



# *Gottfried Galston's Studienbuch (1912-2022)*

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# *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.

# *Gottfried Galston (1879-1950)*

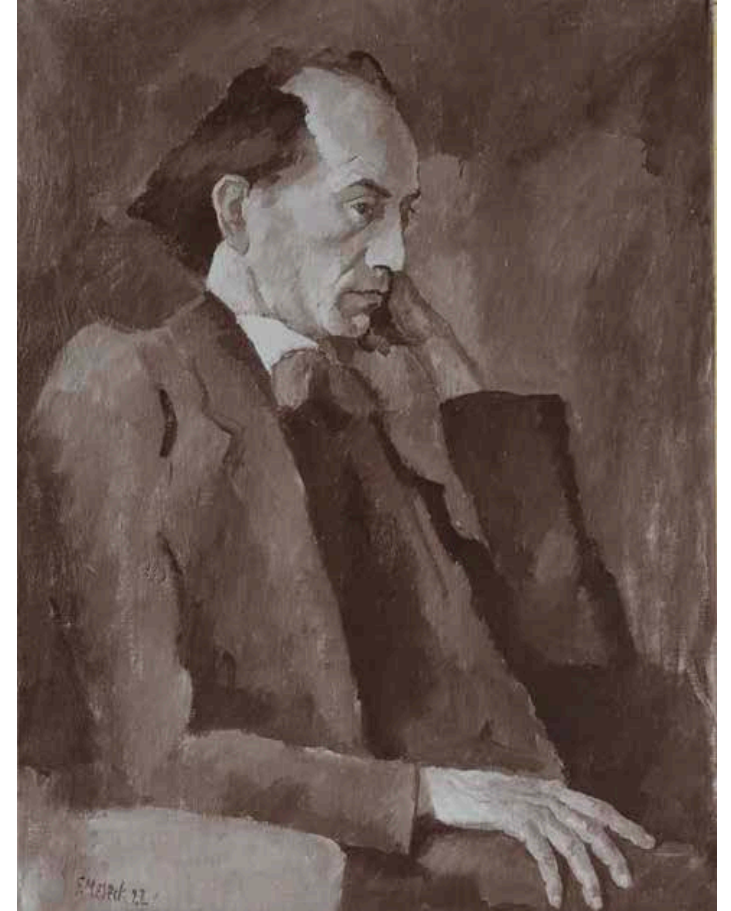
- Born in Vienna in 1879, Galston's father was a banker and his mother the daughter of a financier. Although encouraged to pursue musical studies privately, his father was against Gottfried pursuing music as a career.
- Studied under Malwine Brée (Theodor Leschetizky's assistant at the time) before formally entering Leschetizky's elite studio in Vienna. Went on to study composition with Carl Reinecke and Salomon Jadassohn in Leipzig.
- Performance career began in 1900 with a solo debut in Leipzig's Gewandhaus. Successful performance led to engagements in Berlin and London, as well as a joint tour with Jean Gerardy in Australia, New Zealand, and the USA.
- In 1907, commenced a monumental series of concerts devoted to the great masters (Bach, Beethoven, Chopin, Liszt, and Brahms) that would lay the foundation for his revolutionary tome, *Studienbuch*.



*Portrait of Gottfried Galston, 1922, by Felix Meseck (The Gottfried Galston Music Collection and the Galston-Busoni Archive, MS-1072, University of Tennessee Libraries)*

# *Gottfried Galston (1879-1950)*

- In 1912, he was appointed to the faculty of the Imperial Conservatory in St. Petersburg, Russia by Alexander Glazunov and bestowed the title, Professor Extraordinary (conferred by Imperial Ukase).
- From 1915-1918, he served as a Lieutenant in the Austrian Cavalry. Without access to an instrument, began drawing sketches to maintain the dexterity in his hands.
- In 1919, he performed a series of concerts in Munich where he successfully interpreted over 200 works from memory in just over 70 weeks.
- From 1921-1926, Galston lived in Berlin where he studied under Federico Busoni becoming one of his closest friends and confidantes. Galston's journal from this period has provided historians the most detailed account of Busoni's life in the years before his death in 1924.
- In 1927, Galston moved to the United States and was appointed Professor and Artist-in-Residence at the faculty the St. Louis Institute of Music where he would remain until his death in 1950.



