



THE NOBLEMEN AND GENTLEMEN'S CATCH CLUB was founded in 1761 to encourage the composition and performance of glees, catches and canons.

Not fewer than seven Royal Dukes, three of them future Kings, were early enthusiasts, and amongst the professional members were to be found most of the distinguished musicians in eighteenth century London. Names such as James Beard (Handel's tenor), Dr. Thomas Arne, the Italian violinist Giardini, Dr. Benjamin Cooke, Samuel Webbe, R. J. S. Stevens, Dr. Calcott, William Horsley, Sir John Goss, T. F. Walmisley, James Turle and Alfred Deller all appear on the list of members, together with many other musicians, noblemen, soldiers, sailors, politicians, doctors, lawyers and clergymen.

Although essentially a male club, there has been a Ladies' Night since 1774. Two trebles first appeared in 1763, and two attended regularly from c.1800–1940 to sing the top part in S.A.T.B. glees.

The manuscript library, now housed in the British Library, contains some 2,400 compositions, most of them entries for the celebrated prizes and gold medals awarded for the best glees.

The Club has met in some of the most famous and fashionable locations London has to offer, from Almack's and Willis's Rooms, to Simpson's in the Strand and the Criterion. Since 1953, formal meetings have taken place in College Hall, Westminster, and in the Cholmondeley Room and the Peers' Dining Room at the House of Lords.

NOBLEMEN AND GENTLEMEN'S
CATCH CLUB

Three Essays towards its History

VISCOUNT GLADSTONE

GUY BOAS

HARALD CHRISTOPHERSON



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DEDICATED TO THE MEMORY OF
VICTOR MARSTERS

1895-1987

SECRETARY OF THE CLUB

1947-1976

THE GLEE

is essentially and individually English.

The progress of the art of music, like all other arts, is dependent on the advancement of the human mind. The power of appreciating the charms and beauties of music, and of benefiting by its employment, grows up with the inventive skill which calls new thoughts into exercise. Sympathetic encouragement gives

LIFE TO ART

William A. Barrett
1834-1891

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ORDER OF PROCEEDINGS AT DINNER, 1921

INTRODUCTORY

THAT THE Noblemen and Gentlemen's Catch Club has survived for so long is no mean achievement. Its history from its first institution in 1761 until 1996 is told in these pages. The Club's first historian, Herbert John Gladstone, Viscount Gladstone, performed the major task in his *The Story of the Noblemen and Gentlemen's Catch Club* (London, 1930), long out of print. Lord Gladstone first became a Member of the Club in 1901, and was elected President in 1919, an office which held until his death on 5th March, 1930. He left his almost completed manuscript and a legacy to the Club of £250. His widow promptly donated the manuscript to the Club, and the Club published it as a small volume of seventy pages. It remains the authoritative history of the Club's first 168 years.

Guy Boas's updating of the story to 1961, here entitled *A Bicentenary Review*, was produced by the Club as a sixteen-page pamphlet in 1964. Mr. Boas was elected a Member of the Club in 1956, and it has long been felt that his updating, of necessity slender because of the interruption of the Club's activities by the Second World War, should be amplified. Harald Christopherson's *A Post-War Review* was put in hand by Lord Geddes to mark his retirement from the Presidency after ten very successful years. Whilst this combined history is published during my first year as President, it will always remain associated with Lord Geddes.

At first it was thought that this second updating should be pub-

lished as a further pamphlet. But given that both Gladstone and Boas are out of print and hard to come by, the Committee has decided to broadcast a trio—Gladstone, Boas, Christopherson—and to bring the three voices into harmony. There is a catch in this : inevitably, the voices overlap. Boas believed Gladstone gone forever : so he echoes him. Christopherson thought, fearing that Gladstone and Boas had fallen silent, to summarise the past. An editorial hand has been at work in this regard, but never entirely to suppress the Catch, always mindful of the Canon, and largely with Glee.

STUART HUGHES, PRESIDENT, 1996



TOWARDS THE END of my Presidency of the Noblemen and Gentlemen's Catch Club the Committee agreed that it would be desirable to bring the history of the Club up to date, and Mr. Harald Christopherson, a Member since 1987, was invited to undertake this task.

This he has done, basing his review of the post-war period on the minutes of the Committee, much additional material supplied by the Secretary, and information generously provided in discussion or correspondence by a number of long-standing Members of the Club.

I am most grateful to him for his contribution to the history of the Club in continuation of the earlier histories written by Viscount Gladstone and Mr. Guy Boas, and I commend his *Post-War Review* of the Noblemen and Gentlemen's Catch Club to all members of the Club and other interested readers.

