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Digital Resource Review
MGG Online

Contemplating a vast (and ever-expanding) digital treasure-trove of information and critical thought on the subject of music such as MGG Online is an exhilarating experience. It is clearly impossible for one person realistically to survey its contents, and to sum up the value it offers, on more than a selective basis. With that caveat, what follows represents the outcome of a months-long acquaintance with the site, during which I have benefited from a variety of help and advice from members of the MGG team as well as my colleagues in Oxford and elsewhere.[1]

After some further introductory remarks, the two main parts of the review concern, first, the content and its management, and secondly the platform and its development, with the inevitable overlap between them, before rounding off with a couple of concluding paragraphs.

While MGG has inevitably tended to be thought of as the German equivalent to *Grove*, these two giants of musical lexicography have had very different histories up to the point where they appeared online.[2] Friedrich Blume (as a kind of latter-day George Grove) masterminded the first edition of *MGG* starting from 1946 onwards, some 70 years after the original *Grove* Dictionary appeared in print.[3] Grove's *Dictionary* had a more eventful trajectory, going through a series of editions over the span of about a century up to 1980, when the major expansion represented by Grove 6 (*New Grove*) appeared in print, spawning a plethora of offshoots, before the revised and expanded edition of *New Grove* was published in 2001, both in print and online.[4] MGG meanwhile spread the publication of its second, revised edition over a period of some 15 years, divided into the two basic categories of 'Sachteil' and 'Personenregister'; their

[1] On the MGG team I thank particularly Naomi Perley (Subscriptions Manager and Technical Assistant, RILM) and Ilka Sührig (Editorial Director, MGG Online) for their kind and helpful assistance during the preparation of this review. As this was my debut as a digital reviewer I have been grateful to Arun Prasath (Data Management Analyst, Lady Margaret Hall) for his expert technical guidance. My thanks are due to Martin Holmes (Alfred Brendel Curator of Music, Bodleian Libraries, University of Oxford) for some illuminating discussions, and to Gregory Burton of the Faculty of Music Library, University of Oxford for his generous help.

[2] See www.mgg-online.com; www.oxfordmusiconline.com. On their differing ethos see 'Preface' to MGG Online (in 'About MGG').

[3] George Grove, ed., *A Dictionary of Music and Musicians*, *4 volumes* (London, 1879–89); Friedrich Blume, ed., *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, *17 volumes* (Kassel and London: Bärenreiter, 1949–86); 2nd revised edition [MGG2], ed. Ludwig Finscher, Sachteil (9 volumes) and Personenteil (17 volumes) together with indexes and Supplement (Kassel and London: Bärenreiter; Stuttgart: Metzler, 1994–2008) as well as index on CD-ROM. A more detailed history is available in the Preface to MGG Online.

[4] Stanley Sadie, ed., *New Grove Dictionary of Music and Musicians*, *20 volumes* (London: Macmillan, 1980); 2nd revised edition, ed. Stanley Sadie and John Tyrrell, 29 volumes (Oxford: Grove, 2001); for the online resource see note 2 above.

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contents (including updated versions of selected articles, supplemented by new commissions) were finally transferred to the online version in November 2016.[5]

These two leading resources of their kind need not be seen as uncomfortably in competition with each other, but rather might be regarded as forming a complementary pair. Writing prior to the launch of MGG Online, Laurenz Lütteken, its Editor in Chief, expressed the thought that as 'the product of a serious and established publishing house [actually two publishers jointly, Bärenreiter and J.B. Metzler]' the new MGG was to be considered 'an endeavour parallel to the enterprise of *Grove Online* by Oxford University Press'; he went on to suggest that 'such competition can be quite productive'.[6] We might note that following the launch of MGG Online, *Grove* online has recently transformed its home page quite noticeably and refashioned the layout of its contents, providing users with a new video tour of the dictionary to guide them in their searches (accessible via the Help page). A modicum of comparative comment with reference to *Grove* is included in what follows here.

