

Ruhling, Michael E. "Remembering Christopher Hogwood (1941-2014)."  
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## Remembering Christopher Hogwood (1941-2014)

by Michael E. Ruhling

"You can play things stylishly on the wrong instruments or unstylishly on the right instruments; I hope we'll get it stylish on the right instruments. It's just clearing the way so that people hear them as the composer intended, and if he wasn't a complete idiot, the way he intended is presumably the correct way for them." — *Christopher Hogwood* (From an article by Luke Conklin in *The Julliard Journal*, March 2011, announcing a performance with Julliard415.)



*Photo by Marco Borggreve. Used with permission.*

The Haydn Society of North America recently lost one of its original Advisory Board members. Christopher Hogwood passed away September 24 shortly after his 73rd birthday. He had been suffering from a brain tumor for several months. As a keyboardist, conductor, and musicologist, Hogwood leaves an indelible mark on the performance and reception of 18th- and early 19th-century music. This is most clearly evident in the public's surging appreciation for this repertoire over the past two generations, due in large part to Hogwood's deftness in bringing solid research to life in performance.

Hogwood emerged as a figure in the "Early Music" movement during the 1960s and became one of the movement's most prominent figures in the 1980s. He studied harpsichord and continuo with Raymond Leppard, Thurston Dart, and Gustav Leonhardt, and served as the continuo player for Neville Marriner's Academy of St. Martin in the Fields until 1973. In 1967 Hogwood and David Munrow co-founded the Early Music Consort in London (at the suggestion of Dart), and in 1973 he formed his own period-instrument ensemble, the Academy of Ancient Music. By choosing this name for his new ensemble—recalling the group that met at London's Crown and Anchor Tavern in the Strand from 1726 to 1792—Hogwood was signaling a focus on music of the 18th century. The Academy of Ancient Music recorded hundreds of Baroque and Classical works during his 33-year tenure as music director (to 2006; director emeritus beginning 2007-08). AAM's recordings of Handel's and Haydn's vocal works with sopranos Emma Kirkby and Judith Nelson in the late '70s and '80s are among the finest; of particular note are the 1979 recording (1980 release) of the 1754 Foundling Hospital version of *Messiah*, which won the Edison Award and Belgium's Grand Prix des Discophiles, and has been re-issued fifteen times, and recordings of Haydn's *Missa Sancti Nicolai* (1977) and *Creation* (1990). Hogwood brought to the fore Handel's mastery of orchestral colors and contrasts in the AAM 1978 recording of Handel's Water Music Suites, breathing fresh air into these orchestral staples. Mozart, too, was a favorite of Hogwood and AAM. They recorded a complete cycle of Mozart's

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numbered symphonies—the first ever on period instruments—between 1978 and 1982, and in the 1990s Hogwood teamed up with fortepianist Robert Levin to record seventeen of the piano concertos. A complete list of Christopher Hogwood's recordings can be found here: [Hogwood Recordings](http://www.hogwood.org/recordings/) <<http://www.hogwood.org/recordings/>>.

Hogwood's affinity for Handel and his skill as an organizer was evident even as a youngster. His father Haley, a physicist who worked in the Ministry of Supply during WWII, and mother Marion, a secretary for the International Labor Organization, met while singing in the same choir. Christopher took charge of many family events at his Nottingham home, including at the age of ten persuading them all to sing the "Hallelujah" chorus from a score he had acquired. Hogwood read Classics and Music at Pembroke College, Cambridge, and held doctorates from the University of Keele, University of Cambridge, and University of Zürich (honorary). He was appointed CBE in 1989.

His work with the Academy of Ancient Music lifted Hogwood to international prominence as a conductor of 18th-century repertoire. But his love for this music and desire to bring it and his performance ideas to the broader public led him to additional activities. He frequently conducted other period orchestras and some of the top modern ensembles in the world, including directorships of the Basel Kammerorchester, Orquesta Ciudad de Granada, Orchestra Sinfonica di Milano Giuseppe Verdi, Poznań Philharmonic, St. Paul Chamber Orchestra, and Boston Handel and Haydn Society, and many guest appearances with the Los Angeles Philharmonic, Chicago Symphony, Frankfurt Radio Symphony, Royal Opera House (conducting a sold-out run of Haydn's *L'Anima del filosofo* in 2001), La Scala, Paris Opéra, Deutsche Oper, and Sydney Opera. He served as artistic advisor to the Australian Chamber Orchestra, National Symphony Orchestra (U.S.), and Beethoven Academie (Belgium).