The Rt. Hon. Lord GEDDES, 1995

THE STORY
of the
NOBLEMEN AND GENTLEMEN'S
CATCH CLUB

by
VISCOUNT GLADSTONE

DEDICATED TO ALL MEMBERS PAST AND PRESENT

1930

PART SINGING is a *culte*. It requires time, trouble, and expense to bring it to the highest level. In the days of Pepys, and for two centuries later, capacity to take part was common and even expected in high society. But there was no organisation of this delightful branch of music until the Madrigal Society—the oldest now in existence—was founded in 1741. The Noblemen and Gentlemen's Catch Club followed in 1761, the Glee Club in 1787, the Bristol Madrigal Society in 1837, the Western Madrigal Society in 1840, and the Abbey Glee Club in 1841. In the last fifty years musical societies of all kinds have spread all over the country. Mass-singing in schools has made great progress and associations for singing the easier part songs are now common even in villages. The rapid spread of community singing has shown how eager people are to join in parts as well as unison.

While the excellent advance is general in the country, the old Societies in the Metropolis find it difficult to keep full numbers. Whether the main object is part singing of the highest class or the reading at sight of Madrigals and part songs by all present, finance must be a serious question. The co-operation of professionals, especially in the provision of altos and tenors, is essential. There is the cost of quarters and of the Library. To get the most satisfactory results, numbers must be limited to some thirty or forty at the most. The expense per head necessarily limits the sources of supply. People have less money, and part singing, perhaps because of the development of other and less desirable forms of amusement and recreation, seems to have lost ground in the vast crowd spoken of as London Society. The cinema, gramophones and the wireless, properly understood and used, have great and abiding advantages. They also lead to sheer laziness, to comfortable enjoyment of other people's industry and capacity, and to a disinclination to the effort necessary for doing things oneself. This is a form of the *laissez-faire* spirit fashionable today, but likely to pass soon, it may be hoped, to something more strenuous and profitable.

The history of the Noblemen and Gentlemen's Catch Club is particularly interesting. It has a definite place in musical history ; it contributed much to the development of music. In its membership, constitution and procedure it bore the impress of high London Society as it then was. It has reached the respectable age of 168 years, being second only to the Madrigal Society in seniority.

ORIGIN OF THE CLUB

THE ACTUAL CAUSE of the Club's foundation remains a matter of conjecture. We expect to find light by referring to the official record of its first meeting. Clubs and all kinds of institutions are almost invariably started by a number of persons assembled who by preamble or resolution state their objects, draft rules, and constitute themselves as original Members with full powers. No such action was taken in 1761, as we shall see later. There is no record of any kind to show how or why the Noblemen and Gentlemen's Catch Club came into existence.

The first entry in the minutes of the Club is simply this :

ORIGINAL MEMBERS AT THE FIRST INSTITUTION OF THE CATCH CLUB, NOV^{ER}, 1761.

Earl of Eglinton.	Lieut.-General Rich.	Hon. Mr. Ward.
Earl of Sandwich.	Major-General Barrington.	Earl of March.
Hugo Menil, Esq.	Mr. Warren, Secretary.	Rich. Phelps, Esq.

April, 1762.

ADDITIONAL MEMBERS ADMITTED :—

Sir Geo. Armytage.	Coll. Windus.	Duke of Kingston.
Earl of Rochford.	Marquis of Lorn.	Willm. Gordon, Esq.
Earl of Orford.	Earl of Ashburnam.	Viscount Bolingbroke.
Viscount Weymouth.	Henry Peyton, Esq.	Coll. Montgomery.
Coll. Parker	Marquis of Granby.	James Harris, Esq.
	Lord George Sutton.	

1763.

PRIVILEG'D MEMBERS ADMITTED :—

Mr. Beard.	Sigr. Quilici.	Mr. Savage.
Mr. Battishill.	Mr. Abel.	Mr. Champness.
Dr. Arne.	Mr. Cowper.	Sigr. Giardini.

In four successive meetings held at considerable intervals the minutes merely record four resolutions. These briefly state the main purpose of the Club, and being of special interest I give them in full :

March 1762.—Resolv'd that according to the above list each Member shall take his turn to be President, and if not, shall pay a forfeit of one Guinea (unless out of the Kingdom), and the Presidentship to devolve upon the next in turn who happens to be present. Dinner to be order'd for 12 at five shillings a head : the Messages to be sent in the name of the President : Allmack to give notice every Saturday morning to the next President whose turn it is to serve whether in Town or Country.

