the title page:

*À Monsieur André de Coppet, hommage de l'auteur, Garches Oct. 1920*

This title page also shows the following text, also in Stravinsky's hand:

*Igor Strawinsky*  
**Concertino**  
*composé pour / Le Quatuor [sic] de Flonzaley /*  
*Partition d'ensemble / et /*  
*Réduction pour Piano à 4m. /*  
*Cette partition contient / 23 pages de / Musique*

At the end of his manuscript Stravinsky has written the following details:

*I. Strawinsky, Carantec-Garches, Juillet-Aout-Sept., Terminé le 24 Sept. 1920 à Garches.*

On the second preliminary page of the manuscript – this page otherwise unused – is the following text, in an unknown hand:

*Gift*  
*André de Coppet and Adolfo Betti*  
*Apr. 30. 1929*

This page also shows two US Library of Congress annotations: *Acc. 640476* and *ML96 .S94 Case*.

Within the two-stave notation of the piano reduction (see pp. 7-27 of this account) it will be noticed that detailed specifications of articulation, phrasing, dynamic, etc. are included only in the first 14 bars; from bar 15 until the end of the piece (bar 215) Stravinsky only notates pitches and durations, with just a bare handful of dynamic markings and the very occasional slur. With the piano-duet notation primarily being a 'helping hand' when studying the score – obviating the need to read four string-instrument staves which use at least three different clefs – it wasn't necessary to include a comprehensive set of pianistic articulations. In any case, such articulations were unlikely to be directly transferable to the four string instruments.

In the present writer's computer-processed transcription of Stravinsky's Q+Pms the reader will notice that the four, sometimes five, voices in the piano notation are not always transferred to the four quartet instruments in an obviously parallel manner. Cautionary accidentals within editorial brackets are from the present writer; cautionary accidentals inside curved brackets are Stravinsky's.

<sup>2</sup> Paul Sacher Foundation, Basel, Switzerland; Igor Strawinsky Collection.

<sup>3</sup> A complete scan of Stravinsky's manuscript is available online at <https://www.loc.gov/item/ihas.200152591/>

## NOTES

1. With respect to the instruction *glissez avec l'archet en toute sa longueur* (found at Fig. 5, bar 29, and subsequently) the following explanation comes from the violinist Paul Zukovsky:

Gliding the bow lightly through its entire length, usually at very high velocity due to the shortness of the duration allotted for each stroke. The sound produced is a whistling one and is best achieved by using a stiff right elbow, thereby preventing the bow from being parallel with the bridge and thereby adding to the 'glissez' effect.<sup>4</sup>

In the context of the *Concertino* it is unclear why Stravinsky requested this technique to be used. Most modern-day performers appear to respond to Stravinsky's requirement with rapid and light bowing, *sul tasto*, which produces a *flautando* result with little or no whistling.

2. In Stravinsky's Q+Pms – one bar after Fig. 5, bar 30, *II<sup>da</sup>*, lower voice – the two pitches are clearly shown as low F and E, both natural (and the same pitches appear in the Cello part at that point). In the quartet-only manuscript score which Stravinsky subsequently copied from his Q+Pms (see p. 28 of this account) he initially notated F and E for the Cello but, at an unknown date thereafter, pencilled a flat sign in front of the E. In 1923, when Wilhelm Hansen, Musik-Forlag, of Copenhagen, engraved the full score of the *Concertino*, using Stravinsky's quartet-only manuscript as their source, they engraved E-flat for the Cello.

In 1925 Arthur Lourié (1892-1966) created a piano version (2 hands) of the *Concertino* which was also published by Wilhelm Hansen (WH18575). In this publication, bar 30, Lourié notates E-flat for the left hand.

Stravinsky, in his 1925 *Réduction pour piano à 4 m. par l'auteur*, notates E-natural in his manuscript; the same E-natural appears in the 1926 Wilhelm Hansen score of the *Réduction* (WH18844 – see later in this account). In his 12-instrument chamber version of the *Concertino* (1952) Stravinsky notates E-flat (for the Bassoon).<sup>5</sup>

3. In connection with bar 86 of the Q+Pms (see p. 16 of this account) Stravinsky has pencilled the following information:

×) I	××) II
II	III <i>al fine</i>
III	

Stravinsky does not indicate the chords to which these string-number specifications apply. In his subsequent quartet-only manuscript score (see p. 36 of this account) the text is amended to

×) I	××) I
II	II <i>sino all'fine della Cadenza</i>
III	

and Stravinsky has applied the symbol ×) underneath the bar 86 Violin 1 triple-stop chord of A/F/C, and the symbol ××) to the following G/B-flat chord, applicable also to the subsequent minims.

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<sup>4</sup> *The Cambridge Companion to the Violin*, ed. R. Stowell, Cambridge University Press, p. 272, note 15.

<sup>5</sup> The numerical identification of the various Wilhelm Hansen publications is as follows: **1)** the full score of the *Concertino* quartet has 'WH18294' on the cover sheet but 'Nr. 2359' on the title page; the plate number is '18294'; **2)** the miniature score has 'Nr. 2359' on both the cover sheet and the title page; the plate number is '18294'; **3)** the 1923 wrap-around cover for the four string parts showed 'WH2359a'; today's wrap-around cover shows 'WH18295'; both the 1923 parts and the current parts have the same plate number: '18295'; **4)** the 1925 piano reduction by Arthur Lourié has 'WH18575' on the cover sheet and 'Nr. 2397' on the title page; the plate number is '18575'; **5)** Stravinsky's own piano-reduction of 1926 has 'WH18844' on the cover sheet, and the plate number '18844' on every page of music; **6)** Stravinsky's 1952 arrangement of the *Concertino* for an ensemble of 12 instruments has 'WH27104' on the cover sheet and 'Nr. 3962' on the title page; the plate number is '27104'.



8 US Library of Congress, ML96 .S94

10

2

*sf* *sf* *p* *sf*

*I ma*

*II da*

*f* *f* *p* *f*

*p sub.*

14

*sf* *sf* *sf* *sf*

*I ma*

*II da*

The image displays a musical score for Igor Stravinsky's *Concertino* for string quartet, covering measures 18 through 23. The score is arranged in two systems, each containing four staves. The first system (measures 18-22) features a treble clef staff with a 3/4 time signature, a bass clef staff with a 3/4 time signature, and two grand staff staves (I<sup>ma</sup> and II<sup>da</sup>) with a 3/4 time signature. The second system (measures 23-27) features a treble clef staff with a 3/4 time signature, a bass clef staff with a 3/4 time signature, and two grand staff staves (I<sup>ma</sup> and II<sup>da</sup>) with a 3/4 time signature. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *sf*. A rehearsal mark '3' is placed above measure 18, and a rehearsal mark '4' is placed above measure 23. The score is presented in a clean, black-and-white format.

10 US Library of Congress, ML96 .S94

28 [tutti] **5** glissez avec l'archet en toute sa longueur sur le Sol [glissez come Vn. I] *sf*

[tutti] glissez avec l'archet en toute sa longueur sur le Sol [glissez] *sf*

33 [tutti] glissez avec tout l'archet **6** *fp*

I ma

II da

US Library of Congress, ML96 .S94 11

38 **accelerando**

*f p* *crescendo*

*pp* *f p* *crescendo*

*f p* *crescendo*

*molto*

*très court et sec!*

I ma

II da

7

42 **Tempo**

*poco sf p*

*pizz.*

*ff* *arco*

*ff*

*sf p sub.*

*sf p sub.* *pizz.*

*f assai* *arco*

*f assai*

I ma

II da

*ôtez* *ôtez*

*f*

Detailed description: This image shows a page of a musical score for Igor Stravinsky's Concertino for string quartet. The page is numbered 11 at the top right and contains measures 38 to 42. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello) and piano. The key signature is one sharp (F#) and the time signature is 2/4. The first system (measures 38-41) is marked 'accelerando' and features dynamic markings such as *f p*, *pp*, and *f p*, along with 'crescendo' markings. A 'Solo' section is indicated for the Cello part with the instruction 'très court et sec!'. The piano part includes markings for 'I ma' and 'II da'. The second system (measures 42) is marked 'Tempo' and includes dynamic markings like *poco sf p*, *ff*, *sf p sub.*, and *f assai*. It also features performance instructions such as 'pizz.', 'arco', and 'ôtez'. The piano part continues with 'I ma' and 'II da' markings.

12 US Library of Congress, ML96 .S94

8

46

*pp subito*

*f*

*pp subito*

*f*

*pp sub.*

*poco sf*

*poco*

*f*

*pp sub.*

*poco sf*

*poco*

*f*

*I* ma

*II* da

9

50

*Soli: très calme et grave*

*sol Sol*

*accelerando*

*tempo*

*sur la touche*

*poco sub.*

*sf p*

*[arco]*

*pizz.*

*f de la m. g.*

*sur la touche*

*poco sub.*

*sf p*

*de la m. g.*

*pizz.*

*sur la touche*

*sim.\**

*sur la touche*

*I* ma

*II* da

\* i.e. *poco sub.*  
*sf p*

US Library of Congress, ML96 .S94 13

**10** **Andante**  $\text{♩} = 58$

**Tempo I<sup>mo</sup>**  $\text{♩} = 84$  *come sopra*

**Andante**  $\text{♩} = 58$

*pizz.*

*arco come sopra*

*pizz.*

*arco come sopra*

*de la m. g. pizz.*

*pizz.*

*f p*

*fp p*

**11** **Cadenza**

*arco sempre*

*pp sempre*

*(pizz.)*

*non dimin.*

*I<sup>ma</sup>*

*II<sup>da</sup>*



US Library of Congress, ML96 .S94 15

81 14 84

I ma  
II da

15

16 US Library of Congress, ML96 .S94

al - lar - gan - do **15** *ff*, Tempo I  $\text{♩} = 84$

86 *ff*, Tempo I  $\text{♩} = 84$  pizz. arco

colla parte au talon *f* *mf*

col. V. I° *f* *ff* *mf* arco

colla parte *ff* *p* sub. (arco) pizz. de la m. g.

I ma poco rit.

II da

**16**

Solo très court et sec!

I ma

II da

US Library of Congress, ML96 .S94 17

The image displays a page of a musical score for Igor Stravinsky's *Concertino* for string quartet. The page is numbered 17 and contains measures 95 through 118. The score is arranged in two systems. The first system covers measures 95 to 118, with a rehearsal mark '17' at the beginning. The second system covers measures 99 to 118, with a rehearsal mark '18' at the beginning. The score is written for four string parts: Violin I (I<sup>ma</sup>), Violin II (II<sup>da</sup>), Viola (II<sup>da</sup>), and Cello/Double Bass (C<sup>ello</sup> / B<sup>asso</sup>). The key signature is one flat (B-flat), and the time signature is 3/4. The score features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte), *sf* (sforzando), and *f sub.* (subito forte). Performance instructions include 'sul Sol, II pos.' for the Viola part. The score is published by the US Library of Congress, ML96 .S94.

18 US Library of Congress, ML96 .S94

104

19

IV

*subito meno f e sempre staccato*

*subito meno f e sempre staccato*

*subito meno f e sempre staccato*

*jétez l'archet!; . . . etc.*

*très sonore*

I<sup>ma</sup>

II<sup>da</sup>

109 (IV)

*simile . . . . .*

*etc. staccato*



20 US Library of Congress, ML96 .S94

21

122

IV

*stacc. come sopra*

*stacc. come sopra*

*jétez l'archet . . . etc. sim. . .*

*très sonore*

I<sup>ma</sup>

II<sup>da</sup>

125

non arp.

*ff*

non arp.

*ff*

non arp.

*ff*

non arp.

*fff*

I<sup>ma</sup>

II<sup>da</sup>

128 **22**

sub. *meno f*  
staccato  
sub. *p*  
staccato  
sub. *p*  
sempre come sopra . . .

I<sup>ma</sup>  
II<sup>da</sup>

135 **23**

*très mordant*  
*(très rythmé) pizz.*  
*sf m. dr.*  
*sf m. g.*  
*staccatissimo sul Do*  
*f*  
*mf*  
*f*  
*sempre simile*  
*f*

I<sup>ma</sup>  
II<sup>da</sup>

[a] [b]

[a] [b]

[b]

[b]

The image displays a page of a musical score for Igor Stravinsky's *Concertino* for string quartet, covering measures 143 to 149. The score is arranged in two systems, each with four staves. The top two staves of each system represent the first and second violins, and the bottom two staves represent the first and second violas. The music is written in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Measure 143 is marked with a Roman numeral (IV) and includes dynamic markings such as *f* and *sf*. A section starting at measure 149 is marked "sul Sol" and includes the instruction "come sopra". The score includes various performance instructions like "pizz. de 2 doigts" and "m. dr. m. g.". The page number "22" is printed at the bottom center.



168

*etc. come sopra*

*etc. simile*

*I ma*

*II da*

176

27

*I ma*

*II da*

28

185 *IV* *come sopra* *sempre staccato*

*sempre staccato* (m) *V*

*sempre staccato* *V*

*sempre staccato* *V*

*I ma* *più forte* *II da*

190

29 *II pos.*

*sf* *sf p ...* *sf p*

*sf* *sf p ...* *sf p*

*sf* *cresc - cen - do* *sf* *fp sub.* *sf*

*I ma* *II da*



**Andante**  $\text{♩} = 58$   
203 *calme et grave sans cresc. - jusqu'au bout*

*glissez avec tout l'archet* **31**

*calme et grave sans cresc. - jusqu'au bout*

*glissez avec tout l'archet*

*calme et grave sans cresc. - jusqu'au bout*

*arco* *p* *(V)*

*ad lib.* *pizz.*

*sul Do*

*I ma*

*II da*

208

*sospirando* *(m)*

*p* *pp* *sospi-sub.*

*sospi-rando* *(m)*

*p* *pp* *sospi-sub.*

*arco*

*pizz.*

*p* *pp* *sospi-sub.* *rando*

*I ma*

*II da*

[h]

I. Stravinsky, Carantec-Garches, Juillet - Aout - Sept.  
Terminé le 24 Sept. 1920 à Garches.

\*\*\*\*\*

Before sending the finalised Q+Pms to the Flonzaley Quartet Stravinsky needed to copy the quartet's music into a new score which he would retain. Eric Walter White describes this manuscript as:

Full ink score, thirty-four pages, Société des Auteurs stamp, signed and dated Garches, 24 September 1920; bound in white stiff paper, 7½ by 6 [inches, H×W].<sup>6</sup>

The dimensions of this notebook-sized manuscript score – 190×152mm – are very close to A5 size (210×148mm). The stamp from the Société des Auteurs is only partially decipherable; it appears to be dated '1922'. See p. 2 of this account for an image of the first page of Stravinsky's manuscript.

