

ARTICLE

The ‘lost’ account book of the Academy of Vocal (later Ancient) Music, 1726–1731): a postscript to my article on the history of the Academy in volume 51 (2020).

H. Diack Johnstone

Email: harry.johnstone@st-annes.ox.ac.uk

Abstract

The account book of the London Academy of Vocal (later Ancient) Music (1726–31) forms the first part of a manuscript acquired by the library of the Paris Conservatoire in 1858. It went missing when, a hundred years later, it was transferred to the Bibliothèque Nationale and the second part catalogued as MS F. Rés. 1507. It did not surface again until the spring of 2020, too late to be included in the author’s long article on the history, repertoire and surviving programmes of this important eighteenth-century institution in Research Chronicle no. 51. As a postscript to that article, it is transcribed here prefaced by a short introductory essay together with such explanatory notes as the document requires.

It was in the second (1921) edition of Henry Davey’s pioneering *History of English Music*, originally published in 1895, that I first encountered a footnote reference to the accounts of the Academy, which were then in the library of the Paris Conservatoire.¹ Sadly, they appeared to have gone missing when, sometime in the 1950s, the Conservatoire MSS were transferred to the Bibliothèque Nationale. Imagine my surprise and delight therefore when, in the spring of 2020, not long after my article in *RMARC* had gone to press, the accounts were suddenly rediscovered and brought to my attention by Rosalba Agresta, a member of the library’s staff. They have since been scanned and sent to me by the BN’s imaging service, and they turn out to be not only very interesting in themselves, but hugely important in relation to the initial five years of the Academy’s history.

Still in its original binding, the volume of accounts forms the first and much smaller half of a MS previously catalogued as Rés. F. 1507. Central to my earlier essay, this provides a record of all the music performed by the Academy between 8 September 1763 and 20 May 1773.² Given that the accounts are now catalogued as Rés. F. 1507 (1), this second part needs must be referred to as MS Rés. F. 1507 (2). The first bears a title page reading: ‘This Book belongs to the Academy of Vocal Musick. which began Jan^y. 7. 1725/6.’ and beneath that is written ‘Ex dono M^r: L: Flintoft. 1726’. The Revd Luke Flintoft was a founder member and a Minor Canon of Westminster Abbey who died in November 1727, and the volume would appear to have been a gift from him to his fellow academicians. It contains 28 pages of accounts (on facing pages) followed by 62 blanks, on the last of which is written ‘John Scott Feby 3 1795’. Pages 3 and 5–25 appear to have been originally numbered 48 and 51–74 in the top left- and right-hand corners, while the paper on which the accounts are written is obviously very dry and friable, with occasional loss of text where the outer margins have begun to crumble away. The period covered runs from 21 January 1726, the date of the second meeting, to 26 February 1731, a date only weeks before, following the celebrated Bononcini/Lotti affair, the society changed its name from the Academy of Vocal

¹See page 362.

²See volume 51, 33–50.

Music to the Academy of Ancient Music. The accounts are periodically certified by Charles King (1687–1748), the Master of the Choristers of St Paul’s Cathedral, who was evidently the first Treasurer of the Academy, a fact which has been unknown hitherto.³

It was in 1858 that MS Rés. F. 1507 was added to the treasures of the Conservatoire library. It had belonged previously to one Guglielmo Libri (1804–1893), a colourful character who spent the years after 1848 living in London as a fugitive from French justice. He was, not to put too fine a point on it, a crook and a con man who had, in 1845, attempted to interest the British Library (or Museum as it then was) in buying the whole of his huge library of some 30,000 books and MSS.⁴ The accounts of the Academy of Vocal Music and the rest of the papers that went with them he must have bought at a Puttick and Simpson auction on 24 August 1857, in the sale catalogue of which they are listed as lot 264. To whom the MSS belonged at that stage is not mentioned, but the fact that one entry dated 21 January 1725/6 quoted in the catalogue was identical to one in GB-Lbl Add. MS 11732 (much the most important source of information on the early years of the Academy) was not allowed to pass unremarked.⁵

The latter (Add. MS 11732), catalogued as the ‘Orders ... of the Academy of Vocal Musick’ and dated 7 January 1725/6 (the inaugural meeting) contains the rules by which the society was to be governed together with a complete list of members up to 9 April 1730. With notes, this forms Appendix A (pages 121–32) of my article in *RMARC* volume 51, and it was given to the library by Vincent Novello in 1840. It comes as no very great surprise therefore to learn that Rés. F. 1507 (1) had also once belonged to Novello, but this has, however, gone unnoticed, since his name and the text of a paragraph in his hand written immediately above have been comprehensively obliterated on the lower half of the title page. He can nevertheless be identified by his well known address (9 Craven Hill, Bayswater) and the date (1845), which have survived the erasure. Though only the first line and occasional stray words elsewhere can be made out under ultraviolet light, there is just enough still readable to show that the MS had been intended by Novello for presentation to the Musical Antiquarian Society (of which he had been a member since its inception in 1840).⁶

Sensing perhaps that the Society might not last all that long, he added a rider to his remarks making it clear that if ever it (the Musical Antiquarian Society) should happen to be dissolved (as it was in 1847), any MSS presented by him to them should be ‘immediately forwarded to the Trustees of the British Museum, for careful preservation in the Musical Library of that National Establishment’.⁷ While we may suppose Guglielmo Libri to have been responsible for the erasure of Novello’s instructions in this particular case, it should perhaps be noted there survive one or two other ex-Novello bequests to the same society now in the British Library, which have also had his admonitory wording rendered unreadable by being scrawled out with ink. From the word ‘Queens’ (which appears in the final line) it is evident that Novello, like many others since, was confusing the Academy (which had been defunct since 1802) with its namesake, the Concerts of Ancient Music, then generally referred to as the Queen’s Concert.

