

HAYDN

The Online Journal of the Haydn Society of North America

Volume 10
Number 1 *Spring 2020*

Article 1

March 2020

About This Issue

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Recommended Citation

Ruhling, Michael E. (2020) "About This Issue," *HAYDN*: Vol. 10 : No. 1 , Article 1.
Available at: <https://remix.berklee.edu/haydn-journal/vol10/iss1/1>

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About This Issue

We find ourselves in interesting times. In such times, I am happy that our journal utilizes a medium that allows its uninterrupted delivery. A special thanks to all of the authors, peer reviewers, and especially Molly Cort and the good people at the RIT Press for pressing forward with this issue.

The day and morning before the 2019 Annual Meeting of the American Musicological Society in Boston, the Packard Humanities Institute/C. P. E. Bach Complete Edition and the Haydn Society of North America co-sponsored a successful mini-conference “[New Perspectives on Haydn & C.P.E. Bach.](#)” [<link to https://www.haydnsocietyna.org/boston-2019>](https://www.haydnsocietyna.org/boston-2019) There were several interesting papers and discussions, and an abundance of stimulating social interaction. (Remember when this was possible?) Zoe Weiss [<link to bio>](#) gave a paper in the music theory session that sought to solve the mystery of the missing second group in the first movement of Haydn’s Quartet in C, Op. 64 no. 1. In “The Case of the Missing Second Group: Sonata Form in Haydn’s Op. 64 no. 1,” [<link to article>](#) Weiss considers texture, voice relationships, and notable moments of performer physicality as tools of musical structure that play roles in our perception of thematic materials, and are thus capable of informing our sense of recapitulatory fulfillment. Her solution to this mystery follows evidential modes suggested in the research of Mary Hunter, Janet Levy, Elisabeth Le Guin, and Edward Klorman.

Similarly, Halvor K. Hosar [<link to bio>](#) considers problems of sonata form perception and process in “The *Kyrie* as Sonata Form: A Formal-Functional Approach to Haydn’s *Theresienmesse*.” [<link to article>](#) Drawing on sonata form theories of William Caplin and models of Haydn’s contemporaries Wanhal and Dittersdorf, Hosar explains how sonata structure and processes are at play in the *Kyrie* movement, but in ways that differ from non-texted instrumental music. For example, in Haydn’s masses, sections with text and those that are purely instrumental can function differently than one normally considers in thematic mapping of instrumental music. Furthermore, such functional reconsideration can cross tempo boundaries, which the repetitious *Kyrie* text accommodates in a logical manner.

We are pleased to include in this issue an item by our colleague and the Director of the Haydn Society of Great Britain, Denis McCaldin. [<link to bio>](#) The recently-published *The Cambridge Haydn Encyclopedia* was edited by Sarah Day O’Connell and former HSNA vice-president Caryl Clark, and

contains contributions by many HSNA members. Clark and Day-O'Connell organized the encyclopedia along essay and thematic lines, generating a rather different and stimulating approach to the encyclopedic genre. McCaldin's review <[link to article](#)> of the publication appeared in the *Haydn Society of Great Britain Journal* earlier, and he has graciously consented to its reprinting in our journal.

We are currently receiving items for our fall 2020 issue (10.2), dedicated to Haydn in the Music Theory Classroom. Dr. Melissa Hoag will be guest editor. This special issue will feature short papers (approximately 2000-6000 words) on any subject relating to Haydn and theory pedagogy. Topics may include but are not limited to:

Pedagogical approaches to Haydn's forms
Haydn's music in the aural skills classroom
Haydn and counterpoint pedagogy
Teaching rhythm and meter concepts through Haydn's music
Haydn's music as model for teaching harmony
Haydn as pedagogue

Manuscripts for this issue will be due by June 2019. Please visit the [guidelines for submission <link to https://www.rit.edu/affiliate/haydn/submissions>](#) if you are interested in submitting an item, or contact Dr. Melissa Hoag at hoag@oakland.edu, or me at michael.ruhling@rit.edu with any questions, or to submit articles for consideration.

Have a safe and healthy spring and summer.

Michael E. Ruhling
Editorial Director