There is an annotation written by Stravinsky at the end of the score:

*Igor Strawinsky, Carantec-Garches, Juillet-Aout-Sept. 1920, Terminé le 24 Sept. 1920 à Garches.*

It is this retained manuscript score which Stravinsky would subsequently supply to *Wilhelm Hansen, Musik-Forlag*, in Copenhagen, when the quartet came to be engraved and published in 1923. **This manuscript is hereafter identified as 'A5Qms' – A5 Quartet manuscript.**

On the following pages the quartet staves of the Q+Pms are re-presented but now with asterisks indicating where Stravinsky, in creating his A5Qms, either omitted an element of the earlier notation – deliberately? – accidentally? – or added a new element (ditto). The reader will need to have both musical texts accessible for cross-checking. Three examples which demonstrate how the asterisks are used are:

- In bar 1 of the Q+Pms there is no indication that Violin 1, Viola, and Cello should play their scales on their lowest (4<sup>th</sup>) string; that instruction appears only in the A5Qms.
- In the Q+Pms, bar 3, the Violin 2 G-sharp minim is shown with a down-bow; in the A5Qms the down-bow is not present. The G-sharp minim is not accented in the Q+Pms but it is accented in the A5Qms.
- In the Q+Pms, bar 4, the Viola has a *piano* dynamic; this is not present in the A5Qms. In the same bar the Q+Pms shows that the viola's second and third crotchets have both pitches (G and C) tied; in A5Qms the tie between the two G pitches is not present.

## NOTES

1. At bar 28 in the A5Qms Stravinsky has penned both up-bow and down-bow for the Cello quaver D.
2. In the Q+Pms at bar 29 and at bars 32-33 (but not at bar 35) Stravinsky marks the Violin 1 rising and falling pattern to be played *sur le sol* ('on the G-string'); in the A5Qms this instruction does not appear.
3. Bars 54 and 60: it seems to be deliberate that the indication *sur la touche* is not applied in the Q+Pms, nor in the A5Qms, to the low D played by Violin 2. However, in the context of a sustained *subito p* chord wherein the three other instruments are marked *sur la touche*, there seems to be no tonal or textural reason why Violin 2 should be excluded.
4. At bar 77 of the A5Qms (two bars before Fig. 13) Stravinsky(?) has penned a pause marking above the Violin 2/Viola/Cello minim chord. No such pause appears in the Stravinsky/Halleux Violin 2 part (see pp. 55-56 of this account) nor does a pause appear in the Wilhelm Hansen full score (WH18294) or Violin 2 instrumental part (WH18295). No pause appears in Stravinsky's four-hands/one-piano reduction of the *Concertino* (WH18844) nor in Arthur Lourié's solo piano reduction (WH18575). There

<sup>6</sup> White, E. W., p. 605. Stravinsky's manuscript is archived at the Paul Sacher Foundation (Igor Strawinsky Collection) in Basel, Switzerland. One might have expected Stravinsky to rule up much larger sheets of paper, so that his music calligraphy, good though it is, would not be cramped by the restricted space, especially when this manuscript would remain his personal property.

is no pause found in the Hansen score of Stravinsky's 12-instrument arrangement (WH27104); see also item 7. below.

5. The 'Russian' section of the *Concertino* (Fig. 22 onwards) reveals Stravinsky's indecision(?) regarding the pitch of the first triplet-semiquaver (bar 130 *et seq.*): in the Q+Pms the pitch is A-sharp; in the A5Qms it is A-natural. See p. 69 of this account for a table of the variant pitches.
6. At Fig. 22 (and subsequently) both the Q+Pms and the A5Qms show single stems on the A and E crotchets in Violin 1; double stems are shown in the Wilhelm Hansen score (p.11).
7. In bar 185 of the A5Qms (one bar before Fig. 28) the entry of Violin 1 shows a slur between the B-flat and F quavers. The rather thick inking of this slur seems contrary to Stravinsky's normal neat penmanship (likewise with the pause marking identified in 4. above).
8. The position of the *glissez avec tout l'archet* instruction for the two violins at Fig. 31 changes across the various scores:
  - a) In the Q+Pms the instruction is written inbetween the Violin 1 and Violin 2 staves, with a curly brace indicating application to both players; the instruction begins at the start of the three triplet crotchets which are grouped one minim before Fig. 31: F-sharp+B / G+C / A+C-sharp.
  - b) In A5Qms the *glissez* for Violin 1 begins as described above; however, Violin 2 is marked not to begin the *glissez* until the first note of Fig. 31.
  - c) In the Stravinsky/Halleux Violin 2 part (see pp. 55-56) the *glissez* starts at Fig. 31.
  - d) The Wilhelm Hansen full score of the *Concertino* follows b).
  - e) The Wilhelm Hansen parts for Violin 1 and Violin 2 follow b).
  - f) Stravinsky's 1952 arrangement for 12 instruments (see later) has what were the Violin 1 and Violin 2 parts now played by a single obligato violinist, double-stopping the concluding passage; the 'whole bowl slid' (*sic*) instruction (i.e. the *glissez* instruction) is necessarily applied to a single location in the violin's notation, namely at the start of the three triplet crotchets, i.e. the F-sharp+B pair.

# Concertino

Transcription of US Library of Congress manuscript ML96 .S94  
with asterisks indicating alterations (both additions and omissions)  
found in Stravinsky's A5Qms.

Igor Stravinsky  
1920

M.M.  $\text{♩} = 84$

**accelerando** **tempo**

Violino 1 *p* *cres - - cen - - do* *poco sub. sf p* *pizz. de la m. g. sf* *arco au talon*

Violino 2 *f* *poco sub. sf p* *pizz. arco* *mf au talon*

Viola *p* *cres - - cen - - do* *p subito* *pizz.* *mf*

V.Cello *p* *cres - - cen - - do* *f* *arco* *sf p sub.*

1

6 *pizz. arco* *f sf sf* *pizz. arco* *f sf sf*

*talón* *talón* *talón* *talón*

*mf* *mf* *f* *f*

*sf* *sf* *sf* *sf*

*sub.* *sub.* *sub.* *sub.*

*sf* *sf* *sf* *sf*

10 *sf* *sf* *sf* *sf*

*p* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

2

Stravinsky 'Concertino': from LoC ML96 .S94 to A5Qms.

31

The image displays a musical score for Igor Stravinsky's *Concertino* for string quartet, covering measures 14 through 23. The score is arranged in three systems, each containing four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#), and the time signature is 4/4. The notation is characterized by Stravinsky's signature style, featuring complex rhythmic patterns, frequent accents, and dynamic markings such as *sf* (sforzando). Measure numbers 14, 18, and 23 are clearly marked at the beginning of their respective systems. The score includes various musical notations such as slurs, ties, and dynamic markings, illustrating the intricate texture of the piece.

Stravinsky 'Concertino': from LoC ML96 .S94 to A5Qms.

32

28 **5** *glissez avec l'archet en toute sa longueur* *glissez avec l'archet en toute sa longueur*

*sf* *[glissez come Vn. 1]* *[glissez]*

33 *glissez avec tout l'archet **6** *fp* *[glissez]* *fp**

38 *accelerando* *sf p crescendo* *molto pp* *molto pp sf p crescendo* *(Solo) très court et sec!* *sf p crescendo*









Stravinsky 'Concertino': from LoC ML96 .S94 to A5Qms.

37

99

18

104

19\* *poco agitato*

IV.-----

*subito meno f  
e sempre staccato*

*subito meno f  
e sempre staccato*

*subito meno f  
e sempre staccato*

*jétez l'archet! . . . . etc.*

*très sonore*

109 (IV)-----

*simile . . . . .*

Stravinsky 'Concertino': from LoC ML96 .S94 to A5Qms.

38

20 Il pos.-----

113 *sempre sim. (très mordant)*  
*sf p...* *sf p...* *sf p...* *sf p...* *sim.\**

114 *sempre sim. (très mordant)*  
*sf p...* *sf p...* *sf p...* *sf p...* *sim.\**

115 *cres-cen-do*  
*fp sub.* *f* *fp\** *fp\** *f* *fp*

116 *fp* *fp* *fp* *fp* *fp* *fp*

117 *p sub., tout en gardant les accents sf*  
*p sub., tout en gardant les accents sf*  
*p sub., tout en gardant les accents sf*  
*fp* *fp* *fp* *fp* *fp* *fp*

21 IV-----

122 *etc. come sopra \**  
*etc. come sopra \**  
*etc. come sopra \**  
*jétez l'archet... etc. sim. ...*  
*très sonore*

123 *etc. come sopra \**  
*etc. come sopra \**  
*etc. come sopra \**

124 *[a]*

125 *[a]*

126 *[a]*

Stravinsky 'Concertino': from LoC ML96 .S94 to A5Qms. 39

The image displays a musical score for Igor Stravinsky's *Concertino* for string quartet, covering measures 125 to 135. The score is arranged in four staves, representing the four strings of the quartet. The key signature is one flat (B-flat major/D minor), and the time signature is 2/4. The score includes various musical notations such as dynamics (e.g., *ff*, *mf*, *f*, *p*, *sub. p*, *très mordant*), articulations (e.g., *staccato*, *staccatissimo*, *non arp.*), and performance instructions (e.g., *semprè p*, *semprè simile*, *staccatissimo sul Do*). Measure numbers 125, 128, and 23 are clearly marked. The notation includes complex rhythmic patterns, triplets, and dynamic markings that change frequently throughout the passage.

Stravinsky 'Concertino': from LoC ML96 .S94 to A5Qms.

40

The image displays a musical score for Igor Stravinsky's *Concertino* for string quartet, covering measures 143 to 154. The score is arranged in four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 143 is marked with a Roman numeral (IV) and a dynamic of *sf* *p*. Measure 149 is marked with *\*Soli* and *f*. Measure 154 is marked with a Roman numeral (V) and a dynamic of *f*. The score includes various performance instructions such as *come sopra*, *pizz. de 2 doigts*, *sim.*, *m. dr.*, *m. g.*, *ten.*, and *etc.*. The key signature is one flat (B-flat), and the time signature is 4/4. The score is enclosed in a rectangular frame.

143 (IV) *sf* *p* *come sopra* *\*f* *come sopra* *pizz. de 2 doigts* *sf*

149 *\*Soli* *f* *come sopra* *sim.* *(p sempre)* *(pizz.)* *m. dr.* *f* *m. g.* *come sopra*

154 *f* *come sopra* *etc.* *\*f* *\*ff* *ten.*

Stravinsky 'Concertino': from LoC ML96 .S94 to A5Qms. 41

The image displays a musical score for Igor Stravinsky's *Concertino* for string quartet, covering measures 161 to 176. The score is presented in three systems, each with three staves (Violin I, Violin II, and Cello/Double Bass). Measure numbers 161, 168, and 176 are indicated at the beginning of their respective systems. A box containing the number '26' is placed above the first staff of the first system. The notation includes various musical symbols such as dynamics (*ff*, *sub. meno f*, *sub. dim.*), articulation (*stacc.*), and performance instructions (*arco*, *etc. come sopra*, *etc. sim.*). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and uses a variety of note heads and stems to indicate specific articulation and phrasing. The key signature is one sharp (F#), and the time signature is 3/4.

Stravinsky 'Concertino': from LoC ML96 .S94 to A5Qms.

42

**28**

185 IV *come sopra* *sempre staccato*

**29**

190 II pos.

**29**

194 *sempre sim. (très mordant)*

**29**

Stravinsky 'Concertino': from LoC ML96 .S94 to A5Qms.

43

199 *f p f p f p* **30** *IV\** **accelerando** **tempo** *poco sub. sf p* *pizz. arco* *\*pizz. de la m. g. sf*

**Andante**  $\text{♩} = 58$  *calme et grave sans cresc. - jusqu'au bout* *glissez avec tout l'archet* **31**

203 *p* *calme et grave sans cresc. - jusqu'au bout* *arco V* *p* *glissez avec tout l'archet* *\* de 2 doigts*

208 *\*Solo* *V* *V* *sospirando (n)* *p pp sub.* *sospirando (n)* *p pp sub.* *arco* *p pp sub.* *sospirando*

Igor Stravinsky, Carantec-Garches, Juillet - Aout - Sept. 1920  
Terminé le 24 Sept. 1920 à Garches.

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Stravinsky did not supply any instrumental parts to the Flonzaley Quartet; these were copied out by the players using Stravinsky's Q+Pms as their source.

The Flonzaleys<sup>7</sup> voyaged from Southampton to New York on board the *Acquitania* liner and arrived on 30<sup>th</sup> October 1920, three weeks before the *première* performance of the *Concertino*. In order to write out their instrumental parts the players evidently bought some 10-stave music-manuscript paper from a New York music store. Some of the sheets of paper are stamped with the name of the manufacturer: 'G. Schirmer, New York, Style no.1 – 10 staves' (dimensions 37×28cms); other sheets are marked 'A L no. 4' with a circular monogram showing a galleon sailing across the sea with billowing sails and streaming flags – this may be music-manuscript paper produced by Alphonse Leduc, in Paris, and brought to New York in the players' luggage. The handwritten notation of the instrumental parts makes clear that the Violin 2 and Viola parts were copied by the same person. All four parts are today held at the Harry Ransom Center at the University of Texas (Austin), USA, as part of their Adolfo Betti archive.