³See volume 51, 125.

⁴See P. Alessandra Maccioni, ‘Guglielmo Libri and the British Museum: a case of scandal averted’, *The British Library Journal*, 17 (1991), 36–60.

⁵See volume 51, 4. Curiously, the two-day Puttick and Simpson sale catalogue of 1857 is not mentioned in A. Hyatt King’s book, *Some British Collectors of Music* (Cambridge, 1963). There is a copy in Ob: pressmark 2591 d. 3 (508), and its contents, listing many rare and unusual items, is very interesting indeed. It includes a copy of Claude Le Jeune’s *Dodécacorde* (1598) noting, for instance, that there was no copy of the first edition in the British Museum, the Bodleian or ‘the Imperial Library of France’. Among other rare items listed is a copy of Jeremiah Clarke’s ‘Song on the Assumption’, which had belonged to James Kent (and is now GB-Ob, Tenbury MS 1226) and Purcell’s twenty-two sonatas as scored up by Samuel Howard (now apparently lost).

⁶My thanks to Peter Lynan for his help in deciphering as much of the text as was possible.

⁷This is the form of words used in Add. MS 33237, another ex-Novello presentation copy which passed to the Museum in March 1847; see Chris Banks, ‘From Purcell to Wardour Street: a Brief Account of Music Manuscripts from the Library of Vincent Novello now in the British Library’, *The British Library Journal*, 21 (1995), 240–58 (248 in particular). I am indebted to Leanne Langley not only for drawing my attention to this article but also for much useful background information.

Comparing Add. MS 11732 with MS Rés. F. 1507 (1) it is obvious that both are in the same hand (which can now be identified as that of the Treasurer, Charles King).⁸

Having described what is known about the background to MS Rés. F. 1507 (1), what follows here is a diplomatic transcription of its contents with a few explanatory comments added as footnotes:

[page 2]			
An Account of Mony laid out for the use of the Academy of Vocal Musick.			
Jan ^y the 21 st . 1725/6		£	s d
	Wine and Bread	0:	10: 10
	The Room fire & Candles	0:	5: 0
	The Drawer ⁹	0:	1: 0
	Coach for the Children of S ^t . Pauls	0:	2: 0
		£	0: 18: 10
Feb ^y y ^e 4 th .	Wine and Bread	0:	11: 0
	The Room &c, and Drawer	0:	6: 0
	For the use & Tuneing [of] the Harpsichord	0:	5: 0
	a Coach for the Children of the Chappel	0:	2: 0
	a Coach for the Children of S ^t . Pauls	0:	2: 0
		£	1: 6: 0
Feb ^y y ^e 18	Coach for y ^e : Children of the Chappel & S ^t . Pauls	0:	3: 0
N.B.	No Harmonious Performance this Ev'ning being interrupted by a Blunder of the Master of the House, who let our Room to a Drinking Club, which oblig'd us to Change our Night of Meeting		
[page 3]			
March the 1 st . 1725	Tuesday		
	Bread and Wine	0:	18: 1
	Harpsichord, Room Drawer &c	0:	11: 0
	Coach hire for the Children	0:	4: 0
		£	1: 13: 1
March the 10 th .	Thursday		
	Bread and Wine	0:	11: 6
	Harpsichord, Room Dra: &c	0:	6: 0
	Coach hire for the Children	0:	4: 0
		£	1: 1: 6

⁸For confirmation, see the autograph of part of his setting of Dryden's Ode on St Cecilia's Day (Alexander's Feast) in GB-Lam MS 96; also MSS 97 and 98.

⁹This was the man who brought the drinks.

Continued

the 24.	Bread and Wine	0:	11:	6
	Harpsichord, Room Draw ^f . &c	0:	11:	0
	Coach hire for the Children	0:	4:	0
	£	1:	6:	6
April the 7 th . 1726	Bread and Wine	0:	11:	2
	Harpsichord, Room Draw ^f . &c	0:	11:	0
	Coach hire for the Children	0:	2:	0
	£	1:	4:	2
April y ^e 21	Bread and Wine	0:	11:	6
	Harpsichord, Room Draw ^f . &c	0:	11:	0
	Coach hire for the Children	0:	4:	0
	£	1:	6:	6
[page 4]				
May y ^e 12	Thursday			
	Bread and Wine	0:	8:	5
	Harpsichord Room Draw ^f .	0:	11:	0
	Coach hire for the Children	0:	4:	0
	£	1:	3:	5
	Rec ^d . of Eighteen Members half a Guinea each as appears att page 12 which with fourteen shill: brought from the other side makes ten pounds three shillings	£	10:	3: 0
	Mony's Expended att the Last Nine Meetings. Viz[.]			
	Jan ^y . y ^e 21 st . 1725/6	0:	18:	10
	Feb ^y y ^e 4	1:	6:	0
	18	0:	3:	0
	March 1	1:	13:	1
	10	1:	1:	6
	24	1:	6:	6
	April 7	1:	4:	2
	21	1:	6:	6
	May 12	1:	3:	5
	Total	10:	3:	0
Which Ballances y ^e Account				
Cha ^{ls} : King Treasurer				