Hogwood also shared his scholarship as the author of many books and articles, and in over 120 published volumes of critical editions of music. His 1984 monograph *Händel* (Thames & Hudson) has appeared in many languages, and Thames & Hudson published

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a revised edition in 2007. Other monographs include *Music at Court* (Folio Society, 1977), *The Trio Sonata* (BBC Publications, 1979), *Haydn's Visits to England* (Folio Society, 1980; republished with revisions Thames & Hudson, 2009), and *Handel: Water Music and Music for the Royal Fireworks* (Cambridge University Press, 2005). He is credited with over 50 articles, book chapters, and introductory remarks, on topics such as opera, orchestra and keyboard performance, keyboard repertoire, biographical studies, facsimile editions, and music editing. Critical editions include music for a wide variety of genres, and by composers ranging from Thomas Arne, Geminiani, the Bachs, Purcell, Haydn, and Mozart, to Brahms, Mendelssohn, and Elgar. For fifteen years Hogwood served as chair of the editorial board of *Carl Philipp Emanuel Bach: The Complete Works*, published by the Packard Humanities Institute. Managing editor Paul Corneilson reflected on the partnership: "When Chris Hogwood was appointed Chair of the Editorial Board of *Carl Philipp Emanuel Bach: The Complete Works* in 1999, I thought he would be merely a figurehead. But from the outset he actively participated in the organization of the edition and its editorial policies, and he eventually edited the "Kenner und Liebhaber" Collections (volumes I/4.1-4.2, published in 2009). He was an eloquent spokesman for the edition and for all the music he loved, from Purcell to Mendelssohn." In 2010 friends and colleagues honored Hogwood with the *Festschrift Essays in Honor of Christopher Hogwood: The Maestro's Direction* (ed. Thomas Donahue, Scarecrow Press), for which Hogwood penned an Afterword. A complete list of Christopher Hogwood's publications and editions can be found here: [Hogwood Publications](http://www.hogwood.org/publications/) <<http://www.hogwood.org/publications/>>.

Hogwood's work as an educator stands on par with his many recordings, live performances, and scholarly writings, in influencing and exciting the public about historically informed performance and the repertoire he enjoyed. From 1972 to 1982 he presented the music program "The Young Idea" on BBC Radio 3. He held academic positions at the Royal Academy of Music, King's College London, Cambridge University, Gresham College (London), Harvard University, and Cornell University, and mentored students, offered masterclasses, and conducted college/university ensembles throughout the world. Speaking from my own limited experiences with Chris Hogwood,

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I found him to be most generous and thoughtful, and genuinely excited about younger scholars who approached him for advice. He always replied to my letters seeking his thoughts about sources of Haydn's London symphonies in a warm, encouraging fashion. When I had the occasion to meet him in 2007, he was most gracious and pleased to discuss the new Haydn Society of North America, to which he had only recently been invited to join as an Advisory Board member.

### *Hogwood in the U.S.; Haydn*

Christopher Hogwood had a special relationship with the U.S., where an unparalleled level of enthusiasm and appreciation for him and his brand of historically informed performance led to a string of sold out concerts, conducting appointments, and teaching posts. He frequently appeared as guest conductor in Los Angeles and Chicago. During the 1984 Olympic Games in L.A., Hogwood led a group of 400 performers in Handel's *Messiah* at the Hollywood Bowl. He conducted several concerts at Lincoln Center of the Academy of Ancient Music, Handel and Haydn Society, and the Mostly Mozart Festival, and according to The Telegraph, "there was never an unsold seat for a Hogwood program [at Lincoln Center]." Between 1986 and 1999 Hogwood made 264 appearances with the St. Paul Chamber Orchestra, where he was director of music from 1988 to 1993, and principle guest conductor thereafter.