The calligraphic quality displayed in the four parts is sometimes less than ideal, and this is particularly unfortunate given the very fast tempi required by Stravinsky (minim = 84, and therefore quavers are at 336 to the minute, i.e. slightly more than five every second) and the speed at which the players' eyes must therefore traverse each stave of their part. There are places, in all four parts, where bowings and slurs have been changed from Stravinsky's specifications; in addition, dynamics are sometimes omitted and/or new ones added.

The Violin 2 part has two pasted-in passages of notation, these being necessitated as a result of the copyist (Alfred Pochon? – Louis Bailley?) failing to anticipate that the imminent right-hand-page turn-over would be impossible to achieve given the continuity of the music.<sup>8</sup> Having persisted in copying the instrumental part down to the bottom-right corner of an odd-numbered page (*recto*) the copyist was then obliged to cross out the last three or four staves of music (which he had only just notated) and paste in at the top of the *verso* (i.e. the turned-over even-numbered page) a duplicate passage of music notation which was written out on a small piece of plain paper with hand-ruled staves.

The Violin 2 part also shows a turn-over from page 5 to page 6 for which action there is only the time allowed by one crotchet rest. The manner in which the first three bars at the beginning of page 6 (bars 176-178) are pencil-numbered above the stave – 1, 2, 3 – with the subsequent three bars (179-181) having the Violin 1 melody cued into the Violin 2 stave, suggests that, in performance, Alfred Pochon turned his page 5 as quickly as he could, re-joining his colleagues when possible (having missed out at least two, probably three, bars of music).

In the Viola part, the final quaver of bar 9 is slurred, in pencil, to the first quaver of bar 10, with both staccato notes being covered by a single 'bouncing' up-bow; the same alteration is found across the fourth and fifth quavers of bar 10, the fourth and fifth quavers of bar 12, and at the equivalent points in bar 37 (and into 38). These alterations are not mirrored in Iwan d'Archambeau's Cello part despite this part having the exact same quaver patterns.

After the central cadenza the non-stop notation for Violin 2, Viola, and Cello certainly makes planning the layout of their parts very problematic<sup>9</sup> but a professional copyist (of which there must have been many in New York in 1920) would surely have produced parts which were much more user-friendly.

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<sup>7</sup> By this time Ugo Ara (viola) had left the Quartet and been replaced by Louis Bailly (1882-1974).

<sup>8</sup> For this particular composition the design of the Schirmer and 'A L' manuscript paper – with an overly-generous vertical distribution of the ten staves from top to bottom of the sheets – is actually unhelpful.

<sup>9</sup> Violin 1 has a block of nine empty bars at Fig. 27.

On the final page of the Violin 2 part what seem to be performance timings have been pencilled onto the manuscript paper:  $7\frac{1}{4}$ , 1920, and, underneath, 6, 1921. If 7 minutes and 15 seconds was the accurate duration of the first performance, in New York, then the overall tempo must have been particularly slow; conversely, a duration of 6 minutes indicates close adherence to Stravinsky's metronome mark.

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### **The Cadenza**

The notation of the cadenza in the Flonzaley Violin 1 part shows pencilled annotations indicating where the Cello enters with its E/G-sharp pizzicati (cf. Stravinsky's letter of 27<sup>th</sup> July 1923, on p. 57 of this account).

The Violin 2 part does not show any of the Violin 1 cadenza notation once Violin 2 has started playing its sustained G-sharps (at Fig. 12).

The Viola part shows the double-stopped Violin 1 cadenza notation almost as far as Fig.14; after that point the cadenza notation is simplified, with the Viola part notated below. It is clear that the Viola part at this point initially did not have a cadenza cue line, this deficiency (which, presumably, was creating great difficulties with regard to performance-synchronisation) being rectified by hand-ruling three pairs of very small staves onto a piece of plain paper, squeezing all the Violin 1+Viola music onto these staves (in minuscule notation), and then pasting the finalised piece of paper onto the Viola part.

The Cello part is particularly untidily notated, with some very inaccurate horizontal spacing of the various durations. These linear distortions may not have bothered the player, Iwan d'Archambeau (who is assumed to have been the copyist), but the impression is given that disenchantment with Stravinsky's composition may have prompted a careless attitude towards the notation of the instrumental part. As with the Viola part, much of the Violin 1 cadenza has been subsequently copied onto four systems of small, hand-ruled, staves, and this piece of paper then pasted onto the top of page 4 of the cello part so that d'Archambeau could see where his E/G-sharp pizzicato punctuations should be fitted; it is assumed, therefore, that the initial notation of the cello part did not have a Violin 1 cadenza cue-line. Again, there are changes of bowing and dynamic.

If these were the instrumental parts which the Pro Arte Quartet used when they 'auditioned' for Stravinsky (see p. 55 of this account) then it is understandable why Stravinsky should have presented the PAQ with his own set of parts, notated on paper of smaller dimensions (33×23cms) but with the hand-ruled staves positioned much more closely together and with more bars of music in each staff; see p. 56 of this account. Four images extracted from the Flonzaley instrumental parts follow:

Handwritten musical score for Violin I, page 5 of Igor Stravinsky's *Concertino*. The score is written on five systems of staves. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Key annotations include "Arrange" in a circle at the top, "glissez avec tout l'archet..." below it, "non diminu." under the first staff, "senza gliss." under the second staff, "rit." and "Tempo" under the third staff, and "II as fine della Cadenza" and "Vallar..." under the fourth staff. Measure numbers 12, 13, and 14 are circled. At the bottom, there is a tempo marking "Tempo 1 d = 84" and a publisher's logo "A.L. No. 4".

Igor Stravinsky, *Concertino*: Violin I [page 5], as copied by Adolfo Betti (Flonzaley Quartet) prior to first performance in New York in November 1920.

Source: Harry Ransom Center, University of Texas (Austin), USA; Adolfo Betti papers.



© Schirmer, New York  
Style No. 1-10 Staves

Igor Stravinsky, *Concertino*: Viola [page 4], as copied by a member of the Flonzaley Quartet prior to first performance in New York in November 1920.

Source: Harry Ransom Center, University of Texas (Austin), USA; Adolfo Betti papers.

Handwritten musical score for Cello, page 4 of Igor Stravinsky's *Concertino*. The score is written on five staves. The first four staves are piano accompaniment, and the fifth staff is the cello part. The score includes various musical notations such as triplets, slurs, and dynamic markings. Measure numbers 12, 13, 14, 15, 16, 17, and 18 are circled. Performance instructions include "pizz", "rit.", "tempo", "allargando", "ff sul p.", "arco", "pizz. m.g.", "arco", and "tr. cont. et. acc."

Igor Stravinsky: *Concertino*, Cello [page 4], as copied by Iwan d'Archembeau prior to first performance in New York in November 1920.

Source: Harry Ransom Center, University of Texas (Austin), USA; Adolfo Betti papers.

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The first performance of Stravinsky's *Concertino* was given by the Flonzaley Quartet at the Aeolian Hall in New York on Tuesday 23<sup>rd</sup> November 1920; a further performance took place fourteen months later, in Boston, on Thursday 19<sup>th</sup> January 1922. The following reviews appeared in American newspapers:

**New York Times**, 24<sup>th</sup> November 1920, p.23

## MUSIC

### The Flonzaley Quartet

Richard Aldrich

The Flonzaley Quartet reappeared in Aeolian Hall last evening for the first concert of its New York season, after bringing home some green laurels from a European tour. They brought also other baggage, including a "Concertino in one movement" by Igor Stravinsky, composed for the Flonzaley Quartet. This they played last evening "for the first time in any country" as the programme announced. There was a large audience that filled the hall and heard also a quartet by Mozart in G, and Schumann's quartet in A.

There may conceivably be something of embarrassment in being such a famous quartet as to have a "concertino" composed for you by Igor Stravinsky. You then have to play it, in some country, whether it seems to be the kind of thing to be played or not. The Flonzaley Quartet, greatly daring, [previously] played in New York the three string quartets [*Three pieces*] by Stravinsky, little pieces of program music, whose singular merit was that each one lasted hardly longer than one minute. But there is always danger in such courage. The concertino lasts a good deal longer than a minute.

It lacks, also, the pictorial suggestiveness of the three earlier pieces. It is not programmatic, but "pure music"; and Stravinsky, whose ballet of "Petrouchka" is one of the most fascinating products of the most modern school, has apparently little or nothing to sing when he is not illustrating in music something that goes on before his listeners' eyes; or when he undertakes "pure music". It seemed also last evening that in this "concertino" – a new use of an old name applied simply to a single string quartet movement – he had moved on, backward or forward, from his "Petrouchka" standpoint, and he had less than could by any stretch of the imagination be considered of music quality.

There is a possibility in orchestral work of mollifying or ameliorating, to some degree, by combinations and contrasts of colour, the sourest discord; but the string quartet is uncompromising; and the consummate ugliness and thin emptiness of this piece was left extremely bare. In it Stravinsky seems to have little or nothing to say; and this, after all, is the most depressing feature of it.

The Flonzaley players had evidently done their utmost for this unattractive godchild of theirs, and played it with zeal and devotion, and with more seriousness than the audience showed in listening. At the end there was applause, some of it polite; and the players were several times called out. But when the applause seemed to become unduly persistent, whether from politeness or the enthusiasm of the most emancipated, there was not a little hissing, unusual in the tranquil atmosphere of chamber music.

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### The Stravinsky Concertino

Paul Rosenfeld

[The full text of Rosenfeld's much longer article can be found in *Musical Chronicle (1917-1923)*, a collection of Rosenfeld's writings published by Harcourt, Brace and Company, New York, in 1923, pp. 97-104.]

The audience which heard the Flonzaley Quartet play Stravinsky's *Concertino* expressed its dislike frankly and flatly. The traditional method of damnation with faintest applause, of exclusion with low quasi-hysterical guffawing, was superseded extensively by some un-Anglo-Saxon hissing, which increased in vehemence and drowned quite the laughter when the members of the quartet made faintly as though to recommence the short composition. The clear-eyed, clean-jawed American business man, usually prompt only with his tears [...] forgot his timidity for the nonce, and hissed. His sisters and his cousins and his aunts, ladies blonde, brunette, and

grizzled, supported him with an amazing alacrity, and issued in the direction of the platform where stood the embarrassed Flonzaleys some longdrawn, handsomely sustained sibilations. [...] Something had been sharply, savagely relieved in the concertino. The fiddles had spoken bitterly; futility. They had spoken angrily: boredom; spoken: the joke of it all. The Strawinsky music is a drab, rasping, tired shuffle and breakdown. It is like a locomotive which has fallen off the track, leaving its wheels to revolve in air. Rhythms prolong themselves out of sheer inertia; pound on, wearily. A lyric coda of a few measures, a sort of momentary illumination of a darkened landscape, breaks off into silence just as it begins to establish itself. [...]

The brief mordant movement for the four strings comes to us dyed with the acrid hues of the European mess. It is a splinter of mirror in which there is reflected something of the enfeebled state of life in the years which succeeded the armistice. Strawinsky is an artist. He “does not do what others consider beautiful, but what is necessary for his own peace of mind.” He has to get things out of himself and away from himself; he has continually to rid his bosom of perilous and intoxicating stuff which threatens to choke it. And what he brings out from within himself has in it in some strange fashion something germane to people, something they are the cleaner and freer for hearing at last. [...] Strawinsky is trying to move away from both the jewel quality of the French, and from the pathos and exaltation of his own “*Sacre du Printemps*.” But there is an element in this music which is not so much part of a reaction from the musical past as it is a reaction from the war and the peace. The sullen and bitter color, the irony, the scurrility, the self-mockery, the expressions of fatigue, and boredom, come out of the agony of disillusionment and impotent resentment brought about not so much by the gigantic wastage of human and material energy, as by the failure of the human spirit, the failure of liberalism to control the machinery of existence. [...]

Certainly, the ugly, infinitely significant music of the concertino is of a piece with the lives of the folk who listened to it that evening in *Æolian Hall*. The place was more a unit during the performance of the Strawinsky than it has almost ever been, at any other concert. Audience, performers, composition, the tasteless and vulgar decorations of the hall itself, were interwoven, interplaying, doing much the identical thing. A light had suddenly been cast from some secret source, illuminating cruelly matters till then half shadowed. The drabness, the weariness, the joylessness of the music seemed to proceed out of the hundreds packed, as they are packed evening after evening, into the rows of the seats. One perceived the players anew through the music, perceived the want of conviction, the want of enthusiasm, in them. One perceived the audience, starkly, unforgettably. The fatigue, the flaccidity of the American public was underscored. [...] Life was what the music was – tired, inane, the weary revolutions of a machine no man can arrest.

And the audience hissed. It did its utmost to punish the musicians who had dared offer them this work. It did its utmost to banish for ever the composition from the concert halls. Not that it had failed to see the implications of the music. On the contrary, it had felt them only too well. And for that reason, it sought to exclude it, to destroy it. The mechanism that makes the American public so hostile to, so neurotically stupid before, the contemporary artistic expressions, was at work in the audience again. The living artist comes to folk with the offer of a contact with the present. He comes to them with the truth of an experience, with the fact of what his life is, of what their own lives are. He comes to tell them what is at work in the world to-day, what the tenure of his own existence is, what is happening or about to happen to them. And that is precisely what our musical and artistic public does not wish to know. [...] Being unsatisfied, they are full of the fear of the unknown. They distrust their powers of coping with the situations with which life in its evolution is persistently confronting them. They think always of the future. Nevertheless, something very powerful in them wants nothing new in the world. [...]

