



# *Lost in Translation:*

Canons of Western Music and the Role of Music Libraries in their Dissemination, A Case Study from the University of Tennessee's Galston-Busoni Archives

M. Nathalie Hristov, Associate Professor and Music Librarian  
International Association of Music Libraries  
Congress in Prague, Czech Republic  
July 26, 2022, 14:00-15:30



THE UNIVERSITY OF  
**TENNESSEE**  
KNOXVILLE

# Introduction



*Photograph of Gerda Busoni, Gottfried Galston, Federico Busoni, and Sandra Droucker Galston [ca. 1918] from the Galston-Busoni Archive at the University of Tennessee.*

In 1975, the University of Tennessee acquired the archives of two significant figures in western music, Gottfried Galston and Federico Busoni.

Among the many valuable primary resources included in the Galston-Busoni Archives is Gottfried Galston's *Studienbuch*, a unique musical treatise published in 1910.

When Galston moved to the United States in the 1920s, he became a leading piano pedagogue in this country, passing on insights found in his German-language treatise to his many students at the St. Louis Conservatory of Music.

Unfortunately, the rest of the English-speaking world had to wait over one hundred years for a translation of this significant treatise to be published.

# Galston's Studienbuch: What We Did and Why It's Important

## Unique Facets About the Studienbuch

- **Explores interpretive decisions at a granular level (phrase by phrase, measure by measure, even beat by beat):**

Measure 74:  
Strictly keep the time of the preceding measure.

Measure 74, after the fermata (—) the next measures should be a preparation for the solemn mood of the coda. Measures 75-79 are the coda. I try to realize in the following way the "inner voice" of a pedal point on the low D (also felt by Busoni that is traceable through the entire coda):

Measures 75-79:  
right hand  
left hand  
Pedal

The notes in the fourth staff system should be struck silently and their value must be held precisely.

**Detailed instructions for the execution of each beat**

Excerpts from an interpretive analysis of J.S. Bach's Chromatic Fantasy in D Minor (Galston, Studienbuch, p. 15).

- **Relates decisions made in one work to another:**

Therefore, as indicated here, I play this arpeggiated from the top down  $\downarrow$  with a strong accent on the first of the two sixteenth notes in the right hand (ending of fugal subject), and a very weak accent on the second sixteenth note.— The first quarter note in measure 37 should be played in the same manner.— In measure 36, the fourth quarter note of the right hand should be played like this: At the second quarter note of measure 55 start a gradual, consistent swell of volume (beginning with *pp*) which reaches its climax with the entry of the subject (measure 61, first). Here, also, I recommend the execution mentioned above, but this time arpeggiated from the bottom up  $\uparrow$ .

Measure 62:  
Let me stress again that regarding these *f* to *pp* accents, (NB. *f* *pp*), the second sixteenth note has to sound very softly.

I would like to suggest this modification or a similar one for any such instance. For example, in my opinion, the performance of the Liszt transcription of Schubert's "Gretchen am Spinnrade" easily as indicated is unpleasant and absurd.

**Transferable musical ideas**

Excerpts from an interpretive analysis of J.S. Bach's Prelude, Fugue, and Allegro in E-Flat Major (Galston, Studienbuch, p. 25).

- **Provides clear, technical instructions on executing passages to elicit desired musical effect:**