April 1762.—Resolv'd that this Club do consist of Twenty One Members and no more this day resident in Great Britain : any Candidate on the Death or Resignation of any of the said 21 Members or those out of the Kingdom to be propos'd at one Meeting and balloted for at the next weekly Meeting, three black balls to exclude and not less than 12 Members to compose a Ballot.

April 1762.—Resolv'd that such Professors of Music as shall be approv'd of by the Society be admitted as Priviledged Members.

May 1762.—Resolv'd that a Premium of a Gold Medal of Ten Guineas value, or ten Guineas be given for the best Catch, Canon and Glee, words and Music new, and a Premium of half the value for the second best of each, and that Mr. Secretary Warren do publish the same in the Daily Papers from time to time.

Though over a dozen professional musicians had been admitted as members, it would seem that their efficiency in singing was not up to the increasing work of testing compositions. In March, 1766, the following resolution was passed :

Resolv'd that a Committee do meet on Saturday the 15th instant, 12 o'clock at Lord Sandwich's to try the Catches etc., sent in for the Prize, and that they do meet every Saturday until the Business is completed.

Order'd that Mr. Warren do hire a sufficient number of Singers to study the Prize Catches etc. previous to the meeting of the Committees, in order to their being the better performed for the benefit of each composer.

On these main lines the Club developed during the next five or six years. Here are two characteristic entries for 1768 :

Wednesday 1 June.—The Society having heard the Catches etc. after they had passed the examination of the Committee, according to the Statutes, adjudg'd the Medals to the Authors of the several Compositions mark'd :—

English Catch.	Dear Jenny.
Italian Catch.	Quando la Serpa.
Canon.	From Everlasting.
Serious Glee.	A Generous Friendship.
Cheerful Glee.	Fill the Bowl.

Order'd that an Advertisement be published as usual to inform the Claimants.

Wednesday 8 June.—Order'd that the day of the weekly meeting be chang'd from Wednesday to Tuesday.

Order'd that six Copper Medals be struck ; one whereof is for the use of the Society, the other five for the following Members, viz. : the Duke of Queensberry, Earl Spencer, Mr. Walsingham, Mr. Hanger and Earl Ferrers.

Order'd that the Advertisement for the prizes of next year be the same as that of the last, particularly specifying that no Music will be accepted which consists of more than five parts.

Order'd that y^e Sum of Twenty Guineas be given out of the common Stock to the Secretary of the Society by way of gratification.

The Club appears to have taken much pride in its medals. Gold medals of the value of ten guineas were presented for best compositions. A copper medal was presented to the British Museum. Silver and Bronze medals were frequently given to Members of the Club who wished to have them. What has become of all these medals—there must have been hundreds of them—it is impossible to say. The only one which has come to my notice is in the possession of Miss Willmott. It belonged formerly to Stephen Paxton, who won three of the Club Medals—1779, *How sweet, how fresh* ; 1781, *Round the hapless André's Urn* ; 1784, *Blest power here see* ; and a Premium in 1785 for *Come, oh come, ethereal quest*.

About 1774 The New Catch Club came into existence. The first mention of it is in the minute of 18th January, 1774 : 'It was ordered that Mr. Warren have permission to supply The New Catch Club with any Musical Pieces they shall chuse out of their collection.'

On 14th March, 1775, we read : 'The Catch Club at St. Alban's Tavern were this day entertained by this Society [then meeting at the Thatched House Tavern].'

And on 21st March : 'The Society accepted an invitation to dine with The New Catch Club on 30th March next.'

Subsequently The Catch Club entertained The New Catch Club each year till 25th March, 1783, after which there is no further mention of The New Catch Club.

In Clark's collection of glees—with which I deal on page 49—the following glee is quoted :

Welcome, friends of harmony,
Welcome, brethren of the song ;
Welcome to your old retreat,
Where Music still delights her throng.
Here we raise the vocal lay,
Emulous of your design,
Here the social glass goes round ;
Friendship and harmony combine,
Mirth and music haste away,
To celebrate this cheerful day.

To this there is added the note : 'said to have been composed by Dr. Cooke, on the union of the two Catch Clubs.' This would seem to refer to the Noblemen and Gentlemen's Catch Club and the New Catch Club, which were the only Catch Clubs then existing in London. But there is no reference to any such union in the records of the Catch Club, nor is there any record or indication of the merging of Members. No union in fact took place. But it is quite possible that by this glee Dr. Cooke commemorated 'the cheerful day' when the two Clubs dined together. There is no copy of this glee in the Library, and the title does not appear in the Club Index.