What they demand really is nothing other than not being forced to have to wonder, to think, to enlarge their experience, to enter sympathetically into minds not their own. Symphonies are repeated with nauseating regularity, and excite applause infallibly. A sigh of relief issues from the house as some *Fifth Symphony*, *Beethoven's*, *Tschaikowsky's*, *Dvorák's*, is attacked. The listeners know that they will meet nothing unexpected, nothing novel, nothing difficult to apprehend, nothing that will make them stretch their brains. [...] they sit in bliss, nostrils distended, and rattle applause like salvos of artillery.

December, 1920.

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**Boston Evening Transcript**, 18<sup>th</sup> January 1922, p.11

**Stravinsky's "Concertino" for the First Time: That Debated and Berated Piece of Ultra-Modern Chamber-Music to be Played Here Tomorrow by The Flonzaley Quartet**

W.S.S. [Warren Storey Smith]

[This newspaper article is illustrated by 1) a reproduction of Stravinsky's title page to his Quartet+Piano manuscript – i.e. the title page of the manuscript which today is at the Library of Congress – and 2) a reproduction of the final page of the manuscript – i.e. the *Andante* coda. There are also two small illustrations of themes from the composition (likely notated by Warren Storey Smith): the first illustration is taken from bars 5 and 6, the second from bar 12. In the days immediately preceding the Boston performance W S Smith must have borrowed the manuscript of the *Concertino* from André De Coppet.]

Tomorrow evening the Flonzaley Quartet will give Bostonians an opportunity to hear the most discussed and the most severely condemned piece of chamber-music of recent years – Stravinsky's *Concertino*. It is dedicated to André de Coppet, son of the founder of the Quartet and present sustainer of its fortunes. It received a first public hearing in New York in the autumn of 1921 [November 1920]. Because of its forbidding, almost uncompromising harshness, the piece met with a storm of protest on all sides. Even the redoubtable Mr. Rosenfeld, who seemingly can crack between his thumb and forefinger the hardest nuts that modern music can offer, was unable to put himself on record as having either enjoyed or comprehended Stravinsky's composition. To his way of thinking the composer here seemed "tired", the *Concertino* the work of a man fagged and spiritually spent. In a letter which appeared in these columns at the time, Mr. Betti, first violinist of the Quartet, confessed that he and his companions had been able to get but little from the music.<sup>10</sup> They had labored long and faithfully upon it, while Mr. Betti had taken the score to the piano for hours at a time – yet the piece "would not go." Perhaps, so thought Mr. Betti, Stravinsky had somehow failed to make himself clear; no doubt he had a definite goal in mind, but there was reason to believe that he had not reached it.

Such then is the music according to the testimony of persons most kindly disposed towards it. The comments of those whose attitude in regard to ultra-modern music is naturally hostile, exhausted the vocabulary of polite abuse. It has been the privilege of the writer to have in his keeping for a time Stravinsky's own manuscript, which is clearly and legibly set down for the four instruments, with a "reduction" for piano keeping pace with the score. It has been his purpose [i.e. Smith's purpose] to discover in the music anything that might be elucidated and explained, with a view to making the piece more intelligible to the prospective listener. But the task has proved difficult and ungrateful. Indeed, it is not extravagant to say that the *Concertino* must seem less of an enigma to the ear than to the eye, less perplexing on a single hearing than after much study of the score. Certain passages utterly bewildering to contemplate and of excruciating harshness when played on the piano, must undoubtedly be clarified, if not mitigated, in actual performance.

To begin, the title "*Concertino*" is misleading. In reality the piece is no more than a string-quartet in one movement, closely knit in structure, developed from a few germinal motives, and though by no means amorphous, quite devoid of "form" in the classical acceptance of the term. Only a brief cadenza for the first violin seems to explain the title that the composer has chosen. The first and most readily recognizable of the motives is proclaimed at the outset. First violin and violoncello play, two octaves apart, an ascending scale of C major, while between them the viola has the scale of C-sharp minor [actually B major, starting on C-sharp] with a raised six and natural seven – in other words the Dorian mode. Sustained and dissonant chords complete the theme. Near the end of the piece the scale figure returns unchanged; elsewhere it is altered in detail though not in effect. The next motive [illustration of bars 5 and 6] presents a like mixture of naivité and ugliness; but a third that follows immediately shows more genuine inventiveness. As may be noticed [illustration of bar 12] it bears a faint resemblance to the A-minor Prelude of Chopin.

Much use is made of the device of ascending and descending the first five notes of a minor scale, with flatted fifth, and this too is neither beautiful nor distinguished. New motives of a more engaging character are introduced in the latter half of the piece, one composed of reiterated chords, the other enlivened by a sprightly turn of rhythm [assumed to be the 'Russian' folk tune played by Violin 1 at rehearsal Fig. 22 and thereafter].

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<sup>10</sup> Adolfo Betti's letter has not been located.

Two singular characteristics pervade the music. The first is the prevailing monotony of the rhythm. Although the bar-divisions change, there is an almost continuous employment of even eighth-notes varied with triplet-quarters. The second peculiarity, and one that equally tends to monotony, is the limited range of the first violin, which has exactly three tones to play that cannot be reached in the first position, and these notes, the F and E above the staff, lie not far outside it.<sup>11</sup> Except in the opening scale-passage there is little use of simple poly-harmony – the simultaneous employment of two different yet definite tonalities. Rather the music tends to be “atonic,” or as some would have it, it is for the most part based on the duodecuple, or twelve-tone scale[!]. In any event, the part-writing is almost continuously dissonant, and the ordinary triads and seventh chords, when they do occur – and that is very rarely – are treated as passing-chords, never as points of repose [cf. footnote 12]. Thus in our day have consonance and dissonance exchanged places.

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**Boston Globe**, 20<sup>th</sup> January 1922, p.12

**FLONZALEYS PLEASE BIG AUDIENCE**

**Stravinsky's Concertino Is Cordially Applauded**

[unknown author]

The Flonzaley Quartet gave the first of its annual series of three Boston concerts last evening at Jordan Hall to a very large audience, which was, as in former years, remarkably enthusiastic. The players were recalled to the stage again and again after each number, although it is an understood thing that encores are not expected at these concerts.

Stravinsky's *Concertino*, written for the Flonzaleys and played from manuscript for the first time in Boston, was greeted with cordial applause. Last year[?] it was hissed vigorously, if the reviews may be trusted. There were last night, it is true, audible chuckles in the audience at one point in the piece, which if not heard with the ears of faith, certainly sounded like a cat fight at midnight, but nobody hissed.

The *Concertino* is in a single brief movement. An unusual number of unexpected strong accents and dissonances so harsh and untempered by subsequent consonances as to sound like mistakes to the casual ear make the piece vivid, perhaps crude. Yet one felt in listening that there is in the music sufficient imaginative force to justify the very great pains obviously taken by the Flonzaleys with the performance. One hopes that they will repeat it at a later concert. The strangeness of the idiom used may perhaps wear off and leave a listener better able to say whether Stravinsky is in earnest or partly ironic.

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**Boston Post**, 20<sup>th</sup> January 1922, p.16

**FLONZALEY'S [*sic*] IN SUPERB FORM**

**Concert a Revelation in Quartet Playing**

Olin Downes

The Flonzaley Quartet gave its first concert last night in Jordan Hall before one of the most distinguished music audiences of the season. [...] It would be hard to find enough superlatives to describe their playing. They surpassed themselves. [...]

Stravinsky's "*Concertino*," which has been hissed in other cities and described as the most horrible sounding of all compositions, concluded the programme. First of all, this writing is very clear, very concise and very definite in its structure. It is often ugly, though "ugly" is a comparative term, and music that was ugly to our forefathers of yesterday is beauty to us of today. But it is not always logical, and it certainly does not give the impression of music written for effect. The mood is dramatic. There are resting points from the deliberate cacophony of certain progressions; there is an instant of beauty which is actually grateful to the ear.<sup>12</sup> But the composer returns to a

<sup>11</sup> Factually, Violin 1 plays C, C-sharp, D, E, and F above first position/fourth finger B on the violin's E-string.

<sup>12</sup> It is possible that Downes is here referring to the chord of C-sharp major, in its second inversion, which emerges, magically, in the fourth bar of rehearsal Fig. 12 (during the cadenza).

more sardonic mood, and the concluding pages, just before the harking back to the motive which opens the work, are wildly, intensely emotional. Some asked their neighbors, concerning the composer, "What do you think he means?" To which one mentally supplied the composer's answer, "I mean what I say."

That will have to satisfy those who ask a programme for all music they hear. Stravinsky composes with the reckless skill of the past master of his idiom, quite possibly without any but musical ideas in his head, and the audience took to this music as a duck to water. The concertino [*sic*] was applauded rapturously, as much as Mozart or Beethoven. Obviously it takes more than this to frighten musical Boston.

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The Italian composer, Alfredo Casella, writes of the *Concertino* in his 1947 survey of Stravinsky's life and work:

Segue – nel medesimo 1920 – il *Concertino* per quartetto di archi scritto dietro sollecitazione del celebre quartetto americano "Flonzaley", il quale, invitando Strawinski a scrivere questo lavoro, non si immaginava certamente che cosa ne sarebbe venuto fuori. Infatti – malgrado tutta la cura meticolosa recata del famoso complesso alla preparazione di questo pezzi, la loro esecuzione denotò una totale incomprensione artistica, e fu causa di un autentico, clamoroso insuccesso. Il *Concertino* è, in sostanza, una sonata in un tempo solo, la quale ha un carattere – eccettuata la cadenza espressiva del primo violino – duramente, spietatamente meccanico. Mi disse un giorno Onnou (il capo del meraviglioso Quartetto "Pro Arte" di Bruxelles: "Vous ne vous imaginez pas combien il faut oublier Spohr pour arriver à jouer cette musique!". Strawinski lavora questa volta (forse come mai ancora) su una materia ribelle ed essenzialmente ingrata, per mezzo della quale egli raggiunge un risultato finale di estrema purezza. Continua qui l'avventura di Strawinski a traverso le terre vergini, ma continua anche l'arricchimento della sua arte per mezzo dei tesori continuamente scoperti in quei luoghi impensati e fino allora inaccessibili.

It [*Symphonies d'instruments à vent*] was followed – also in 1920 – by the *Concertino* for string quartet, written at the request of the famous American "Flonzaley" quartet, who, inviting Stravinsky to write this work, could not possibly have imagined the composition that would materialise. In fact, despite all the meticulous care paid by the famous ensemble to the preparation of this piece, their execution demonstrated total artistic incomprehension, and was the cause of an authentic, sensational failure.<sup>13</sup> The *Concertino* is, in essence, a sonata in a single movement, which has a character – except for the first violin's expressive cadenza – which is hard and mercilessly mechanical. [Alphonse] Onnou (leader of the wonderful Quartet "Pro Arte" in Brussels) said to me one day: 'You cannot imagine how much one has to forget Spohr to be able to play this music.' In this piece (perhaps uniquely) Stravinsky engages with a rebellious and essentially ungrateful medium [i.e. a string quartet], through which [nonetheless] he achieves a final result of extreme purity. Here Stravinsky's [compositional] adventure proceeds through virgin [musical] lands, but he maintains the enrichment of his art through the treasures continuously discovered in those unexpected and hitherto inaccessible places.<sup>14</sup>

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John W Barker provides the following account regarding a meeting between Stravinsky and the players of the Pro Arte Quartet – Alphonse Onnou (1893-1940), Laurent Halleux (1897-1963), Germain Prévost (1891-1987), and Robert Maas (1901-1948):

In their concertizing they made their initial move outside Belgium, first to Paris in 1922, then to Geneva the following year. In Paris that December, in a program entirely of music by Igor

<sup>13</sup> It is not known whether Casella was present at the first performance in New York.

<sup>14</sup> *Strawinski*, "La Scuola" Editrice, Brescia, 1947, p. 112; present writer's translation.

Stravinsky, the Quartet played his *Concertino for String Quartet*. It had been composed in 1920 on commission from the Flonzaley Quartet, which, however, had found it too difficult. Prévost would later tell a droll story about the quartet's encounter with Stravinsky over it, dating it [i.e. the encounter] to 1920.<sup>15</sup>

When the composer appeared, descending a spiral staircase, he looked "just like the drawing of him by Picasso."

Yes, he was very cold at first. We'd come to play his *Concertino for String Quartet* and see if he would accept that we took it with us on tour. The Flonzaley Quartet had commissioned the *Concertino*, and paid a very big sum, but Stravinsky gave them only an eight-minute piece, and it was only rhythm, no melody.<sup>16</sup> Oh, the Flonzaley was an old-fashioned quartet, they didn't have the technique for that piece. But it was our cup of tea.

Stravinsky said to us, "I've made my own performance of the *Concertino* on this pianola and I'll play it for you." Ooh la la. Our first violinist, Onnou, he whispered to me, "I hope that bloody machine doesn't work." And, by golly, it didn't. Please, we said, let us play *our* interpretation, and we did.<sup>17</sup> Stravinsky didn't say a word. He returned up that spiral staircase. And then he came back down and was very warm for a change. He said "Gentlemen, I accept you play my *Concertino*, it is wonderful how you do it, and I want you to have the manuscript parts.<sup>18</sup> But I want 100 francs[!] every time you play it."

We accepted, although that 100 francs every performance was a risk for us. Quartet fees were low in the 20s.<sup>19</sup>

The musical text in Stravinsky's A5Qms should have been exactly replicated in his four instrumental parts. If, during the creation of those parts, Stravinsky made notational changes but did not update his A5Qms then when he sent the A5Qms to Copenhagen Wilhelm Hansen would unwittingly produce parts which would differ from the parts presented by Stravinsky to the Pro Arte Quartet. It would have been helpful if Stravinsky, instead of keeping his personal set of parts 'under wraps', had sent them to Hansen to be used as reference texts (and returned in due course).

