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About this issue

Volume 8.1 (Spring 2018)

It is with great pleasure and satisfaction, and with gratitude to the RIT Press, that I am able to report that in February the Association of American Publishers announced that ***HAYDN: Online Journal of the Haydn Society of North America*** is the winner of the [2018 PROSE Award for Innovation in Journal Publishing: Humanities and Social Sciences](#). This national award puts us in the company of the best academic publishers in the country. We have worked hard to make this journal a noteworthy and cutting-edge medium for research, and the PROSE award recognizes that effort. Special thanks to Molly Cort, Bruce Austin, and the staff at the RIT Press, for their hard work, and to all of you who have had a hand in the success of this journal. And congratulations to all of our contributors. This is your award, too.

Issue 8.1 (Spring 2018) features the article **Haydn as a Man of Feeling: The Affect of Refined Sentiment in Selected Slow Movements of Haydn's String Quartets**, by Eloise Boisjoli. Boisjoli suggests that many of Haydn's quartet slow movements display a common *affect of refined sentiment*, an aspect of sensibility related to and influenced by eighteenth-century sentimental novels. The archetype "Man of Feeling" found in such novels is characterized by moderate expression and reflection, qualities which early biographers assign to Haydn. Analysis of quartet slow movements shows a variety of aspects and creative nuances that contribute to the refined sentiment affect, some of which are related to sentimental opera arias sung by women characters. Thus, we are invited to hear Haydn's quartets through a facet of the pervasive eighteenth-century culture of sensibility.

Duke University Press just published ***Making Light: Haydn, Musical Camp, and the Long Shadow of German Idealism***, by **Raymond Knapp**, which is reviewed by Michael E. Ruhling in this issue. Knapp uses his broad knowledge gained from research in many areas of musicology to argue that Haydn's instrumental music and certain American popular performing art genres—minstrelsy, camp, and some types of popular music—share characteristics and performance outlooks that lead to a similar sense of pleasure for their audiences. The value of this common pleasure is found in,

and generated from, a social-space shared experience aesthetic, appreciative of performativity, that defies the contemplative space paradigm fostered by 19th-century romantic German Idealists, beginning with Kant. Knapp touches on most of the general areas now required for the musicological scholar—performance studies, philosophy and aesthetics, gender and race, cultural and historical context, structural theory—in order to open the reader up to considering Haydn’s music, and the American types that show a pleased kinship to Haydn’s music, based on the contexts from which they came rather than on the musical idealism that grew out of German Idealism.

Charles H. Sherman, 1929-2018.

One final, sad note: on January 30 noted Michael Haydn scholar **Prof. Charles Sherman** passed away at the age of 88. Charles was the editor of most of the available music of Michael Haydn, and together with T. Donley Thomas, published ***Johann Michael Haydn (1737-1806): A Chronological Thematic Catalogue of His Works*** in 1993. Charles was a fine scholar who dedicated his career to the dissemination of Michael Haydn's music, and its understanding. He was a very kind and generous man, a master teacher, and inspiring mentor. In his honor, I would like to suggest we dedicate the Spring 2019 issue (Vol. 9.1) to Michael Haydn studies. Please think about submitting items for this special issue, and other research you are working on for the Fall issue. Consult the [submissions page](#) for guidelines.

Michael E. Ruhling
Editorial Director