

## COMMUNICATIONS



## REPORTS

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### DIE MUSIK IN GESCHICHTE UND GEGENWART ONLINE

Friedrich Blume's monumental enterprise *Die Musik in Geschichte und Gegenwart* (*MGG*), published by Bärenreiter between 1949 and 1986, was in many respects a landmark in the history of musicology. With Ludwig Finscher's second edition of 1994–2008, *MGG* affirmed the ongoing vitality and importance of the encyclopedic approach, complementing other lexicological ventures like the *Riemann Musiklexikon* or both editions of *The New Grove Dictionary of Music and Musicians*. It was the latter that first offered an online version, and with the World Wide Web now overflowing with a multitude of tools for musicological inquiry, if of differing quality, *MGG* has now also entered the digital dimension. Developed by the publishing house Bärenreiter together with RILM, *MGG Online* was launched during the meeting of the American Musicological Society in Vancouver in November 2016. It features the second edition of *MGG* with regularly updated and newly written articles, and editor-in-chief Laurenz Lütteken (Universität Zürich) pointed out that it should be understood as a veritable 'new and revised edition of the second *MGG*, not all at once, but bit by bit', which will grow and change as knowledge progresses. An original and, in the long run, highly significant feature in this context is the retention of older versions of articles. While allowing us to document changes in knowledge, at the same time it combats the teleological perspective that, over time, certain encyclopedia articles can become 'outdated' and therefore useless and deletable at a certain point.

When Blume's *MGG* was launched, the leading role of German in musicological discourse was still undisputed, but four decades later the use of the German language had led to a quite reduced reception of *MGG 2*. It might have seemed logical that *MGG Online* would move towards a version in the lingua franca of our days, but this is not the case: German continues to be the main language, though the implementation of Google Translator allows articles to be converted into more than one hundred languages. It will of course be easy to find amusing or misleading translations here and there, but the comprehensibility of the core of the articles should be guaranteed, and we can rely on the potential of this technology to be developed further.

Needless to say, *MGG Online* offers many helpful tools like full-text search, browsing according to article titles, authors and musical occupations, and different sorting options in the bibliographies. In libraries that offer access to RILM Abstracts on EBSCOhost, direct links are given to search this database. Many users will also appreciate the option to select, copy and paste full citations of articles.

Naturally, *MGG Online* will interest not just readers of *Eighteenth-Century Music*, but also those of say *Early Music History* or *Popular Music*, yet it was Ellen T. Harris, then-current president of the American Musicological Society, who in her introduction to the launch in Vancouver chose Handel as an example to underline the importance of the coexistence of *MGG* and *New Grove*:

That the *Grove Dictionary of Music and Musicians* is available on a digital platform has been wonderful, but that fact does not in any way diminish, but rather enhances, the importance of the *MGG* launch tonight. Perhaps I understand this in a more visceral sense than most as a Handel scholar. What Paul Henry Lang once referred to as the battle of the umlaut is now inscribed in our



two great music encyclopedias, with *MGG* identifying Händel as ‘Komponist und Organist’ and *Grove* identifying Handel, famously, as ‘English composer of German birth’. I entered graduate school in 1967 and grew up with *MGG*, fighting not only with the German before I gained reading fluency, but straining my eyes over the multiple and minuscule fonts and reading the run-on bibliographies with an index card to keep my place. And, although I cannot attribute this to *MGG*, it is the case that I have always argued that Handel, despite very strong Italian and English influences on his music, was and remained a German composer.

With *MGG Online* a decisive step has been taken to guarantee this fruitful coexistence for future generations of musicological research.

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#### JOSEPH HAYDN WERKE DRAWS TO ITS CLOSE

Publication of the complete edition *Joseph Haydn Werke* began in 1958, and will be finished in about 2018. By that time 113 volumes will be on hand, complemented by 104 critical reports. These *Kritische Berichte* were at first printed separately, but from 1980 on they have been included in the corresponding volumes.

Two earlier attempts to present Haydn’s entire oeuvre in a modern edition had failed. The first one, mounted by chief editor Eusebius Mandyczewski, was launched in 1907 and then terminated in 1933, with only ten volumes having been released. In 1950–1951 a new effort was made, for which H. C. Robbins Landon prepared the ground. It was organized by the Haydn Society of Boston/Vienna and headed by the Danish scholar and Haydn pioneer Jens Peter Larsen, who in his dissertation of 1939 (published as *Die Haydn-Überlieferung* (Copenhagen: Ejnar Munksgaard)) had revolutionized knowledge of the surviving sources and their manuscript and print tradition. This second project expired after just four volumes, though it then underwent a smooth transition to the Joseph Haydn-Institut at Cologne: a few volumes (among them those for the oratorio *Il ritorno di Tobia*) that were at that time being prepared for publication by the Haydn Society were incorporated into the new edition.

The Joseph Haydn-Institut, founded in 1955, again under Larsen’s leadership, has assembled an index of all sources, which are dispersed worldwide, and assembled microform reproductions of the relevant ones as a basis for the comprehensively conducted editorial process. Soon after the publication of the first volumes Larsen was succeeded by Georg Feder, who over the course of three decades developed a set of decisive editorial principles. Over the years more than fifty scholars have worked on the complete edition, some of them as employees of the institute, some as external contributors. The publishing house is the G. Henle Verlag in Munich, since Günter Henle was one of the leading figures when the institute was founded in 1955.

*Joseph Haydn Werke* will thus not only be the first scholarly edition, but actually the first complete edition of the composer’s works altogether. Many works by Haydn have been published here for the first time in their entirety, such as his operas, the baryton trios or the more than four hundred arrangements of British folksongs that Haydn wrote in his late years. The volumes are arranged in thirty-two series (*Reihen*), beginning with the instrumental music (*Reihe I* comprises the symphonies, *Reihe XII* the string quartets, *Reihe XVIII* piano sonatas and so forth) and followed by the vocal music (for instance, *Reihe XXIII* for the masses, *Reihe XXV* for Italian operas and *Reihe XXXII* for folksong arrangements). Within a series the works are, wherever possible, given in chronological order.