Continued

[page 5]				
	Mony's laid out for the use of the Academy. 1726.			
May 12	Paid att the last Meeting	0:	3:	8
June 2 ^d	Bread and Wine	0:	14:	10
	Harpsichord Room Draw ^r . &c	0:	12:	2
	Coach hire for the Children	0:	4:	0
		£	1:	14:
			8	
Oct ^r . 10	Two Quire of Royal Paper Ruled	0:	8:	0
Nov ^m . the 3 ^d . 1726	Bread & Wine	0:	14:	6
	Harpsichord Room & Dr ^r .	0:	11:	0
	Coach hire for the Children	0:	4:	0
		£	1:	17:
			6	
17	Bread and Wine &c	0:	12:	6
	Harpsichord Room Draw ^r . &c	0:	11:	0
	Coach hire for the Children	0:	4:	0
		£	1:	7:
			6	
[page 6]				
Nov ^m . 25	Tickets ¹⁰	0:	0:	6
	Bread & Wine	1:	10:	0
	Harpsichord Room Dra ^r . &c	0:	16:	6
	Coach hire for the Children	0:	4:	0
	Porter Coach hire	0:	1:	6
		£	2:	12:
			6	
Dec ^m . y ^e 1 st	Bread & Wine	0:	12:	6
	Harpsichord Room Dra ^r . &c	0:	11:	0
	Coach hire for the Children	0:	4:	0
		£	1:	7:
			6	
Dec ^m . y ^e 15	Paid a bill of Sig ^r Haym ¹¹	0:	10:	6
	Bread & Wine	0:	18:	2
	Harpsichord Room &c	0:	11:	0
	Coach hire for y ^e Children	0:	4:	0
		£	2:	3:
			8	

¹⁰In an undated resolution (see Lbl Add. MS 11732, f. 1v.) it was decided that '18 Tickets [be] given [out] for the Gallery every Night. Two to each Member as they stand in the list, to be deliver'd after the performance for the Night ensuing'. The following phrase, 'The Tickets to be provided and deliver'd by the Treasurer', is deleted.

¹¹Nicola Francesco Haym (1678–1729), a noted bibliophile and numismatist, was the current Secretary of the Academy; he was also the librettist of several Handel operas.

Continued

Dec ^m . y ^e 29	Bread and Wine	0:	14:	2
	Harpsichord Room Dra ^r . &[c]	0:	11:	0
	Coach hire for the Children	0:	4:	0
	£	1:	9:	2
[page 7]				
Jan ^y y ^e 12	Thursday			
	Bread and Wine &c	0:	16:	4
	Harpsichord Room Dra ^r . &c	0:	11:	0
	Coach hire for y ^e Children	0:	4:	0
	Paid for breaking a Glass	0:	1:	0
	£	1:	12:	4
Jan ^y y ^e 26	Bread and Wine &c	0:	12:	6
	Harpsichord Room D ^r . &c	0:	11:	0
	Coach hire for y ^e Children	0:	4:	0
	£	1:	7:	6
Feb ^y y ^e 9 th .	Bread and Wine &c	0:	11:	11
	Harpsichord Room Draw ^r . &c	0:	11:	0
	Coach hire for y ^e Children	0:	4:	0
	£	1:	6:	11
Feb ^y y ^e 20	Two Quire of Royal Paper Rul'd	0:	8:	0
24	Paid part of the Bill	1:	0:	3
	£	1:	8:	3
[page 8]				
	Rec. ^d of Thirty five Members half a Guinea each, as appears att page 13 and 14 which makes	18:	7:	6
	Mony's Expended at the last Eleven Meeting's Viz.			
	June y ^e 2 ^d . 1726	1:	14:	8
	Oct ^r . y ^e 10	1:	17:	6
	Nov ^m . y ^e 17	1:	7:	6
	25	2:	12:	6
	Dec ^m . y ^e 1	1:	7:	6
	15	2:	3:	8
	29	1:	9:	2
	Jan ^y y ^e 12. 1726/7	1:	12:	4
	26	1:	7:	6
	Feb ^y y ^e 9	1:	6:	11

