



CHURCH MUSIC SOCIETY

www.church-music.org.uk

Chairman: Timothy Byram-Wigfield

Honorary General Editor: Richard Lyne

Newsletter – Summer 2015

Catch the Society's special commemoration of

SIR HERBERT BREWER

Saturday 12 September 2015 – All Saints' Margaret Street

by kind invitation of the Chairman, Timothy Byram-Wigfield

1.00 pm AGM – 1.30 pm Lecture – 2.45 Tea – 3.30 Evensong & Benediction

Professor John Morehen

**The Choir of All Saints' Margaret Street
directed by Timothy Byram-Wigfield**

ALSO WITHIN – IMPORTANT NEW CMS ISSUES



H C Stewart

**Love, unto thine own who camest
text of Robert Bridges**



Felix Mendelssohn

For He shall give His angels charge over thee [original version]

Dear Fellow CMS Members

This is just to remind everyone of the date and time of the 2015 Annual General Meeting of the Society, to be held at **All Saints' Church, Margaret Street, London W1W 8GG** by kind invitation of our Chairman, Timothy Byram-Wigfield on

Saturday 12 September 2015

The timings are:

- 1.00 pm **Annual General Meeting**
All are warmly welcome, but only CMS members may vote
- 1.30 pm **Lecture by Professor John Morehen on Sir Herbert Brewer**
Open to all – free of charge
- 2.45 pm **Tea**
- 3.30 pm **Choral Evensong & Benediction** by the **Choir of All Saints**
directed by Timothy Byram-Wigfield

Please advise me if you will be attending
AGM, Lecture, Tea, Evensong
or any combination of the above

Email to cms@simonlindley.org.uk
or write to The Secretary, Church Music Society, 17 Fulneck, Pudsey, LS28 8NT

With this Newsletter are enclosed copies of our two most recent publications and hope you appreciate them. Once again, our grateful thanks go to our hard-working editorial team and, especially, to Richard Lyne, Honorary General Editor.

Very best regards
Sincerely

Simon Lindley
Hon Secretary

Simon Lindley Honorary Secretary, 17 Fulneck, Pudsey, LS28 8NT
simon@simonlindley.org.uk



There follows a fascinating article of one of the great London musicians of yesteryear
Dr J C Pepusch by member Graham Matthews
Organist of Charterhouse and our gracious host at the 2014 Annual General Meeting

Very grateful thanks go to Mr Matthews for permission to reproduce this article in the
Society's Newsletter

WHAT'S IN A NAME? There are very few composers of church music who are, continually it seems, confused one with the other. But those with the shared surname STEWART, and – worse it would seem – the same initial for their Christian name/s but not necessarily in the same order are invariably and repeatedly confused with the choral repertoire of each alarmingly, and frequently, attributed to the other. Both are near contemporaries and each was educated at Magdalen College School, Oxford.

In date order they are

from 1868 **Haldane Campbell Stewart** who died in 1942
Organist and *Informator Choristarum*, Magdalen College Oxford
from 1919 to 1938 and from 1939 to 1942
previously Music Master at Lancing College, Wellington College
and Tonbridge School

from 1884 **Charles Hylton Stewart** who died a decade earlier, in 1932.
Organist in turn of Scarborough St Martin, Blackburn Parish
Church, the Cathedrals of Rochester [1916 to 1930] and Chester
[1930 to 1932] and, for a few months prior to his death in 1932, at
The Queen's Free Chapel of St George, Windsor Castle.
Charles's father was a musician prior to taking Holy Orders and
served for a time at Chichester Cathedral as acting Organist and
then Organist and Master of the Choristers for twelve months or so.

Each had an amount of liturgical choral music published and HCS was wont latterly to describe himself as “H Campbell Stewart” presumably to try to avoid confusion between the two composers.

The Society's most recent publication is one of HCS's thus far unpublished anthems – *Love, unto Thine own who comest* – and is a very fine example of his evocative and often exciting style.