Laurent Halleux joined the Pro Arte Quartet as second violin when he was just 15 years of age and remained with the ensemble until 1943. After his death in 1964 Laurent's daughter donated to the Conservatoire Royal de Bruxelles all the manuscripts and second-violin parts which her father had collected throughout his long career; included was Stravinsky's Violin 2 manuscript part for the *Concertino*. Regrettably, the whereabouts of Stravinsky's Violin 1, Viola, and Cello parts are unknown.

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<sup>15</sup> According to the five-volume PhD thesis *Historique et réception des diverses formations Pro Arte (1912-1947)* by Anne Van Malderen (Université catholique de Louvain, 2012) the first performance of the *Concertino* by the PAQ took place on 11<sup>th</sup> December 1922 in Brussels. The PAQ meeting with Stravinsky likely took place during the early months of 1923; see Stravinsky's letter of 27<sup>th</sup> July 1923 (p. 57 of this account).

<sup>16</sup> Prévost's wholly inaccurate characterization of the *Concertino* is disconcerting.

<sup>17</sup> It is not known from whom the PAQ sourced a set of parts; probably they borrowed the parts belonging to the Flonzaley Quartet.

<sup>18</sup> i.e. 'I want you to have my personal set of instrumental parts'. Did Stravinsky copy out a set of parts, using A5Qms as his source, having realised that the Flonzaleys were unlikely to give any further performances of the *Concertino*? (he could hardly ask Adolfo Betti to send him the parts which the Flonzaley players had created for themselves).

<sup>19</sup> John W Barker, *The Pro Arte Quartet: A Century of Musical Adventure on Two Continents*, University of Rochester Press, 2017, p. 14.



The Paul Sacher Foundation (Igor Stravinsky Collection) holds a collection of letters which passed between Wilhelm Hansen and Stravinsky as the *Concertino* score was being engraved and prepared for publication. On 19<sup>th</sup> July 1923 Hansen writes, in French, to Stravinsky (who is now living in Biarritz, south-western France) and raises the issue of having the *Concertino*'s copyright registered in the USA, thus ensuring royalty income:<sup>20</sup>

In light of your Russian nationality, and as we wish to protect the copyright of this work by having it registered in America, it will be necessary for it to be revised and edited by an American in such a manner that the following notice will appear at the bottom of the first page of the score and parts: 'Edited and revised by Julia A. Burt, New York.'

We have therefore sent, by the same postal service, the proofs of the score to this lady to add the necessary corrections[?] for registration in Washington [at the US Copyright Office].<sup>21</sup> As soon as this proof is returned to us [see pp. 59-60 of this account] we will send it to you for your approval.<sup>22</sup>

In his reply of 27<sup>th</sup> July 1923 Stravinsky informs Hansen that he has 'sent'[?] his four manuscript instrumental parts to the Pro Arte players 'for the performance in Salzburg' (5<sup>th</sup> August 1923):<sup>23</sup>

*Monsieur,*

*Je vous accuse bonne reception de: 1) votre lettre du 19/VI/23, 2) votre cable du 23/VII, et 3) de votre pli contenant la copie avec l'épreuve de la partition d'ensemble du "Concertino". Quand à ce dernier j'ai expédié les 4 parties en manuscrit au quatuor "Pro Arte" pour l'exécution à Salzbourg. [...]*<sup>24</sup>

Sir,

I acknowledge receipt of 1) your letter of 19 June [July] 1923, 2) your telegram of 23 July,<sup>25</sup> and 3) your envelope containing the copy [the A5Qms?] with the proof of the full score of the *Concertino*. With respect to the latter item I have sent the four manuscript instrumental parts [i.e. Stravinsky's own parts] to the 'Pro Arte' quartet, for the performance in Salzburg. I would like to have those parts sent to you<sup>26</sup> so that your proofreaders [engravers?] (before the final printing of the parts) can insert, as cue notes, the first violin part in the cello part and the cello part in the viola part\*, between rehearsal figures 11 and 15 (the Cadenza, pages 7-8 of the quartet score), in order to help the performers, as the rhythm of the cello, viola and 2<sup>nd</sup> violin depend on that of the 1<sup>st</sup> violin. I am allowing myself to bring this issue to your attention as I have learned, from the numerous[!] performances of the *Concertino*, how much this sort of cue facilitates [the] execution [of the passage].

I hope that Miss Julia A Burt (New York), about whom you speak, will limit herself to a few insignificant subtle details that do not contradict the spirit of the composition.

\* and the 2<sup>nd</sup> Violin [Stravinsky's footnote]

<sup>20</sup> All translations of the letter-texts are by the present writer with the assistance of Bas Terraz.

<sup>21</sup> Stravinsky's letter of 2<sup>nd</sup> October (see p. 59) speaks of the first proof 'truly being so full of mistakes'; if Hansen sent to Julia Burt in New York a print of this first proof then she would be editing and revising a faulty score.

<sup>22</sup> Wilhelm Hansen to Igor Stravinsky, 19.VII.1923 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection).

<sup>23</sup> Review of the 1923 Donaueschingen and Salzburg festivals by Edwin Evans, published in *Musical Times*, Vol. 64, no. 967 (Sept. 1, 1923), pages 633-644; fourth concert of the Salzburg festival, 5<sup>th</sup> August 1923, at which the PAQ performed Stravinsky's *Concertino* and the *Three Pieces*: "Of Stravinsky's three quartet pieces it is necessary to record only that they were magnificently played, with a comprehension that has not always been their fate. But the *Concertino*, of which hitherto I had heard only the composer's attempt to give it at the pianoforte, more than confirmed the impression I then had, that it is a more important composition both in method and in substance. It has astounding vigour, and demands an almost intuitive rhythmic precision on the part of the players. As interpreted on this occasion it is transparently clear, and a brilliant piece of absolute music, much less controversial than either the *Three Pieces* or certain other of Stravinsky's works of this period, through it does postulate the absence of preconceived prejudice as to method."

<sup>24</sup> Igor Stravinsky to Wilhelm Hansen, 27.VII.1923 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection).

<sup>25</sup> It seems that the telegram no longer exists.

<sup>26</sup> i.e. 'I will have those manuscript parts sent to you as soon as possible after 5<sup>th</sup> August.'

Julia A. Burt (c.1863-1941), of New York, is identified in the US Census Data for 1900 as a 'music teacher', subsequently (1910) as a 'piano teacher', and then, in 1930, as a 'retired music teacher'. She lived for many years at 48 Lefferts Place, Brooklyn, subsequently at 38 West 50<sup>th</sup> Street, Manhattan, and was a member of The Brooklyn Institute of Arts and Sciences. Julia A. Burt was frequently employed by Wilhelm Hansen to edit and revise compositions which needed to have their copyright established in the USA; these compositions included Sibelius' Symphony no. 5 and Symphony no. 7.<sup>27</sup>

In a letter which Stravinsky sent to the Pro Arte players three days later (30<sup>th</sup> July 1923) he reports and repeats the instructions that he has given to Wilhelm Hansen regarding the Violin 1 cue, and continues:

*Je viens donc vous demander de me rendre ce grand service c. à d. d'introduire en petite notes cette sorte de réplique et en même temps (pour gagner de temps) corriger les épreuves de ces parties; je vous envoie ces épreuves en même temps que cette lettre [...]*

I am therefore asking you to do me a great favour – that is, to insert [into Hansen's proofs of the four parts] these cues, in small notes, and, at the same time (to save time) to correct the proofs of the parts; I am sending you the proofs with this letter and I thank you in advance, hoping that you will not hold this indiscretion against me: just think how many details could escape me, not having at hand the manuscript [the A5Qms?] which is with you. I beg you, after having done this work, to send the proofs directly back to me [Stravinsky's underscore].<sup>28</sup>

It thus appears that Stravinsky, having gifted his personal manuscript parts to the PAQ, was now sending them his A5Qms together with Hansen's proofs of the four parts, proofs which were apparently devoid of any cadenza cues. Did the four PAQ players have the time (and inclination) to cross-check, bar by bar, Stravinsky's personal manuscript parts against the Copenhagen proofs (with the A5Qms as the reference for both)? Did the players feel comfortable at being asked to copy the cues as found in Stravinsky's parts into the proofs supplied by Hansen?

**NB:** At the point in the Stravinsky/Halleux Violin 2 part where the Violin 1 cadenza begins (see rehearsal Fig. 11) Stravinsky notates a cue-text *within* the Violin 2 stave, showing, in minuscule notation, the music played by Violin 1; the cue varies between the full double-stop notation and a simplified one-note (upper note) notation.

It is reasonable to assume that Stravinsky's own Viola and Cello manuscript parts also each had the Violin 1 cadenza-text cued into their respective staves.

The cadenza in Stravinsky's Violin 1 part probably had the cello's pizzicato punctuations cued below.

In the *Concertino* parts, as published in 1923, Wilhelm Hansen cued a simplified notation of the Violin 1 cadenza onto a small stave above the Cello part; the full double-stopped notation was cued above the Violin 2 part; in addition, the Cello pizzicati were copied only into the Viola part. Given that Violin 2 and Viola swap their sustained G-sharp at precise moments which are determined by the Cello's G-sharp pizzicati (which cover the 'join' between Violin 2 and Viola) it would be helpful if both players could see the pizzicati (as had been requested by Stravinsky).

It is unknown whether, on receipt of the materials from the PAQ, Stravinsky carefully checked, bar by bar, what the players had done (or not done); perhaps, if time was very short, he merely re-addressed the package and posted it to Copenhagen.

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<sup>27</sup> The present writer is indebted to Christine Windheuser (Smithsonian Institution) for locating and sharing this biographical information.

<sup>28</sup> Igor Stravinsky to Pro Arte Quartet, 30.VII.1923 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection).

Returning to the Hansen-Stravinsky correspondence:

On 14<sup>th</sup> September 1923 – more than six weeks after Stravinsky had raised the issue of the cues – Wilhelm Hansen writes to Stravinsky:

Sir,  
[...] We would like to take this opportunity to point out that we have not yet received the proof of your *Concertino*. Since we are hoping to publish this autumn we kindly request you do your best to send it to us as soon as possible. [...] <sup>29</sup>

Stravinsky replies on 2<sup>nd</sup> October 1923 (more than two weeks later):

Sir,  
[...] I take this opportunity to ask you to send me the second proofs of my *Concertino* [the first proofs of] which were returned to you on 17<sup>th</sup> September. I have had no news since then despite having made the request (which I address [addressed] to you) regarding the first proof. I insist on the necessity of my making a second revision because the first proof was truly so full of mistakes. <sup>30</sup>

Coincidentally, on the same day, Hansen sends the second proof of the full score and the instrumental parts. Hansen writes:

Please correct and return everything as soon as possible; let us know if you require a new [third] proof. <sup>31</sup>

Hansen writes again on 6<sup>th</sup> October in response to Stravinsky's letter of 2<sup>nd</sup> October:

Sir,  
In thanking you for your valued letter of 2<sup>nd</sup> October we inform you that the second proof of the *Concertino* was sent to you on the 2<sup>nd</sup>. We hope to receive the corrected proof in due course, together with notification if you believe that a third proof is necessary. <sup>32</sup>

The sequence of events which fits around the letters quoted above seems to be as follows:

1. On 19<sup>th</sup> July 1923 Hansen sends a first proof of the *Concertino* full score to Stravinsky. Simultaneously, Hansen sends a copy to Julia A Burt in New York, asking her to edit and revise the composition for copyright purposes. It is assumed that Hansen also sent Julia Burt a copy (photographic?) of Stravinsky's A5Qms.
2. Stravinsky replies to Hansen on 27<sup>th</sup> July, stating that his own manuscript parts are now with the Pro Arte Quartet.
3. It seems that the return of the materials from the PAQ to Stravinsky takes much longer than anticipated; Hansen writes to Stravinsky on 14<sup>th</sup> September pointing out that he has not received any corrected proofs.
4. Stravinsky sends the first proofs – with PAQ corrections? – to Copenhagen on 17<sup>th</sup> September, requesting a second proof. Hansen produces a second proof and sends it to Stravinsky on 2<sup>nd</sup> October. Hansen's package is on its way to Biarritz just as Stravinsky's letter of the same date is heading towards Copenhagen, arriving (probably) on the 5<sup>th</sup>; Hansen replies on the 6<sup>th</sup>.
5. On 12<sup>th</sup> October, almost three months after he sent the first proof of the full score to New York, Hansen writes again to Julia Burt pointing out that he has not received any reply: '... we think the proof has been lost ...'. Hansen sends another proof (assumed to be a second, corrected, proof) to New York: 'We kindly ask you to revise and return it immediately.'

<sup>29</sup> Wilhelm Hansen to Igor Stravinsky, 14.IX.1923 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection).

<sup>30</sup> Igor Stravinsky to Wilhelm Hansen, 2.X.1923 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection).

<sup>31</sup> Wilhelm Hansen to Igor Stravinsky, 2.X.1923 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection).

<sup>32</sup> Wilhelm Hansen to Igor Stravinsky, 6.X.1923 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection).

The personnel at the Royal Library in Copenhagen have informed the present writer that they cannot find a Burt-edited proof score of the *Concertino* within their *Wilhelm Hansen, Musik-Forlag* archive, nor any correspondence between Burt, Hansen, and Stravinsky dating from late October and the month of November 1923. The Paul Sacher Stiftung in Switzerland (Igor Stravinsky Collection) also does not hold any Hansen-Stravinsky letters from October-November 1923. It seems implausible that such documents – some with Hansen in Copenhagen and some with Stravinsky in Biarritz – should all have been lost.