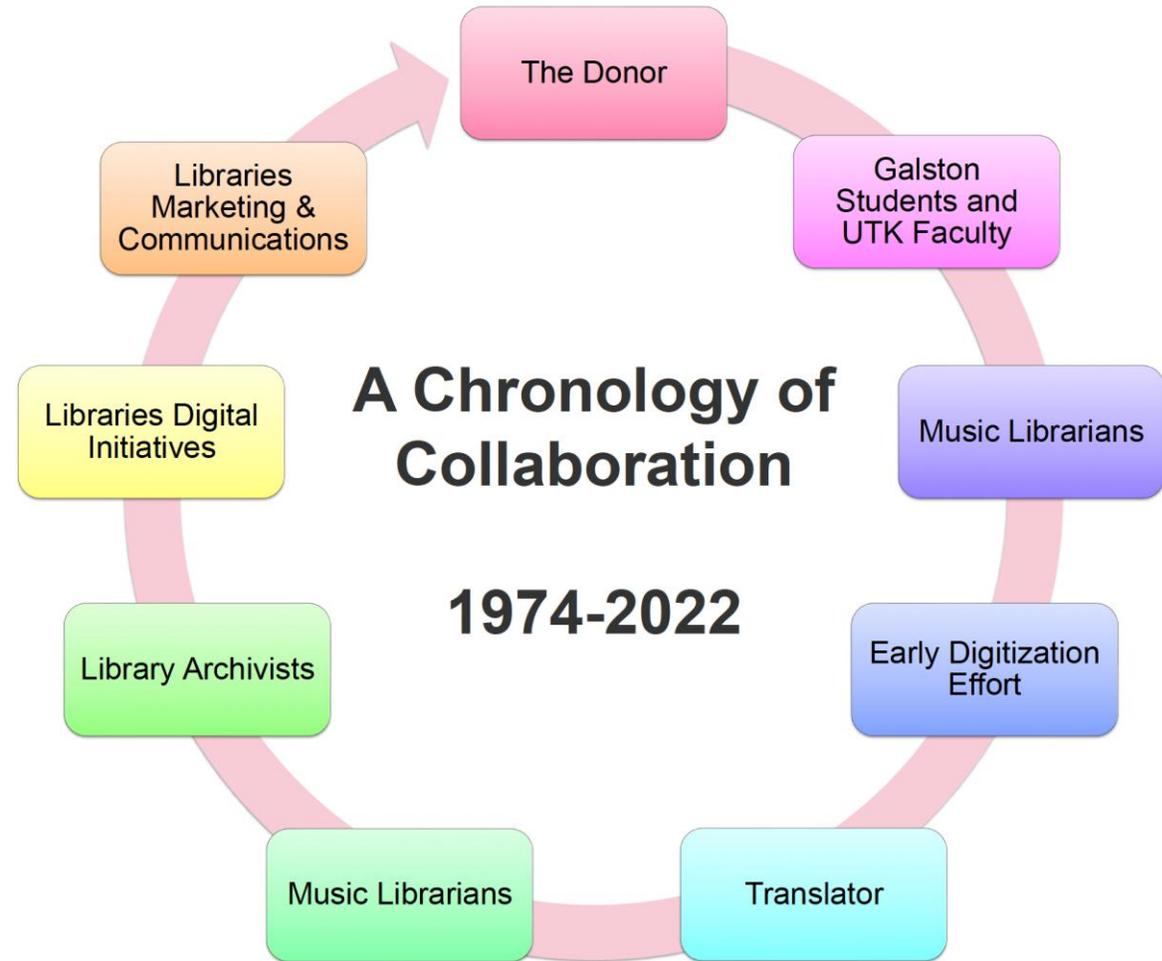
This entire music with its granular articulation—measures 33-114—has to be executed with tremendous vibrating hands. The hands are barely lifted off the keys. Any rapid or expansive gestures would destroy the character of this image as well as cause premature, intense fatigue. In measure 52, and in similar passages, the tempo  $\downarrow$  ( $\downarrow$  =  $\text{RH}$ ) does not permit the right hand to continue moving in sixteenth notes.

I play measures 52-53 thus:

Note the breathing pause before the onset of the "desperato."

**Technical instructions for achieving desired musical effects**

Excerpts from an interpretive analysis of Franz Liszt's Fantasia quasi Sonata (Après une lecture du Dante) from his Aeneas de Pèlerinage, Part 2: Italy (Galston, Studienbuch, p. 156).



# Galston's Studienbuch: What We Did and Why It's Important

- 2022 English translation of Galston's *Studienbuch* (Newfound Press) may be accessed at : [https://trace.tennessee.edu/utk\\_newfound-ebooks/20/](https://trace.tennessee.edu/utk_newfound-ebooks/20/) .
- New edition includes parallel text with facsimiles of the original...

Metronome  $\text{♩} = 69$  (each measure equals one beat).  
In measures 21-25, the chord in half-notes has to dominate both measures (tonally).  
Measures 39-40, fingering in left hand!  
Beginning with measure 65, *meno mosso*; metronome  $\text{♩} = 58$ , gloomy, menacing.  
Beginning with measure 93, *grazioso*; metronome  $\text{♩} = 168$ .

The melody  etc. has to stand out above the arpeggios. Therefore, a very carefully nuanced treatment of the arpeggios is required here.  
In measure 133, continue the last tempo.  
Measure 153, *animato*;  $\text{♩} = 76$ .  
Measures 215-216, *ritardando*; fingering in analogy to measures 39-40.  
Measure 217, tempo primo;  $\text{♩} = 69$ .  
Measures 235-236, *ritardando*.

Measure 237  Continue this fingering up to and the following measure 246.

