Gottfried Galston’s Studienbuch (1912-2022)

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Introduction

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*.
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.
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 Tontstücke.

Ludwig van Beethoven
- No. II. Sonata in B flat major, Op. 106
- No. IV. Sonata in A flat major, Op. 110.

Frederic Chopin
- 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)
- 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. 2nd 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.
  2. G minor: Molto passionate, 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):

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:

Transferable musical ideas

Excerpts from an interpretive analysis of a transcription of J.S. Bach’s Prelude, Fugue, and Allegro in E-Flat Major (Galston, Studienbuch, p. 25).
Galston’s Studienbuch: Unique Facets

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

Excerpts from an interpretive analysis of Franz Liszt’s Fantasia quasi Sonata (Apres une lecture du Dante) from his Aneés de Pélerinage, 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

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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/.

• New edition includes parallel text with facsimiles of the original...
The Donor and the Donation

Pauline Shaw Bayne, Patricia Carter, Helen Galston Tibbe, William Carter
The Once and Future Digitization Project

*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
Digital Collections and Digital Initiatives
General Thoughts...

- In the 21st 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
References


“Galston Abounding Youth Enthuses Over California,” *San Francisco Call*, December 20, 1912.

*Le Monde Musicale*, March 1907.
QUESTIONS?

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