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   Historical Keyboard Society of North America
   2801 Highway 6 East, Suite 344
   Iowa City, Iowa 52240, USA

Membership renewals are due in October of each year for the following calendar year.
BRINGING BACK A WILLIAM GEIB SQUARE PIANO

From the restorer

A beautiful but unrestored William Geib piano (SN 6714), was offered for sale in New York by Ed Swenson, a noted restorer. This piano was in need of a partial restoration but was in extremely good original condition otherwise, with all but two strings still original, the dust board (shade) still with the piano, and having all but four of the original hammers. The keyboard was also very nice and the entire piano unusually clean for having sat for many decades without having ever been deeply cleaned or disturbed. The finish was original and largely intact. The piano came to the attention of pianist Patrick Hawkins as he cast about for a suitable early piano appropriate to a wide range of music, and I was able to encourage Patrick to acquire this one.

William Geib (b. 1793, d. 1860) was the youngest son of John Geib Sr., who had made his reputation with the invention of the English Double action and as a large London piano maker in the last quarter of the 18th C. A full history of John Geib Sr. in London can be found in “John Geib: Beyond the Footnote” by Thomas Strange with Jenny Nex. John Geib Sr. brought his family to America to settle in New York in September 1797, and rapidly established the organ and piano manufacturing firm that would survive for the next 6 decades, and flourish through the period of stewardship under William. Piano production was begun in earnest under John Geib Sr. and his oldest son John Jr. in 1800, where the firm produced upwards of 60 pianos per year, selling for between $200 and $400 each. John Jr. took over the business in 1815 when his father retired, and partnered with his twin brother Adam from 1816 to 1818, when William then joined as a partner, the firm then being styled as J, A, & W Geib. John Jr. died unexpectedly in 1821 and his twin brother Adam continued as a partner with the younger William until December 1827, after which William took full control of manufacturing the pianos and Adam took control of the music store.

William remained conservative but flexible in his approach to building pianos, implementing well established (Continued on page 15)

From the pianist

The acquisition of the restored William Geib piano late in 2013 coincided with a concert that I had been preparing for the 2014 annual conference of the HKSNA at the National Music Museum. Featured on the program were two composers: Franz Joseph Haydn and Maria Hester Reynolds Park. These two keyboardists knew each other well and evidence supports the claim that Haydn wrote his two-movement, "London" Sonata in D major (Hob XVI: 51) for Mrs. Park and her husband, Thomas, a respected engraver.

While I knew numerous well-engineered recordings of Haydn’s music, none existed of Park's compositions performed upon an original instrument—let alone a square piano! To add to this, I had discovered that Sonata in E-flat major, Op. 4, and "A Waltz" had never been recorded. With the Geib in hand, I saw an opportunity of good fortune to be able to showcase this music and Navona Records (a PARMA label) agreed to support the recording, marketing, and distribution of the compact disc.

At first glance the date of 1831 for a piano appears as being somewhat too late or too Romantic for the interpretation of music by Haydn (1732-1809) and Maria Park (1760-1813). However, Geib had been very conservative in his building style when fashioning this instrument; the piano boasts six octaves and a sustain pedal without the aid of any interior metal frame to support high-tension wire. This along with a responsive action and a warm tone makes it rather similar to square pianos built in England several years earlier. Listeners might also be interested to know that Mrs. Park composed her Sonata in E-flat for the English pianist William Dance (1755-1840). One can see that the 1831 date of the Geib square is contemporary with the later years of Dance, Thomas Park (1759-1834), and even the great Muzio Clementi (1752-1832). Thanks to Navona Records, Jeff Francis (recording engineer and faculty member at the University of South Carolina), Dr. Joseph Rackers (recording producer and Ass. Professor of Piano at USC), and Tom Strange (restorer) you can enjoy a bit of time-travel when listening to Haydn and the English Lady.
ideas such as relocating the tuning pins to the rear of the piano and introducing the iron string plate to free up soundboard area. He operated the firm under his own name from 1828 until mid-1834, with the years of 1829 to 1832 among the highest production volumes the firm ever saw in America. In 1834 he began to disengage from the business, preferring to spend his time studying homeopathic medicine. By 1838 he had moved to Philadelphia to become a doctor (at age 45!) He wrote a number of popular tunes of the day, was well published in his particular field of medicine, and was financially well off when he died in 1860.