In measures 248-251—in the right hand—1 play thus: 

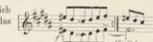
I take everything else with the left hand. Only from measure 232 on do I follow the distribution that is indicated. Measures 232-233 forcefully, with crisp accentuation.

In measures 256-257, a powerful crescendo supported by strong accentuation in the left hand, thus: 

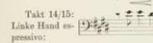
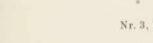
186

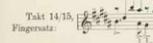
Acht Walzer aus op. 39.  
Ursprünglich für das «Pianoforte zu vier Händen» geschrieben; dann vom Komponisten auch für zwei Hände eingerichtet.

Diese Walzer sind auf Wiener Boden gewachsen. Dem Boden, der Mozart, Schubert, Johann Strauß getragen. Wiegender Rhythmus: Schwache Verkürzung des ersten Viertels. Vergleiche die Ländler Schuberts.

Nr. 1, H-dur.  
Bei der Wiederholung lünte ich das *fa* (Takt 8) mit Akzent an das *fa* des folgenden Taktes: 

Verweile ein wenig auf diesem isoliert klingenden *fa*. Das gleiche, wenn man zur Wiederholung des zweiten Teiles schreitet: 

Nr. 2, E-dur.  
Takt 14/15:  Takt 18, erstes Viertel rechts, anschließend *p*.  
Linke Hand *espressivo*:  rechts, anschließend *p*.  
le ich: 

Nr. 3, Gis-moll.  
Takt 14/15, Fingersatz:  Takt 18: 

187

# *Recently translated treatises*

## **Hector Berlioz's *Orchestration Treatise* (1843/4 - 2009)**

- Originally published in 1843/4, Berlioz added a conducting chapter in 1855 (French)
- English translation by Mary Cowden Clarke (Novello, 1882) is known to have several technical inaccuracies and incorrect translations. She was principally regarded as a Shakespeare scholar and writer.
- German translation, revised with added text by Richard Strauss (CF Peters, 1905)
- Italian translation by Alberto Mazzucato (Ricordi, 1912)
- English translation of the Berlioz-Strauss treatise by Theodore Front (Kalmus, 1948)\*
- English translation by Hugh McDonald of Berlioz's 1855 treatise with Commentary (2002), print publication; (2009) online publication

\* American musicologist Donna Di Grazia suggests that Berlioz would not have approved of the revisions made by Richard Strauss, suggesting Wagner's superiority as a composer and orchestrator.

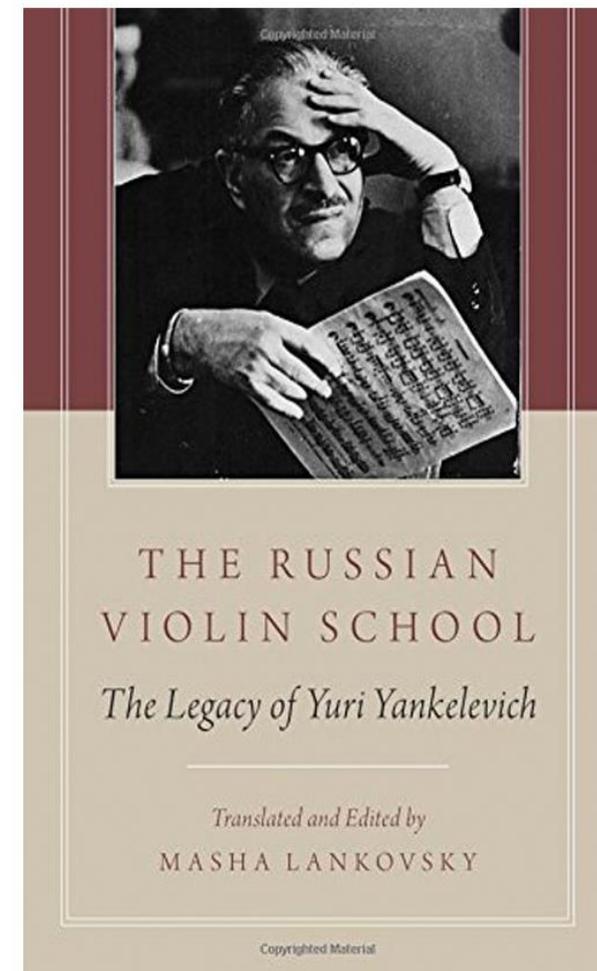
# *Recently translated treatises*

## **Yuri Yankelevich's *The Russian Violin School* (2016)**

- Compilation of his essays published in Russian (Muzyka, 1983)
- Translated into French by Anna Kopylov (Suoni I colori, 1999)
- Translated into English by Masha Lankovsky (Oxford, 2016)

Currently, no other translations are found (German, Italian, Spanish, and others)

\*This translated edition was reviewed by Caitlin MacKenzie Mannion in *Notes* 75, no. 1 (2018): 84-86.



