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Volume 5.2 (Fall 2015)

About this Issue

Michael E. Ruhling, editorial director

HAYDN: Online Journal of the Haydn Society of North America

Many of our readers will no doubt know that there is in the works a Haydn Encyclopedia to be published by Cambridge in the next couple of years. Some of you are even writing entries for it. [Nancy November](#) is contributing entries on a number of aesthetic ideas, including beauty. As she work on this entry, she found herself inspired to explore some of her discoveries in greater detail. In "[Beautiful Haydn](#)," Dr. November reviews ideas of the beautiful from Burke, Michaelis, Kant, and others, and relates these ideas to Haydn's own statements on beauty, and to his music. In so doing, she cleverly opens up a parallel discussion to Haydn's much-studied sublime character, which will surely yield future research and discussion.

During its last two business meetings the HSNA has discussed including as part of our yearly general meeting a paper by a younger scholar that is a work in progress. For this year's general meeting in Louisville (Saturday, November 14, 12:15-1:45, Galt House Sampson Room) our committee selected [Mark Ferraguto's](#) paper "[Diplomat as Musical Agents in the Age of Haydn, Mozart, and Beethoven](#)." This is the beginning of a lengthier study regarding the complex and active relationships between some of Europe's most influential political figures and famous composers in Vienna in the decades around 1800. Dr. Ferraguto names several of the more active music aficionados among the diplomatic corps, and identifies three specific ways in which these diplomats facilitated "musical exchanges" between and within courts. We are happy to include a longer version of Dr. Ferraguto's paper in this issue, giving our members the opportunity to reflect on his fine work ahead of time, and to bring their questions and ideas to the discussion on November 14.

Issue 2.2 (Fall 2012) of this journal contained William Drabkin's article "[A Finale for Haydn's Last String Quartet](#)", wherein he described his process for constructing a finale to the "unfinished" Haydn Quartet, Op. 103, and included a complete score of his movement. The full quartet, with Prof. Drabkin's finale, has since been published by Music Haven Ltd. in London, and performed by the New Esterházy String Quartet in the San Francisco Bay area. New Esterházy's violist [Anthony Martin](#) uses these performance experiences as background for his [review of the Drabkin/Music Haven printed edition](#), and offers some

thoughtful insights into the quartet itself, and the practice of modern completion. [Michael Weiss](#)[<link to bio>](#) regularly contributes informative cd reviews to *HAYDN*. His "[Recent Recordings of Haydn's Music by Fortepianists Sylvia Berry and Patrick Hawkins](#)"[<link to Weiss review>](#) compares and contrasts the selected keyboard instruments, repertoire choices, and approaches taken by these two performers in recently released cds. In addition, Mr. Weiss offers some historical information on Maria Hester Park in his discussion of Patrick Hawkin's recording "Haydn and the English Lady," and draws attention to the interesting use of web-based resources connected to the Navona Records release of the cd. Another woman of Haydn's circle is the subject of the biography *Marianna Martines: A Woman Composer in the Vienna of Haydn and Mozart* (University of Rochester Press, 2010) begun by Irving Godt and completed by John Rice. In his [review of this book](#)[<link to van Boer review>](#), [Bertil van Boer](#)[<link to bio>](#) includes a brief account of the historical position of the Martines family and its connection to important figures in Vienna, and his own assessment of Marianna's music: "She has earned the right to be simply called 'a composer' and hopefully this excellent book will encourage both further study and exploration of her music."

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](#) [<link to bio>](#) 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](http://www.rit.edu/affiliate/haydn/submissions) [<http://www.rit.edu/affiliate/haydn/submissions>](http://www.rit.edu/affiliate/haydn/submissions) for details.