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About this Issue

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About this Issue

Volume 7.2 (Fall 2017)

For the third year in a row, our Fall issue features a Work-in-Progress article that is a version of the presentation that will be given at the HSNA general business meeting, scheduled for Saturday, 11 November, 12:15-1:45 in the Hyatt Highland Room of the Rochester Riverside Convention Center, during the AMS Annual Meeting. Organist [Tom Mueller <link to bio>](#) has undertaken a study of organ continuo realization for sacred choral works of the late 18th century, particularly the Masses of Joseph Haydn. Dr. Mueller uses evidence from treatises, descriptions of organ specifications, and other evidence to formulate techniques for most effectively performing with orchestras and vocalists in sacred settings. His presentation and article “[Towards the Recovery of Authentic Organ Continuo Practice in Haydn’s Concerted Sacred Music](#)” [<link to article>](#) explore many topics regarding continuo realization covered in the treatises, and he suggests practical applications of the material through printed scores and recorded examples.

[Nancy November <link to bio>](#) and [James K. Palmer <link to bio>](#) contribute articles to this issue that explore Haydn and his music in different contexts. Dr. November uses film and narrative theory, Haydn reception, and her classroom experience, to critique a recent Haydn biographical film. “[In Search of Haydn \(Seventh Art Productions, 2015\): Deconstructing the Documentary as an Effective Pedagogical](#)

Exercise” [<link to article>](#) takes a careful look at all of the narrative techniques used in the film, and how the film seeks to control the reaction of the audience, with a goal of providing a critical model for using such films in the classroom. At last year’s Haydn-Beethoven Mini-conference, Dr. Palmer presented a paper on similarities between humorous moments in Beethoven’s and Haydn’s Opp. 33. He fleshes out his ideas in more detail in **“End Games: Haydn’s and Beethoven’s Play with Endings in their Opp. 33 no. 2s,”** [<link to article>](#) concluding that while Beethoven’s closing trickery is in some ways indebted to Haydn’s big joke, they each have their own criteria for generating effective humorous moments based upon very different opening gambits.

See you at the conference and business meeting!

Michael E. Ruhling,

Editorial Director