*Portrait of Gottfried Galston, 1922, by Felix Meseck (The Gottfried Galston Music Collection and the Galston–Busoni Archive, MS–1072, University of Tennessee Libraries)*

# The Concert Series of 1907 and 1908

## Johann Sebastian Bach

- No. I. Capriccio, B flat major
- No. II. Chromatic Fantasia in D minor
- No. III. Prelude and fugue in C sharp minor.
- No. IV. Prelude and Fugue in C sharp major.
- No. V. Prelude, Fugue, and Allegro in E flat major
- No. VI. Concerto (*in the Italian Style*) in F major.
- Nos. VII-XII. Six Tonstücke.

## Ludwig van Beethoven

- No. I. Sonata, Op. 101, in A major.
- No. II. Sonata in B flat major, Op. 106
- No. III. Sonata in E major, Op. 109.
- No. IV. Sonata in A flat major, Op. 110.
- No. V. Sonata in C minor, Op. 111.

## Frederic Chopin

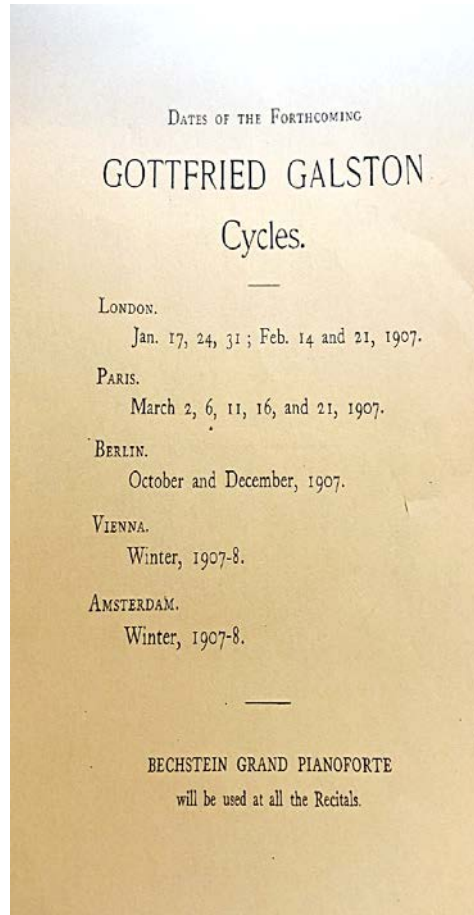
- 12 Preludes selected from Op. 28 Prelude, Op. 45, iC sharp minor.
- Douze Grandes Etudes pour le piano.
- *Douze Etudes pour le piano.*
- *Dédiées à Mme. la Comtesse d'Agoult. (Published in October, 1837) Op. 25.*
- Trois Nouvelles Etudes (Etudes de perfection de la Méthode des Méthodes de Moscheles et Fétis.)

## Franz Liszt

- Variations on a theme by Bach.
- Fantasia and Fugue on the subject B-A-C-H. (*For the Pianoforte, by Franz Liszt*)
- *Années de Pèlerinage. (Years of Pilgrimage.)*  
Deuxième Année. (Second Year.) *Italie.*  
*No. 1. Sposalizio. (The Betrothal.)*  
*No. 2. Il Penseroso. (The Thinking One.)*  
*No. 3. Canzonetta del Salvatore Rosa.*  
*Nos. 4 to 6. Tre Sonetti de Petrarca: Nos. 47, 104, 123 (Three Sonnets by Petrarch).*  
*Sonetto 47, Del Petrarca Sonetto 104. Del Petrarca Sonetto 123, Del Petrarca*  
*No. 7. Après une lecture de Dante*
- Episode from Lenau's "Faust."  
*Der Tanz in der Dorfschenke (Mephistowalzer.)*
- Mephisto-Valse.  
*(New Arrangement for the Pianoforte, from the*  
*Orchestral score, by Ferruccio Busoni.)*
- Heroic March. *In Hungarian Style. (Newly edited by*  
*Ferruccio Busoni.)*
- Reminiscences de Lucrezia Borgia (de Donizetti):  
Grande Fantaisie. 2<sup>nd</sup> Partie: Chanson à boire (Orgie)  
– Duo – Finale.