Content

In articulating his vision for the new MGG Online, Lütteken was deeply concerned to distinguish it from the culture represented by Wikipedia, 'the structure of … which claims to be the true democratic, non-hierarchical, politically correct way of producing highly differentiated knowledge'.[7] In contrast to that culture, MGG Online 'aims at producing highly supervised scholarship, while adapting to the technological conditions of the twenty-first century'.[8] While Lütteken's commanding vision underpins the structure and contents of the encyclopaedia overall, his team of some 60 editors responsible for different areas within the project, together with the authors of the articles belonging in those editorial divisions, have naturally been able to develop a variety of angles on the fields of scholarship they represent.[9] The overall impression formed by Lütteken's project, both in the plan and in its execution, is of an extremely well organized and lively enterprise, working to the highest standards. The balance of factual information and critical observation, and the weight given to fundamental elements of scholarship such as method and result, or documentation and interpretation, is finely tuned to the subjects of the individual entries. This in turn reflects the increasingly multi-faceted impression produced by developments in the discipline of musicology over recent decades: MGG Online comes at an exciting time in the history of the discipline.

[5] For details of MGG2 see note 3 above. For the launch event for MGG Online at the AMS in Vancouver (November 2016), see inter alia vimeopro.com/vcubeinc/mgg-goes-digital.

[6] Laurenz Lütteken, 'Music(ologic)al Knowledge in the Digital World: Preliminary Notes Concerning *MGG Online*', *Fontes artis musicae* 63/3 (July–September 2016): special issue, 'Referencing Music in the Twenty-First Century: Encyclopedias of the Past, Present, and Future', ed. Tina Frühauf, 222–9, at 228.

[7] Lütteken, 'Music(ologic)al Knowledge in the Digital World', 222.

[8] Lütteken, 'Music(ologic)al Knowledge in the Digital World', 228.

[9] Statistical information here is derived from 'Masthead', in 'About MGG'; the 50 or so areas of editorial responsibility are principally chronological (from 'Ancient' to 21st century), geographical or disciplinary (e.g. Gender Studies). *Grove* online (in 'About [Grove]') provides comparable information about its editorial team (complete with some photos). Certain features of the MGG home page are available without subscription: open areas include the documents in 'About MGG' and the guidance to readers accessible via 'Help' (see below for more details), as well as searches yielding limited previews of articles.

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To date, the online version of MGG has been able to absorb the added bibliography resulting from these developments into only a proportion of the articles imported from MGG2. This lacuna constitutes possibly the most counterproductive aspect of those articles online that are still waiting to be updated: an ongoing schedule for updating is planned in a series of annual cycles.[10] The bibliographies of the as yet unrevised articles typically stop at a point a year or so before the date of their original publication in MGG2. The implications of this are obviously particularly limiting for fields in which considerable progress has been made over the past few decades, as for instance is the case with studies in women composers. Thus the item with the latest date of publication in the bibliography for Fanny Hensel is 2002. Among publications on Hensel that have appeared since, this misses the major contribution of R. Larry Todd to the literature on her life and works, and that of Cornelia Bartsch to our understanding of the intricate network of intertextuality between Fanny's music and Felix's.[11]

The representation of a previously neglected area of scholarship such as the study of women composers raises questions beyond the entries on the women themselves. Their inclusion in core areas of the 'mainstream', for example in entries on genres, forms, style categories and places, is of equal importance. In this respect I hope the updating planned for MGG Online will reflect awareness of the need to rethink what have traditionally been presented as all-male narratives of these kinds of topics. Indeed, MGG could perhaps thereby be leading the way in this for other encyclopaedic and lexicographical works in the discipline. An important corrective to the male-dominated tradition has been the production of new dictionaries dedicated to women composers. Ideally, MGG Online with its article on Musiklexika, imported from MGG2 (1997),[12] when it is updated would acknowledge the work of such enterprises as MUGI in Hamburg with their online resource, as well as the pioneering volumes brought out in print, such as Sophie Fuller's *Pandora Guide* and the *New Grove Dictionary of Women Composers* edited by Julie Anne Sadie and Rhian Samuel.[13]

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[10] The main categories within these cycles are: major revisions, or fresh versions, of existing articles; new entries; and substitutions for items licensed from *Grove* that were included in MGG2. The current focus of major revision is on towns, countries, and biographies. I am grateful to Ilka Sührig for this information (email communication, 30 January 2018).