Each of the two families is connected through **Cricket** – HCS's Cricket Stats are much lengthier than details of his musical career on the internet, and CHS's younger brother, Bruce, who tended to hyphenate the surname, was for many years Organist of St James's Piccadilly; fascinatingly, nothing about BH-S's musical career is provided on line, though, as with HCS, there's a boat-load of cricketing information, if you'll pardon the mixing of sporting metaphors. And finally, better known than either of “our” two Stewart organist/composers are the highly-acclaimed and celebrated daughter, viola-playing Jean, and son, Lorn Alistair, of HCS. Jean was a close personal friend of Vaughan Williams and had works dedicated or inscribed to her. L A Stewart, best known as “Johnnie” Stewart, worked for decades for the BBC and is generally credited as the creator and first producer of *Top of the Pops*.

LOVE, UNTO THINE OWN WHO COMEST: H C Stewart's anthem is to a fine, evocative text by former Poet Laureate Robert Bridges [1844-1930]. As a hymn, it was first included in the *Yattendon Hymnal* of 1899, the Oxford Hymn Book of 1908 and the University Hymn Book of 1912.



JOHANN CHRISTOPH PEPUSCH

1667-1752

**COMPOSER, PERFORMER, BIBLIOPHILE, THEORIST, TEACHER &
ORGANIST OF CHARTERHOUSE**

Born in Berlin in 1667, Pepusch was the son of a Protestant clergyman. His early promise as a musician – indeed, he was something of a child prodigy – is indicated by his employment as harpsichordist at the early age of fourteen to the court of Elector Frederick William of Brandenburg. The story is told that ‘he was sent for to court, and by accompanying one of the ladies who sang before the queen [Electress Sophie Charlotte], recommended himself so effectually, that he was immediately appointed to teach the prince the harpsichord, and that very day gave him a lesson’.

Pepusch continued in the service of the court, subsequently developing abilities as a teacher and composer, until he witnessed an event of such injustice that he left the country. Frederick III, Elector from 1688, commanded the beheading of an officer in his service without trial in such a preremptory manner that Pepusch determined to put himself under the protection of a government founded on better principles. Consequently, he headed for London; and in London he was to remain for over fifty years. Precise dates are unrecorded, but there seems to be general agreement amongst writers that this move was made via Holland where some of the composer’s instrumental pieces were published. There was to be no patron in London. Employment had to be sought. This was accomplished by playing in the Drury Lane theatre band and served to provide a modest but steady income. It has been pointed out that ‘since his experience of theatre music was at first likely to have been rather limited, he set about establishing his London reputation in the field he knew best – instrumental chamber music’.

Teasing out the several strands in his musical and personal life leads to instances of overlapping when the long life of Pepusch is considered. This can be seen in particular from the first two decades of the eighteenth century. At the same time as producing many instrumental pieces – as many as about 250 have been conjectured – he was responsible for works for the theatre and for the church as well as writing secular cantatas and odes; from the start of the century he also acted as a teacher. In the instrumental sphere he quickly made his mark. A newspaper advertisement from 1704 makes reference to ‘that Eminent Master Mr John Christopher Pepusch’ in composing *3 several New Entertainments of Musick* for instrumental ensemble. For the theatre he

composed in 1707 the recitatives and added some additional songs for a pasticcio – an early form of opera in England – *Thomyris, Queen of Scythia*. For the church he provided anthems for James Brydges, Earl of Carnarvon (later, Duke of Chandos), from about 1716 at Cannons Park, his patron's country estate at Edgware to the north of London.

Tickle-Fiddle Gentlemen

The enduring appeal of Pepusch's instrumental music is evidenced in a recording issued in 2014 with the title, *Concertos and Overtures for London*, performed by a chamber group of nine strings with two oboes, a trumpet, bassoon and harpsichord, titled collectively – and intriguingly – *The Harmonious Society of Tickle-Fiddle Gentlemen*. The soubriquet was adopted by its founders in 2006, taking the name from a description of the musicians who played at a remarkable series of public concerts, organized by a coal merchant, Thomas Britton (1644-1714), in Clerkenwell, in which Pepusch took part.