Continued

	24		1:	8:	3
	Total	£	18:	7:	6
Which Balances y ^e Account					
Cha ^{ls} : King Treasurer					
[page 9]					
Mony's laid out for the use of the Academy 1726/7					
	Paid att the last meeting		0:	6:	9
March the 9 th . 1726/7	Bread and Wine		0:	12:	0
	Harpsichord Room &c		0:	11:	0
	Coach hire for y ^e Children		0:	4:	0
		£	1:	13:	9
the 23	Wine and Bread		0:	13:	0
	Harpsichord Room &c		0:	11:	0
	Coach hire for the Children		0:	4:	0
		£	1:	8:	0
1727					
April 5	Wine and Bread		0:	13:	6
	Harpsichord Room Dra ^r . &c		0:	11:	0
	Coach hire for the Children		0:	4:	0
		£	1:	8:	6
20 th .	Wine and Bread		0:	12:	4
	Harpsichord Room D ^r ra: [sic] &c		0:	11:	0
	Coach hire for the Children		0:	4:	0
		£	1:	7:	4
[page 10]					
May 4	Wine and Bread		0:	12:	4
	Harpsichord Room &c		0:	11:	0
	Coach for the Children		0:	4:	0
		£	1:	7:	4
18	Wine and Bread		0:	13:	4
	Harpsichord Room &c		0:	11:	0
	Coach for the Children		0:	4:	0
		£	1:	8:	4
June 1 st .	Wine and Bread		0:	15:	8
	Harpsichord Room &c		0:	11:	0

Continued

	Coach for y ^e Children	0:	4:	0
	Porter	0:	0:	6
		£	1:	11:
Oct ^r . y ^e 26	Wine and Bread	0:	13:	4
	Harpsichord Room &c	0:	11:	0
	Coach for the Children	0:	2:	0
		£	1:	6:
Nov ^m . y ^e 9 th .	Wine and Bread	0:	17:	6
	Harpsichord, Double Bass, ¹² Room &c	0:	17:	0
	Coach for the Children	0:	4:	0
		£	1:	18:
[page 11]				
Nov ^m . the 23 ^d .	Wine and Bread	1:	5:	9
	Harpsichord Dou: Bass room &c	1:	1:	6
	Coach hire for the Children	0:	6:	0
	Paid Sig ^r Haym	0:	7:	6
		£	3:	0:
Nov ^m . the 23 ^d .	Paid M ^{rs} . Linacre ¹³ her bill	0:	10:	6
	To be carried to the next Subscription	0:	6:	0
	Rec ^d . of Thirty three Members half a Guinea Each	£	s	d
	as appears att Page 15 and 16 which Makes	17:	6:	6
	Mony's Expended at the last Ten Meetings Viz.			
	March y ^e 9 th . 1726/7	1:	13:	9
	23	1:	8:	0
	April 5 1727	1:	8:	6
	20	1:	7:	4
	May 4	1:	7:	4
	18	1:	8:	4
	June 1 st .	1:	11:	2

¹²This is the first time in the accounts (or anywhere else) that the double bass is mentioned and, except for the period between 12 January 1729 and 13 February 1730, it is continuously mentioned hereafter. It must have been felt that a stringed bass instrument at 16 foot pitch was needed to strengthen the bass line in pieces with continuo accompaniment.

¹³Mrs Linacre must be the wife (or, more likely, the widow) of a German (?) viola player in the orchestra of the King's Theatre and later the Royal Academy. His Christian name is unknown, but he copied various MSS for Handel between 1712 and 1722. See *The Cambridge Handel Encyclopedia*, ed. Annette Landgraf and David Vickers (Cambridge, 2009), p. 392; also Winton Dean, 'Handel's Early London Copyists', *Bach, Handel, Scarlatti: Tercentenary Essays* (Cambridge, 1985), pp. 78–86.

Continued

	Oct ^r . 26		1:	6:	4
	Nov ^m . 9		1:	18:	6
	23		3:	0:	9
	Paid M ^{rs} . Linacres Bill		0:	10:	6
	Carried to the 4 th . Subscription		0:	6:	0
		£	17:	6:	0
Which Ballances this Account					
Cha ^{ls} . King Treasurer					
[page 12]					
Mony's laid out for the use of the Academy 1727					
Dec ^m . y ^e 7 th .	Wine and Bread		0:	13:	0
	Harpsichord Dou: Bass Room &c		0:	16:	0
	Coach for the Children		0:	4:	0
	The Drawer		0:	1:	0
		£	1:	14:	0
the 21 st .	Wine and Bread		0:	13:	6
	Harpsichord Dou: Bass Room Draw ^r . &c		0:	17:	0
	Coach hire for the Children		0:	4:	0
		£	1:	14:	6
Jan ^y . 4 th .	Wine and Bread		0:	13:	0
	Harpsichord D. Bass Room Draw ^r .		0:	17:	0
	Coach hire for the Children		0:	4:	0
		£	1:	14:	0
18	Wine and Bread		0:	13:	0
	Harpsichord Dou: Bass Room & D ^r .		0:	17:	0
	Coach hire for the Children		0:	4:	0
		£	1:	14:	0
Feb ^y . y ^e 1 st .	Wine and Bread		0:	13:	0
	Harpsichord Dou: Bass Room &c		0:	17:	0
	Coach hire for the Children ¹⁴		0:	2:	0
		£	1:	12:	0

¹⁴Coach hire for the Children is suddenly halved, and must surely mean that the boys of St. Paul's (or more likely perhaps Westminster Abbey) were temporarily absent. Though numbers were restored in April 1728, they fluctuate a bit thereafter.