[11] R. Larry Todd, *Fanny Hensel: The Other Mendelssohn* (New York: Oxford University Press, 2010); Cornelia Bartsch, *Fanny Hensel geb. Mendelssohn Bartholdy. Musik als Korrespondenz* (Kassel: Furore, 2007).

[12] MARKUS BANDUR, Art. *Musiklexika*, in: MGG Online, hrsg. von Laurenz Lütteken, Kassel, Stuttgart, New York: 2016ff., zuerst veröffentlicht 1997, online veröffentlicht 2016, https://www.mgg-online.com/mgg/stable/11546, accessed 25 October 2017.

[13] 'Musik und Gender im Internet', http://mugi.hfmt-hamburg.de; Sophie Fuller, *The Pandora Guide to Women Composers: Britain and the United States, 1629–present* (London and California: Harper Collins, 1984); *New Grove Dictionary of Women Composers*, ed. Julie Anne Sadie and Rhian Samuel (London: Macmillan, 1994). As was noted in *Women and the Nineteenth-Century Lied*, ed. Aisling Kenny and Susan Wollenberg (Farnham: Ashgate, 2015), Chapter 1 ('Introduction'), 4: 'Sadie and Samuel's volume seems to enact the process whereby first neglect, then attention and finally integration might mark the stages with which women composers have been sidelined in … works of reference, then had the spotlight thrown onto them, and eventually were … integrated into the mainstream literature. The second revised edition of the main *Grove Dictionary* was thus able to draw on the vastly expanded coverage of women composers offered by the 1994 volume'.

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Among the topics I sampled, the history of the nineteenth-century Lied in the online article transferred from MGG2 (1994), is told as an almost exclusively male-centred story.[14] The only woman composer I could find featured here is Fanny Hensel,[15] who is recognized for her extensive production of Lieder, 'the best of which … exceed her brother's in respect of their dramatic and expressive power, and their harmonic scope'; yet she receives only 78 words of comment in total on her songs, compared with 115 words on Felix Mendelssohn in the preceding portion. She enters the article as if her work is an appendix to Felix's (signalled by the opening reference to some of her Lieder having been included within his published collections).[16] Jost's incisive commentary on individual songs by Fanny was made, as he indicated, at a time when her oeuvre had 'only in recent years been evaluated'. The development of Hensel studies in the intervening decades has transformed the study of her Lieder and is set to continue. More widely, the updating of the 'Lied' article will be in a position to reflect the increasing recognition of women's contribution to the genre and to adjust the gender balance accordingly. A wealth of opportunity beckons for achieving greater inclusivity as regards the acknowledgement of women's work across broad areas.

Another branch of musical scholarship we have seen transformed in recent decades is the study of concert life. Like the article on 'Lied', MGG Online on 'Konzertwesen' dates back to the 1990s (MGG2, 1996).[17] Among the substantial production of valuable new writing on the subject since its (extensive) bibliography was compiled, recent work from William Weber has opened up fresh perspectives on the historical development and social function of the concert.[18] So too have studies of individuals and institutions, such as Christina Bashford's

[14] PETER JOST, Art. *Lied*, in: MGG Online, hrsg. von Laurenz Lütteken, Kassel, Stuttgart, New York: 2016ff., veröffentlicht 2015–07–02, https://www.mgg-online.com/mgg/stable/11684, accessed 22 October 2017.

[15] Clara Schumann is referred to, in passing only, apropos Brahms; Rufus Hallmark's article on Robert and Clara's joint Lied opus appears in the bibliography.

[16] Rethinking the relegation of women composers to the fringes, and allowing them entry in their own right into the closed circle of male composers hitherto represented in music histories, could certainly be justified for Fanny Hensel; aside from her achievement in the genre, as the older of the two siblings she could be thought to deserve first place here instead of following after Felix (the latter also happens in *Grove* on Lied: see https://doi.org/10.1093/gmo/9781561592630.article.16611).