It was Ned Ward, a publican and also one of the so-called 'coffee-house poets' of the eighteenth-century, a personal friend and neighbour of Pepusch, who coined the droll *Tickle-Fiddle* description of the Britton 'Society' in his *Compleat [sic] and Humorous Account of all the Remarkable Clubs and Societies in the Cities of London and Westminster*. That a 21st-century ensemble should adopt a title from an earlier period bears comparison with the present-day Academy of Ancient Music, founded by Christopher Hogwood in 1973; he took this title from the original Academy, which lasted from 1726 to 1792. As will be seen, this is particularly relevant as Pepusch was a founder member of the eighteenth-century Academy and its director from 1735.

The recorded *Tickle Fiddle* programme is topped and tailed with overtures, the other items being first recordings of six concertos for various combinations of instruments. We are to understand from the CD insert notes by Robert Rawson, leader of the ensemble, that one of the recorded items, a 'Concerto Gross del Sig. Pepusch', is essentially a violin concerto of historic importance: 'This work is probably the earliest concerto in England to survive complete – all the more amazing that this is its first ever recording'.

The two overtures are to works that have great interest for scholars. The programme opens with the Overture to *The Beggar's Opera* (1728), by far the composer's most enduring and successful work for the theatre. The Overture to the masque *Venus and Adonis* (1715) concludes the recording, highlighting what is regarded as the finest theatre work of the composer's early period, up to 1720.

The Musical Coalman & The Academy of Ancient Music

In the history of concert music in London, Britton occupies a place of honour not least in recognition of decades of City music making, all the more commendable as he had no connection with the Church or the Court, coming from plain yeoman stock. As early as 1678 to his death in 1714 weekly music meetings were held on a Thursday in a long narrow room over the coal merchant's store in Aylesbury Street, Clerkenwell. At first the concerts were free, with coffee at a penny a time. Later on a subscription series was initiated at an annual cost of ten shillings, approximately £60 at the present day. As well as being a charcoal merchant – 'the Small Coal Man' - having a regular

round in the City streets, he had a separate existence as a concert promoter and a bibliophile, as a lover of literature and a collector of musical instruments. His collection included as many as twenty stringed instruments and a 'Rucker's virginal thought to be the best in Europe'. Even an organ was to be found in the cramped upper chamber, a five-stop small positive which would probably have been placed on a table top. Performers at the concerts included Handel and Pepusch, the latter writing a trio sonata entitled 'smalcoal'. A reasonable conjecture is that Pepusch may have known Charterhouse at this early period, being within easy walking distance of Aylesbury Street. We are to find him installed in Charterhouse as organist from 1737.

The death of Britton in 1714 may understandably have resulted in the discontinuance of the Clerkenwell meetings, but some of those who had first come together at the Thomas Britton concerts are thought to kept up their enthusiasm to the extent that they formed the core of a later group of musicians who founded *The Academy of Ancient Music*. The Academy was originally known as *The Academy of Vocal Musick*; the change was agreed to early in its history. 'Ancient' at this time was held to refer to composers 'such as lived before ye end of the fifteenth Century'. Subsequently this was amended to 'Sixteenth Century'. The inaugural meeting was held on the 7th of January 1726 in an upper room in the Crown Tavern, opposite St Clement Danes Church in the Strand; included amongst the thirteen original members, most of whom were professional musicians, was Pepusch. At the Academy's private concerts the stated aim was to achieve live performance of works from earlier periods. The original arrangement was to meet fortnightly on Friday evenings. A great deal of attention was given to building up a library of music. 'In a short time', one scholar puts it, 'they had acquired a unique collection of printed and manuscript volumes of music by early English and European composers whose compositions had fallen out of use by the end of the seventeenth century.' As with the Britton concerts, Handel was involved on occasion; however, it was Pepusch who has been described as the main intellectual force, being 'critical to the entire school of thought that centred around the Academy'. He was 'a true musical scholar, combining curiosity about the musical history and theory of earlier ages with a practical interest in the performance of early music'. In his own personal collection he acquired the highly important manuscript volume of mostly English keyboard music from about 1562 to 1612 now known as the 'Fitzwilliam Virginal Book', an item regarded as invaluable by all students of the period. Its survival is directly attributed to Pepusch.