As there was a very long waiting list of candidates for ballot it is reasonable to assume that the New Catch Club was formed by those candidates who eventually joined the original club.

The Club seems to have given birth not long afterwards to a Society founded in Calcutta on similar lines, but with pronounced Bohemian tastes.

In the *Memoirs* of William Hickey, we read the following :

Soon after my return to town [Calcutta] I was elected a Member of the Catch Club, one of the pleasantest societies I ever belonged to, but unpopular with the ladies, no female being admitted. It was originally established by some musical men, seceders from a meeting called the Harmonic, at which the younger people of both sexes, being more pleased with their own rattling chatter and noise, paid no attention to the sweet strains of Corelly and other famous composers, and thereby gave great offence to the real lovers of music.

A party thereupon resolved to establish a sort of club, where none of the profane should gain admittance and women to be excluded altogether.

This was the society to which I was admitted and a delightful thing it proved. I was also a Member of the old Harmonic, which, upon the establishment of the new one, sunk into a mere dance.

The young women facetiously termed the new meeting 'The He Harmonic.' The latter commenced with a capital concert at which all the talents of the Settlement were displayed. It commenced at seven and ended at half-past nine. Precisely at ten we sat down to an excellent supper, after which Catches, Glees, and single Songs were kept up until a late hour. Amongst the party were several uncommon fine voices, especially Mr. Platel, a member of Lord Sandwich's celebrated Catch Club, Messrs. Golding, Haynes, Messnick, and Playdell, all of whom sang with extraordinary taste and execution.

The Chair was taken in rotation, the President being omnipotent. Upon its coming to my turn to preside I gave the master of

the house private directions as soon as the clock struck two to introduce some kettles of burnt champagne, a measure that was highly applauded by all, particularly by Mr. Platel, who declared that it was a glorious thought and that I deserved to have my name recorded in letters of gold. We sat until an hour after sunrise. From that night it became an established rule to have burnt champagne the moment it was two o'clock. The number of Members was limited to twenty-five, and so popular did the club become that there were seldom less than fifty candidates to fill up any vacancy that occurred.

CONSTITUTION

IN 1767, Members set to work to collect the Club statutes and regulations into book form.

The Catch Club was born in the brilliant days of Chatham, Wolfe, Rodney, and Hawke. The whole country was triumphant. Society in London sang Dr. Arne's *Rule Britannia* and found in music a joyous expression of its mood. Social festivities were elaborately organised and musical diversions took a prominent place. Horace Walpole tells us that on 19th May, 1763, Miss Pelham had a party at Esher for distinguished French visitors. After dinner, a walk to the belvedere on the summit of the hill :

On the descent of the hill were placed the French horns ; the abigails, servants, and neighbours wandering below by the river—in short, it was Parnassus, as Watteau would have painted it. Here we had a royal syllabub, and part of the company returned to town ; but were replaced by Giardini and Onofrio, who with

Nivernois on the violin and Lord Pembroke on the bass accompanied Miss Pelham, Lady Rockingham, and the Duchess of Grafton, who sang. The little concert lasted till past ten.

We read in the *Gentlemen's Magazine* of 4th June, 1763, the birthday of George III :

A grand masquerade ball, with music, the vocal parts of which were performed by nobility in masquerade, was given by his Grace the Duke of Richmond. More than 800 of the nobility and principal persons of distinction, among whom the Dukes of York and Cumberland, were present ; and the entertainment was in every respect grand beyond description. At the same time the Queen gave a musical entertainment for the diversion of the royal family.

The music no doubt was organised by Members of the Catch Club. In the highest society the singing of catches and glees remained a fashionable pastime.

So it came about that leading amateurs founded, in 1761, the Noblemen and Gentlemen's Catch Club. The principal motive no doubt was to organise frequent opportunities to practise a favourite pursuit. This was accompanied by a genuine wish to stimulate interest in vocal music and do service to its professional members. This was to be effected by constituting a special form of Club membership for professionals and by providing an elaborate scheme of prize-giving for the best composition of glees and catches.

In the spirit of the times the Founders of the Catch Club organised their procedure with much novelty. Music was to be a real business, but in an atmosphere of merry festivity. A novel and quaint ritual was worked out in detail, much of

which survives to this day. Foundational statutes were ordained with all the gravity of constitutional law makers.

It is to be regretted that while about a dozen stout volumes of records are still in existence, some have been lost. Moreover, the entries concerning meetings and business are usually bare and formal. The work was entrusted to a succession of secretaries devoted to the interests of the Club, but lacking in humour, and never venturing into description. Much therefore is left to the imagination.

