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[Aller au sommaire du numéro](#)

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“Recommended Editions” that begins near the bottom of p. 189. The first topic sentence on p. 276 refers to “the early part of the nineteenth century” in a context where the early part of the twentieth century is meant, and there are unobtrusive proofreading errors (pp. 49 and 87). The general impression, though, is of a carefully prepared book.

The editors of *The Cambridge Companion to the Organ* are to be congratulated for two overall achievements: for having remapped the organ world so as to extend beyond the usual, worn topics, while yet preserving the character of a general-interest guide, and for having chosen contributors who, within the limitations of an introduction to each topic, are able to offer fresh points of view.

Lynn Cavanagh

Maniates, Rika, ed. *Musical Discourse from Classical to Early Modern Times: Editing and Translating Texts*. Papers given at the Twenty-Sixth Annual Conference on Editorial Problems University of Toronto, 19–20 October 1990. Toronto: University of Toronto Press, 1997. xii, 149 pp. ISBN 0-8020-0972-7 (hardcover).

The studies published in this collection were initially presented as papers at the Twenty-Sixth Annual Conference on Editorial Problems, held at the University of Toronto, and organized by Maria Rika Maniates, Professor Emerita in the Faculty of Music at the University of Toronto. It was the first time that this conference was devoted to musical questions, and the resulting volume constitutes a first-rate addition to a mere handful of excellent essay series publications on medieval and Renaissance music that have emerged within the last two decades.¹

The essays are multidimensional in their content and interdisciplinary in nature and approach. They address both the obvious and subtle problems encountered by scholars in the course of editing and translating ancient, medieval and Renaissance treatises, the comprehensive study of which has always exceeded the expertise of any one field, and an accurate understanding of which with regard to the theoretical concepts themselves as well as to their transmission processes pose, among other queries, the intriguing question of “contemporaneous and current author as translator or interpreter?” Rika Maniates’s introduction, which presents the contributors—who include musicologists, ethnomusicologists, and philosophers—and provides summaries of their presentations, is followed by five essays.

The first essay (“Fidelities and Infidelities in Translating Early Music Theory”), by Claude V. Palisca, deals with problems of translation from the

¹Among them, Susan Rankin and David Hiley, eds., *Music in the Medieval English Liturgy: Plainsong and Medieval Music Society Centennial Essays* (Oxford: Clarendon Press, 1993); Christian Meyer, ed., *Jérôme de Moravie: un théoricien de la musique dans le milieu intellectuel parisien du XIII^e siècle* (Paris: Éditions Créaphis, 1992); Stanley Boorman, ed., *Studies in the Performance of Late Medieval Music* (Cambridge: Cambridge University Press, 1983); and Iain Fenlon, ed., *Music in Medieval and Early Modern Europe: Patronage, Sources and Texts* (Cambridge: Cambridge University Press, 1981).

perspective of terminology, syntax, meaning, and style. With references to excerpts and terms from various treatises ranging broadly from Boethius's (ca. 480–524) *De institutione musice* to Vincenzo Galilei's *Discorso intorno all'opere di messer Gioseffo Zarlino da Chioggia* (1589), Palisca points out and explains the pitfalls of “verbal equivalences” and, I would add, equatables, in some cases, resulting from the lack of technical vocabulary available to earlier writers, but for which today there exists a terminology with specific designations. He argues against strict syntactical observance to the earlier texts, which may produce a modern translation that is archaic in its use of subjunctive and conditional moods, infrequently used in speech today, and sees no justification for perpetuating such grammatical constructions in modern-day translations. Palisca further states that the translator may take certain liberties in the form of additions to or deletions from the original treatise for the sake of clarity, however, ensuring that the integrity of the original text is neither threatened nor violated in any way. By extension, if a translator is capable of conveying the original author's manner of thinking and speaking, then invariably, according to Palisca, that author's personality, and, therefore, his or her style will be captured and realized. To reinforce further his points of view, the author applies several aspects of the four criteria around which the discussions of his paper are centred to selected passages in Anonymous's *His ita perspectis* (ca. 1100), Tinctoris's *Liber de arte contrapuncti* (1477), and Zarlino's *Le istituzioni harmoniche* (1558), comparing his translations with other published translations. Palisca raises excellent points in connection with the problems plaguing modern-day translators of early writings, although I believe the greatest drawback, even “pitfall,” of all is the fact that Latin is not a spoken vernacular today, making it difficult to capture the essence of the language. One should, therefore, be as equally wary of the practice implied by John Ciardi's term, “translatorese”—translating words rather than thoughts—as of the opposite end of that spectrum—translating thoughts rather than or regardless of the words.