It is recorded that, in this early period – on 9 July 1713 – Pepusch took his DMus degree at Oxford University, matriculating from Magdalen College. His academic exercise, an ode in honour of Queen Anne, does not survive.

Early English Opera

As far as opera is concerned, from his early years in London, having a place in the Drury Lane band, Pepusch came to know the tradition that had developed by the early eighteenth-century of musical stage works which represent stepping stones along the way towards fully developed opera in England. These included the Italian pasticcio and the English masque. A pasticcio can be characterized as a type of early opera which linked together contributions by several composers. *Thomyris*, had linking recitatives composed by Pepusch with arias by such Italians as Alessandro Scarlatti

and Buononcini, amongst others; a further contribution by Pepusch is thought to be part of the overture. A masque would feature spoken links between musical items – vocal and instrumental, possibly to include dance – with usually one named composer and librettist. In 1714 Pepusch became musical director at Drury Lane for two seasons. His highly regarded masque *Venus and Adonis* did much to establish the composer's reputation in the London musical world. The Italianate style and structure found to be apparent here is to be discovered in many of his works. As a composer of vocal music, in addition to the pasticcio and the masque, in 1710 Pepusch produced a collection of *Six English Cantatas*, the first of its kind to be published in England. According to the poet John Hughes (1678-1720) who provided the texts, the cantatas were written to demonstrate the desirability of setting English words in the Italian style of composition. A cantata was a sectionalized vocal and instrumental work, with arias linked by recitative, a genre to which Pepusch seemed well suited. Only a handful of composers attempted the composition of cantatas to English texts. Pepusch, no doubt owing to his strong connection with the concert rooms and the theatre, was the most prolific of them, and is said to have been the most successful. One of the 1710 set, *Alexis (See! From the silent grove Alexis flies)*, was very popular during his lifetime; it survived well into the nineteenth century.

Cannons & the Duke of Chandos

A consideration of Pepusch as a composer of church music carries the narrative forward into the 1720s. As so often with the composer, the historical record often lacks verifiable precision, but it has been established with some certainty that Pepusch was director of music at Cannons at the time of the employment there as resident composer from August 1717 to February 1719 of none other than the greatest composer of the period by far in England, George Frideric Handel (1685-1759). It has even been said the presence of Handel conferred considerable status on his patron. This may well have been a state of affairs appreciated by James Brydges, as he aggrandized the estate he inherited, creating a palatial Palladian mansion on the scale of Blenheim Palace, creating 'extremes of ostentation to emulate the household arrangements of royal and ducal courts of Europe'. A further increase in status would no doubt have been achieved by his employment of a private orchestra – 22 performers by 1721 – and the maintenance of a choir and a comprehensive music library. In the relatively brief period that Handel was resident composer he must have made a considerable impact, producing the eleven so-called *Chandos Anthems*, a *Te Deum*, two masques and the first version of *Esther*, his 'earliest essay in English oratorio, a genre he was to create'. Handel left his employment at Cannons in February 1719 to become musical director of the Royal Academy of Music, a company founded to establish regular seasons of Italian opera in London, not to be confused with the renowned academic institution founded in 1822. Pepusch was appointed to his post as director in about 1716; he was responsible for selecting chapel music, auditioning the musicians, ordering the finances, maintaining discipline and supervising welfare. But he certainly needed his London home in Boswell Court, Carey Street, as he was also director of music at Lincoln's Inn Fields Theatre, under the management of the dancer and actor John Rich (1692-1761). This arrangement resulted in a peripatetic existence which is thought to have continued for a total of about fifteen years. Unlike Handel's Cannons-period compositions, none of those produced by Pepusch for the church has survived in the general repertoire; they included a number of extended verse anthems

and a *Magnificat* setting, but all have fallen out of use.