The first collection of Laws and Regulations was compiled from the Minutes in 1767, and was afterwards known as the Digest. It is bound in vellum and written by a fine penman.

On the first page is a quotation of the Club Minutes of March 2, 1767. I give the Minutes as recorded in full :

Extract from the Book of Orders and Resolutions
of the Society, March 2, 1767.

Mr. Phelps in the Chair.

Duke of Queensbury.	Mr. Dillon.
Earl of Buckingham.	Mr. Stanley.
Earl of Plymouth.	

The Duke of Queensberry reported from the Committee appointed to examine a written paper entitled *A Digest of the Statute and other laws of the Catch Club, instituted Nov., 1761*, that they had come to several resolutions which are entered into the books of the Society, and which he read in his place.

Resolv'd that the Society do agree with the Committee in the said Resolutions.

Order'd that a Book be provided at the Society's expence, and that the Digest above-mention'd be enter'd therein, and that it be kept by the Treasurer for the time being, and be brought to the

Meetings and Committees of the Society, and that it be referr'd to upon all occasions, as a Book of Laws obligatory upon the Members of the Society and all others whom it may concern.

Resolv'd that every New Law or standing Order of the Society be added to the said Book as occasion requires, and that they be enter'd into the Rubric to which they properly belong.

Order'd that the Treasurer do prepare a book according to the intent and meaning of the Order of Resolution above-mention'd.

The Digest consists of eight Rubrics, with the head lines written in red ink. Side references are given to the appropriate number in the Minute book.

Space makes it impossible fully to reproduce the Rubrics. I must content myself with a description of them, quoting only some passages in full.

Eight Rubrics, occupying some twenty-three pages of manuscript, set forth procedure of meetings, the functions of officers, rules of conduct and penal regulations. The Club consisted of twenty-one 'actual' Members. But a number of Professors of Music were also elected as Privileged Members. Ten were elected in 1763. The number increased rapidly, and in 1828 it was limited to twenty-five. They dined with the Club and shared its privileges, but they were removable at pleasure, and their membership was forfeited *ipso facto* if they did not attend at least twice (five times by a later resolution) during the yearly sittings. While their election was complimentary to the Profession generally, their expert co-operation was essential to the Club. I touch on this later.

When a Club vacancy occurred the names of candidates not exceeding six were thrown into a hat, and the one

drawn was then submitted for election by ballot. A candidate might be rejected, but this did not hinder a second candidature under the usual procedure.

The Club assembled annually upon the first — (the day is characteristically left blank) after the meeting of Parliament, and closed its session on June 4th, the birthday of George III. Members presided in turn according to seniority, and were summoned to the weekly meetings in the name of the President, by a written message sent by the Master of the house 'where the Club is held.'

The post of President was no sinecure :

When dinner is serv'd up, the President is to take his seat at the upper end of the table. He is to examine the letters of the Members who excuse themselves for non-attendance, to make up the book of fines, and receive the forfeits which are due, immediately after dinner, and he is to cause the money so received to be directly paid into the hands of the Treasurer, if present, or of his Agent in case of absence.

He could not quit the Chair

under the penalty of forfeiting a Guinea till he has caus'd every person present to sing his Song or submit to the penalty, as likewise till every Person's toast has been circulated, after which the President has full liberty to retire. But if the Society still think proper to continue their sitting they must appoint a Member to fill the Chair, as the Club cannot sit a moment without a President.

The Rubrics and regulations of the Club in phraseology and form not infrequently appear to be based on the rules of Parliamentary procedure. This was natural enough, seeing that so many Members were in the House of Lords and the House of

Commons. The duties of the President were analogous to those of the Speaker. Rubric II lays down his duties :

In all cases every Member having business of any kind to transact with the Society is to address himself to the President whether in writing or otherwise. In speaking a Member must stand up and address himself to the Chair. If two or more Members rise up at the same time, the President is to point to the Person who shall speak first. The President is to maintain good order and regularity in the debates ; he is to censure and even punish the disorderly according to the Laws and usage of the Society. He is to see the Statutes and Ordinances carried into execution steadily, and impartially, and is carefully to observe them himself. He is to decide in all cases of difficulty, and his censures, punishments, and decisions can only be suspended, controll'd, stopp'd, and reversed by the general sense of the Society, as it shall appear by the Majority of voices present.