James Grier's essay (“Editing Adémar de Chabannes' Liturgy for the Feast of Saint Martial”) discusses, within the larger context of medieval Propers for the Abbey of Saint-Martial as well as the polemic surrounding the apostolicity of Saint-Martial, the circumstances and processes by which emerged the apostolic liturgy of Saint-Martial, as reworked, rewritten and composed by Adémar de Chabannes, monk at Saint-Cybard in Angoulême and at Saint-Martial-de-Limoges in the first third of the eleventh century. Taking into account the manuscript evidence provided in Paris, Bibliothèque Nationale, latin 909 (*Pa 909*), the principal source for the apostolic liturgy, with musical and textual portions written in Adémar's hand, as well as the relationships and concordant connections between *Pa 909* and other Aquitanian and non-Aquitanian tropers, Grier convincingly argues the procedure by which the new liturgy may have emerged, demonstrating how Adémar created a new troped liturgy for Saint-Martial, using the already extant Proper tropes as stimuli and initial sources for both new compositions and adaptations in the process. In addition, Grier speculates about the monk's motivations for the methods he adopted in creating the new liturgy, pointing to such considerations as liturgical suitability, and the combination of

textual lengths, literary and grammatical context as well as musical context. As an editor observing an earlier “editor”, Grier’s examination of certain of Adémar’s textual accommodations and adaptations in the troping process for the Saint-Martial liturgy clearly has implications for editorial policy in the preparation of his own edition of the complete works of Adémar de Chabannes for the *Corpus christianorum continuatio mediaevalis* — a project of which this essay constitutes an important part.

The third essay (“Editing and Translating Medieval Arabic Writings on Music”) by George Dimitri Sawa focuses on the editorial problems encountered in the editing and translating of Arabic-Persian writings for a project entitled *Source Readings in Medieval Middle Eastern Music History*, intended as a supplement to Oliver Strunk’s *Source Readings in Music History*. The theoretical writings with which he deals are of a speculative as well as anecdotal nature, falling under two broad categories of music literature and music theory, and spanning a period from ca. 750 to 1450. The essay itself is divided into seven sections, in the course of which Sawa discusses, with reference to specific examples: the nature and availability of research tools and archival sources; the usefulness of translating from the Arabic into English; and the morphological and semantic issues that are associated with what he refers to as “le mot juste” (the word which properly reflects or captures the meaning of an Arabic word for which there is no one satisfactory English equivalent), and its editorial implications. He further comments on the need to decide and the subtleties involved in deciding between translation and transliteration, and, by extension, retention of Arabic script. Sawa’s discussion extends to include editorial decisions regarding the inclusion of detailed commentaries, additions about implied meanings in the text, and concluding remarks, in the form of preludes, interludes, and postludes respectively, as well as the degree to which secondary sources, in cases where primary sources have not or could not be consulted, are reliable. To illustrate the types of problems encountered in dealing with medieval Arabic sources on music as well as the editorial procedures adopted in order to make these sources accessible to the reader, Sawa presents translations of several thorny passages from the works of two tenth-century scholars: the *Grand Book of Music and the Book for the Basic Comprehension of Rhythms* by Abū Naṣr al-Fārābī (d. 950), and the *Book of Songs* by Abū al-Faraj al-Iṣbahānī (d. 967). The placement of Sawa’s essay as third in the series of papers in the publication is unfortunate, and somewhat baffling, particularly since Maniates introduces the theme of Sawa’s paper immediately after that of Palisca. As a discussion of editorial problems connected with medieval Middle-Eastern writings on music, Sawa’s paper would have been a logical sequitur to Palisca’s essay dealing with similar and even identical editorial problems associated with medieval and Renaissance Western musical treatises.

Walter Kurt Kreyszig’s essay (“Preparing Editions and Translations of Humanist Treatises on Music: Franchino Gaffurio’s *Theorica Musica* [1492]”), presents a set of guidelines for editing and translating Latin humanist texts—guidelines derived from Kreyszig’s 1993 critical edition and translation of Gaffurio’s text for the Music Theory Translation Series. As a treatise steeped in