A 1723 Ode & The Beggar's Opera

It is in the field of theatre music that Pepusch has achieved lasting fame in his contribution to the greatest commercial theatrical success of the century, *The Beggar's Opera*, first heard in 1728. In the period up to 1728 he was involved, in the main, just with revivals and the occasional newly composed aria. An exception was the Ode for St Cecilia's Day 1723, *The Union of the Three Sister Arts*. This work, with its English text combined with Italian musical style, where Music of the three arts of Music, Poetry and Painting is elevated to the highest level, achieved several performances including one for Pepusch's own benefit in 1725; arias from it were subsequently published separately. An examination of the score reveals the character of the text setting in that, following the purely instrumental overture, solo arias and duets follow, with some contributions for a conventional chorus; the setting is continuous with no orchestral interludes. The first performance was at the theatre in Lincoln's Inn Fields where the manager was John Rich who had appointed Pepusch director of music. It is in this theatre, with this manager, that a few years later we find 'one of the greatest success stories in the history of the London stage', the staging of *The Beggar's Opera*. The poet and dramatist John Gay (1685-1732) had the completely original idea of presenting a comedy satirising the established fashion for Italian opera which had arisen in London, at the same time poking fun at public figures, in the context of a sardonic vision of contemporary society, featuring 'the thrills and spills of the lowest of London's lowlife'. Into the spoken play Gay interpolated as many as sixty-nine airs, taken from traditional anonymous broadside ballad tunes, items plundered from contemporary songwriters and even adaptations of Handel melodies, all with his own words. There is some evidence that Gay first intended that the airs should be sung unaccompanied; however, it was decided that accompaniments were needed, the provision of which is thought to have been undertaken by Pepusch or his pupils. There is little doubt that it was Pepusch himself who produced the Overture. Such was the success of the undertaking that a quip gained wide currency: 'the venture made Gay rich and Rich gay'. The initial success led to repeat performances, as many as sixty-two in the first season, exceeding all previous records, and leading to a craze for so-called 'ballad opera' with several imitators. The popularity of the work persisted even into the twentieth century, being the model of Bertolt Brecht's 1928 version, with Kurt Weil providing the musical settings, and here again, proving to be 'one of the most important works in the history of musical theater[sic]'. At least three versions were produced in England, the best known being that of Benjamin Britten in 1948; 'It is part of our great national heritage' was Britten's opinion of the original work.

The Academy of Ancient Music's Seminary & The Royal Society of Musicians

Moving on into the 1730s we find that Pepusch added to his labours that of directing a music school. [Sir] John Hawkins (1719-1789), in his celebrated 5-volume *General History of the Science and Practice of Music* (1776), gave some attention to *The Academy of Ancient Music*. He noted that, in about 1735, 'the managers . . . determined to make the Academy a seminary for the instruction of youth in the principles of music and the laws of harmony'. Dr Pepusch 'generously undertook the care of their instruction . . . and succeeded so well in his endeavours, that many of those his pupils

became afterwards eminent professors in the science'. His position at the Academy enabled him to exert his scholarly influence and learning over an entire generation of English musicians. Indeed, a scholar has written in a recent study that 'The foundations were laid by these musicians . . . for a new culture in which great music of the past took a central role in, indeed often took precedence over, contemporary works in the repertoire performed; thus over time a canon of 'classical music' gradually came to be established.' Hawkins was a member of the Academy from the 1750s. He has been described as 'a great champion of both the Academy and the English musical tradition'; he paid tribute in writing to 'the truly learned Dr Pepusch'. Director until his death in 1752, Pepusch was succeeded by his pupil Benjamin Cooke, who throughout his life offered significant support to several charities including *The [Royal] Society of Musicians*. In 1767, 'In grateful Respect to his Memory', members of the *Academy* raised an impressive wall monument to their erst-while director which is now to be found on the Charterhouse Chapel organ loft staircase. Sadly, although the lapidary inscription begins, 'Near this Place Lye the remains of Johann Christopher Pepusch', there is no extant record of the precise burial place. It has been noted subsequently that the inscribed date on the monument as 1710 for the establishment of the *Academy* is – unaccountably – incorrect as the first meeting is known with certainty to have been held in 1726. The Academy was eventually disbanded in 1792, soon to be followed by a regrettable dispersal of the library, according to Hawkins, 'perhaps the most valuable repository of musical treasure in Europe'.