## Johannes Brahms

- Variations and Fugue on a Theme by Händel, Op. 24. (*Theme: Aria*)
- Two Rhapsodies, Op. 79.  
*1. B minor: Agitato.*  
*2. G minor: Molto passionata, ma non troppo Allegro*
- Pianoforte Pieces. Op. 119  
(These for Pianoforte Pieces – published in 1893 – are Brahms's last pianoforte compositions.)  
*No. 1. Intermezzo, B minor: Adagio.*  
*No. 2. Intermezzo, E minor: Andantino un poco agitato.*  
*No. 3. Intermezzo, E major: Gracioso e giocoso.*  
*No. 4. Rhapsody, E flat major: Allegro risoluto.*
- Valse from Op. 39.  
*(Originally composed for the "Pianoforte for Four Hands," later on arranged for two hands by the composer)*
- Studies for the Pianoforte: Variations on a Theme by Paganini, Op. 35. (*2 Books.*)



# Galston's Studienbuch: Unique Facets

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

Measure 74: *very long*




Strictly keep the time of the preceding measure:

NB. *no arpeggio* NB. *strike G again*

(*targo*) (*più largo*)

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's (also felt by Busoni) that is traceable through the entire coda:

Measures 75–79:



right hand

left hand

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

*Pedal.*



r. H.

l. H.

*tenuto*

*silent touch*

*Ped.*

**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).

# Galston's Studienbuch: Unique Facets

Relates decisions made in one work to another:

## Transferable musical ideas

Therefore, as indicated here, I play this arpeggiated from the top down  $\downarrow \ddagger$  with a strong accent on the first of the two sixteenth notes in the right hand (ending of fugue 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 50, 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, *forte*).

Here, also, I recommend the execution mentioned above, but this time arpeggiated from the bottom up  $\uparrow \ddagger$ .

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" *exactly* as indicated is unpleasant and absurd.

\* \* \*

After a short fermata  $\frown$  I continue with the Allegro, a veritable merry perpetuum mobile. I play measures 31–32 as follows:

As is often the case with Bach, the staccatos in small print should be performed non-legato rather than staccato.

Measures 45–48 and 69–72, with soft pedal (second pedal).—The closing measure 95 should be played very broadly, retarding to almost three times its value.

\* \* \*

# Galston's Studienbuch: Unique Facets

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

This entire move with its grandiose intensification—measures 35–114—has to be executed with tremulous, 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 ( $\text{♩} = 88$ ) does not permit the right hand to continue moving in sixteenth notes.

I play measures 52–53 thus:

8.....

*f con impeto* *ritardando* *mf disperato*

*marcatissimo* *Ped.* *Pause*

Note the breathing pause before the onset of the “disperato.”

In measure 77, corresponding to the previous (measures 52–53) I play here as well:

etc. to measure 80.

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**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 *Aneés de Pèlerinage, Part 2: Italy* (Galston, *Studienbuch*, p. 156).



# 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.

# *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: 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

# 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 (totally).  
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 213–216, ritardando; fingering in analogy to measures 39–40.  
Measure 217, tempo primo; ( $\text{♩} = 69$ ).  
Measures 233–236, ritardando.

Measure 237 and the following. Continue this fingering up to measure 246.  
In measures 248–251—in the right hand—play thus

I take everything else with the left hand. Only from measure 252 on do I follow the distribution that is indicated. Measures 252–253 forcefully, with crisp accentuation.