Continued

[page 13]			
Feb ^y . 22 ^d .	Wine and Bread	0:	13: 0
	Harpsichord Room & Dra ^r .	0:	11: 0
	Coach hire for the Children	0:	2: 0
		£	1: 6: 0
Feb ^y . y ^e 29	Wine and Bread	0:	9: 0
	Harpsichord ¹⁵ Room, Dou: Bass, & Dra[.]	0:	12: 0
	Coach hire for the Children	0:	2: 0
		£	1: 3: 0
March 14	Wine and Bread	0:	13: 0
	Room Double Bass & Draw ^r .	0:	12: 0
	Coach hire for the Children	0:	2: 0
		£	1: 7: 0
15	For 2 Quire of Royal Paper rul'd	0:	8: 0
28	Wine and Bread	0:	13: 0
	Harpsichord Dou: Bass & Draw ^r .	0:	17: 0
	Coach hire for the Children	0:	2: 0
		£	2: 0: 0
	Carried to the 5 th . Subscrip:	0:	5: 0
[page 14]			
	Rec ^d . of Twenty Seven Members half a Guinea each as appears att Page 17 & 18, and a Ballance from the 3 ^d . Subscription of	14:	3: 6
		0:	6: 0
		£	14: 9: 6
	Mony's Expended att the last Nine Meetings. Viz.		
	Dec ^m . y ^e . 7 th . 1727	1:	14: 0
	21 st .	1:	14: 6
	Jan ^y . 4 th .	1:	14: 0
	18 th .	1:	14: 0
	Feb ^y . 1 st .	1:	12: 0
	22 ^d .	1:	6: 0

¹⁵The word is scrawled through and not included in the next entry. Presumably the double bassist was also absent on both these occasions.

Continued

	29 th .		1:	3:	0
	Mar: 14 th .		1:	7:	0
	28 th . 1728		2:	0:	0
	Remaines to Bal:		0:	5:	0
		£	14:	9:	0
Which Ballances this Account					
Charles King. Treasurer					
[page 15]					
An Account of Mony's laid out for the use of the Academy 1728.					
	Paid att a Rehearsal of M ^r . Purcels S ^t . Cæcilias Song ¹⁶		0:	18:	0
April 12	Wine and Bread		2:	2:	6
	Harpsichord Dou: Bass Room & D ^r .		1:	2:	0
	Coach hire for the Children		0:	4:	0
		£	4:	6:	6
May 2 ^d .	Wine and Bread		0:	13:	0
	Harpsichord Dou: Bass & Room, Dra:		0:	17:	0
	Coach Hire for the Children		0:	2:	0
	Paid for Carrying the Instrum ^{ts} .		0:	4:	6
	Memorand ^m . Paid Sig ^r David in full to this time ¹⁷		1:	16:	6
14	Wine and Bread		0:	13:	0
	Harpsichord Room & Draw ^r		0:	11:	0
	Coach hire for [the] Children		0:	2:	0
			1:	6:	0
Nov ^m the 7 th 1728	Wine and Bread		0:	13:	0
	Harpsichord Dou: Bass Room & Dra ^r .		0:	17:	0
	Coach hire for the Children		0:	4:	0
		£	1:	14:	0
[page 16]					
Nov ^m . y ^e 21 st	Wine & Bread		0:	13:	0
	Harpsichord Dou: Bass Room & c		0:	17:	0
	Coach hire for the Children		0:	4:	0
		£	1:	14:	0

¹⁶This must have been his 1692 setting of Nicholas Brady's ode 'Hail! bright Cecilia'.

¹⁷I suspect 'Sig^r David' to have been David Beswillibald (variously spelled), one of the leading London double bassists of the period; he played for Greene, Handel, and Geminiani in the 1720s; also for Claver Morris in Wells. See Donald Burrows, *Handel and the English Chapel Royal* (Oxford, 2005), 602 and 609, and H. Diack Johnstone, 'Claver Morris, an Early Eighteenth-Century English Physician and Amateur Musician *Extraordinaire*', *JRMA*, 133 (2008), 108–109, esp. n. 50.