# *Recently translated treatises*

## **Vasilii Fedorov's *Repertoire of the Bolshoi Theater 1776-1955***

- The author's original manuscript is owned by the Central Research Library of the Russian Theatrical Performers' Union.
- Published in New York (Norman Ross) in original Russian language in 2001; nearly thirty years after the author's passing in 1973.
- Translated into English by Norman Ross and published in 2022.



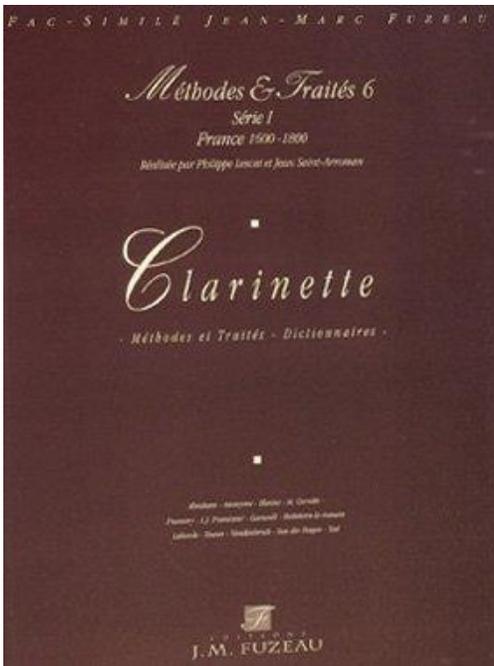
# *Recently translated treatises*

## **Trendafil Milanov's *The Milanov Method for Violin (1958-1981 and 2021)***

- First editions published in 1958 in Bulgaria.
- Using scientific methods, Milanov used his students, primarily his daughter and later granddaughter, to test different sequences of skill development on the violin.
- Employed unique and innovative methods, tested their effectiveness through meticulous observation and documentation, and revised his methods accordingly.
- The final revision to his method was published in Bulgaria in 1981, and then translated into English by his granddaughter in 2021. His method was the subject of a 2013 doctoral dissertation at Louisiana State University by Paula Bujes, now Professor of Violin and the Universidad Federal de Pernambuco in Recife, Brazil.

# Important treatises in need of translation

## ***Clarinette: méthodes et traités, dictionnaires*, ed. by Phillippe Lescat and Jean Saint-Arroman (1800)**



- Compilation of essays and treatises originally published between ca. 1760 and ca. 1800 (Fuzeau), a revised edition was published in 2000 in the original French.
- Included in this compilation are the first two known published methods on the Classical clarinet, Vanderhagen's *Méthode nouvelle et raisonnée pour la clarinette* (1785) and *Nouvelle méthode de clarinette* (1796). Also included are important essays and methods by other well-known clarinet pedagogues, Frédéric Blasius, and Michael Yost.
- As of July 2022, no translations for this important treatise has been identified. However, the Vanderhagen methods of this compilation are partially translated and explored in Joan Michelle Blazich's 2005 doctoral dissertation at the University of Cincinnati.

# Important treatises in need of translation

**Phillippe Lescat and Jean Saint-Arroman also compiled French methods, treatises, and dictionaries (1600-1800) for the following instruments:**

**Violin** — Reprint held by the Royal College of Music (UK)

**Cello** - Reprints held by Biblioteca Nacional de España in Madrid and Queen's University in Belfast (UK)

**Flute** — Reprint held by Bayerische Staatsbibliothek in Munich, Germany

**Bassoon** — Reprints held by Biblioteca Nacional de España in Madrid and Queen's University in Belfast (UK)

**Oboe** - Reprints held by Biblioteca Nacional de España; Queen's University in Belfast, Royal College of Music, Cardiff University (UK)