This Geib piano was bought new by the Stark family in Stark, New York where it remained until perhaps ten years ago. It was obviously a treasured possession, and was played frequently enough to show wear on the ivory key covers, but not to the point of exhaustion, as the hammers were only lightly grooved and it had been meticulously kept closed up and never used for a plant stand or similar insult!

The hammer hinges had failed and the hammers were loose but accounted for. Tanning techniques had been scaled up to meet demand for cheap hinge leather as piano manufacturing expanded, and the leather that was produced ultimately became brittle with oxidation and use, and often failed within a few decades of manufacture. Geib 6714 had already had one campaign of hammer hinge replacement and these second hinges had failed as well, such that a third set of the proper leather type was required. Not unexpectedly, the underlever hinges were also brittle, as well as the damper lever hinges, and all were replaced.

The jack hinges are parchment, very stiff and very long lasting. Jacks have limited travel and remain quite stiff, so vellum is used there but nowhere else. Four of the hammers were bad replacements and new ones were made for the piano to the same specifications as their neighbors. In addition to replacing the hinges, the butt of the underlever action leather had been rubbed by the Jack head during play for many decades, and in the middle 4 octaves it was badly worn and was replaced in deer. For this piano, we decided not to replace the hammer coverings, and indeed the music it now makes seems to justify this decision. This piano also had most of its original strings with the original bright finish showing, and only needing cleaning. Two brass wires had been replaced with iron and this mistake from the past was reversed with Rose English Brass wire of the correct diameter.

The case finish issues were attended to in as light a manner as possible. The missing veneer bits were cut to shape and matched back in as seamlessly as possible. The legs were cleaned and the finish consolidated and the entire instrument given a light microcrystalline wax final finish. There is a slight warp in the instrument, as with almost all early square pianos, but this does not affect play or stability and was left alone as intervention is usually unsuccessful. You can learn more at http://www.navonarecords.com/haydnandtheenglishlady/

The HKSNA Nominating Committee (Judith Conrad, chair, Larry Palmer, and Rebecca Pechefsky) has selected and hereby presents a slate of nominees for officers and directors-at-large for your consideration and vote at the upcoming annual meeting in Montreal, Canada. Nominations will also be accepted from the floor.

Nominees for Officers, serving two-year terms until June 30, 2017.

Secretary: David C. Kelzenberg
Treasurer: Helen Skuggedal Reed

Nominees for the Board of Directors, serving three-year terms until June 30, 2018.

Martha Folts
Patrick Hawkins
Max Yount
After much too long (I freely admit!) the next issue of Early Keyboard Journal, volume 30 with the nominal date 2013, is nearly ready to go into production. We anticipate that it will be printed and distributed to HKSNA members and subscribers this spring. It will feature the articles:

- Glen Wilson, “The Other M’Couperin”
- David Schulenberg, “Ornaments, Fingerings, and Authorship: Persistent Questions About English Keyboard Music circa 1600”
- Tilman Skowroneck, “Andreas Streicher and Piano Building: Users, Distributors, and Invention.”

The issue will also include several reviews and a special memorial to George Lucktenberg, founding President of HKSNA’s co-parent, the Southeastern Historical Keyboard Society.

Preliminary work is already under way for vol. 31, which should be ready for distribution around the end of this year or early in 2016. In the meantime, I will be retiring from my position at the National Music Museum in June and moving back to New England. It will hardly be a retirement, as I have notes and ideas for several dozen projects (articles, books …), and, needless to say, I look forward to more time to devote to the EKJ.

There are several new members of the Editorial Board of the EKJ: Bethany Cencer, Darcy Kuronen, Kathryn L. Libin, and Glen Wilson. Along with the help of continuing Editorial Board members, their advice and service as referees of submitted articles is essential for maintaining the quality and reputation of our Journal. I would also like to thank Oliver Finney who, in addition to continuing as Business Manager, is graciously also serving as acting Advertising Manager.
HELP SUSTAIN THE
Jurow Competition

The Mae and Irving Jurow International Harpsichord Performance Competition was first held in 1982, thanks to the generous contributions of Mae and Irving Jurow. The Historical Keyboard Society of North America continues to administer and support this important event over 30 years later.