[17] HANNS-WERNER HEISTER, Art. *Konzertwesen*, in: MGG Online, hrsg. von Laurenz Lütteken, Kassel, Stuttgart, New York: 2016ff., zuerst veröffentlicht 1996, online veröffentlicht 2016, https://www.mgg-online.com/mgg/stable/11495, accessed 30 November 2017.

[18] See inter alia William Weber, 'Musical culture and the capital city: the epoch of the *beau monde* in London, 1700–1870 ', in *Concert Life in Eighteenth-Century Britain*, ed. Susan Wollenberg and Simon McVeigh (Aldershot: Ashgate, 2004), Chapter 5, pp. 71–89; Janet Ritterman and William Weber, 'Origins of the Piano Recital in England, 1830–1870', in *The Piano in Nineteenth-Century British Culture: Instruments, Performers and Repertoire*, ed. Therese Ellsworth and Susan Wollenberg (Aldershot: Ashgate, 2007), Chapter 8, pp. 171–191; and William Weber, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms* (Cambridge: Cambridge University Press, 2008). A notable omission from the existing 'Konzertwesen' bibliography that could usefully be remedied is that of Simon McVeigh, *Concert Life in London from Mozart to Haydn* (Cambridge: Cambridge University Press, 1993). Revision of the bibliography could also correct some small slips such as the misspelling of Mary Sue Morrow's surname and her book title, and the omission of the 'u' from Michael Tilmouth's surname.

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major evaluation of John Ella and the definitive volume on the London Proms edited by Jenny Doctor and David Wright,[19] as well as the publication of conference proceedings, including those of 'Recital e Paesaggio Urbano nell' Ottocento' (2013, published 2014–15):[20] among earlier literature, another omission that might be remedied is that of Michael Musgrave's in-depth study of the Crystal Palace concerts.[21]

Reading through the 'Konzertwesen' article in its current form, I wondered (as with some other articles of various types in comparable format) whether the longer sections under one general heading would benefit from additional sub-headings: section 2 here on basic features and models ('Hauptzüge und Grundformen'), following on from the shorter introduction defining the genre ('Systematische Bestimmungen'), lacks any such signposting within its approximately 1,800 densely written words of text.[22] With some larger topics, though, MGG features more divisions than Grove, reflecting their differing conceptual approach: Figures 1 and 2 show their respective organization of 'Barock/Baroque'.[23]

Clearly a case where the need for updating of MGG2 is strongly indicated is that of living composers. The 173 words on the life and career of Judith Weir, together with just 79 words on her work, from MGG2 (2007), must surely seem insufficient now for this distinguished and prolific figure.[24] It took me a moment to realize who the mysterious 'P.M. Davies' was, with whose music hers is compared. Contemporary British composers are generally well represented (among them Diana Burrell, Oliver Knussen, Nicola Lefanu, David Lumsdaine, Nigel Osborne and Robert Saxton – I would have hoped for an entry on his distinguished predecessor at Worcester College, Oxford, Robert Sherlaw Johnson); I was surprised to find that Simon Bainbridge seems to have been missed. In a different field, I wondered if space might be found for an entry on Cyril Ehrlich, who was one of the most influential scholars helping to achieve the remarkable renewal of interest in history of music in modern Britain over recent decades: he is featured in *Grove*, as well as in the *Dictionary of National Biography*.

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[19] Christina Bashford, *The Pursuit of High Culture: John Ella and Chamber Music in Victorian London* (Woodbridge: Boydell, 2007); Jenny Doctor and David Wright, eds, *The Proms: A New History*, consultant editor Nicholas Kenyon (London: Thames & Hudson, 2007). Within the MGG article text the Proms receive merely a brief mention in a list of concert types and series; this famous institution might be thought to merit more space allotted to it in a revised version.

[20] Convegno internazionale, La Spezia, July 2013: selected papers in *Ad Parnassum: A Journal of Eighteenth- and Nineteenth-Century Instrumental Music*, 12, Issue 24 (October 2014) and 13, Issue 25 (April 2015).

[21] Michael Musgrave, *The Musical Life of the Crystal Palace* (Cambridge: Cambridge University Press, 1995).

[22] *Grove*'s article on the subject is helpfully divided into short sub-sections under headings such as 'Music societies', 'The benefit concert' and 'Subscription concerts': https://doi.org/10.1093/gmo/9781561592630.article.06240.

