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About This Issue

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About this Issue

Volume 6.2 (Fall 2016): Haydn and Pedagogy II

The current issue of *HAYDN: Online Journal*, edited by Mary Sue Morrow (University of Cincinnati College-Conservatory of Music), continues the exploration of using Haydn's music for teaching purposes. Melanie Lowe (Vanderbilt University) argues in "[Teaching Topics with Haydn \(alongside that Other Guy\)](#)" <link to article> that Haydn's music is as useful as Mozart's for teaching topicality in eighteenth-century music, and indeed is particularly illuminating regarding the exotic *alla turca* and Hungarian-Gypsy styles, and in clarifying the distinctions among the *fantasia*, *ombra*, and *Sturm und Drang* topics. Michael E. Ruhling's (Rochester Institute of Technology) "[CD Reviews: Two Recent Recordings of *The Creation*](#)" <link to article> evaluates period-instrument recordings by Boston Baroque and the Handel and Haydn Society in terms of what each can demonstrate to students and audiences about Haydn's style, influences of scholarship on performance, and *The Creation* as a masterpiece of dramatic music from the end of the Enlightenment. We also continue a tradition we began last year of featuring a Work in Progress in the fall issue as a preview to a version of the same paper delivered at the HSNA annual meeting. In "[Poets Playing Haydn: A Beginning Study of Haydn's Literary Reception](#)," <link to article> Chad Fothergill (Temple University) analyzes contemporaneous and contemporary poetic references to Haydn and his music within the context of Haydn reception history. We invite you to read the article here, and attend our meeting on Saturday, November 5, 12:15, Pavilion Ballroom B, Sheraton Wall Centre Hotel, Vancouver, for a lively discussion about the project and suggestions for directions Mr. Fothergill might pursue.

Mary Sue Morrow, Guest Editor
Michael E. Ruhling, Editorial Director