the humanist tradition, Gaffurio's tract poses an enormous challenge to the modern editor and translator in terms of the complexity of its material, its interdisciplinary content, and the extent and diversity of its source material, drawing on numerous linguistic traditions. Kreyszig's discussion focusses on three main areas: the preparation of the edition; the sources, specifically those on which Gaffurio primarily relied for his theoretical ideas; and the preparation of the translation. While the study of transmission processes of manuscript sources has a well-established methodology and procedure for the preparation of critical editions, Kreyszig points to the deplorable state of the printed sources as well as the absence of manuscript sources for Gaffurio's treatise—a situation which precludes an accurate reflection of the original author's intention, and forces the modern-day editor to speculate about and formulate editorial procedures concentrating solely on material that has been transmitted in printed form. Basing his critical edition of the *Theorica musicae* on the original printed version of 1492, and taking into consideration earlier versions of the treatise, Kreyszig provides a detailed outline of the procedures adopted in his critical edition of the treatise, discussing textual emendations of an orthographical and syntactical nature, abbreviations, punctuation, and corrections ranging from mere grammatical mistakes to erroneous information and incorrect terminology. He additionally describes some of the obstacles in attempting to trace the source material for Gaffurio's ideas, which stem not only from the encyclopaedic scope of the *Theorica*, but also from Gaffurio's tendency to paraphrase rather than quote his sources in the main corpus of his treatise. Kreyszig's translation is rendered in idiomatic English. He also makes references to a few examples of ambiguous terminology, whose meanings are derived contextually. In the concluding section of his essay, Kreyszig implements the guidelines outlined in a representative passage from Book 4, Chapter 3 of the treatise.

The final essay ("The Translator as Interpreter: Euclid's *Sectio canonis* and Ptolemy's *Harmonica* in the Latin Translation"), by the musicologist William R. Bowen, and his brother, the philosopher Alan C. Bowen, follows nicely on the heels of Kreyszig's paper, in terms of the diverse ways in which theorists received and transmitted the knowledge of the ancients, and the consequences of reception. Focusing on excerpts from two ancient Greek treatises, *Harmonica* by Ptolemy (ca. 100–ca. 170), and *Sectio canonis* by Euclid (fl. latter part of third century B.C.), the Bowens present a compelling argument, showing how Boethius, as an influential transmitter of Greek learning to the Latin world, emerges as both translator and interpreter, and what the implications of his practices in this capacity were and are for both the readership of the Middle Ages as well as for medieval scholars today. The Bowens take as their point of departure a passage from Boethius's *De institutione arithmetica*, in which the author differentiates between two methods of translation, one, according to which he adheres strictly to the words and renders them faithfully in Latin, and the other, in which he exercises freedom through abridging and expanding the original. Proceeding from this evidence, the Bowens discuss certain aspects of Boethius's treatment of Ptolemy's concepts, particularly examining in considerable detail the chapters in Boethius's *De institutione musica*, which transmit

the Ptolemaic account of hearing (sense-perception) and reason in harmonic science within the larger context of the “criterion of truth.” They conclude that Boethius’s translation is an interpretation of Ptolemy’s ideas, which Boethius uses to present his own position on the subject—a position which is radically different in its understanding of the concepts in the Greek original. Selected passages from Euclid’s treatise are similarly examined in terms of Boethian adaptation or abridgement in this case, additionally shedding light on existing controversial scholarly views surrounding Euclid’s allegiance or lack thereof to Pythagorean doctrines, and concluding that the treatise should be properly reinstated within the Euclidian canon.

A single typographical error appears in the last paragraph on p. 108, where “... in may often fail” should read “... it may often fail.” In its advancement of new data and provocative theories, this collection of essays fulfills more than adequately the objective of a conference on editing and translating. Not only is it a rivetting read, but it is also an invaluable technical tool to the modern-day editor and translator of ancient and early texts.

Olga E. Malyshko

Valerie Walden. *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740–1840*. Cambridge Musical Texts and Monographs. Cambridge: Cambridge University Press, 1998. xv, 311 pp. ISBN 0-521-55449-7 (hardcover).

In this welcome contribution to the field of performance practice, Valerie Walden broadens her scope beyond a single historical era to cover a critical period of one hundred years in the cello’s history. She skilfully weaves two principal concepts or themes—*innovation* and *nationalism*—throughout her study of technique and performance practice issues and demonstrates how these themes helped to shape the continuous changes the cello underwent during this period and how the traditions of cello playing gradually coalesced into several different national schools. The result is an excellent resource for players and a very valuable addition to the sparse literature on historically-informed performance practice of the cello.

The hundred years from 1740 to 1840 coincide with the cello’s rise to the status of a solo instrument. They are further defined by the publication of Michel Corrette’s *Méthode théorique et pratique* in 1741 and the death of Bernhard Romberg, founder of the Dresden school, in 1841. As Walden demonstrates, Romberg was exceptionally influential as a performer and author of a cello treatise that was accepted for use at the Paris Conservatoire. The author regards the period 1790 to 1815 as the “apex of this era of change and growing nationalism” (p. 4) when cello performance techniques were transmitted from Paris by performers such as Jean-Pierre and Jean-Louis Duport, Jean-Baptiste Aimé Joseph Janson, and Jacques-Michel Hurel de Lamare, who travelled and performed throughout Europe. The interaction of their stylistic ideas and concept of bow design and instruments with those of players in each locale they