Hogwood's most visible and enduring relationship in the U.S. was with the Boston Handel and Haydn Society, serving as artistic director 1986-2001, and subsequently named conductor laureate. From the beginning of his tenure, Hogwood's vibrant personality and clear performance ideas reshaped the Society, including converting the orchestra to a period instrument ensemble. On October 24, 1986, their first concert on period instruments included Haydn's Symphony No. 104 and *Missa in Angustiis*. The concert received mixed reviews, perhaps in part because Hogwood had only three days with the orchestra. The following day the Boston Herald reviewer wrote: "John Grimes' first thwack on the baroque tympani, which launched Haydn's 104<sup>th</sup> Symphony, was the

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signal of a new sound — this was the largest original-instrument event to date in Symphony Hall." Hogwood's first season also included a Mozart weekend featuring the *Requiem*, and the traditional series of *Messiah* concerts now on period instruments. Handel and Haydn under Hogwood's leadership also treated Boston to four Handel operas, as well as a series of collaborations with other performing artists (Mark Morris Dance Group, Dave Brubeck Ensemble, Marianne McPartland Trio), and the world première of Dan Welcher's *JFK: The Voice of Piece*, commissioned by Handel and Haydn in 1999. In the Handel and Haydn Society's tribute to Hogwood, veteran principal flutist Christopher Krueger described working with him: "It was thrilling to work with Chris. He brought so many new ideas and so much energy to the projects, that one couldn't help but feel swept up in a new wave of music-making. Chris was a great leader, but he was always extremely human, always a colleague; he never put himself above any of the musicians he worked with; he seemed to be delighted by all of us." Mary Deissler, the Society's CEO during Hogwood's directorship, pointed out his admiration for Mendelssohn's music: "He felt Mendelssohn could give Mozart and even Beethoven a good run for the money." Hogwood conducted the Handel and Haydn Society in a performance of *Elijah* in 2000 that marked the 100th anniversary of the opening of Symphony Hall, and was to return to lead them in *Elijah* this coming spring to celebrate the 200th anniversary of the Handel and Haydn Society's founding. The March 6 and 8 performances of *Elijah* will be dedicated to Hogwood's memory, and led by Grant Llewellyn, who succeeded him as artistic director.

The year before Hogwood took the reigns as music director of Handel and Haydn, the Society had instituted its Karen S. and George D. Levy Education Program, which the new artistic director fully supported. Hogwood had close and productive relationships with prominent educational institutions in the U.S. In 2011 he conducted Julliard's period ensemble Julliard415 in a concert of Haydn's "daytime" symphonies (nos. 6-8), and three concerti grossi by Geminiani. He had a lengthy association with Harvard University, offering many masterclasses and mentoring students, and was the A. D. White Professor at Large at Cornell University. Annette Richards, in a remembrance of Hogwood that will appear in the forthcoming fall edition of the Westfield Center

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Newsletter, reports that Hogwood was a long-time friend of Cornell University, working closely with Neil Zaslaw and Malcolm Bilson on a number of projects, and more recently serving as an adjudicator for the Westfield Center's 2011 International Fortepiano Competition. "He was a generous colleague," writes Professor Richards,

. . . always warm and engaged, and always encouraging about the next project. In spite of an extraordinarily busy schedule of international conducting, recording and speaking engagements, as well as ongoing scholarly projects of his own, Chris Hogwood always treated our collaborations as if they were as important as his many other simultaneous pursuits, replying immediately to queries, always incisive in his responses and ideas. He brought to our exchanges a comprehensive knowledge not just of music, but also of history, literature and visual arts. While he was an excellent speaker and lecturer, he was also an expert in conversation: challenging from the lecture podium and engaging at the dining table.

Although Hogwood's light seems to have shined most brightly into the music of Handel, Mozart, and Mendelssohn, he also had an affinity for Haydn's music. Already mentioned above are noteworthy concert performances of several symphonies, masses, and the opera *L'Anima del filosofo*. He made over 30 recordings of Haydn's works, including *The Creation*, several masses, *L'Anima del filosofo*, some smaller vocal pieces, and the Salomon quintetto arrangements (flute and string quartet) of Symphonies 100 and 104. Hogwood and the Academy of Ancient Music completed ten recordings of a planned fifteen-volume symphony cycle. He published eight editions of Haydn's music, including piano works, divertimenti, and five of the thirteen Salomon quintetto arrangements of Haydn's symphonies.

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