[23] SILKE LEOPOLD, Art. *Barock*, in: MGG Online, hrsg. von Laurenz Lütteken, Kassel, Stuttgart, New York: 2016ff., zuerst veröffentlicht 1994, online veröffentlicht 2016, https://www.mgg-online.com/mgg/stable/11913; https://doi.org/10.1093/gmo/9781561592630.article.02097 (published in *Grove* 2001).

[24] CHRISTA BRÜSTLE, Art. *Weir, Judith*, in: MGG Online, hrsg. von Laurenz Lütteken, Kassel, Stuttgart, New York: 2016ff., zuerst veröffentlicht 2007, online veröffentlicht 2016, https://www.mgg-online.com/mgg/stable/14560, accessed 30 November 2017.

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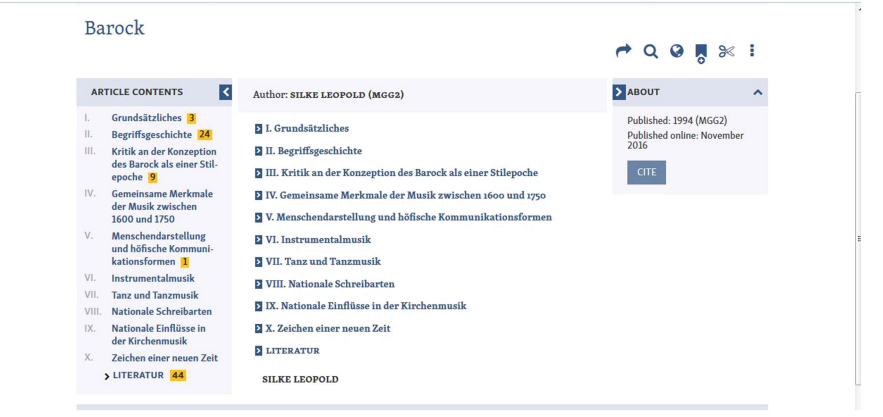


Figure 1 **MGG, 'Barock', captured 30 November 2017**



Figure 2 **Grove, 'Baroque', captured 4 March 2018**

Among the coverage of twentieth-century composers, it is gratifying to see generous space allotted to Egon Wellesz, one of the wave of émigrés who enriched British cultural life and academia from the 1930s onwards after fleeing continental Europe.[25] A uniquely wide-ranging figure, he was active as a leading Byzantinist (appointed Reader in Byzantine Music at the University of Oxford), scholar of Barockmusik, and composer (pupil – as well as biographer – of Arnold Schoenberg), as well as an inspiring teacher. The richly drawn account of the life and career does justice to Wellesz's stature as 'one of the great personalities of the twentieth century as a creative musician, as well as in diverse areas of musicology'. The works receive appreciative and illuminating attention. Mention might have been made in the article of Elizabeth Mackenzie, Fellow and Tutor in English, of Lady Margaret Hall, Oxford, who was a positive force in the renewal of Wellesz's

[25] HARTMUT KRONES, Art. *Wellesz, Egon*, in: MGG Online, hrsg. von Laurenz Lütteken, Kassel, Stuttgart, New York: 2016ff., zuerst veröffentlicht 2007, online veröffentlicht 2016, https://www.mgg-online.com/mgg/stable/14562, accessed 30 November 2017.

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urge to compose following his displacement from his homeland and the loss of his native language and culture. Besides her influence on him as literary scholar, she was the librettist for his Oxford opera, *Incognita*, and Wellesz set her poetry.[26]