Only second in importance is the post of Vice-President, his presence 'being absolutely necessary whilst the Club is sitting.' His forfeit for absence was 10s. 6d. He had 'to take account of the Wine which is drank at and after dinner, and that the same and no more be paid for.' But his main function was to relieve the President of some of the duties necessitated by the procedure of the Club.

When dinner is ended, the President is not to permit any Catch, Glee, or other song to be sung, till besides the usual glass to His Majesty's health two others shall have been likewise circulated. The toast and Catch must be circulated alternately, and any order may be observed, provided that every person at the table is called upon, and No Person twice, till everyone at the table has been called upon Once.

After the toasts, the Vice-President asked the President to call a Glee. Similarly the President called upon the Vice-President. Each would call for two songs and had the privilege, if they chose, of not joining in them. Subsequently, in a prescribed order, the Vice-President called upon those present to propose a toast, alternating with the President, who called upon them to name a song. To whom this alternating toast was to be drunk, curiously enough we are not told. The present practice handed down by tradition is that when called upon each Member or guest proposes the health of a living professional lady singer. There can be little doubt that this was the Club's toast from the first. There were comparatively few professional ladies at the time, and probably the toast was to a lady singer, perhaps not necessarily professional, according to the choice of each proposer. The Club must have thought that this toast had a sanctity above and beyond definition.

Rubric IV sets out the duties of the Treasurer :

His Post is of great responsibility. A Member may decline this Office when it is offered to him by the Society without incurring any penalty, but as it is an Office of great honour, and trust, it has always been respectfully received, as a mark of favour and distinction. The Seat for the Treasurer at table is always at the left hand of the President.

The 'honours, privileges, and emoluments' of the Members are set forth in detail. I will quote only two clauses :

Any Member may produce a piece of Music and cause it to be sung at the weekly Meetings provided it be introduced by any

person in his course of rotation, or after the Songs in rotation are finished. He may likewise, having first obtained the permission and approbation of the Society, cause it to be entered in their books, after it has been performed before them in the manner above directed.

Then follows this remarkable ordinance :

Every Member who acquires any increase of income, by inheritance, marriage, legacy or preferment, shall pay to the Society half of one per cent. of the first year's revenue of the said income, according to the fair valuation of it ; the said half per cent. to be paid to the Society as soon as the Member shall take possession of whatever it be which entitles him to the said increase of income.

Provided always, that it be in the option of every Member upon any increase as aforesaid, to pay ten Guineas by way of composition instead of half of one per cent. required by the Statute. . . In cases of Marriage, though the benefits arising therefrom, may be, and often are invaluable, yet by an act of great indulgence, the Society permits any Member even upon this occasion, to compound for the sum of ten Guineas though his acquisition may be equal to millions.

In this practical way the Society solved the knotty problem of the assessable value of matrimony.

This ordinance left much to the honesty of Members. For that reason perhaps it was laid down in the Rubrics that 'the President before he calls for any Catch, is to read to the Society in a very audible voice, at every meeting,' this particular ordinance. The extant accounts show that Members acted up to their obligations and a profitable source of annual income was secured (see page 51).

Rubric VI of the Penal Laws is drastic enough. Every new Member failing to attend one of the four meetings following his election, unless out of the Kingdom was deemed to have declined membership and his proposer had to pay his fines. Every Member being within the Kingdom of Great Britain was obliged under penalty to attend the weekly meetings or 'to send his excuse in a letter to the President properly dated and signed.' Any Member failing to attend on six successive Club days or to notify the President, forfeited his seat and a new Member had to be chosen. Members had to notify the President before going abroad. Refusal to ballot for new Members involved a fine of five guineas. If he did not attend the meeting to decide on prize music he 'must pay a fine of half a guinea which no letter of apology shall excuse.'

Some clauses of Rubric VIII, 'Of the manner of holding the weekly meetings,' deserve quotation in full :

Any person whether a Member or Other may decline his song when called upon, provided he drinks a glass of wine as an acknowledgement of his inability to sing. The person who sings in rotation, must not quit his seat, but those who accompany the Song must come to him.

If any person who takes a part in any piece of music during the first round, is found deficient in his part, and actually sings out of time or tune, or stops before the piece is finished, he is to drink a glass of wine of any sort at that time upon the table, at the requisition of any Member, and by order of the President.

No person is permitted upon any pretence whatsoever to practise any Music, whilst the Club is sitting ; nor is any one allow'd to open a Music book except when a Catch is call'd for, and during the time of a performance.

All freedom of conversation is permitted as becomes a Society fill'd with men of rank and of liberal Education, except upon Political topics which are not to be introduced, upon any pretence whatsoever, nor Religious subjects.