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

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

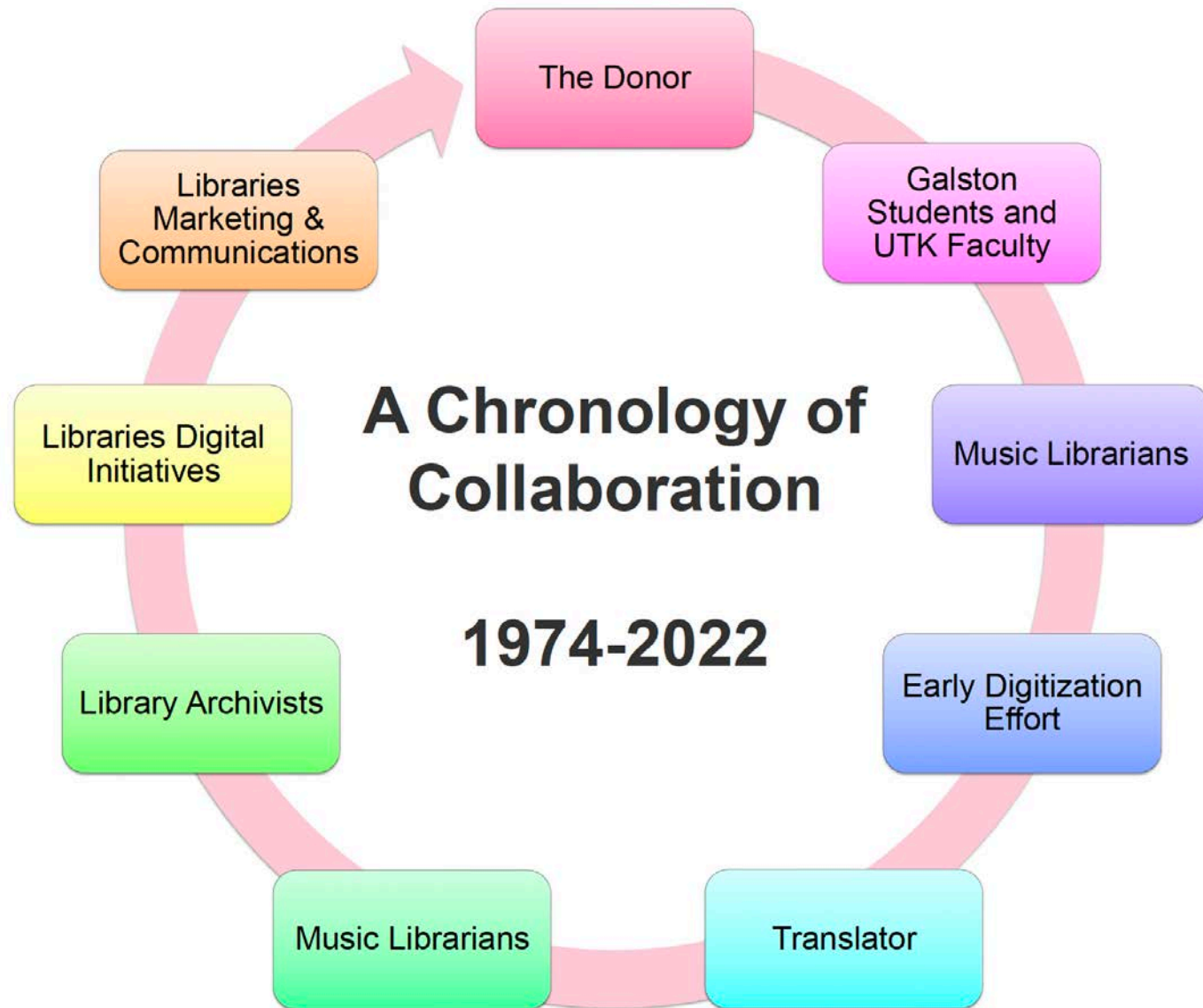
Diese Walzer sind auf Wiener Boden gewachsen. Dem Boden, der Mozart, Schubert, Johann Strauß getragen. Wogender Rhythmus. Schwache Verkürzung des ersten Viertels. Vergleiche die Ländler Schachern.