**Harp** - Reprint held by Bayerische Staatsbibliothek in Munich, Germany

**Harpsichord** — Reprint held by University of Glasgow (UK)

**Viola da Gamba** — Reprints held by University of Oxford and University of York (UK)

# Important treatises in need of translation

## Francesco Antonio Vallotti's *Della scienza teorica, e pratica della moderna musico* (Padova, 1779)

- One of the most significant and comprehensive treatises of the 18<sup>th</sup> century on harmony and counterpoint.
- Originally published in 1779, Vallotti, a contemporary of Tartini, was among the first to suggest temperament that works in all key signatures. Tartini expressed he favored Vallotti's temperament.
- Treatise is available through UNC-Chapel Hill's Internet Archive at : <https://archive.org/details/dellascienzateor00vall/page/18/mode/2up>

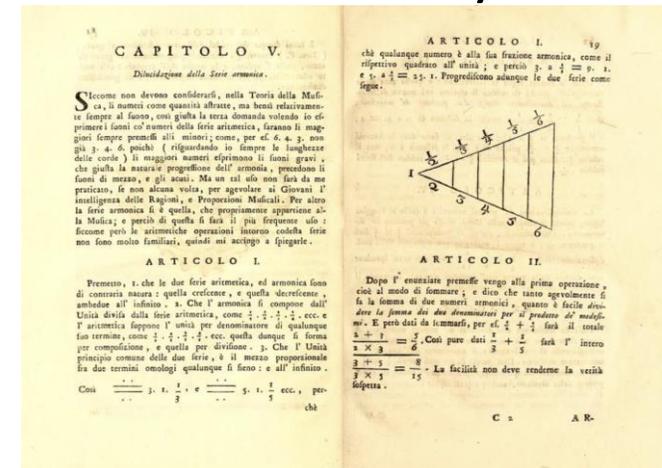


Figure: Chapter 5, "Explanation of the Harmonic Series" from Vallotti's *Della scienza teorica, e pratica della moderna music*, 1779

# As Librarians, What Should We Do?

- Identify Barriers to Dissemination
  - Need digitization?
  - Need translation?
  - Need accessible online records?
  - Need Promotion?
- Solicit help from qualified scholars
  - Applied performance faculty
  - Musicologists
  - Language experts with musical/relevant expertise
  - Grant writers/Library administrators
  - Marketing
  - Digital librarians
- Share with Music Library Colleagues and Music Faculty
  - Conference presentations
  - Ask for book reviews of new editions
  - When possible, seek open access publishers
  - Ask relevant faculty to promote resource in their professional networks



# Music Libraries and their Role in Translation and Dissemination

- Digitization of original – Allows access by global network of scholars and potential translators. Provide open access for works in the public domain.
- Search Access - Catalog records and finding aids with controlled titles translated in multiple languages. In OCLC, catalog records are often created in the language of the cataloging agency with uniform titles in the original language of the author/composer. Consider including alternate titles in multiple languages, updating authority records with see references.
- Consult faculty in all area to determine important treatises.
- Search collections for manuscripts and contact archiving library.
- Promote the work to music faculty and librarians.

# Music Libraries and their Role in Translation and Dissemination: Areas of Opportunity

Author	Title	Language of Original	English Translation Needed?	In print? (Reprints available)	OCLC Record	OCLC Holdings	Available online?	Reviews?
Berlioz, Hector	Grand Traité d'Instrumentation et d'Orchestration Modernes	French	No	Yes	644481854	1496	No	Yes
Yankelevich, Yuri	The Russian violin school : Yuri Yankelevich's legacy	Russian	No	Yes	934795137	104	No	Yes
Vallotti, Francesco Antonio	Della scienza teorica, e pratica della moderna musica libro primo	Italian	Yes	Yes	5781811	51	Yes	No
Fedorov, Vasilii Vasilevich	Repertoire of the Bolshoi Theater, 1776-1955	Russian	No	Yes	1309916945	5	No	No
Milanov, Trendafil	The Milanov Method for Violin (1958-1981 and 2021)	Bulgarian	No	Yes	None Available	0	No	No
Lescat, Philippe (compiler)	Clarinete : méthodes et traités - dictionnaires	French	Yes	Yes	1313234753	53	No	No
	Basson : méthodes et traités - dictionnaires	French	Yes	Yes	733237285	4	No	No
	Violon : méthodes et traités - dictionnaires	French	Yes	Yes	920012686	2	No	No
	Hautbois : méthodes et traités - dictionnaires	French	Yes	Yes	813208037	40	No	No
	Violoncelle : méthodes et traités - dictionnaires	French	Yes	Yes	262556084	45	No	No
	Flûte traversière : méthodes et traités - dictionnaires	French	Yes	Yes	773540679	2	No	No
	Clavecin : méthodes et traités - dictionnaires	French	Yes	Yes	717550103	2	No	No
	Clavecin : méthodes et traités - dictionnaires	French	Yes	Yes	66665275	2	No	No
	Viole de gambe : méthodes et traités - dictionnaires	French	Yes	Yes	51803076	3	No	No

# General Thoughts...

- In the 21<sup>st</sup> century, we now have an infrastructure in place for international cooperation.
- Access to foreign language primary source materials should no longer present a barrier for researchers.
- Librarians have an opportunity to bridge information gaps across language, geographic, and political divides.
- A worthy resource should no longer remain Lost in Translation.