No coffee, tea, or other such heterogeneous beverage is to be brought upon, or drank near the table where the Club is seated upon any account ; but if a Member either for himself or any other submits to call for such unnatural mixtures, they must be carried to a distant table, and the parties concern'd must take them at that place, with a due sense of the Society's indulgence.

All coffee, tea, etc., must be paid for by the Member or Members who call for them, and must not be charg'd in the Society's account upon any pretence whatsoever.

No question is to be debated at the general weekly meetings, as it must necessarily break in upon and interrupt the cause of those meetings, but all matters of business are to be referr'd to a Committee, and to be discuss'd there, and they are either to be receiv'd, rejected, or recommitted by the Society upon the report.

They were not teetotallers in those days. Fidelity to Bacchus banned coffee in scathing terms. Yet the 'unnatural mixture' secured its admission through to a side table.

I have drawn from the Rubrics enough to show how the Constitution of the Club took shape after its first five or six years. Lengthy as the Rubrics are, they do not include the many minor rules passed at meetings relating to discipline and procedure. Strict observance of them in every detail must have been extremely difficult, and we may suspect that a good deal would have depended on the discretion of the President of the day.

THE SONGS OF THE CLUB

IT WAS THE PURPOSE of the Club to sing the vocal music of the day. Madrigals were not excluded, but they were outside the capacity of the Club. The music, moreover, was limited to alto, tenor, and bass. In 1763 two boys were present to sing in compositions for prizes. But it was not till the beginning of the next century that specially selected boys were frequently brought in to take the treble part.

The songs therefore were catches, canons, and glees. Distinctions are not easy, nor am I qualified to write on them. But it may be useful to set them out on the authority of *Grove's Dictionary of Music*.

A CATCH : The Catch originally was written out at length as one continuous melody. Each singer had to take up or catch his part in time. Subsequently ' words were selected so constructed that it was possible by mispronunciation or by the interweaving of the words and phrases given to different voices to produce the most ludicrous and comical effects.' The singing of catches became an art, and was accompanied by gesture. The skill with which they were sung has become a tradition.

A CANON : A Canon is the strictest and most regular species of imitation, and practised in music for two, three, or more parts. It is a composition written strictly according to

rule. A general distinction from the Catch is in its usual application to words of solemnity.

A ROUND : A Round is defined by Mr. Powell Metcalf as 'a species of canon in the unison, so called because it continually passes round and round from one performer to another.' Rounds and catches differ from canons in only being sung at the unison, or octave, and also being rhythmical in form. They are of a merry nature.

A GLEE : Differing from the Madrigal, whose subjects 'are generally few, always contrapuntally treated, and this often at considerable length ; those of the glee are generally many, and only rarely at all developed. Masses of harmony, rare in the madrigal, are common in the glee, and indeed give it some of its best effects. Indeed, the short phrases, incessant cadences, frequent changes of rhythm, and pace of the average glee contrast unfavourably with the 'long resounding' phrases of the madrigal, never brought to an end in one part till they are begun in another, overlapping one another, bearing one another up, and never allowing the hearer to anticipate a close till everything that can be done with every subject has been done, and the movement comes to a natural end.'

A PART SONG : A Part Song strictly is any song for two or more voices. But it has acquired 'a more restricted connotation in the English language since it is distinguished from the madrigal and its attendant forms by its harmonic style, and from the glee in that it implies choral performance, i.e., more than one voice to a part, rather than a solo ensemble. It is applicable, therefore, to any choral piece which has the

character of a harmonised song melody . . . A later generation—Parry, Stanford, and Elgar—has enriched the type with many works of greater artistic distinction, and the increased choral technique stimulated largely by the competitive festival movement, has now almost obliterated the restrictions of style which formerly separated the English part song from the larger choral piece.’

The composition of the old form of madrigals ceased early in the seventeenth century. Glee succeeded to them after an interval of a century. The Glee—a form of music essentially English—owes its development to the Catch Club and to its honorary members—to Samuel Webbe in chief. I turn to Mr. William Barrett’s *English Glee and Part Songs* (London, 1886) :

Before the establishment of the Catch Club, an institution formed for the practice of existing examples of ‘Harmony of Voices,’ the glee and the catch were convertible terms.

There was still an uncertain application of the word ‘glee’ to all pieces of vocal harmonic combinations, an unrecognised reference to the ancient meaning of the term. The catches of Thomas Holmes, which were among the favourite pieces performed at the early meetings of the society to which allusion has been made, were more in the style of the glee, as there is no ‘catching’ of the words in the several parts. Some of Dr. Arne’s glees, such as *Which is the properest day to drink*, are distinctly in Catch form.