Nr. 1, H-dur.  
Bei der Wiederholung bleibe ich das *fu* (Takt 8) mit Akzent an das *fi* des folgenden Taktes.

Vervende ein wenig auf diesem isoliert klingenden *fu*. Das gleiche, wenn man zur Wiederholung des zweiten Teiles schreitet.

Nr. 2, E-dur.  
Takt 14, 15: Linke Hand oben; Takt 16, 17: rechte Hand oben; Takt 18, 19: rechte Hand unten; Takt 20, 21: linke Hand unten.

Nr. 3, Gis-moll.  
Takt 14, 15: Fingerata; Takt 16, 17: Fingerata; Takt 18, 19: Fingerata; Takt 20, 21: Fingerata.

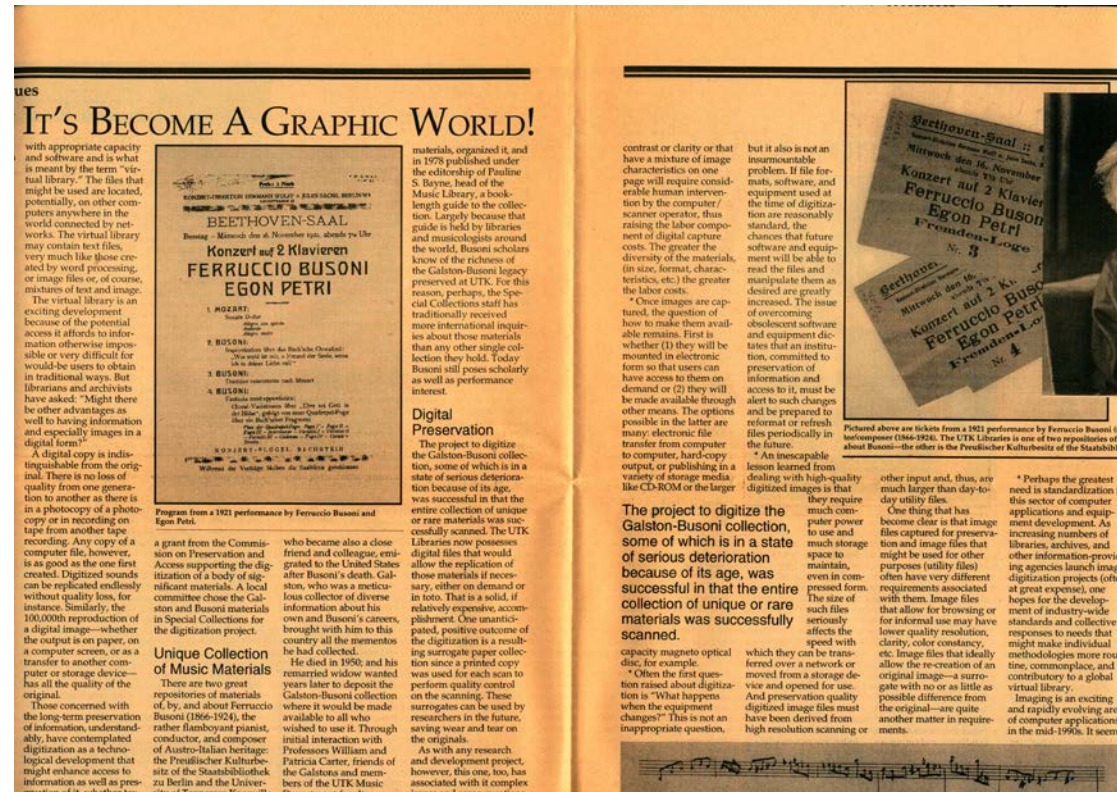


# The Donor and the Donation



Pauline Shaw Bayne, Patricia Carter, Helen Galston Tibbe, William Carter

# The Orce and Future Digitization Project



## It's BECOME A GRAPHIC WORLD!

with appropriate capacity and software and is what is meant by the term "virtual library." The files that might be used are located potentially, on other computers anywhere in the world connected by networks. The virtual library may contain text files, very much like those created by word processing, or image files or, of course, mixtures of text and image. The virtual library is an exciting development because of the potential access it affords to information otherwise impossible or very difficult for would-be users to obtain in traditional ways. But librarians and archivists have asked: "Might there be other advantages as well to having information and especially images in a digital form?"