The statement – ‘Edited and revised by Julia A Burt, New York’ – on the Hansen score of the *Concertino* (see overleaf) is therefore questionable yet there remains the notational reality that (as already mentioned on p. 29 of this account) both the Q+Pms and the A5Qms show single stems on the A and E crotchets in Violin 1 at Fig. 22 (and similarly thereafter) but double stems are always shown in the Wilhelm Hansen score. Hansen’s workshop personnel would surely not have engraved double stems unless instructed to do so.

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The next item of correspondence which relates to the *Concertino* is dated 13<sup>th</sup> December 1923 (this letter is archived at the Paul Sacher Stiftung). Hansen sends Stravinsky proofs of the title pages: ‘Please correct and send back by return of post so that we may publish before the start of the new year.’ Stravinsky replies on 18<sup>th</sup> December:

*Monsieur,*

*J’ai bien reçu votre carte du 13/XII ainsi que les titres de mon CONCERTINO et vous en remercie.*

*Pour le titre de la petite partition de poche c’est tout-à-fait ce que je voulais. Il faut seulement mettre au lieu du mot Partition les mots Partition d’ensemble, d’ailleurs vous le verrez, je l’ai corrigé.*

*Pour la couverture des parties je vous demanderai de faire EXACTEMENT LA MEME\* que pour la petite. Je vous prie donc de considérer celle que vous m’avez envoyée (celle des parties) comme abandonnée.*

*Ci joint je vous renvoie l’épreuve de la petite partition avec la correction.*

*Agréez [etc.]*

*\* dans sa grandeur à elle et au lieu des mots Partition d’ensemble – le mot Parties [Stravinsky’s footnote]<sup>33</sup>*

Sir,

I thank you for your card of the 13<sup>th</sup> December and the title-page [proofs] of my *Concertino*.

The title page of the small pocket score is exactly what I wanted. It is only necessary to replace the word ‘Partition’ with ‘Partition d’ensemble’; as you will see, I have corrected it.

For the cover of the instrumental parts I would ask you to do EXACTLY THE SAME as for the small score.\* Please therefore consider the [previous] cover you sent me (for the instrumental parts) as discarded.

I herewith return to you the proof of the small score with the correction.

\* in the correct size and with the word ‘Parties’ in place of ‘Partition d’ensemble’.

The musical text of the *Concertino* score as published by Hansen during the winter of 1923-24 is identical to the currently-available publication (which has the copyright dates specified as ‘1923-1951’); both publications have the same plate number: ‘18294’. The currently-available instrumental parts have

<sup>33</sup> Igor Stravinsky to Wilhelm Hansen, 18.XII.1923 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection).

exactly the same musical texts as were published in 1923,<sup>34</sup> the only difference being in their presentation:

- the 1923 parts were printed on sheets of high-quality paper with dimensions of 30×23cms
- at an unknown point in the recent past the parts have been slightly reduced in size so that the notation fits onto A4-sized paper, one result being that the vertical size of the staves has shrunk from 7mm to 6.5mm.

The Wilhelm Hansen score of Stravinsky's *Concertino*, and the four instrumental parts, were registered at the US Copyright Office (Library of Congress) on the last day of December 1923:

Concertino; de Igor Stravinsky, ed. and rev. Julia A. Burt, of U.S.; quatuor à cordes, partition d'ensemble et parties. (Wilhelm Hansen edition, no. 2359a) © Dec. 31, 1923; 1 c. Jan 16 1924; 1 c. Feb. 21; E 58660; Wilhelm Hansen, Copenhagen. [© editing and revision]<sup>35</sup>

On 21<sup>st</sup> January 1924 a postcard from Hansen to Stravinsky accompanied a copy of the published score of the *Concertino*: 'As you will see, the work is printed on paper of the highest quality.'<sup>36</sup>

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The Juilliard School of Music in New York holds a 1923 miniature/pocket score of the *Concertino*;<sup>37</sup> the title-page text appears as:

WILHELM HANSEN EDITION  
No. 2359  
**IGOR STRAVINSKY**  
Concertino  
pour quatuor à cordes  
Partition d'ensemble  
[...]  
Copyright 1923 by Wilhelm Hansen, Copenhagen  
Edited and revised by Julia A. Burt, New York

On the front cover, in black ink, Stravinsky has written his name and the date, *29 Jano. 1924*, and has annotated the Violin 1 stave, fifth bar of Fig. 18, final quaver/double-stop, which is corrected as F-sharp and D-natural.<sup>38</sup>

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<sup>34</sup> The British Library (Boston Spa) holds a 1923 set of parts.

<sup>35</sup> Catalogue of Copyright Entries, 1924, Vol. 19, Part 3, p. 3142.

<sup>36</sup> Wilhelm Hansen to Igor Stravinsky, 21.I.1924 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection).

<sup>37</sup> Igor and Soulima Stravinsky Collection (Peter Jay Sharp Special Collections) Lila Acheson Wallace Library.

<sup>38</sup> The Wilhelm Hansen score of the *Concertino* is still not corrected at this point; however, the Violin 1 part shows F-sharp.

Two years later, on 19<sup>th</sup> August 1925, Stravinsky sent a letter to Wilhelm Hansen:<sup>39</sup>

Dear Mr Hansen,

I wish to bring to your attention that I have made a transcription of my *Concertino*, for four hands one piano.<sup>40</sup> Please let me know if this transcription is of interest to you with respect to an edition, and, if so, under what conditions we might negotiate.

With best wishes to you and yours,

Igor Strawinsky.<sup>41</sup>

Hansen replies, promptly, on 24<sup>th</sup> August:

Dear Sir,

We thank you for your letter of the 19<sup>th</sup> and ask that you send us the transcription of your *Concertino* for four hands one piano. Possession of this will enable us to make you a proposal with respect to fees.<sup>42</sup>

Stravinsky replies, equally promptly, on 29<sup>th</sup> August:

I think that it would be best if I send you the manuscript of my *Concertino* transcription after the conclusion of our negotiations. I really do not see the need to send the score to you in advance; you can have complete confidence in the transcription since it is my own work.

I can add that, with regard to engraving, the manuscript contains 25 pages with 7 or 8 bars on each page, and, for ease of writing (and reading) I have placed the I<sup>ma</sup> and II<sup>da</sup> parts one above the other, not on facing pages.

Let me know your proposal by return of post because very shortly I will be travelling and it will be difficult to reach me.<sup>43</sup>

It is curious why Hansen should have asked to see Stravinsky's transcription before calculating his financial interest in the piece. Hansen had already published Arthur Lourié's two hands/one piano transcription of the *Concertino* (registered at the US Copyright Office on 25<sup>th</sup> February 1925), and just a brief study of Hansen's own publication of the quartet full score (WH18294) would have shown that the distribution of the four string parts across two pairs of hands would result in a much more user-friendly piece of music than Lourié's version which, in places, is physically impossible to play.

Hansen replies on 3<sup>rd</sup> September:

We thank you for your letter of 29<sup>th</sup> and for the information contained therein. We are ready to print your four-hands transcription of the *Concertino* and we can offer [you] a fee of 300 Danish Krone.

In the past, arrangements for four hands were very popular but now they are not much sought after by private individuals. Nonetheless, we will gladly print the arrangement for the above-mentioned sum.<sup>44</sup>

In his reply, dated 22<sup>nd</sup> September, Stravinsky informs Hansen that the parcel containing the manuscript of his four hands/one piano transcription is about to be posted. Stravinsky provides Hansen with details of the bank in Geneva to which payment should be made, and continues:

Allow me to say that I am accepting this sum (which is far below my usual prices) only so that we can maintain good relations; I do not consider this little arrangement as 'business'.

<sup>39</sup> In 1925 Stravinsky and his extended household were living at the Villa des Roses, in the boulevard Carnot, in Nice (French Riviera); daily expenditure was enormous. Alexander Nápravník (the Stravinsky children's music teacher) comments that Katya, Stravinsky's wife, 'complains all the time about their huge expenses and the amount of money that goes out. They economize on trifles but of course never alter their lifestyle' (quoted in Walsh, *ibid.*, p. 411).

<sup>40</sup> This transcription is effectively the piano reduction which was included in the original Q+Pms of 1920.

<sup>41</sup> Igor Stravinsky to Wilhelm Hansen, 19.VIII.1925 (Paul Sacher Foundation, Basel, Igor Strawinsky Collection).

<sup>42</sup> Wilhelm Hansen to Igor Stravinsky, 24.VIII.1925 (Paul Sacher Foundation, Basel, Igor Strawinsky Collection).

<sup>43</sup> Igor Stravinsky to Wilhelm Hansen, 29.VIII.1925 (Paul Sacher Foundation, Basel, Igor Strawinsky Collection).

<sup>44</sup> Wilhelm Hansen to Igor Stravinsky, 3.IX.1925 (Paul Sacher Foundation, Basel, Igor Strawinsky Collection).

On 26<sup>th</sup> September Hansen replies to Stravinsky's letter:

We thank you for your letter of the 22<sup>nd</sup> and we hope to receive, one of these days, the transcription of your *Concertino*. Following your information we are transferring to your current account the agreed payment of 300 Krone less 19.60 Krone (your balance with us) leaving 280.40 Krone.<sup>45</sup> Please acknowledge receipt of this amount.<sup>46</sup>

Hansen writes again on 28<sup>th</sup> September indicating that he has now received the package containing Stravinsky's manuscript-score of the transcription:

We therefore enclose the contract and ask that you sign it and return.<sup>47</sup>

Four months later, on 27<sup>th</sup> January 1926, Wilhelm Hansen writes to Stravinsky:

Our printers are currently busy with the engraving of your *Concertino*. We have decided to engrave the score so that one system is placed above the other.<sup>48</sup> We look forward to your response if you agree.<sup>49</sup>

Stravinsky replies on 30<sup>th</sup> January, giving his approval for the layout of the *Primo* and *Secondo* parts. He continues:

If you are able to send me the proof very soon I might be able to make the corrections immediately. But it might be preferable to wait until the beginning of April when I will be back from my concert tour which starts in about two weeks.<sup>50</sup>

On 6<sup>th</sup> February Hansen informs Stravinsky that they will deliver the proof at the beginning of April; a further communication is sent on 15<sup>th</sup> March announcing the despatch of the proof. Stravinsky returns the corrected proof on 5<sup>th</sup> April:

I ask you to correct the mistakes which I have marked and to send me a second proof as quickly as possible so that I can give my final approval before the end of this month.<sup>51</sup>

A second proof is promptly provided but the score is still full of mistakes; Stravinsky writes on 19<sup>th</sup> April:

I am returning the second proof of the *Concertino* transcription for four hands which I have just reviewed and corrected the various mistakes and omissions which are still to be found on the following pages – 3, 6, 9, 10, 19 – all have been marked in red pencil in the margin.

I ask you to do everything possible to ensure that the corrections are implemented exactly, after which you may print the score according to the "good" which I have penned on the first page.<sup>52</sup>

Eric Walter White, using the catalogue prepared by Robert Craft in 1954, defines Stravinsky's four hands/one piano manuscript as:

<sup>45</sup> It is not known why Stravinsky owed money to Hansen; perhaps he had bought some Hansen-published scores and not yet settled his bill.

<sup>46</sup> Wilhelm Hansen to Igor Stravinsky, 26.IX.1925 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection).

<sup>47</sup> Wilhelm Hansen to Igor Stravinsky, 28.IX.1925 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection).

<sup>48</sup> i.e. Hansen's engravers copied the layout used by Stravinsky in his manuscript.

<sup>49</sup> Wilhelm Hansen to Igor Stravinsky, 27.I.1926 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection).

<sup>50</sup> Igor Stravinsky to Wilhelm Hansen, 30.I.1926 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection). In February 1926 Stravinsky set off on a five-week concert tour of Holland, Budapest, Vienna, and Zagreb.

<sup>51</sup> Igor Stravinsky to Wilhelm Hansen, 5.IV.1926 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection).

<sup>52</sup> Igor Stravinsky to Wilhelm Hansen, 19.IV.1926 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection).

A blue folder containing the complete manuscript of Stravinsky's reduction for piano four hands; twenty-five pages, ink, 13 by 9¼ [inches, H×W], signed and dated 1920.<sup>53</sup>

Stravinsky's title page for his 4 hands/1 piano manuscript score (**hereafter '4/1Pms'**) has the following hand-written text:

*Igor Strawinsky*  
**concertino**  
*composé pour / Le quatuor [sic] de Flonzaley /  
Réduction pour piano / à 4m. / par l'auteur /  
Cette partition / contient / 25-pages / de musique*

Stravinsky's manuscript has two staves for the *Prima* (usually treble-clef for both) placed above two staves for the *Seconda* (usually bass-clef for both).<sup>54</sup> The notation is clearly and spaciously laid out; indeed, it would be perfectly possible to perform the piece using Stravinsky's manuscript.

Beneath Stravinsky's title-page text there is what appears to be a Wilhelm Hansen 'seal' stamped on the page. At the bottom of the page a Hansen employee has written *Copyright, 18844, and 17 P[...?]* which is clearly an indication of the number of pages across which Stravinsky's piano text would be engraved – and so it is: pages numbered 3-19 in the 1926 published score (edition WH18844). Hansen's decorative title page states that the piece is 'Copyright 1923'.

Stravinsky's manuscript displays some roughly-written pencil marks and numerals; these annotations were evidently made by Hansen's engraver when he was planning the layout of the music, so that, for example, he knew which bar would be the last within a double-page spread. There are also three pencilled question marks, indicating the engraver's inability to read Stravinsky's (at times) minuscule handwriting: on p. 6 of Stravinsky's manuscript the engraver has added a question mark to the first of two words written below the *Seconda* lower stave in the second bar; the queried word is *très* (followed by *sec*); the published score (p. 6, second bar) does not show either word.<sup>55</sup> Also on p. 6 of Stravinsky's manuscript the engraver has added a question mark against an apparently unreadable word in bar 43 and bar 44; the faint, but still quite readable word, in both bars, is *ôtez*; the published score does not show the words.