Major updates of articles have already been achieved since the launch of MGG Online for a variety of subjects, among them entries on scholars – Laurenz Lütteken (March 2018), composers – Pierre Boulez (October 2017), performers – Julian Bream (January 2018), and cities, countries or continents – Paris (November 2016), the United States (July 2017). Newly minted articles uploaded in recent months include items in the fields of music consumption ('Spotify', defined bilingually as 'Kunstwort aus englisch »spot« und »to identify«') and musical criticism ('George Bernard Shaw', a surprising omission from MGG2); [27] plans for new commissions are focused particularly on the areas of popular music, jazz, gender studies, American and Canadian music, contemporary composers and new media. Updates are regularly announced on the home page (with links to the articles concerned), as well as in MGG's continuing publicity beyond the online platform.[28] The home page also carries topical reports. Its news column is the repository for items across a range of interest: beyond information on new or projected developments within MGG itself, these include announcements of prizes, new findings, such as the previously unknown viola piece by Shostakovich discovered by scholars investigating the estate of the violist Vadim Borisovskij, and obituary notices (see Fig. 3). Among recent obituaries posted online, it was good to see Walther Dürr, guru of Schubert scholarship (and author of the much-admired entry on Schubert in MGG), commemorated gracefully in this way shortly after his death in January 2018.[29]

Platform

Altogether the setup of MGG Online offers a visually pleasing and helpfully arranged site – outstanding of its kind – devised with a plethora of 'user-friendly' features that should be welcomed by both the veteran reader of MGG and the newcomer to the work, and with interface available in a choice of English or German. The partnership with RILM that has been entered into for the production, marketing and distribution of MGG Online enables continuing development of its platform, enhancing the content by providing links with *RILM Abstracts* and offering what are described as 'cutting-edge search and browse functions', together with other attractive features such as easy toggling between article versions. (When

[26] Egon Wellesz, *Incognita* (1950), premiered by the Oxford University Opera Club under the conductorship of Sir Jack Westrup (1951); *On Time*, Op. 63, (1946–50); and *Songs of Return*, Op. 85 (1961).

[27] MELANIE WALD-FUHRMANN, Art. *Spotify*, in: MGG Online, hrsg. von Laurenz Lütteken, Kassel, Stuttgart, New York: 2016ff., veröffentlicht 2017–09–13, https://www.mgg-online.com/mgg/stable/14561, accessed 19 October 2017; PAUL WATT, Art. *Shaw, Bernard*, in: MGG Online, hrsg. von Laurenz Lütteken, Kassel, Stuttgart, New York: 2016ff., veröffentlicht 2017–10–23, https://www.mgg-online.com/mgg/stable/11294, accessed 24 October 2017.

[28] The notice celebrating its first year online (November 2017) gave some statistics: 'Since launch, we have made 75 significant updates to articles and large article sections; we have also published 19 newly written articles, and six new entries; these are joined by 90 minor revisions' (email communication to subscribers from mgg-info@rilm.org., 30 November 2017). Hundreds of articles had already been updated prior to the launch.

[29] 'Walther Dürr †', MGG Online (16 January 2018).

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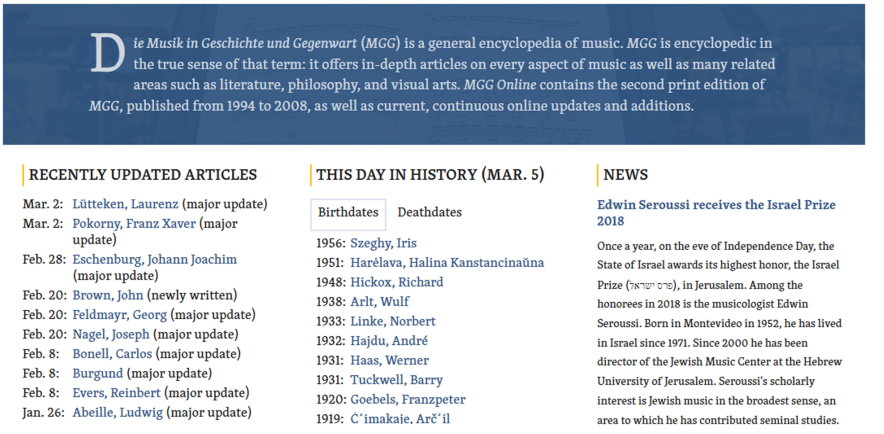


Figure 3 MGG 'News', captured 5 March 2018



Figure 4 MGG 'Paris', captured 30 November 2017

articles are called up, any differing versions on file are indicated in the right-hand panel with links to access them: see Fig. 4).[30] Individuals can create user accounts in which to store and share their personal bookmarks and annotations. Since the launch of MGG Online a new 'Share' button has been introduced, enabling the posting of items extracted from MGG Online on Facebook or Twitter.