The next competition is scheduled to coincide with our 2016 meeting at Oberlin College, Ohio. As you might imagine, there are many expenses related to the operation of the competition. Please consider a donation in support of this remarkable heritage.

Thank you!

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For further information contact John Koster
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Early Keyboard Journal welcomes informative, engaging, well written, thoroughly researched, and appropriately documented articles related to the music, performance practices, social contexts, and organology of keyboard instruments of all types to about 1850. Submissions are reviewed by the Editor in consultation with appropriate members of the Editorial Board or occasional guest referees. Articles should have original content and, except in extraordinary circumstances, must not have been published previously in either printed or electronic form. Submissions should not be under consideration for publication elsewhere.

For detailed submission guidelines, visit: [historicalkeyboardsociety.org/resources/early-keyboard-journal/submissions/](http://historicalkeyboardsociety.org/resources/early-keyboard-journal/submissions/).

Submissions of articles should be sent to: John Koster, Editor, Early Keyboard Journal
National Music Museum, University of South Dakota
414 East Clark Street, Vermillion, SD 57069
e-mail: John.Koster@usd.edu

Reviews: Materials considered for review include books on early keyboard topics and editions of early keyboard music. Preference is given to scholarly books and music editions of scholarly significance, but important early-keyboard publications of general interest to the readership will also be considered. Copies of publications for review should be sent to the Editor at the address above.
UPCOMING WORKSHOPS/FESTIVALS

Amherst Early Music
Memorial Day Weekend Workshop
May 22-25, 2015
Wisdom House, Litchfield CT
Get the jump on summer with a weekend of small and larger chamber music in an idyllic retreat center in rural Connecticut. The Amherst Early Music Weekend Workshops are smaller, more relaxed versions of the summer festival. Take classes in a variety of subjects for most of the day -- repertory, notation, technique, and ensembles. This year's topics will include Baroque ensembles, and recorder master class. In the evenings enjoy all-workshop group sessions, English country dancing, a gala Sunday evening faculty concert and party, and more. Visit: http://www.amherstearlymusic.org/mdww.

Boston Early Music Festival & Exhibition
Invention & Discovery
June 7-14, 2015
The Monteverdi Trilogy is the centerpiece of a weeklong celebration of Early Music with dozens of concerts featuring distinguished artists, ensembles, and dancers (including Monteverdi’s Vespers of 1610 with the BEMF Vocal & Chamber Ensembles, Hespèrion XXI directed by Jordi Savall, Sequentia directed by Benjamin Bagby, and 13 more unforgettable concerts), the world-famous Exhibition, and much more.

Amherst Early Music Festival 2015
Music of Italy and Spain
July 5-19, 2015
Connecticut College, New London, CT
Classes are available for most early music instruments, and range from Medieval to Baroque music. There are four periods a day, and you can choose the combination of classes that works for you — perfect if, like some of our students, you sing or dance and play an instrument or two. Play in ensembles of like or mixed instruments, investigate a new repertory, take a dance class, or begin a new instrument. See http://www.amherstearlymusic.org/aemf for more information.

Forte/Piano, A Festival Celebrating Pianos in History
Cornell University, August 5–9, 2015
Ithaca, NY
The Westfield Center for Historical Keyboard Studies presents Forte/Piano, A Festival Celebrating Pianos in History, August 5–9, 2015, in Ithaca, NY. With five days of lectures, demonstrations, and concerts, the festival takes as its theme the rich variety inherent in the piano’s four-century history. With repertoires ranging from 18th-century to new music, the festival showcases the diverse opportunities for artistic expression, technical creativity, and musical learning that the multiplicity of instruments old and new offers pianists today.

The festival will feature pianos from virtually every epoch of the instrument’s history, from a Florentine piano of the 1730s, through the late 18th-century Steins, Walters and Broadwoods, to the Grafs and Streichers and the mid-19th-century French Pleyels and Erards to the Steinway model of the 1870s and onwards. For a preliminary program, see http://westfield.org/festival. Information about registration and ticket sales will be made available in March.