A digital copy is indistinguishable from the original. There is no loss of quality from one generation to another as there is in a photocopy of a photocopy or in recording on tape from another tape recording. Any copy of a computer file, however, is as good as the one first created. Digitized sounds can be replicated endlessly without quality loss, for instance. Similarly, the 100,000th reproduction of a digital image—whether the output is on paper, on a computer screen, or as a transfer to another computer or storage device—has all the quality of the original.

Those concerned with the long-term preservation of information, understandably, have contemplated digitization as a technological development that might enhance access to information as well as preservation of it, whether text



Program from a 1921 performance by Ferruccio Busoni and Egon Petri.

a grant from the Commission on Preservation and Access supporting the digitization of a body of significant materials. A local committee chose the Galston and Busoni materials in Special Collections for the digitization project.

### Unique Collection of Music Materials

There are two great repositories of materials of, by, and about Ferruccio Busoni (1866-1924), the rather flamboyant pianist, conductor, and composer of Austro-Italian heritage: the Preußischer Kulturbesitz of the Staatsbibliothek zu Berlin and the University of Tennessee Knoxville

materials, organized it, and in 1978 published under the editorship of Pauline S. Bayne, head of the Music Library, a book-length guide to the collection. Largely because that guide is held by libraries and musicologists around the world, Busoni scholars know of the richness of the Galston-Busoni legacy preserved at UTK. For this reason, perhaps, the Special Collections staff has traditionally received more international inquiries about those materials than any other single collection they hold. Today Busoni still poses scholarly as well as performance interest.

### Digital Preservation

The project to digitize the Galston-Busoni collection, some of which is in a state of serious deterioration because of its age, was successful in that the entire collection of unique or rare materials was successfully scanned. The UTK Librarians now possess digital files that would allow the replication of those materials if necessary, either on demand or in toto. That is a solid, if relatively expensive, accomplishment. One unanticipated, positive outcome of the digitization is a resulting surrogate paper collection since a printed copy was used for each scan to perform quality control on the scanning. These surrogates can be used by researchers in the future, saving wear and tear on the originals.

As with any research and development project, however, this one, too, has associated with it complex issues and some questions.

contrast or clarity of that but it also is not an insurmountable problem. If file formats, software, and equipment used at the time of digitization are reasonably standard, the chances that future software and equipment will be able to read the files and manipulate them as desired are greatly increased. The issue of overcoming obsolescent software and equipment dictates that an institution, committed to preservation of information and access to it, must be alert to such changes and be prepared to reformat or refresh files periodically in the future.

\* An inescapable lesson learned from dealing with high-quality digitized images is that they require much computer power to use and much storage space to maintain, even in compressed form. The size of such files seriously affects the speed with which they can be transferred over a network or moved from a storage device and opened for use. And preservation quality digitized image files must have been derived from high resolution scanning or

the project to digitize the Galston-Busoni collection, some of which is in a state of serious deterioration because of its age, was successful in that the entire collection of unique or rare materials was successfully scanned.

capacity magneto optical disc, for example. \* Often the first question raised about digitization is "What happens when the equipment changes?" This is not an inappropriate question,

but it also is not an insurmountable problem. If file formats, software, and equipment used at the time of digitization are reasonably standard, the chances that future software and equipment will be able to read the files and manipulate them as desired are greatly increased. The issue of overcoming obsolescent software and equipment dictates that an institution, committed to preservation of information and access to it, must be alert to such changes and be prepared to reformat or refresh files periodically in the future.



