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Editorial

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HAYDN 5.1 (Spring 2015)

Michael E. Ruhling, editorial director

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18 December 2014 was the 300th anniversary of the birth of Joseph Haydn's principal patron, Prince Nicolaus I Esterházy. Honoring the anniversary, and this prince whose love of music and the arts led to such a treasure chest of instrumental and dramatic music, János Malina has written a biographical portrait offering a more complete picture of Prince Nicolaus "The Magnificent" than is generally known. In this article, Malina gives details relating to this stern yet forgiving Prince Nicolaus who was well-read and a skilled military strategist, and who surrounded himself with some of the finest works of art, music, and theatre of the late eighteenth century. In the Approaches to Performance section, violinist Aisslinn Nosky, concertmaster of the Handel and Haydn Society Orchestra and founder of the period chamber ensembles the Eybler String Quartet and I FURIOSI, discusses aspects of orchestra leading and playing Haydn's string quartets and concertos. In this interview with Michael Ruhling that took place as Nosky and the H & H Orchestra were preparing their all-Haydn concert in January, Nosky reflects on a variety of topics regarding performing Haydn and other music from the eighteenth century, as well as being an entrepreneur. Her insights into leading an orchestra, playing the Haydn quartets on period instruments, ornamentation, cadenzas, Haydn's repertoire in general, and audience building, are most interesting, and today's performers should find her ideas enlightening. Michael Weiss reviews two CDs that feature Nosky—a recording made by the Handel and Haydn Society of its 2013 all-Haydn concert including the "Le Matin" and "L'Ours" symphonies and Violin Concerto in G, and the Eybler String Quartet's recent recording of the Op. 33 quartets. Appearing with Weiss's CD review in the Reviews and Reactions section is a review of Bertil van Boer's new book *The Musical Life of Joseph Martin Kraus: Letters of an Eighteenth-Century Swedish Composer* (Indiana University Press), by Jenny Vålitalo.

Plans are being made for our next two volumes, so if you have been working on a project regarding any aspect of Joseph or Michael Haydn, or subjects related to music and culture in the late eighteenth century, including facets of performance, please consider submitting your work to *HAYDN: Online Journal of the Haydn Society of North America* for review. Of special interest at this time are articles regarding the role of Haydn's music in teaching at all levels; Mary Sue Morrow is guest editing Volume 6.1 (spring 2016), dedicated to Haydn and pedagogy. But scholarly projects on any Haydn-related topics are most welcome. Please consult the Submissions section for details.