The 'Help' section in the menu on the MGG home page offers the equivalent of *Grove*'s video tour, with clearly set out guidance on such essential aspects as search terms, as well as how to limit the search, for example to worklists or bibliographies; interpreting and filtering the results list; and navigating the articles themselves.[31] Both the search process and the content it produces are enhanced by a generous provision of sortable features. At an early stage in my exploration of the site, it was only after typing the three-word title Frauen und Musik into the

[30] As Figure 4 shows, care is taken with multi-authored articles (including any worklists and bibliographies) that exist in several versions, to indicate exactly which authors were responsible for particular sections and lists in the different versions.

[31] Via the Help button: 'Website Help: How to use the MGG Online platform'; additionally, the 'FAQs' section provides much practical information under various headings, including subscriptions, access, and technical questions.

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search box and receiving a bizarre response, that I saw among the guidance the warning that typing more than one term in the box would give results for each independently; to search for a phrase it's necessary to surround it in the box with quotation marks. (For all my subsequent efforts I didn't find an equivalent in MGG Online to the *Grove* entry dedicated to 'Women in music', although MGG includes the topic in its 'Gender Studies' article.[32]) The MGG guidance seems not to mention the procedure for citation of articles, but it's self-evident, as shown in Figures 1 and 4: clicking on 'Cite' in the box next to the article text gives the correct formula, with option to copy the citation to clipboard. (Grove more economically gives the citation at the head of each article accessed, as shown in Figure 2). MGG's array of icons includes an interactive function enabling the reporting of typographical or factual errors in the article texts (click on the wrench).

Among technical problems I encountered (some of which were probably owed to the computer I was using), I found that essential formatting was regularly lost in the process of downloading articles from MGG Online: this affected such features as spacing, initial capitals and (more seriously) italic font for titles of works and publications, which totally disappeared. With the longer entries I accessed and wanted to save in my own files, to restore the lost paragraph spacing to the copied and pasted word document for greater ease of reading, I tried toggling between the articles on screen and my saved versions in order to transfer the paragraphing to the latter. For a less laborious method of achieving this, and to retain more of the formatting generally, Jonathan Greenberg, product manager for MGG Online at RILM, advised that downloading articles via the print icon (three dots at the top right-hand side of the article page) should give better results from the printable version.

Conducting my informal survey of colleagues for their opinions on MGG Online, I learnt from their responses that for some institutions the cost was a barrier that needed considering, and that the language barrier was also perceived as a problem. As regards the former obstacle, the cost of institutional subscriptions is adjusted depending on various factors. (Individual subscriptions are not yet available.) On the question of language, MGG is linked with Google Translate (click on the globe), giving options for translation of article texts into around 100 languages. While the results of applying this are variable in quality – the samples I took tended to feature some mystifying gobbets of gobbledegook among what were otherwise largely faithful versions of the original text – MGG is concerned to point out that Google Translate is constantly aiming to improve its quality control.[33]

Finally, MGG should perhaps include a warning to its customers: this product could become addictive. During the course of my guest subscription I found myself looking forward intensely to my regular MGG-fix, and was conscious of feeling bereft of it on days when I was unavoidably offline. In sum, the careful and thoughtful planning underpinning the production, development and maintenance of MGG Online offers a distinctive, high-quality resource that is poised both to inform the devotee of music reliably, and to inspire new scholarship in the

[32] https://doi.org/10.1093/gmo/9781561592630.article.52554; NINA NOESKE/SUSANNE RODE-BREYMANN/MELANIE UNSELD, Art. *Gender Studies*, in: MGG Online, hrsg. von Laurenz Lütteken, Kassel, Stuttgart, New York: 2016ff., zuerst veröffentlicht 2008, online veröffentlicht 2016, https://www.mgg-online.com/mgg/stable/12150, accessed 19 October 2017.

[33] Throughout this article, English translations from the original German are my own.

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field of musicology. This landmark development in the history of this distinguished publication deserves the widest possible readership.

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