CDSS Early Music Week at Pinewoods, MA
Over the Moon and Under the Sun: Exploration and Innovation
August 15-22, 2015
Instrumentalists may focus intensively on their primary instruments, while also finding time to try something completely new and enjoying the opportunity to play or sing with others in mixed ensembles. Singers can delve into early music repertoire in small groups, sing in a chorus or mixed consort, and try an introductory instrumental class. Dancers will find classes in advanced English country dancing and historic dance, as well as daily warm-ups and yoga sessions, and those wishing to expand their musical horizons are invited to take instrumental or vocal classes. Everyone is invited to enjoy English country dancing, with instruction during the day for all levels. This elegant, low-impact, fun and welcoming style of participatory dance is the highlight of every evening, with expert leaders and dance musicians. All are warmly encouraged to participate. Visit: http://www.cdss.org/early-music.html.
New issues published by ClarNan Editions (Music by Historic Women Composers)

- CN84a. Bianca Maria Meda, "Volo vivere fortunate" for bass voice, two violins & continuo. Edited by Barbara Jackson.
- CN84b. Meda, "Animae belle" for SAB and continuo. Edited by Barbara Jackson.
- CN85. Marianna Martines, Volume 1 of a series of the arias in Martines's manuscript volume Scelta d'arie. There will be two to three arias per volume for soprano & orchestra, for a total of 23 arias (one is for tenor). Edited by Shirley Bean.
- CN86. Lieder and Other Songs by Women Composers of the Classic Era, Vol. 8, German, French and Italian Songs by Corona Schröter for voice and piano. Edited by Barbara Jackson.
- CN89. Barbara Strozzi, Nine Ariettas and Cantatas from Diparti di Euterpe for soprano or Tenor and continuo (unrealized). Also available for medium low voice. Edited by Susan J. Mardinly.
- CN90. Isabella Leonarda, "O anima mea" for soprano & alto (solo voices or women's chorus) and continuo. Edited by Stephen Caldwell.
- CN92a. Anonymous nun of the Order of St. Clare, "O Jesu meus amor" arranged with added string parts by Daniel Speer (1688), for soprano, string quartet and continuo. Edited by Barbara Jackson.
- CN92b. Anonymous nun of the Order of St. Clare, "O Deus clementissime" arranged with added string parts by Daniel Speer (1688), for alto, string quartet and continuo. Edited by Barbara Jackson.

The Music of Carl Philipp Emanuel Bach
David Schulenberg
ISBN: 9781580464819
University of Rochester Press

Of Bach's four sons who became composers, Carl Philipp Emanuel Bach (1714-88) was the most prolific, the most original, and the most influential both during and after his lifetime. This is the first comprehensive study of his music, examining not only the famous keyboard sonatas and concertos but also the songs, the chamber music, and the sacred works, many of which resurfaced only recently and have not previously been evaluated. A compositional biography, the book surveys C. P. E. Bach's extensive output of nearly a thousand works while tracing his musical development-from his student days at Leipzig and Frankfurt (Oder), through his nearly three decades as court musician to Prussian King Frederick "the Great," to his final twenty years as cantor and music director at Hamburg. David Schulenberg, author of important books on the music of J. S. Bach and his first son, W. F. Bach, here considers the legacy of the second son from a compelling new perspective. Focusing on C. P. E. Bach's compositional choices within his social and historical context, Schulenberg shows how C. P. E. Bach deliberately avoided his father's style while borrowing from the manner of his Berlin colleagues, who were themselves inspired by Italian opera. Schulenberg also shows how C. P. E. Bach, now best known for his virtuoso keyboard works, responded to changing cultural and aesthetic trends by refashioning himself as a writer of vocal music and popular chamber compositions. Audio versions of the book's musical examples, as well as further examples and supplementary tables and texts, are available on a companion website.
IN MEMORIAM

David Justus Johnson Jr., age 93, of Oak Ridge, TN, passed away on December 20, 2014 after a brief illness and a long life. David is survived by his wife of 69 years, Jane Louise Somers Johnson, an active member of the former SEHKS, four children, six grandchildren, and great grandchildren.

