

HAYDN

The Online Journal of the Haydn Society of North America

Volume 9
Number 1 *Spring 2019*

Article 1

March 2019

Editor's Essay

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Recommended Citation

Ruhling, Michael E. (2019) "Editor's Essay," *HAYDN*: Vol. 9 : No. 1 , Article 1.
Available at: <https://remix.berklee.edu/haydn-journal/vol9/iss1/1>

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Editor's Essay.

Issue 9.1 (Spring 2019)

The string quartet is once again the centerpiece of our Spring *HAYDN* issue. Matthew J. Hall analyses movements from the last three string quartet opera as models for considering minor-mode compositional strategies in Haydn's entire quartet output. "[Minor-Mode Sonata-Form Dynamics in Haydn's String Quartets](#)" <link to article> explores general compositional strategies common in the minor mode but not found in the major, as well as idiosyncratic approaches to common, specifically minor-mode compositional problems, with references to Hepokoski/Darcy, Caplin, Birson, Fillion, and other quartet and sonata structure scholarship.

Future issues, and requests for guest editors and contributing authors.

In our last issue we announced that we will dedicate the fall 2019 issue to the life and music of Michael Haydn, in honor of Professor Charles Sherman, who passed away last spring. Professor Sherman was a fine and tireless Michael Haydn Scholar, and a kind and effective teacher. If you have done any scholarly work on Michael Haydn's music or biography, used him in your teaching, or have reconsidered performing aspects as you have prepared his music for concerts or liturgies, we would be very interested in reviewing and disseminating your work. In particular, we seek articles on pedagogical and performance matters, and a biographical sketch that we could include in our open-access Research Tools section. Please contact me at Michael.Ruhling@rit.edu if you would be interested in submitting something for this issue.

Beginning in 2020 and continuing through 2023, we will be focused on reassessing Haydn's music during the so-called "Sturm und Drang" period 1768-72, with each issue addressing repertoire and aspects of this time, and, as always, a look at pedagogical and

performance perspectives that arise in this repertoire. We also welcome guest editors to oversee the submissions for each of these issues. If you would like to nominate someone, including yourself, to serve as guest editor of an issue that has particular interest for you, please contact me.

Below is an overview of the topics and repertoire we will cover during this “Sturm und Drang” focus—

Spring 2020 (10.1): “Sturm und Drang” Symphonies 1

Trauersinfonie and *Lamentatione*. Articles about the work(s), performance and pedagogy. Reviews of recordings. Reflections on other works related to these symphonies 1768-70 are also welcome.

Fall 2020 (10.2): “Sturm und Drang” Symphonies 2

La passione and *Abschiedsinfonie*. Articles about the work(s), performance and pedagogy. Reviews of recordings. Other symphonies 1771-72. We might also consider the relationship of C.P.E. Bach to these and other symphonies of the period, as we will be holding a conference with the C.P.E. Bach/Packard Humanities Institute in November 2019.

Spring 2021 (11.1): Sacred works 1

Stabat Mater and *Salve Regina*.

Fall 2021 (11.2): Sacred works 2

Grosse Orgelmesse and *Nikolaimesse*.

Spring 2022 (12.1): Haydn and Goldoni

Lo speciale and *Le pescatrici*. And although it does not fall within the time period in question, we would also welcome work on *Il mondo della luna*.

Fall 2022 (12.2): Reassessing “Sturm und Drang.”

Essays that reassess the “Sturm und Drang” period in light of the materials that appeared in *HAYDN* over the previous two years. This might include articles relating the music of Haydn to German theater and literature from the time.

Spring 2023 (13.1): Marionette operas

Philemon and Baucis and *Die Feuersbrunst*

Fall 2023 (13.2): Maria Theresa visits Eszterháza

Honoring the 250th anniversary of Maria Theresa’s visit. *L’infideltà delusa* and other works performed for her.

For submission of items for these issues, suggestions, or to nominate guest scholars and editors, please contact me at Michael.Ruhling@rit.edu.

Michael E. Ruhling,

Editorial Director