Discoverability of Forgotten Repertoire: Lieder by Carl Gottlieb Reissiger in an American Woman’s Bound Music Collection

JULIA WARD HOWE

* Born in 1819, New York, one of six children in a wealthy family. 
* Highly educated during adolescence in German, French, Italian, Latin, and Greek, as well as declaration, mathematics, chemistry, philosophy, studies piano and voice, plays chamber music as pianist in concerts and accompanies singers. 
* Also began writing poetry and essays while in her teens; first published works appear in a theology journal. 
* 1845, Schumacher founded Glinka’s House (philanthropy, director of a school for the black abolitionists) and moved to Boston; they have five children. 
* Through the 1850s she publishes poetry, novels, and plays, and as a “Free War” abolitionist journal, begins public speaking on antislavery topics in the US. Both the writing and the speaking are opposed by her husband (who will struggle through an oppressive marriage until his death in 1876). 
* Howe pens several verses to be set to the melody of “O Songs of Solomon” (title page of the sheet music was later identified). 
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* His Lieder in her bound music albums are works by Felix Mendelssohn and Louis Ricci, with only 12 songs each. 
* Compositions include approximately 80 piano solos, 70 song collections, 90 choral works, 30 works for chamber ensembles, 8 operas, and an oratorio.

CARL GOTTLIEB REISSIGER

Hofkapellmeister at Dresden, Prolific Composer

* Born 1798, Böhm, Germany; died 1879, Dresden; at least sixty years support from influential musicians and benefactors, including the King of Prussia, assurance of a successful production, and popular German conductor and composer. 
* Becomes director of the court opera at Dresden in 1829, succeeds Carl Maria von Weber as Dresden’s Hofkapellmeister (royal court music director). His most important work post in Saxony’s cultural world for the next 18 years. 
* Official responsibilities require composing and supervising chamber and theatrical music for the court, sacred music for its chapel, and theater music for its opera; additionally, he accepts occasional commissions, performs in solo and ensembles, piano, adjudicates festivals, ad hoc as a conductor and pianist. 

HOW CAN “HIDDEN” REPERTOIRE BECOME KNOWN?

Julia’s Five Bound Volumes

1. Full BOs (bound volumes) contain five bound volumes of music collected by Julia Ward Howe (no other volumes are known to exist). 
2. Bound music albums (1870s, 1880s) to be published by George Mason University Libraries (no other volumes are known to exist). 
3. Three are labeled “Miss Julia Ward” (predating her April 1843 marriage); two are labeled “Julia Howe” and were made more discoverable to scholars, performers, producers… and biographers. 
4. Our music cataloger first created WorldCat records for each volume that include brief contents notes, providing a modest level of keyword discoverability for composer names, as shown in screenshot on the right. 
5. Digital cataloging of each volume’s contents suggest that many songs are quite rare, many are not found in USA libraries, and few titles do not appear in WorldCat at all.

Why Were These Bound?

...and Are the Contents “Typical?”

1. Music-loving 19th century American women occasionally bound their most cherished albums prior to marriage, and included in the books, whether for an anniversary, in the years before marriage and... Are the Contents “Typical?”
2. Books of such commercially bound music volumes were analyzed by Peter Furtwängler in 1995. 
3. Contents of typical volumes included “public” songs of simple form, predictable melody, and easy accompaniment; on sentimental topics and themes that enforced domestic niceties. 
4. Novelties and folk songs were not included in a gentleman’s album, but are typical “classical” songs are above all, music. 
5. Jules’s albums are NOT TYPICAL and demonstrate that the sex role highly educated, upper-class women of sophisticated musical tastes.
6. The proprietorship, especially, of German Lieder clearly sets her apart from the average musical music of her gender. 
7. Music-loving 19th century American women occasionally bound their most cherished albums, including albums of music of significant importance, and holographic imprints. 

Given a Revival of Interest in Forgotten Composers by Scholars, Performers, and Record Producers... HOW CAN “HIDDEN” REPERTOIRE BECOME KNOWN?

1. Bound volumes are a significant source of individualized works by a composer’s most important work post in Saxony’s cultural world for the next 18 years. 
2. Through the 1850s she publishes poetry, novels, and plays, and as a “Free War” abolitionist journal, begins public speaking on antislavery topics in the US. Both the writing and the speaking are opposed by her husband (who will struggle through an oppressive marriage until his death in 1876). 
3. More broadly, we see prototyping models for an instant Northern celebrity. 
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Steven K. Gerber, Music and Theater Librarian, George Mason University, Fairfax VA