David was employed by Fulton Bellows of Knoxville early in WWII to work on equipment for the Manhattan Project. He was later transferred to Oak Ridge in 1944 in order to help finish the fission mission. After retiring from Union Carbide Nuclear Corporation, David pursued his interest in building early keyboard instruments for Jane to play, including harpsichords, clavichords, a forte-piano, and a 250-pipe Spanish chamber organ now located in the chapel at St Stephen’s Episcopal Church in Oak Ridge.

Richard Rephann, harpsichordist and director emeritus of the Yale Collection of Musical Instruments, died peacefully at Arden Courts Memory Care Community in Hamden, Connecticut, on 29 December 2014. A victim of Alzheimer’s disease, he was 82.

The elder son of Clarence Franklin Rephann and Thelma Louise Hamill, Richard Thaddeous Rephann was born on February 9, 1932 in Frostburg, Maryland. As a teen, he attended the Johns Hopkins University Peabody Conservatory of Music in Baltimore, where he studied piano under Mieczyslaw Munz and Alexander Sklavensky.

His long association with Yale University began in the fall of 1961, when he became a harpsichord pupil of Ralph Kirkpatrick. Following the completion of a master’s degree in 1964, he received faculty appointments as Instructor in Harpsichord Playing in the School of Music and Assistant Curator of the Collection of (Historical) Musical Instruments. In 1968, he became Director of the Collection (a post he held for 37 years), while being appointed full Professor (Adjunct) of Organology and Harpsichord Playing in the School.

During his tenure, the Collection’s home—a former fraternity building at 15 Hillhouse Avenue—was transformed into a facility for conserving, studying, and presenting to the public the rich holdings of a growing collection. Rephann raised funds to have architects and contractors transform the fraternity building into a community’s dining area, billiard room, and ballroom into effective gallery spaces for exhibitions. A climate control system, which is crucial to the preservation of old and highly sensitive objects, was installed and gradually updated as technology in this field evolved.

A devoted teacher, Rephann maintained a studio of Yale pupils who now hold positions as organists and harpsichordists in churches, universities, and colleges around the world in New York, Boston, Providence, Washington, DC, Buffalo, Chicago, San Francisco, Tacoma, Helsinki, Hong Kong, Kobe City, Seoul, and Montreal; Birmingham, AL; Fort Collins, CO; DeLand, FL; Mount Prospect, IL; Pittsburg, KS; South Hadley, MA; Gladstone, NJ; and Arlington, TX.

In the late 1970s, the Collection received an endowment from George P. O’Leary (Yale, PhD Physics, 1969) that enabled Rephann to launch an extensive program of conservation and restoration which continues to the present. Consulting with some of the foremost experts in the field of musical instruments—Lloyd Adams, Laurence Witten, Andrew Petryn, Jacques Francais, Hugh Gough, Frank Hubbard, Rene Morel and Andrew Dipper, he established guidelines for the restoration of string and keyboard instruments in particular. In 1982, Frank Rutkowski and Robert Robinette were appointed as Conservators to the museum. They subsequently initiated an ambitious project of “de-restoration” aimed at correcting the many mistakes made in previous clumsy and misguided efforts to repair keyboard instruments and make them playable. Their removal of unnecessary accretions, consolidation of all existing original elements, and reapplication of historically appropriate materials have brought the instruments into a state of conservation that maximizes their integrity as artifacts and allows them to sound today as closely as possible to the way they were originally intended to sound.

The Collection became a valuable resource for the various musical curricula of the University under Rephann’s direction. He regularly taught courses in the history of musical instruments, in which the Collection was used as a laboratory for students investigating the structure, morphology, and development of musical instruments in relation to their historical context. He encouraged colleagues in Yale’s music departments and its College of Arts and Sciences to bring their classes to the museum for special presentations pertinent to the subject matter of a course, often involving demonstrations and performances on museum instruments. Scholars, performing musicians, and instrument makers from all over the world were (and continue to be) accommodated in their requests to closely examine instruments in the Collection.