Later in the 1730s Pepusch was involved with a society which is still to this day offering support when in need to musicians, not with an educative function but providing practical assistance in everyday living. In 1738 Handel noticed the destitute state of the wife and children of one of his former oboists who were reduced to begging outside the Haymarket Theatre; this prompted him to institute a fund 'for the Support of Decay'd Musicians' which proved to be the origin of The (Royal from 1790) Society of Musicians. Amongst those who signed a 1738 Declaration of Trust, together with Handel and many distinguished musicians, is found the name of 'Dr. Pepusch'. The Royal Society of Musicians, Britain's longest established musical charity, has elected to membership several of the Organists of Charterhouse who are listed on a plaque in the Chapel near the foot of the organ loft staircase. Included in this list is the name of Pepusch as he was appointed organist in 1737.

Organist of Charterhouse

With the influence of his pupil the Duchess of Leeds, and bearing in mind that the Duke of Chandos – his former patron – was from 1721 a Governor of Charterhouse, Pepusch was elected to his new post as resident organist of Charterhouse on 2 December 1737. One scholar has it that, 'Before the end of the month, the Pepusch family had moved into the organist's apartment, which adjoined the music gallery in the Great Hall'. No such 'apartment' exists nowadays. The move was made from Fetter Lane where they had lived for three years. There were three members of the family, Pepusch, his wife and their son, setting up home in the all-male stronghold of schoolboys and retired men established in 1611, numbering approximately 80 and 40 respectively in the early eighteenth century. Early on a sadness was that the son, who had become a pupil at the school, died prematurely, the more so as he had displayed considerable musical talent at an early age. Pepusch's wife had a musical background

as a highly regarded soprano, her professional name being Margherita de L'Epine, often referred to as Signora Margherita. She had a part in *Thomyris* – mentioned above – and so was known to Pepusch early in the century, having achieved success in London from at least 1707. Margherita had been born in Italy in about 1680 and was in the vanguard of the many opera singers who sought their fortune in England in the early 1700s. The important point has been made that her success 'induced her to remain in London, and thus she became associated with the establishment of Italian opera in England'. She married Pepusch in 1718, and is said to have brought him considerable wealth from the high fees she had been able to command. Margherita predeceased her husband, her death being recorded in *The London Evening-Post* as being on 8 August 1746. She was 'privately interr'd in the Charterhouse Burying-Ground'; in Charterhouse no record of time or place now corroborates this event.

In this later Charterhouse period, 1737 to 1752, Pepusch maintained connections and pursued interests beyond the merely local. It must have been gratifying for him to realize what has been described as 'his burning ambition' to join some colleagues from the Academy of Ancient Music and achieve in 1746 the high distinction of election to a Fellowship of the Royal Society. The paper presented by Pepusch to the learned and prestigious scientific body was titled *Of the various Genera and Species of Music among the Ancients* indicating an interest in esoteric matters which occupied his mind and reinforces the claim that Pepusch was the main intellectual force behind the Academy until his death. John Wesley, former Scholar of Charterhouse and founder of Methodism, visited Pepusch in Charterhouse on 13 June 1748. Pepusch asserted in conversation with Wesley 'that the art of music is lost; that the ancients only understood it in its perfection'. Dr Stephen Porter, the present Archivist, notes that Pepusch was visited at Charterhouse 'as an oracle' by both students and senior figures in the profession. Notable amongst the latter was 'the indefatigable musical diarist' Charles Burney (1726-1814). Burney referred to Pepusch in his comprehensive *A General History of Music* as 'This profound musician' who was 'the most learned musician of his time in the music of the sixteenth century'; both progressed in London musical life as teachers, players and composers. As well, both were writers, as Pepusch had published a pedagogical treatise *Containing the Chief Rules for Composing in Two, Three, and Four Parts, Dedicated to all Lovers of Musick*, his *A Treatise on Harmony* in 1730.