Continued

Dec ^m y ^e 5	Wine and Bread	0:	13:	0
	Harpsichord Dou: Bass ¹⁸ Room &c	0:	11:	0
	Coach hire for [the] Children	0:	2:	0
	£	1:	6:	0
	Rec ^d of Twenty Seven Members half a Guinea each, as appears att Page 19, and a balance from the 4 th Subscrip: of five Shill ^s which makes	£	13:	7: 6
	Mony's Expended att the last Six Meetings. Viz.			
	1728 April y ^e 12	4:	6:	6
	May y ^e 2 ^d .	1:	16:	6
	14 th	1:	6:	0
	Nov ^m . y ^e 7 th .	1:	14:	0
	21 st .	1:	14:	0
	Dec ^m . y ^e 5	1:	6:	0
	Remaines to Bal.	1:	4:	6
	£	13:	7:	6
	Charles King Treasurer			
[page 17]				
	An Account of Mony's laid out for the use of the Academy 1728			
Dec ^m . y ^e 19 th 1728	Wine & Bread	1:	6:	0
	Harpsichord, Dou: Bass, Room, Dra ^r .	0:	19:	6
	Coach hire for the Children	0:	4:	0
	£	2:	9:	6
Jan ^y . y ^e 2 ^d	Wine and Bread	1:	6:	0
	Harpsichord Dou: Bass, Room, & Dra ^r .	1:	2:	6
	Coach hire for y ^e Children	0:	4:	0
	£	2:	12:	6
16	Wine and Bread	1:	5:	6
	Harpsichord Dou: Bass, Room, & Dra ^r .	1:	2:	6
	Coach hire for the Children	0:	4:	0
	Paid the Carpenters Bill	1:	7:	0
	£	3:	19:	6

¹⁸Dou: Bass' crossed out. After 16 January 1729, the double bass is not mentioned again until 13 February 1730, when he is paid two guineas for seven nights' attendance.

Continued

31	Wine & Bread	1:	6:	1
	Harpsichord Dou: Bass, Room, & D ^r .	1:	2:	6
	Coach hire for the Children	0:	4:	0
	£	2:	12:	[7]
[page 18]				
Feb ^y . y ^e 14 th .	Wine and Bread	1:	5:	6
1728/9	Harpsichord Room & Draw ^r .	0:	16:	6
	Coach hire for y ^e Children	0:	4:	0
	A Catch Book bound	0:	3:	6
	£	2:	9:	6
Feb ^y . y ^e 27	Paid the Carpenter for the Library Lock &c	3:	10:	0
	Wine and Bread	1:	5:	0
	Room Harpsichord & Draw ^r	0:	16:	6
	Coach hire for the Chil:	0:	4:	0
	£	5:	15:	0
March 13	Wine and Bread	1:	5:	6
	Harpsichord Room & Dra ^r	0:	16:	6
	Coach hire for y ^e Chil:	0:	4:	0
	£	2:	6:	0
27	For 2 Quire of Royal Paper	0:	8:	0
	Wine & Bread	1:	9:	2
	Harpsichord Room & D ^r .	0:	16:	6
	Coach for the Children	0:	4:	0
	£	2:	17:	8
[page 19]				
April the 10 th . 1729.	Wine & Bread	1:	5:	0
	Harpsichord Room & Draw ^r .	0:	16:	6
	Coach for the Children	0:	4:	0
	One Quire of Royal paper	0:	4:	0
	£	2:	9:	6
22	Binding 2 Catch Books	0:	2:	0
24	Wine and Bread	1:	5:	0
	Harpsichord, Room & Draw ^r	0:	16:	6
	Coach for the Children	0:	4:	0
	£	2:	7:	6

Continued

May 8	Wine & Bread	1:	5:	0
	Harpsichord Room & Dra ^r .	0:	16:	6
	Coach for the Children	0:	2:	0
	£	2:	3:	6
22	Wine & Bread	1:	5:	0
	Harpsichord Rome [<i>sic</i>] & Draw ^r .	0:	16:	6
	Coach for the Children	0:	4:	0
	£	2:	5:	6
[page 20]				
July the 12 th . 1729	For Eight Quire of Royal Paper for Books	1:	12:	0
	Ink and pens	0:	2:	6
18	For 2 Quire of Emperial Paper for Scores	0:	17:	0
	£	2:	11:	6
	Rec ^d . of Sixty five Members as appears att Page 21, 22, & 23 of [£] 35: 14: 0 and a Ballance brought from the fifth Subscript: of 1: 4: 6 which two Sums make	£	38:	18: 6
	Monyes Expended att the 12 last Meetings			
	Dec ^m . y ^e 19 th . 1728	£	2:	9: 6
.	Jan ^y y ^e 2 ^d		2:	12: 6
	16		3:	19: 0
	31		2:	12: 7
	Feb ^y y ^e 14		2:	9: 6
	27		5:	15: 6
	March y ^e 13		2:	6: 0
	27 1729		2:	17: 8
	April y ^e 10		2:	9: 6
	24		2:	7: 6
	May y ^e 8		2:	3: 6
	22		2:	5: 6
	For Paper &c		2:	11: 6
	£	36:	19:	9
	So that I have over paid	0:	1:	3