A comparison between Stravinsky's 4/1Pms and the published score (WH18844) reveals the following discrepancies on the pages specified by the composer in his letter of 19<sup>th</sup> April 1926 (see previous page). It cannot now be determined whether the still-existing discrepancies are those that Stravinsky identified but which Wilhelm Hansen, for some reason, did not correct, or whether they are further discrepancies which Stravinsky did not notice when he was proof-checking:

### **WH18844, page 3**

4/1Pms, bars 8-9, *Seconda*: Stravinsky has drawn a diagonal line connecting the RH final E quaver of bar 8 to the LH low D-sharp of bar 9; the line does not appear in WH18844. However, the lines-of-connection which appear in bars 206-207 of 4/1Pms are shown on p. 19 of WH18844.

4/1Pms, bar 9, *Seconda*, both hands: the dynamic on the second beat is *sf*, not *f* as in WH18844.

4/1Pms, bar 9, *Seconda*, RH: the eighth quaver (D-sharp) is accented; no accent in WH18844.

<sup>53</sup> White, E. W., *Stravinsky: The Composer and his Works*, second edition, University of California Press, 1979, p. 605. Stravinsky's manuscript is today housed at the Paul Sacher Foundation, Basel, Switzerland. Note that the date of 1920 refers to the original date of composition, not the date when the 4/1 Piano transcription was created.

<sup>54</sup> The Wilhelm Hansen score identifies the two players as *Primo* and *Secondo*.

<sup>55</sup> Evidently the engraver could read *très sec* when it appears in bar 93 of 4/1Pms.

4/1Pms, bar 12, *Prima*, LH: the group of four quavers is slurred; no slur in WH18844.

4/1Pms, bar 12, *Seconda*, both hands: the second quavers (D-sharp and A-sharp) are accented; not accented in WH18844.

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### WH18844, page 6

4/1Pms, bar 40, *Prima* (LH) and *Seconda* (RH): the accent on the first quaver of the upward scales is not shown in WH18844.

4/1Pms, bars 42-43: across-the-barline ties in both *Prima* (A-A) and *Seconda* (C sharp-C sharp) are not shown in WH18844.

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### WH18844, page 9

4/1Pms, bar 86, *Prima*, RH, beats 5-8: there is a tie between the two E-sharp crotchets, and between the F-double-sharp crotchet and minim; neither is found in WH18844.

4/1Pms, bar 86, *Prima*, LH, beats 5-6: Stravinsky does not tie together the two B-sharp crotchets; likewise in WH18844.

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### WH18844, page 10

4/1Pms, bar 89, *Prima*, RH, beat 4: the 3-pitch quaver chord appears in WH1884 as a 4-pitch chord, including a middle-of-the-stave B.

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### WH18844, page 19

4/1Pms, bars 201-202, *Prima*, RH: there is a tie across the barline between the minim As; not shown in WH18844.

4/1Pms, bars 210-214, *Prima*: Stravinsky has duplicated the lower pitches of the RH dyads in the LH stave; the reason is unclear. In WH18844 the duplications are shown in bars 210-212 but in bars 213 and 214 the lower pitches are moved to the *Prima* left-hand stave.

4/1Pms, bar 211, *Prima*, RH: the minim chord comprises B and F-sharp; WH18844 is missing the sharp.

\*\*\*\*\*

In addition to the above one might have expected Stravinsky to notice the following errors in Hansen's publication:

1. In the first bar of the cadenza (bar 65), *Primo*, LH, there should be a bass clef engraved at the beginning of the bar. A bass clef has been hand-drawn – very faintly – inbetween the crotchet rest and the first crotchet-A. In addition, there should be a tie between the second crotchet-A and the following quaver-A.

2. The four crotchets of the third bar of the Cadenza (bar 67, *Primo*) – both RH and LH – are incorrectly engraved as three crotchets and a quaver.

A very faint bass clef has been hand-drawn at the start of bar 67, *Primo*, LH, to override the engraved treble clef.

3. The RH stave of the engraved *Primo* part in bar 104 – a bar of 4/4 – shows a semibreve followed by a minim. Although, in Stravinsky's 4/1Pms, there is no stem to be seen on the first minim notehead

(and thus, strictly speaking, the Hansen personnel did not make a mistake when engraving) surely someone in Copenhagen could have queried with Stravinsky this durational impossibility?

4. The fourth LH crotchet of the *Secondo* part at Fig. 21 (bar 122) has been incorrectly engraved as C-sharp rather than C-natural.

\*\*\*\*\*

In Stravinsky's defence it is worth noting that during this period he was frantically busy with far too many demands on his time and energies. Stephen Walsh provides a translation of part of an interview given by Stravinsky to a Spanish interviewer in 1924:

[...] to economize on effort I do the more difficult part of composing in the morning; in the afternoon and evening I transcribe, copy, correct proofs etc. I get up at about eight, do physical exercises, then work without a break from nine till one.<sup>56</sup>

Walsh comments: 'Always a creature of routine, he was finding it increasingly necessary to organize his time, since so much of each year would have to be lost to concert tours, and so much of each day to the correspondence they entailed.'<sup>57</sup>

In light of Stravinsky's comment – *I do not consider this little arrangement* [i.e. the 4/1Pms] *as 'business'* – perhaps the painstaking, time-consuming process of proof checking was skimmed since the 4/1Pms was an inconsequential out-take from the *Concertino*.

\*\*\*\*\*

In addition to the discrepancies identified above a more wide-ranging bar-by-bar comparison between the notation of Stravinsky's A5Qms (1920), the notation of his 4/1Pms (1925), and the 1926 engraved notation of the latter by Hansen (WH18844), reveals the following:

- Bars 1-3: A5Qms (bar 1) shows a 2/4 time signature; 4/1Pms shows 4/8; WH18844 shows 4/8. A5Qms shows *accelerando* and *tempo*; 4/1Pms has neither (likewise WH18844) but does have these tempo indications later in the piece.
- Bars 16 & 17: A5Qms shows time signatures of 6/4 and 4/4; Stravinsky, in 4/1Pms, has not notated any time signatures for these bars; WH18844 has 3/2 and 2/2.
- Bar 30: A5Qms for the Cello shows low F descending to E (with pencilled flat sign); 4/1Pms shows F-E (no flat sign), likewise WH18844.
- Bar 50: A5Qms shows low C quaver for the Cello at start of bar; the quaver is absent from 4/1Pms and from WH18844.
- Bar 68: A5Qms shows, for Viola, crotchet G-sharp tied to staccato quaver; 4/1Pms and WH18844 have minim.
- Bar 70: A5Qms shows B/D-sharp for first crotchet; 4/1Pms and WH18844 show B/F-sharp.
- Bars 74-75 & 79: see page 68 of this account for variant notations.
- Bar 83: A5Qms shows A/F-natural for the Vln. 1 fourth quaver; 4/1Pms shows A/E, as does WH18844.
- Bar 86: A5Qms, beats five and six, the two crotchet Cs (Violin 1) are tied; in 4/1Pms and WH18844 the C pitches are notated as B-sharp and not tied.

<sup>56</sup> Walsh, p. 419.

<sup>57</sup> *Ibid.*

- Bar 111: A5Qms, shows the second Cello crotchet as low A; in 4/1Pms Stravinsky incorrectly notates D (a fourth higher) in the *Seconda* LH part; the WH18844 score correctly shows the original low A (low A also in Q+Pms).
- Bar 112: in 4/1Pms, *Seconda*, LH, Stravinsky has omitted a flat sign in front of the third crotchet (low E); both A5Qms and WH18844 correctly show E-flat.
- Bar 122: in A5Qms the last quaver for Violin 1 is shown as E-flat; in 4/1Pms and WH18844 it is incorrectly shown as D.
- Bar 122: in A5Qms, the fourth crotchet, for Cello, is shown as low C; in 4/1Pms it is also low C (with a natural sign); in WH18844 it is incorrectly shown as C-sharp.
- Bar 124: in A5Qms, Viola, the penultimate quaver is missing a natural sign; the natural sign is included in both 4/1Pms and WH18844.
- Bar 127: in A5Qms, Cello, the low E-flat crotchet is tied to the subsequent 3-note chord; no tie is shown in 4/1Pms, nor in WH18844.
- Bar 130 *etc.*: with respect to the embellishments of the 'Russian' melody the chart on p. 69 shows the notational variants across six scores.
- Bar 139: in A5Qms, Violin 1, the fourth quaver is shown as B-flat; in 4/1Pms and in WH18844 it is shown as B.
- Bar 141: in A5Qms Violin 1 has a clearly-written minim (time-signature is 2/4); in 4/1Pms the minim's stem is all-but invisible which has led to the engraving of a semibreve in WH18844.
- Bar 150: in WH18844 the G-sharp crotchet (*Primo* LH) should be a quaver.

\*\*\*\*\*

Q+Pms: bars 74-75

Violin 1

Violin 2

Viola

Cello

Piano 4 hands reduction

I<sup>ma</sup>

II<sup>da</sup> (#)

bar 79

Q+Pms shows an annotation, in Stravinsky's hand, relating to the final lower quaver.

re #

A5Qms: bars 74-75

Violin 1

Violin 2

Viola

Cello

bar 79

The sustained G-sharp for Violin 2 at the pause is also seen in the instrumental part given by Stravinsky to Laurent Halleux (Pro Arte Quartet)

4/1Pms: bars 74-75

Prima

Seconda

bar 79

Did no-one in Wilhelm Hansen's offices think it appropriate to point out to Stravinsky that his 4/1Pms notation of bar 75 was significantly different to the notation in his earlier A5Qms (which Hansen had used as the source for the engraved full score)? In Stravinsky's 1952 arrangement of his 'Concertino' for 12 instruments a sustained G-sharp is provided by Bassoon 1.

Third bar of Fig. 22 and onwards; variant notations of Violin 1 melody

Bar	Q+Pms (1920)	A5Qms (1920)	WH18294/2359 (1923)	A. Lourié (1925)	4/1Pms (1925)	WH18844 (1926)
130						
133						
136						
148						
158						
163						
167						
174						

One further letter from Wilhelm Hansen to Stravinsky is dated 1<sup>st</sup> May 1926:

Dear Sir,

We thank you for the return of the [second] proof of the arrangement of your *Concertino* for four hands.

Please be advised that we have received a letter from the Library of Congress, Copyright Office, Washington – copy attached – which, as you will see, indicates that a number of American [music] editors have challenged the [legal] protection, provided on the basis of revision, issued to works by composers who are not covered by the Berne Convention.

This letter also applies to your future compositions, but as the original string quartet edition of your *Concertino* as well as the edition for piano [the Arthur Lourié transcription] are already protected in America we are hoping that we will be able to obtain protection for your [as yet unpublished] four hands/one piano arrangement.

We are writing today to the Library of Congress, Copyright Office, Washington, to avoid all errors. We thought it appropriate to supply you with a copy of the letter from the Copyright Office as this is very important information; we await your comments.<sup>58</sup>

An examination of the registrations of musical compositions at the US Copyright Office during the period 1926-1930 has failed to find any mention of Stravinsky's 4 hands/1 piano arrangement of his *Concertino*. Nonetheless, the Wilhelm Hansen title page (WH18844) states that the publication was 'Edited and revised by Julia A. Burt, New York'.

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This writer's computer-processed transcription of the quartet staves from Stravinsky's 1920 *Concertino* manuscript (Q+Pms) is presented on pp. 75-88 for a third time but edited by the present writer in light of the notational information found in

1. the Flonzaley instrumental parts
2. Stravinsky's A5Qms
3. the Stravinsky/Halleux Violin 2 part
4. Stravinsky's 4/1Pms
5. Stravinsky's 1952 arrangement of the *Concertino* for 12 instruments.

Consideration has also been given to all the various Wilhelm Hansen publications of the *Concertino*.

Recorded performances on commercial CDs which contributed to the preparation of this article were those by:

1. Alban Berg Quartet, EMI 5 67551 2
2. Brodsky Quartet, Silva Classics SILKD6014
3. Goldner Quartet, Naxos 8.554315
4. Kuss Quartet, Onyx 4090
5. Tesla Quartet, Orchid 100085
6. Vorster-Battaglin, Naxos 8.554367 (4 hands/1 piano version)
7. Bugallo-Williams, Wergo 7371 (4 hands/1 piano version)

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<sup>58</sup> Wilhelm Hansen to Igor Stravinsky, 1.V.1926 (Paul Sacher Foundation, Basel, Igor Stravinsky Collection). It has not been possible to locate a copy of the letter sent by the US Copyright Office.

