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## About This Issue

Michael E. Ruhling

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About this Issue

This issue takes a little different approach from previous issues; it will be in three installments. At its November release, the Rediscovered and Important Documents section contains a short article by Dr. Martin F. Heyworth regarding a page of Mozart sketches in the Simon Gratz autograph collection of the Historical Society of Pennsylvania. “Mozart’s Annotations of Haydn Symphony Themes and Their Relationship to the ‘Linz’ Symphony” [<link to article>](#) discusses these sketches as the roots from which similarities between Haydn’s Symphonies 43, 47, and 62, and Mozart’s “Linz” Symphony grow. We thank the Historical Society of Pennsylvania for allowing us to reproduce an image of the page.

Dr. Charles Sherman, who for many years was the leading Michael Haydn scholar, passed away nearly two years ago. His list of scholarly materials on the music of the younger Haydn is prodigious, crowned by the 1993 publication *Johann Michael Haydn (1737–1806). A Chronological Thematic Catalogue of His Works*, which he compiled with T. Donley Thomas. The catalogue is a fine example of source material study. Dr. Sherman was a dedicated professor of music at the University of Missouri-Columbia, retiring in 1992. In 1987, Dr. Sherman organized an international conference at the University of Missouri to celebrate the 250<sup>th</sup> anniversary of Michael Haydn’s birth. Dr. Bruce MacIntyre presented a paper at that conference on Haydn’s early masses MH 1, 13, and 16, within the context of the Viennese masses of the 1750s. Dr. MacIntyre’s stylistic analysis of structural, instrumental, vocal, and other elements, and a comparison to masses by Monn, Wagenseil, Reutter, Albrechtsberger, and others, led him to conclude that these early masses were composed while Haydn was still in Vienna, before he moved to Grosswardein to take a post with the local bishop. “Michael Haydn’s Masses and Their Viennese Context” [<link to abstract>](#) is an expanded and updated version of this paper which will be released *in toto* on December 1 as part of our dedicatory issue.

I had the pleasure of being Charles Sherman’s last teaching assistant in 1990-92, and will always be grateful for his scholarly and pedagogical guidance, and his kindness and generosity. As a graduation present, Dr. Sherman gave me a score of his edition of Haydn’s *Requiem in C minor (Missa pro defuncto Archiepiscopo Sigismundo)*, MH154, which had just been published by Carus-Verlag. It was a meaningful gesture for me, as it represented an important Haydn work being made accessible to the performing world, something Charles worked tirelessly to accomplish, and a giving of part of himself to me in a form that he knew I would cherish as a scholar and conductor—a passing of the torch, as it were. At long last, in November of 2017 I had the opportunity to perform this fine work with the period group Ensemble Perihipsous, using this score. (See <https://www.ensembleperihipsous.org> for information on and video clips from the concert.) The performance was an important occasion for me, and a way for me to honor Dr. Sherman. No one could have predicted his passing would be only two months later. Continuing to honor Charles, I felt it fitting to release my Performance Perspectives article “Performing Michael Haydn’s *Requiem in C minor*, MH154” as a memorial on the second anniversary his January 30<sup>th</sup> death. In the article, I explore several performance aspects, particularly regarding balances, articulations, tempos, treatment of meter, and differing stylistic approaches to homophonic and polyphonic sections, which help ensure the clarity of the liturgical message as it is enlivened by

compelling expressivity. Pages from Charles's score with conductor markings, and video clips from the performance, are included to demonstrate select aspects.

We are currently receiving items for our spring 2020 issue. Please visit the guidelines for submission <link <https://www.rit.edu/affiliate/haydn/affiliate/haydn/submissions>> if you are interested in submitting an item, or contact me at [michael.ruhling@rit.edu](mailto:michael.ruhling@rit.edu).

We would also like to announce that Dr. Melissa Hoag will be guest editor of our fall 2020 issue, dedicated to Haydn in the Music Theory Classroom. 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 February 2019. Any queries should be directed to the guest editor for this issue, Dr. Melissa Hoag, [hoag@oakland.edu](mailto:hoag@oakland.edu).

*Michael E. Ruhling*  
*Editorial Director*