Continued

Charles King, Treasurer			
[page 21]			
An Account of Mony's laid out for the use the Academy 1729			
	Over paid as appears att fol:° 69	0:	1: 3
Nov ^m . 6. 1729	Wine and Bread	2:	2: 4
	Room Harpsichord & Drawer	0:	16: 6
	Coachs for the Children	0:	4: 0
	£	3:	4: 1
20	Wine and bread	1:	5: 0
	Room Harpsichord & Draw ^r .	0:	16: 6
	Coachs for the Children	0:	4: 0
	£	2:	5: 6
Dec ^m . the 4 th . 1729	Paid for printing Tickets	0:	1: 6
	Half a Quire of blue paper	0:	0: 6
	Wine and bread	1:	5: 0
	for printing more Tickets	0:	6: 0
	Harpsichord Room & Dra ^r .	0:	16: 6
	Coachs for the Children	0:	4: 0
	£	2:	13: 6
[page 22]			
Dec ^m . y ^e 18 th 1729	Wine and bread	1:	5: 0
	Harpsichord Room & Dra ^r .	0:	16: 6
	Coach's for the [Children]	0:	4: 0
	To the person that Recieves [sic] the Tick ^{ts} :	0:	7: 6
	£	2:	13: 0
Jan ^y the 1 st .	Wine & Bread	1:	5: 6
1729/30	Harpsichord Room & Dra ^r .	0:	16: 6
	Coachs for the Children	0:	4: 0
	The Tickets	0:	2: 6
	£	2:	8: 6
Jan ^y the 16 th .	Wine and Bread	2:	10: 0
1729/30	Harpsichord, Room, Draw ^r .	0:	16: 6
	Coachs for the Children	0:	4: 0
	Tickets	0:	2: 6
	£	3:	13: 0

Continued

Jan ^y y ^e 29 th .	Paid Portorage, carrying Instrum ^{ts} .	0:	7:	0
1729/30	Wine and bread	1:	5:	6
	Harpsichord Room & Draw ^r .	0:	16:	6
	Coach's for the Children	0:	4:	0
	Tickets	0:	2:	6
	£	2:	15:	6
[page 23]				
Feb ^y the 13 th .	Paid the Double Bass for Seven Nights Attendance	2:	2:	0
1729/10 [sic]	Wine and Bread	1:	17:	6
	Harpsichord Room & Dra ^r .	0:	16:	6
	Coachs for the Children	0:	2:	0
	The Ticketts	0:	2:	6
	£	5:	0:	6
Feb ^y the 27 th	Paid porter's for bringing the Instruments	0:	2:	0
	Wine and bread	1:	17:	6
	Harpsichord Room & Dra ^r .	0:	16:	6
	Coachs for the Children	0:	4:	0
	The Ticketts	0:	2:	6
	£	3:	2:	6
March the 13.	Wine and Bread	1:	5:	0
1729	Harpsichord Room & Dra ^r	0:	16:	6
	The Children	0:	4:	0
	Ticketts	0:	2:	6
	£	2:	8:	0
[page 24]				
March y ^e 20	Paid for writing 54 Sheets of paper, att 7 ^d . per Sheet	1	11:	6
26	Wine and bread	1:	5:	6
1730	Roome & Drawer	0:	11:	6
	The Children	0:	4:	0
	Tickets	0:	2:	6
	£	3:	15:	0
April 3 ^d	Paid a porter	0:	0:	8
9	Wine and Bread	1:	6:	0
	Roome & Draw ^r .	0:	11:	6

Continued

	The Children	0: 4: 0
	Tickets	0: 2: 6
	£	2: 4: 8
Rec ^d . of Sixty Nine Members as appears at page 25. 26 & 27. the Sum of Thirty Six pounds, four Shill ^s . and 6 ^d .		
Mony's Expended att the 12 last Meetings		
	Nov ^m . 6 1729	3: 4: 1
	20.	2: 5: 6
	Dec ^m . 4 th .	2: 13: 6
	18	2: 13: 0
	Jan ^y 1 st .	2: 8: 6
	16.	3: 13: 0
	29.	2: 15: 6
	Feb ^y 13	5: 0: 6
	27.	3: 2: 6
	March 13.	2: 8: 0
	26.	3: 15: 0
	April 3.	2: 4: 8
	For Pens	0: 0: 9
	£	36: 4: 6
Cha: King. Treasurer.		
[page 25]		
An Account of Mony's laid out. 1730		
April the 23 ^d .	Bread and Wine	1: 6: 0
1730	Harpichord Room & Dra ^f .	0: 16: 6
	The Children	0: 4: 0
	Ticketts	0: 2: 6
	£	2: 9: 0
May 7	Wine and bread	1: 6: 0
	Harpichord Room & D ^f	0: 16: 6
	Children	0: 4: 0
	Tickets	0: 2: 6
	P ^d . y ^e . Dou: Bass for 6 nights	1: 16: 0
	£	4: 5: 0