THANK YOU



# References

- Bayne, Pauline Shaw. *The Gottfried Galston Music Collection and the Galston-Busoni Archive*. Knoxville: University of Tennessee Library, 1978.
- Berlioz, Hector, and Hugh Macdonald. 2002. *Berlioz's orchestration treatise: a translation and commentary*. Cambridge: Cambridge University Press.
- Blazich, Joan Michelle. "Amand Vanderhagen's *Méthode nouvelle et raisonnée pour la clarinette* (1785) and *Nouvelle méthode de clarinette* (1796): Complete Translations and Analyses of the First Classical Clarinet Treatises." DMA diss., University of Cincinnati, 2005. OhioLINK ETD Center, <https://etd.ohiolink.edu/>.
- Bujes, Paula Farias, "'It's easier if you have a system' : analysis and applications of the Milanov violin method" DMA diss., Louisiana State University, 2013. [https://digitalcommons.lsu.edu/gradschool\\_dissertations/](https://digitalcommons.lsu.edu/gradschool_dissertations/).
- Di Grazia, Donna & Berlioz, Hector & MacDonald, Hugh. (1999). New Berlioz Edition: Messe solennelle (Review). Notes. 56. 491. 10.2307/900050.
- Fedorov, Vasilii Vasilevich and Norman Ross. 2022. *Repertoire of the Bolshoi Theater, 1776-1955*. Translated, Edited, and with a Preface by Norman A. Ross (New York: Ross Publishing).
- Galston, Gottfried. "Excerpts from the *Boyhood Diaries of Gottfried Galston*, February 3, 1894, to February 23, 1896," *The Piano Quarterly*, no. 140 (1987). Translated from the original German by Gottfried Galston.
- Galston, Gottfried. *Studienbuch*. Berlin: Bruno Cassirer, 1910.

# References

- Galston, Gottfried. *Studienbuch by Gottfried Galston: Facsimile of the Author's Personal Copy with a New English Translation*. Edited by Martha Rudolph. Translated by Rosemarie S. Greenman. Knoxville, TN: Newfound Press, 2022.
- . Music Collection and The Galston-Busoni Archive, MS.1072. University of Tennessee Libraries, Knoxville, Special Collections.
- Lescat, Phillipe and Jean Saint-Arroman, eds. 1800. *Clarinette: méthodes et traités, dictionnaires*. (France: Fuzeau).
- Liebling, Leonard. "Variations" (column). *The Musical Courier* (July 3, 1912): p. 27.
- Mannion, Caitlin MacKenzie. *The Russian Violin School: The Legacy of Yuri Yankelevich translated and edited by Masha Lankovsky*. (Review). *Notes*, 75(1): 84-86 (2018). DOI: 10.1353/not.2018.0072.
- Milanov, Trendafil. 1958. *Violin School, 5 Volumes*. (Sofia: Musica).
- . 1979. *New Directions in Music Education*. (Sofia: Musica).
- . 1981. *First Violin Lessons. 2 Volumes*. Translated into English and revised by Yova Milanova (Houston: Mariachi Education Press).
- Yankelevich, Yuri and Masha Lankovsky. 2016. *The Russian Violin School: The Legacy of Yuri Yankelevich*. Translated and edited by Masha Lankovsky. (New York: Oxford University Press).
- Vallotti, Francesco Antonio. 1779. *Della scienza teorica, e pratica della moderna musica libro primo*. (Padova: Giovanni Manfrè). Available through University of North Carolina- Chapel Hill online digital archives at: <https://archive.org/details/dellascienzateor00vall/page/18/mode/2up> .



# QUESTIONS?

M. Nathalie Hristov

Associate Professor and Music Librarian

University of Tennessee

Email: [mhristov@utk.edu](mailto:mhristov@utk.edu)

Office: +1 (865) 974-9893



THE UNIVERSITY OF  
**TENNESSEE**  
KNOXVILLE