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To the Angel Early Music Trust Committee,

I am absolutely delighted to report that the recording project of Pepusch's Chandos Anthems is now complete and that the resulting CD is a resounding success. I worked with the designers at Accent to ensure that the Angel Early Music Trust was acknowledged both on the outer CD packaging as well as in the booklet (with a logo in both places). It is, as promised, an all-star lineup of soloists and instrumentalists. Moreover, I expect that our collaboration with the girls choir of Canterbury Cathedral will, along with the repertoire, be seen as groundbreaking.

Angel Early Music Trust focusses on promoting music education and performance in the SE of England and this project is an excellent example of the realisation of that kind of support. As promised in the proposal, we collaborated with the Girl Choristers of Canterbury Cathedral—all 20 of which are from Kent and the SE. Not only am I also based in Canterbury, but three of the other string players came from St Leonards, another from Faversham and the trumpeter from Essex. In short, the vast majority of our numbers represented the SE.

For projects like this one (and for ensembles like ours, in particular) pioneering recording projects like are profoundly helpful in ensuring that this otherwise forgotten repertoire finds new and enthusiastic audiences. Through this recording new concerts are also emerging and the impact of the recording will be felt for many years to come. The initial joy of hearing the recording gives a sense of completion to the project, but this is, in many ways, the very start of the journey of the music—where we expect through both the recording and through live concerts that follow as a result, to carry on the journey well beyond this point. The initial critical reception has been excellent. In the first few months after the released the CD has been named Editor's Choice in *Gramophone* (Jan.) and was one of a handful of discs to be included in the Sunday Baroque Holiday Gift List, an NPR nationally-syndicated radio programme (USA), as well radio features on BBC Radio, SWR and other radio stations in Europe and the USA. The disc was also nominated for the coveted Der Preis der deutschen Schallplattenkritik. Shortly after release (just before Christmas) it reached the no. 1 spot in the Amazon 'hot new releases' in choral music. Other enthusiastic reviews followed in the BBC Music Magazine, Klassik (Germany), Fono Forum (Austria), Cathedral Music (UK), among others.

The sessions and payments were all carried out in accordance with the terms of the grant. As has been happening across Europe for several years now, some costs rose from the time of the original estimated budget to the time of the sessions themselves. I was able to secure further funding from several other organisations, but nearer the

time, had to crowdfund another £4,000 to cover increased costs and to have some contingency. I was also able to find additional funding after securing funding from the Angel Early Music Trust. The singers and instrumentalists engaged were exactly as originally planned, apart from one substitution of Henrik Persson (of St Leonards) in place of the unavailable Kinga Gaborjani on cello.

I have completed several similar sorts of projects before, bringing forgotten masterpieces to the public through award-winning recordings, but this was a particularly onerous undertaking—but one whose labours were richly rewarded. The initial archival work was extremely time consuming because it involved a thorough examination, transcription, and study of all the surviving manuscript sources of not only Pepusch's sacred works for Cannons (around 17), but also to compare them to those of Haym and Handel. Moreover, given that these pieces have never been recorded before, we had the advantage/challenge of having no performance models that preceded us.

I followed exactly the number and distribution of voices and instruments used at Cannons during the time these pieces were composed and recorded them in a church (St Mary the Virgin, Bishopsbourne, Kent) with similar dimensions that the Cannons chapel was known to have. As people who have done similar work with Bach's music in Leipzig have learned, for example—it was a squeeze! The biggest surprise to me was that although the grand choruses made the expected dramatic impact, it was the more intimate arias and duets that were so musically convincing. After we packed up on the last day one of the cellists said to me: "that's it, you've totally changed my mind—Pepusch is a great composer!"

Once again, on behalf of all the performers, I want to thank all involved at the Angel Early Music Trust for your generous support of this ambitious project—we could not have done it without you.

Yours faithfully,



Robert Rawson

FINAL PROJECT BUDGET

NAME OF ORGANISATION: The Harmonious Society of Tickle-Fiddle Gentlemen

PROJECT: Pepusch Chandos Anthems

	Budget	Actual
INCOME		
Angel Early Music Trust	£ 4,000	£ 4,000
Ticket income/fees	£ n/a	£ n/a
Online donations	£	£ 4,170
Other Trusts/Foundations*	£ 11,700	£ 11,700
Other sources:	£ 2,000	£ 2,000
Total:	£ 18,265	£ 22,795
EXPENDITURE		
Artists Fees	£ 12,915	£ 14,928
Venue Hire	£ 350	£ 500
Filming/ <u>recording</u> /technical	€ 4,000 (euros)	£5,700 (4k in euros)
Admin/publicity	£	£
Other (travel & accom.)	£	£ 1,256
Total	£ 17,265	£ 22,384
Surplus (Deficit)	£	£ 411

*Other trusts and foundations supporting the Project

The Continuo Foundation: £4,000

Accent Records: £4,000

Canterbury Christ Church University: £3,000

Gemma Classical Music Trust: £800

Golsoncott Foundation £500