Continued

July 20	Paid for Change of paper	0:	3:	0
1730	For Nine Quire of Royal paper	2:	0:	6
	Paper for covers	0:	1:	0
Nov ^m . the 5 th .	Wine and bread	1:	6:	0
1730	Harpsichord Room & D ^r .	0:	16:	6
	The Children	0:	4:	0
	£	4:	11:	6
[page 26]				
Nov ^m [.] y ^e 19 th .	Wine and bread	2:	1:	0
	Harpsichord Room & D ^r .	0:	16:	6
	Coaches for the Children	0:	4:	0
	£	3:	1:	6
Dec ^m . y ^e 3 ^d .	Wine and Bread	1:	11:	10
	Harpsichord Room & D ^r	0:	16:	6
	The Children	0:	4:	0
	Porter	0:	1:	0
	£	2:	13:	4
	Paid for printing Ticketts	0:	12:	6
3	For delivering the Ticketts	0:	2:	6
Dec ^m . y ^e 17	Wine and Bread	1:	18:	0
	Harpsichord Room Dra ^r .	0:	16:	6
	Coaches for y ^e Children	0:	4:	0
	For delivering y ^e ticketts	0:	2:	[6]
	Porter	0:	2:	[0]
	£	3:	18:	[0]
	Paid to M ^r Gates ¹⁹	0:	10:	0
		4:	8:	0
[page 27]				
Dec ^m . y ^e 20	At a Meeting of the Managers	0:	2:	2
ye 25	At a Meeting of the Managers ²⁰	0:	6:	4

¹⁹Bernard Gates (1686–1773), Gentleman of the Chapel Royal (1708) and Lay Vicar of Westminster Abbey from 1711. He succeeded William Croft as Master of the Choristers there in 1727.

²⁰It must have been round about this time, if not at this meeting, that the managers decided to change their name from the Academy of Vocal Music to the Academy of Ancient Music.

Continued

31	Wine and Bread	1:	10:	0
	Room Harpsichord & Dra ^f .	0:	16:	6
	Coaches for the Child:	0:	4:	0
	delivering the ticketts	0:	2:	6
	Porter	0:	1:	0
	£	3:	2:	6
31	Order'd, by D ^r . Pepusch ²¹	0:	2:	6
Jan ^y . y ^e	Wine & Bread	2:	15:	6
[1]4 th . 1730	Room Harpsichord & D ^r .	0:	16:	6
	delivering the ticketts	0:	2:	6
	Coaches for the Children	0:	6:	0
	The door keeper for 2 Nights	0:	3:	0
	The Library keeper ²² 2 Nights	0:	10:	0
	£	4:	16:	0
[Ja]n ^y y ^e 28	Wine and Bread	1:	14:	0
	Room Harpsichord & Dra ^f .	0:	16:	6
	Delivering the ticketts	0:	2:	6
	To the Library keeper	0:	5:	0
	Coaches for the Children	0:	6:	0
	The door keeper	0:	1:	6
	£	3:	5:	6
[page 28]				
Feb ^y y ^e 11 th .	Wine and bread	1:	6:	0
1730	Harpsichord Room &c	0:	16:	6
	For giving out the ticketts	0:	2:	6
	To the Library keeper	0:	5:	0
	To the Children	0:	4:	0
	To the door keeper	0:	1:	6
	Paid at barr [<i>sic</i>]	0:	1:	0
	£	2:	16:	6

²¹Johann Christoph Pepusch (1667–1752), a founder member and the moving spirit of the Academy.

²²The first librarian of the Academy was Maurice Greene (1696–1755), but whether he still held that position at this date is by no means clear.

Continued

Feb ^y y ^e . 12	Paid the Double Bass for 8 Nights	2:	8:	0
26	Wine and Bread	1:	6:	6
	Harpsichord Room & D ^f	0:	16:	6
	To the Library Keeper	0:	0:	0
	To the Children	0:	4:	0
	for delivering y ^e ticketts	0:	0:	0
	To the door keeper	0:	1:	6
	Paid the Double Bass	0:	6:	0
	Porter	0:	0:	8
		£	5:	3: 2
	Mony's Expended att the last 11 Meetings	£	40:	12: 0
	deliver'd to M ^r . Birch ²³	0:	17:	6
	Rec ^d . of 79 Subscribers	41:	9:	6
	half a Guinea Each			
	which makes the Sum of ^{£24}			



In the last of their letters to Antonio Lotti in the wake of *l'affaire Bononcini*, the managers sent him via the good ship *Ruby* two works by Tallis and Byrd that would show him ‘that true and solid Musick is not in its Infancy with us, and that, whatever some on your Side of the Alps may imagine to the Contrary, the Muses have of old time taken up their Abode in England’. Thanks to Richard Turbet, who has very kindly drawn to my attention a reference in Hawkins’ *General History* which earlier I missed, we learn that these were Byrd’s ‘Tribulationes civitatum’ and Tallis’ ‘Domine quis habitabit’.²⁵

²³This is almost certainly the noted historian, the Revd Thomas Birch (1705–1766), who became a member in April 1730 and had not yet been ordained. See *RMARC* 51, 130.

²⁴The rest of the text has largely crumbled away and so too some of the figures in [...]s earlier.

²⁵See John Hawkins, *A General History of Music*, 4 vols. (London, 1776), iv, 348 and 1853 edn (reprinted 1963), ii, 886; also *Letters from the Academy of Ancient Music at London, to Sig^r Antonio Lotti of Venice* (London, 1732), 39 and 41.

Cite this article: Johnstone, H. D. 2022. The ‘lost’ account book of the Academy of Vocal (later Ancient) Music, 1726–1731: a postscript to my article on the history of the Academy in volume 51 (2020). *Royal Musical Association Research Chronicle*, 53, 31–50. <https://doi.org/10.1017/rrc.2022.1>