During Rephann’s tenure, the Collection tripled in size. Its growth and many of its activities as a museum were funded through outside sources (chiefly individuals identified by the

(Continued on page 23)
Richard Rephann and Paul Cienniwa preparing a performance on a pair of épinettes by Pascal Taskin, Paris, 1778.

(Continued from page 22)

Director) as well as by the generous support of his Board of Advisors and of the Associates of the Collection, a museum membership organization that he established in 1977.

Rephann’s publications include checklists and catalogues of the Yale Collection, the Pedro Traversari Collection (Quito), the Robyna Neilson Ketchum Collection of Bells, and The Schambach-Kaston Collection of Rare Strings and Bows (Osaka College of Music). One of his last periodical articles, “A Fable Deconstructed,” deals with the design, construction, and decoration of a two-manual harpsichord by Pascal Taskin, Paris, 1770, in the Yale Collection.

Mr. Rephann is survived by his wife, Susan E. Thompson; daughter, Lola Voysest Rephann of Jersey City, NJ; brother, Oliver Rephann of Simpsonville, South Carolina; brother-in-law, Rev. Kirk E. Thompson (Katherine) of Saint Johnsbury, VT; sisters-in-law, Claudia R. Thompson (George Exner) of Wooster, OH, and Lewisburg, PA, Julia A. Thompson (Michael Young) of Friday Harbor, WA, and Cheryl Keefe (Van Kelly) of Bernardsville, NJ; nephews, James Thaddeous Rephann and Evan Thompson Keefe; nieces, Anne Marie Rephann Moore, Cameron Thompson Exner, and Laurel Thompson Exner; his first wife of seventeen years, Lola Odiaga of New Haven; and his colleague of thirty-five years, Wm. Nicholas Renouf of Guilford.

**The unabridged version of this obituary can be viewed at:** [http://collection.yale.edu/2015/01/12/in-memoriam-richard-rephann-82/](http://collection.yale.edu/2015/01/12/in-memoriam-richard-rephann-82/).

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**Remembering Christopher Hogwood, An Evangelist For Early Music**

by Anastasia Tsioulcas

English conductor, keyboard player and musicologist Christopher Hogwood died Wednesday at age 73, following an unspecified illness that lasted several months. His death was confirmed by Boston’s Handel and Haydn Society, where he was conductor laureate. Hogwood, who was made a Commander of the British Empire in 1989, was a leading light in making pre-Baroque and Baroque music concert hall staples — and he helped transform the way musicians of all stripes approached such scores.

Born Sept. 10, 1941, in Nottingham, England, Hogwood began his Cambridge University studies in 1960. Soon after graduating in 1964, he established himself as a real presence on the London music scene, as a keyboardist in the Academy of Saint Martin in the Fields chamber orchestra and as a founder of The Early Music Consort of London. In 1968, he began to study with the late Dutch keyboardist and musicologist Gustav Leonhardt, a pivotal figure in the resurgence of what was coming to be called "early music."

Hogwood’s first experience in co-founding a group dedicated to pre-Baroque, Baroque and Classical-era music was an indicator of his burgeoning role as an evangelist for this music, particularly in England and the U.S. The idea, which became known as historically informed performance, was to shed the conventions of the 19th-century concert hall and play Bach, Handel, Haydn, Mozart and others in a way that would have made sense to the musicians and audiences of their own times. This meant using the kinds of instruments used centuries ago, in smaller ensembles and with different tuning, and doing original research to hew as closely as possible to the spirit and intention of the composers’ original works.

The results were often bracing, even shocking. As critic John Rockwell wrote in a 1980 review of a recording of Handel’s Messiah led by Hogwood, the conductor and his colleagues infused new vitality into an evergreen: "The revelatory results are like no Messiah ever heard before in this century. The biting edge of the gut strings, the airy buoyancy of the total instrumental ensemble, the utter transparency of the choral singing, the sharply etched musical profile of every familiar member freed from any suggestion of a Romantic silky-rich vibrato — this is a Messiah that will no doubt elate Baroque purists and unsettle traditionalists. What cannot be disputed is the scholarly thoroughness of the conception and the sheer joyous brilliance of the execution, a performance that will surely stimulate anyone who hears it to re-evaluate a masterpiece."

