Christopher Hogwood brought his Handel & Haydn Society Symphony Hall series of the 17th century to talk during the performance of several works, both as the concert opener and the finale given at the concert's conclusion. Devised to educate concert audiences on the music-making of the 18th century to talk during the performance.

Hogwood, long a champion of authenticity, led to applause interrupting the music. Hogwood's misguided invitation to auditors to follow the code, when we first asked the staff to follow the artist's prescription when the painting was reapplied to the canvas the following morning? The implication of this strongly 20th-century view of art is that art is created according to some "code," and that if this code is faithfully re-created, the original art can be accurately reproduced. A Rembrandt painting, there is no more than the sum of its colors and instructions as to where each color is to be placed. The fusion of the Beethoven concertos in the catalog is success.

Hogwood has also recorded an endlessly charming CD of Mozart wind music with the The Academy of Ancient Music (London 417-532-2). Lisa Beznosiuk is particularly ravishing in the Flute Concerto No. 1, Andante in C and for flute and Harp (with Frances Kelly). Danny Bond provided a foreword review of the Cello Concerto.