Being organist, Pepusch had his Charterhouse Chapel duties, the organ being the post-Restoration instrument installed in 1662 on the 1626 organ gallery, said to be of six ranks only, and previously having been installed in the Chapel Royal at Whitehall in the 1630s. This instrument was acquired from John Hingeston, who was at the Restoration Charles II's *Keeper and Repairer of his Majesties Organs*. An unusually large-scale organ voluntary of several movements by Pepusch is to be heard on occasion nowadays in recitals, or movements from it, as – in the opinion of its editor – 'It would seem that Pepuch's voluntary is an amalgam of almost all the available voluntary styles and registrations of the period, and the diversity and length of certain movements makes them suitable for performance individually, for example 'Trumpet' or 'Stop Diapason''. However, on examination, little is to be found beyond the formulaic, often with elementary figures worked to their limit. It is the concluding fugue that has some convincing musical life and purpose. The registrational

requirements of the complete voluntary greatly exceed what would have been available to Pepusch on the Chapel organ of his day.

Voluntaries by pupils and associates of Pepusch are often included in present day recital programmes: Boyce, Cooke and Greene, Nares and Travers are names that recur. One writer has traced his influence forward into the nineteenth century, for example, Pepusch to Nares, then to Thomas Attwood, then to Thomas Attwood Walmisley. All these names are known in our Cathedrals nowadays. This matter has been summarized succinctly as, 'Though Pepusch's own church compositions were soon forgotten, his teaching and example lived on in English church music through the work of his pupils and their successors, almost all of whom became leaders in the development of English cathedral music in the nineteenth century'.

At the advanced age of 85 and in failing health Pepusch made his will and signed it on 9 July 1752 just eleven days before his death in his Charterhouse rooms on Monday 20 July. The name of John Travers appears three times in the will, and it is touching to read of the disposal of personal items as well as the books and music which were evidently so important to him. A Chapel funeral service followed on 23 July at which attended 'Gentlemen and the children of the *Academy of antient musick* . . . together with some of the Choristers of St Pauls'. Further details of the service are not known, neither is the place of his burial beyond the contemporary record, 'His corpse was interred in the Chapell of the Charter House'. Records of the period have not survived the depredations of war.



The Chapel, Charterhouse – The Organ



**The Agenda for the 2015 Annual General Meeting to be held at
All Saints' Church Margaret Street, London W1W 8GG
on Saturday 12 September at 1.00 pm**

1 In Memoriam

Denys Darlow 24.ii.15

H David Watson – long a devoted member of the Executive Committee 22.iii.15

Harry Whitham 24.vi.15

**2 Minutes of last year's Annual General Meeting held at Charterhouse
Thursday 18 September 2014**

3 Publications Report

4 Report, Accounts and Finance for the Year Ending

31 March 2014

5 Annual Subscription upcoming

Proposed levels from 2016:

I: Ordinary Members [Personal or Corporate] £25

II: Retired Members [ie Subscribing Members of seven years standing to date
who are aged 65 and over] £15

III: Student Members [pursuing a full time course of Further or Higher Education] £12
Life Membership was only available under pre-1975 rules

*Members are warmly warmly encouraged to take advantage of subscription payments
under Direct Debit arrangements. In 2016 these will be collected on 6 January.*

*Ordinary Members under category I above paying by this method will receive a
discount of £2.*

6 Elections

Honorary Membership

President

Vice- Presidents

Chairman

Honorary Secretary

Honorary Treasurer

Members of the Executive Committee

7 Any Other Business

Simon Lindley

August 4 2013

Honorary Secretary, on behalf of The Executive Committee