Not only did the historically informed performance movement give birth to dozens of fine ensembles across Europe and North America, but it also transformed how even many mainstream musicians approached such scores. Generations of musicians have become performer-scholars in the model of Hogwood and his elders, lightening up their touch, trimming their forces and speeding up or slowing down temps to match the composers’ own markings.

In 1973, Hogwood founded the Academy of Ancient Music, which he also conducted, and with whom he made more than 200 recordings, including the first complete cycle of Mozart’s symphonies on period instruments. In 1986, Hogwood joined Boston’s venerable Handel and Haydn Society — one of America’s oldest continuously performing arts organizations — remaking it into a historically informed performance ensemble. Hogwood led Handel and Haydn until 2001, at which point he was named conductor laureate. He also served as music director and later principal guest conductor of the St. Paul Chamber Orchestra, among his many other posts in the U.S., Europe and Australia.

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On February 1, 2015, Sandra Mangsen played a concerto by C.P.E. Bach (Wq. 33, in F Major) with the Sage City Symphony of Vermont, a community orchestra led by Michael Finckel. Now, playing grinds to a halt again so that she can finish revisions to her book, *Songs without Words: Keyboard Arrangements in England from Byrd to Handel*. Meanwhile, Bennington Baroque, which Sandra founded with Kevin Bushee in 2012, held a very successful fundraiser in January at St. Peter’s Episcopal Church in downtown Bennington. André O’Neil played the six Bach cello suites beautifully and from memory, using three different instruments (watch for his recording in the next year or so), and Kevin made great cheesecake. Both music and cheesecake were much enjoyed by their supporters. Visit www.benningtonbaroque.com.

In June, Gregory Crowell was a featured performer at the National Convention of the Organ Historical Society in New York. Crowell played a program of works by Frescobaldi, Cima, Gabrielli, Banchieri, Storace, and Woodman on the 1726 Vicedomini organ in Sage Chapel on the campus of Cornell University. In October, Crowell played the rededication of the 1872 Henry Erben organ in Lee Chapel on the campus of Washington and Lee University in Lexington, Virginia. The concert featured works by Handel, Bach, Byrd, Zeuner, Batishill, and Woodman, and was preceded by a lecture on the organ by Washington and Lee alumnus and restorer of the organ, George Taylor. Concert for the coming season include a clavichord recital for the Iowa City Early Music Society, three concerts for the National Convention of the Organ Historical Society, and an organ recital for the convention of the National Association of Pastoral Musicians. Crowell’s article "Bach’s Keyboard Technique and Its Implications for Clavichord Touch" was published in the Festschrift for Alfons Huber *Unisonus: Musikinstrumente Erforschen, Bewahren, Sameln* (Vienna: Praesens, 2014).

Carol lei Brekenridge is playing a clavichord program of music by C.P.E. Bach, Haydn, and Mozart in two locations: Eastern Michigan University (Saturday, May 30, 4:00 pm, Organ Recital Hall) and the Boston Goethe-Institut (Tuesday, June 9, 3:00 pm). She will be playing a 5-octave unfretted clavichord by Paul Irvin, after a 1767 Friederici.

A selection of musical instruments from the *Fernanda Giulini* private collection was exhibited under the theme “In Search of Lost Sounds” in the National Museum of Palazzo Venezia in Rome, Italy during January 28 to March 1, 2015. The exhibited instruments included harpsichords, spinets, pianos, harps, psalteries, mandolins, and guitars—among them a harpsichord commissioned by Cardinal Pietro Ottoboni with a lid painting by Luca Giordano from the second half of the seventeenth century.

Elaine Funaro is a featured artist in the April 2015 issue of Early Music America’s E-Notes. Her latest project is a children’s book, “The Harpsichord Diaries”, that takes the protagonist Elena, on a magical-musical journey through five centuries of harpsichord music. Her actor son Eric and artist daughter Andrea helped bring this project to life. Visit: https://www.youtube.com/watch?v=iu87fYjlP4.