Shown above are tickets from a 1921 performance by Ferruccio Busoni (right) and Egon Petri (left). The UTK Librarians is one of two repositories of material about Busoni—the other is the Preußischer Kulturbesitz of the Staatsbibliothek

other input and, thus, are much larger than day-to-day utility files.

One thing that has become clear is that image files captured for preservation and image files that might be used for other purposes (utility files) often have very different requirements associated with them. Image files that allow for browsing or for informal use may have lower quality resolution, clarity, color constancy, etc. Image files that ideally allow the re-creation of an original image—a surrogate with no or as little as possible difference from the original—are quite another matter in requirements.

\* Perhaps the greatest need is standardization in this sector of computer applications and equipment development. As increasing numbers of libraries, archives, and other information-providing agencies launch image-digitization projects (often at great expense), one hopes for the development of industry-wide standards and collective responses to needs that might make individual methodologies more routine, commonplace, and contributory to a global virtual library.

Imaging is an exciting and rapidly evolving area of computer applications in the mid-1990s. It seems

Context, December 1994

# The Instigator and Driving Force



**Professor Patricia Carter**



# Music Librarians



**Nathalie Hristov and Chris Durman**


# Library Archivists



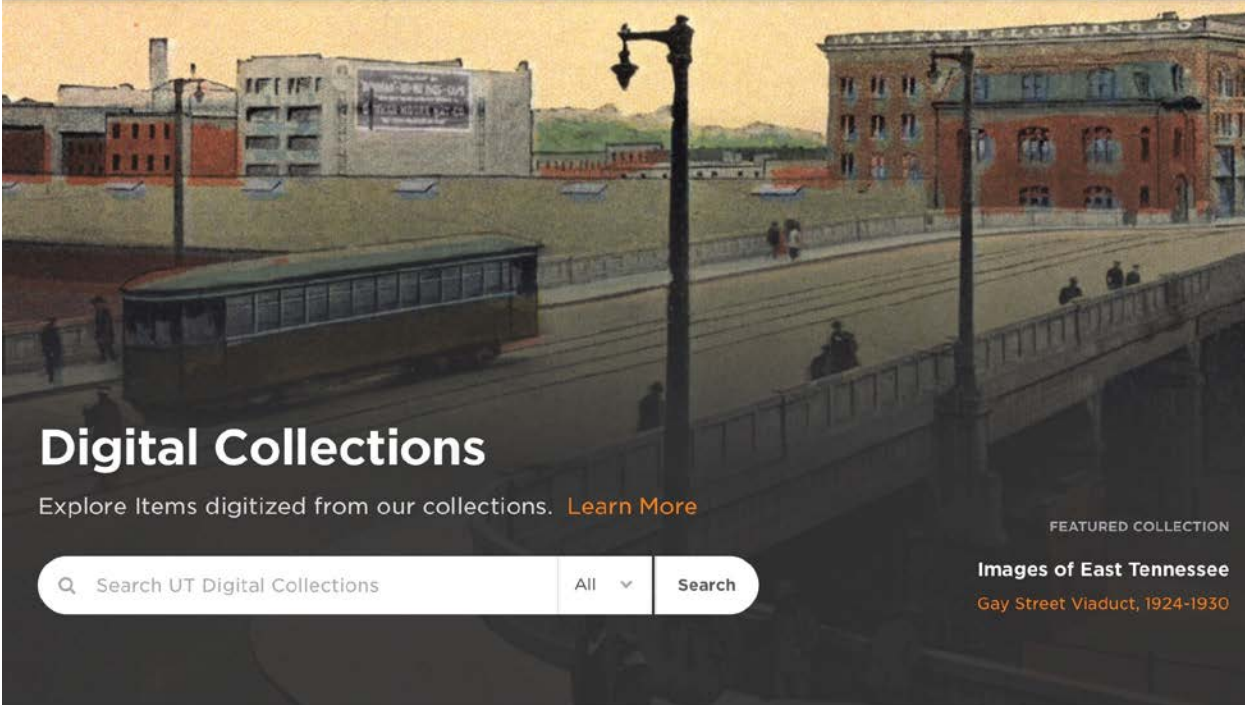
**UTK Special Collections Team**

# Digital Collections and Digital Initiatives

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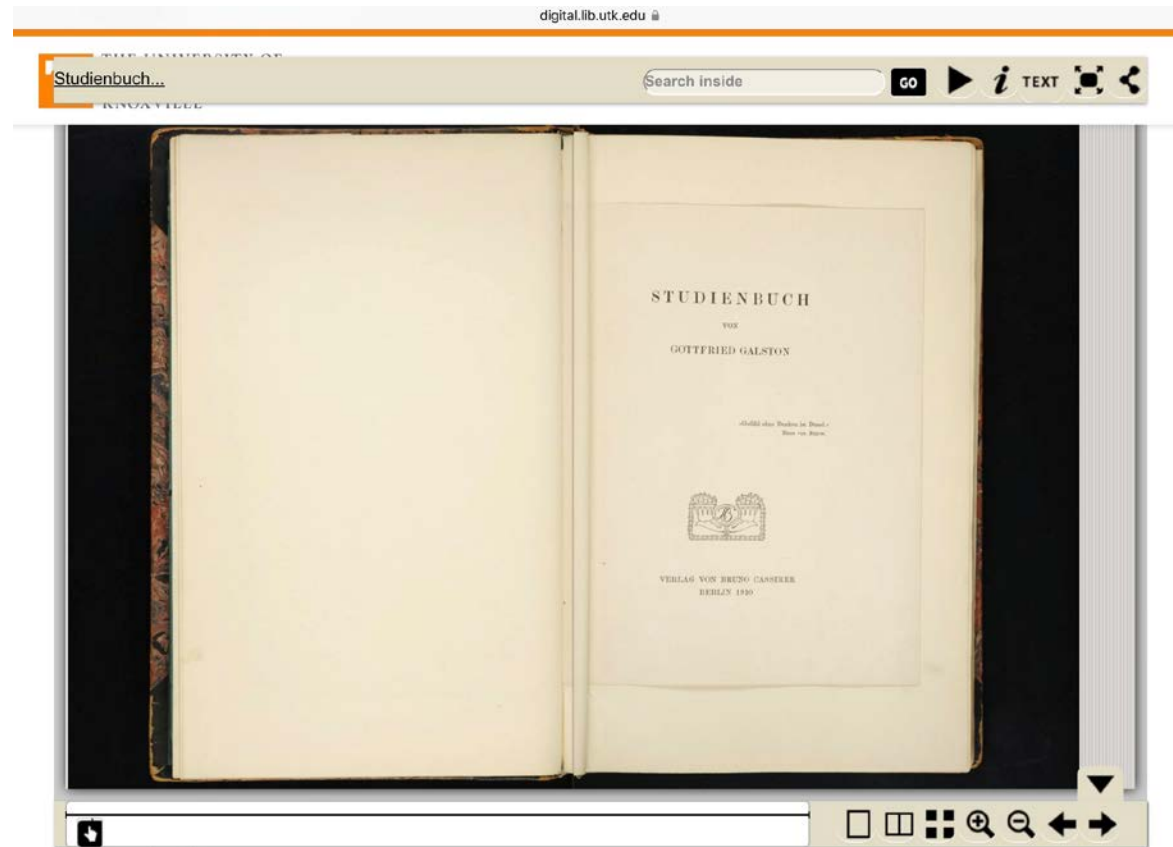
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# Digital Collections and Digital Initiatives



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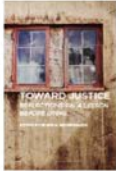

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# General Thoughts...

- 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 never be Lost in Translation.



THANK YOU



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*Le Monde Musicale*, March 1907.



# QUESTIONS?

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