## Online recordings:

1. The first commercial recording of the *Concertino* was made in 1925 by the Amar-Hindemith Quartet, on Polydor 66201 (an acoustic recording). As at August 2020 this recording could be accessed at <https://www.youtube.com/watch?v=G80341TnQDY>.
2. The Pro Arte Quartet recorded the *Concertino* in the late 1940s (with Paul Kolisch leading the Quartet); the recording is available as a download.
3. Parker Quartet, online at <https://www.youtube.com/watch?v=FQ3zLI0UsMs>

\*\*\*\*\*

In view of all the variant notations, and the gaps in the documentary chronology, it is difficult, if not impossible, to arrive at a definitive score of Stravinsky's *Concertino*; the seeming loss of the composer's own Violin 1, Viola, and Cello parts makes the situation all the more problematic. Given the 'unfinished' nature of the composition – 1) no more than six minutes in duration if Stravinsky's metronome marking is followed; 2) lacking a consistently-developed musical narrative even within such a short composition; 3) dramatically unbalanced when one compares the rôle played by Violin 1 as against the rôles of the other three players; 4) too often recycling shapes and patterns without much architectural justification; 5) with a coda which, though beautiful, is only reached courtesy of an awkward 'stumble' over a crotchet rest, *etc.* – one wonders whether Stravinsky left unresolved many of the notational ambiguities and uncertainties through a lack of real concern for the composition's concert-hall future.<sup>59</sup>

It is worth noting that the initial tempo used by the Quartets listed above (and the recorded-performance durations) are:

Alban Berg Quartet: minim = 80	(6:06)
Brodsky Quartet: minim = 68	(6:58)
Goldner Quartet: minim = 76	(6:44)
Kuss Quartet: minim = 72	(6:59)
Tesla Quartet: minim = 72	(6:30)

The reader is encouraged to compare the present writer's 'final' score (pp. 75-88 of this account) with the original Q+Pms and with the A5Qms, thereby evaluating the changes made by the present writer, changes which simply seek to enhance the composition's positives. Some considerations are:

1. In the Q+Pms, at bar 13 (likewise in A5Qms), Violin 2 has *crescendo* and *diminuendo* hairpins beneath its rising and falling quavers; these hairpins do not appear in the Viola part, but it may be that Stravinsky intended the dynamic fluctuations to apply to both instruments (although, in his Q+Pms manuscript, there is more than enough room below the Viola stave where hairpins could have been added, but are not). At bar 15 the exact same patterns, for both instruments, reappear, but now, in both scores, there are hairpins for both instruments.
2. Also in bar 13 there is no indication that the Violin 2 *diminuendi* (likewise in the Viola part?) should be matched by the same in the Violin 1 and Cello parts, but was it Stravinsky's intention that those two instruments should be oblivious to the ascending/*crescendo* and descending/*diminuendo* inflections? At bar 15 was it Stravinsky's intention that the sustained Violin 1/Cello chord should increasingly come to the fore as the Violin 2/Viola quavers fade? Similar considerations apply elsewhere in the composition.

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<sup>59</sup> At the specified tempo of minim = 84 there are just 1½ minutes of music before the Cadenza and 2¼ minutes of music between the Cadenza and the Coda. The Cadenza usually lasts 1¾ minutes, and the Coda, at minim = 58, lasts ½ minute; total 6 minutes.

3. The *fp*, *sf*, and *f* markings at Fig. 3 (and subsequently) are suggested by pencilled alterations found in the Flonzaley parts.

4. In the Q+Pms, likewise the A5Qms, at bar 29 (Fig. 5), a rising-and-falling quaver pattern appears in Violin 1 but without any dynamic specification; the same is true at bars 32 and 35. However, in Stravinsky's 4/1Pms, at bar 29, the *Prima* RH part (equivalent to Violin 1) has *crescendo* and *diminuendo* hairpins (within a *sub. pp* environment), as does the *Seconda* LH part (equivalent to the Cello); identical notation is found at bar 32. At bar 35 the hairpins appear only in the *Prima* RH (Violin 1) part. There is an obviously close relationship between the scalic patterns found at bars 13 and 15 and these new patterns (bars 29, 32, and 35); was it Stravinsky's intention that the latter should be played without any expressive dynamic inflection?

5. At Fig. 19 (bar 108) the Flonzaley parts for Violins 1 and 2 have *pp* pencilled at the start of the bar (likewise at Fig. 21, bar 122).

6. There are many unknowns in respect of the dynamics specified (or just implied) in the passages beginning at bars 138 (Fig. 23) and 151. The Violin 2 and Viola *crescendi* shown at bars 145 and 146 are sourced from the Flonzaley parts, likewise at bars 155 and 156. See pp. 73 and 74 for comparative presentations of the various notations of bars 138-146; these can be compared with the notation in the present writer's proposed 'final' score (see pp. 75-88).

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Fig. 23, bar 138: 1920 Quartet+Piano manuscript (Library of Congress)

Fig. 23, bar 138: assembled from the Flonzaley instrumental parts (November 1920)

Fig. 23, bar 138: A5Qms (as copied and retained by Stravinsky)

Fig. 23, bar 138: Laurent Halleux (Pro Arte Quartet) Violin 2 instrumental part (as copied by Stravinsky)

Fig. 23, bar 138: Wilhelm Hansen full score of 1923 (plate 18294)

Fig. 23, bar 138: assembled from Wilhelm Hansen instrumental parts (plate 18295)

\*\*\*\*\*

The present writer offers his ‘final’ score to string quartet performers as a notational source which can be evaluated and considered when preparing a performance of Stravinsky’s *Concertino*.

\*\*\*\*\*

In 1952 Stravinsky created a revised version of his *Concertino*, scored for ten wind and brass instruments (Flute, Oboe, Cor Anglais, Clarinet in A, 2 Bassoons, 2 Trumpets, 2 Trombones (tenor and bass)) together with ‘obligato’ parts for violin and cello. The entire piece was re-barréd in order to aid synchronicity within a fairly large ensemble, changes were made to clarify the harmony, and the music on either side of rehearsal figure ‘8’ was re-composed. Most of the articulations and phrasings were also changed. This arrangement was published by Wilhelm Hansen (WH27104).

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**Concertino**  
Transcription of LoC ML96 .S94,  
edited and revised after Flonzaley, A5Qms, Halleux, and 4/1Pms;  
also Wilhelm Hansen eds. 18294, 18295, 18844. and 27104.

Igor Stravinsky  
1920

M.M.  $\text{♩} = 84$

**accelerando** **tempo**

1

Violino 1  
*p* *cres - - cen - - do* *poco sub. sf p* *pizz. de la main gauche sf* *arco au talon - - - -*

Violino 2  
*f* *pizz. arco* *poco sub. sf p* *pizz.* *mf* *au talon - - - -*

Viola  
*p* *cres - - cen - - do* *p subito* *p* *mf* *au talon - - - -*

V. Cello  
*p* *cres - - cen - - do* *f* *pizz.* *(pizz.)* *arco* *fff p sub.*

6

*pizz. arco* *f sf* *gl.* *ff* *pizz. arco* *f sf* *gl.* *ff*

*pizz. arco* *f sf* *gl.* *ff* *talon* *mf* *pizz. arco* *f sf* *gl.* *ff*

*f sf* *gl.* *ff* *mf* *talon* *f sf* *gl.* *ff* *mf* *gl.* *ff* *mf* *gl.* *ff*

*f sf* *gl.* *ff* *sub. p* *f sf* *gl.* *ff* *f sf* *gl.* *ff*

10

2

*f sf* *p* *f sf* *f sf*

*f sf* *p* *f sf* *f sf*

*f sf* *f sf* *f sf* *f sf*

*f sf* *f sf* *f sf* *f sf*

76

14

18 **3**

23 **4**

The image displays a page of a musical score for a string quartet, specifically measures 14 through 23. The score is arranged in three systems, each containing four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The first system (measures 14-17) begins with a treble clef and a key signature of one sharp (F#). It features a complex rhythmic pattern with frequent accents and dynamic markings such as *sf* (sforzando) and *f* (forte). The second system (measures 18-22) includes a first ending bracket labeled '3' and shows a variety of dynamics including *fp* (fortissimo piano), *f*, *sf*, *f*, *p* (piano), and *fp*. The third system (measures 23-26) starts with a second ending bracket labeled '4' and continues with dynamic markings like *sf*, *f*, *p*, and *fp*. The notation includes numerous accents, slurs, and dynamic hairpins, indicating a highly expressive and rhythmic piece. The page number '76' is printed at the top left and bottom center.

77

28 **5** *tutti: glissez avec l'archet en toute sa longueur*

*glissez avec l'archet en toute sa longueur*

*glissez come Vln. 1*

*glissez*

*glissez*

*glissez*

33 *glissez avec tout l'archet* **6**

*glissez*

*glissez*

*glissez*

38 **IV** *accelerando*

*crescendo*

*crescendo*

*crescendo*

*(Solo) très court et secl*

The image shows a page of a musical score for string quartet, measures 28 to 38. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The score includes various musical notations such as dynamics (pp, mf, f, fp, p), articulation (accents, slurs), and performance instructions in French. Measure 28 is marked with a '5' and 'tutti: glissez avec l'archet en toute sa longueur'. Measure 33 is marked with a '6' and 'glissez avec tout l'archet'. Measure 38 is marked with 'IV' and 'accelerando'. The bottom staff has a 'Solo' instruction: '(Solo) très court et secl'. The page number '77' is in the top right corner.





80

(III)

76

rit. tempo

13

II III } *al fine della Cadenza*

*f p mf pp sempre*

*pizz.*

81

14

84



82

99

18

104

19

IV *poco agitato*

*subito meno f*  
*e sempre staccato*

*subito meno f*  
*e sempre staccato*

*subito meno f*  
*e sempre staccato*

*jétez l'archet!* *sim.*

*subito meno f: très sonore*

cf. bar 105

109 (IV)

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

Detailed description: This page of a musical score for Igor Stravinsky's Concertino for string quartet (1920) contains measures 99 through 109. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 2/2. Measure 99 is marked with a box containing the number '18'. Measure 104 is marked with a box containing the number '19'. At measure 104, the section is labeled 'IV poco agitato'. Performance instructions include 'subito meno f e sempre staccato' for the upper strings, 'jétez l'archet! sim.' for the lower strings, and 'subito meno f: très sonore' for the lower strings. A reference 'cf. bar 105' is placed above the Viola staff at measure 105. At measure 109, the section is labeled '(IV)' and the instruction 'cresc. poco a poco' is written below each of the four staves. The page number '82' is printed at the top left and bottom center.



84

Musical score for measures 125-134. The score is in 3/4 time and consists of four staves. Measures 125-127 are marked with a crescendo (cresc.) and a forte (ff) dynamic. Measures 128-134 are marked with a non arpeggiated (non arp.) dynamic and a fortissimo (fff) dynamic. The notation includes various rhythmic values and accidentals.

Musical score for measures 135-144. The score is in 2/4 time and consists of four staves. Measures 135-144 are marked with a mezzo-forte (mf) dynamic and a piano (p) dynamic. The notation includes various rhythmic values and accidentals. A box above measure 135 contains the number 22 and a sequence of notes: 0 0 0 ?.

Musical score for measures 145-154. The score is in 2/4 time and consists of four staves. Measures 145-154 are marked with a fortissimo (f) dynamic and a piano (p) dynamic. The notation includes various rhythmic values and accidentals. A box above measure 145 contains the number 23 and a sequence of notes: IV V V V ?.

85

143 (IV) *f p* *cf. bar 138* *p* *f* *p* *très mordant* *f* *(pizz.) de 2 doigts* *f* *sub.* *24*

149 *Solo* *come sopra* *IV* *come sopra* *IV* *cf. bar 138* *sf p* *sim.* *sim.* *sim.* *(pizz.)* *m.dr. sf* *m.g. p* *sf p* *sim.* *staccatissimo* *IV* *sf p*

154 *p* *f* *ten.* *ff* *sim.* *(pizz.)* *f* *sim.* *sim.* *cf. bars 145-6* *f* *p* *sub.* *sf* *25*

Detailed description: This page of a musical score for string quartet, measures 143-154, features four staves. The first staff (Violin I) starts at measure 143 with a dynamic of *f p* and includes a *cf. bar 138* reference. It contains various articulations like *très mordant* and *(pizz.) de 2 doigts*. The second staff (Violin II) has *sf p* dynamics and *sim.* markings. The third staff (Viola) includes *(pizz.)*, *m.dr. sf*, and *m.g. p*. The fourth staff (Cello/Double Bass) features *staccatissimo*, *IV*, *sf p*, and *sub.* markings. Measure numbers 143, 149, and 154 are clearly marked. A box labeled '24' is placed above the first staff at measure 148, and another box labeled '25' is placed above the first staff at measure 154. The score includes various musical notations such as slurs, accents, and dynamic markings.



28 poco agitato

185 IV- (V) *sempre staccato*  
*pp*  
*cresc. poco a poco*  
*sempre staccato*  
*cresc. poco a poco*  
*sempre staccato*  
*cresc. poco a poco*  
*(sempre staccato)*  
*cresc. poco a poco*

190 (cresc.) (cresc.) (cresc.)

29 II pos.  $\frac{1}{2}$   
*sf* *sf* *sf* *sf*  
*sf p* *sf p* *sf p* *sf p*  
*cf. bar 115*  
*cf. bar 115*  
*cresc. cen-do*  
*f p sub.* *sf*

194 *sempre sim. (très mordant)*  
*sf p* *sf p* *sf p* *sf p*  
*sempre sim. (très mordant)*  
*sf p* *sf p* *sf p* *sf p*  
*sempre sim.*  
*sempre sim.*  
*sf* *fp* *f* *fp* *fp* *fp* *fp*

87

199 **30** *accelerando* *tempo*

*f p f p f p*  
*f p*  
*f p*  
*f p*

*f p*  
*p f*  
*p f*  
*p f*

*poco sub.*  
*sf p*  
*pizz.*  
*arco*  
*de la m. g.*  
*sf*  
*pizz.*

*f p sub.*  
*pizz.*  
*p*  
*sf*  
*(pizz.)*  
*sf*

**Andante** ♩ = 58  
203 *calme et grave sans cresc. - jusqu'au bout*

*p*  
*glissez avec tout l'archet* **31**

*calme et grave sans cresc. jusqu'au bout*  
*arco* *glissez avec tout l'archet* *(V)*

*calme et grave sans cresc. - jusqu'au bout*  
*p* *(h)* *(h)* *(V)* *(3)* *(n)* *ad lib.*

*calme et grave sans cresc. - jusqu'au bout*  
*p* *(V)* *IV* *(3)* *pizz. de 2 doigts*

208 *sospirando*

*sospirando*  
*p pp sub.*  
*sospirando*  
*p pp sub.*  
*arco*  
*p pp sub.*  
*sospirando*

*pizz.*