This uncertainty of appellation was remedied as soon as the society was established on a safe basis.

The society, at first instituted for the performance of part singing, soon turned its attention to the encouragement of new productions for their use and benefit.

'Glee' does not connote the cheerfulness which the word seems to imply. Percy A. Scholes, in his *Oxford Companion to Music*, tells us that the term is derived from the Old English *gliv* or *gleo*, meaning 'music'. The Club was at pains to draw the distinction between cheerful and serious glees, and illustrations were recorded in a copy book which has survived. Of five examples William Linley's *At that Dread Hour* is definitely serious. But the others show that the Club's idea of seriousness was comprehensive and perhaps characteristic :

To a Violet

Tho' from thy bank of velvet torn,
Hang not, fair flow'r, thy drooping crest ;
On Delia's bosom thou shalt find
A softer, sweeter bed of rest.

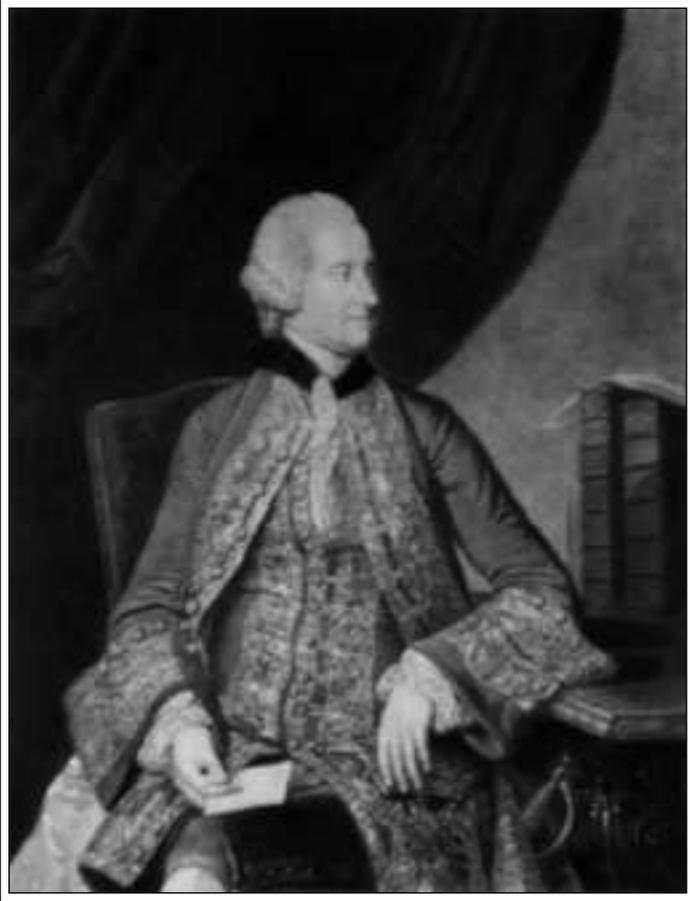
Tho' from mild Zephyr's kiss no more
Ambrosial balm wilt thou inhale,
Her gentle breath whene'er she sighs
Shall fan thee with a purer gale.

But be thou grateful for that bliss
For which in vain a thousand burn,
And as thou stealest sweets from her
Give back thy choicest in return.

And again :

Why so pale and wan, fond Lover ?

Why so pale and wan, fond Lover ?
Pr'ythee why so pale ?
Will, when looking well can't move her
Looking ill prevail ?
Pr'ythee why so pale ?



After the painting
John Montagu, EARL OF SANDWICH *by Zoffany*

COME SHEPHERDS.

VERY SLOW

ALTO.
1st TENOR.
2nd TENOR.
BASE

Come shepherds we'll follow the hearse, We'll see our lov'd
Come shepherds we'll follow the hearse, We'll see our lov'd
Come shepherds we'll follow the hearse, We'll see our lov'd
Come shepherds we'll follow the hearse, We'll see our lov'd

Cory. don laid; Tho' sorrow may blemish the verse, Yet let
Cory. don laid, Tho' sorrow may blemish the verse, Yet let
Cory. don laid; Tho' sorrow may blemish the verse, let
Cory. don laid; Tho' sorrow may blemish the verse, Yet

let the soft tribute be paid let the soft tribute be paid.
the soft tribute be paid yet let the soft tribute be paid.
the soft tribute be paid let the soft the soft tribute be paid.
let the soft tribute be paid let the soft tribute be paid.

Words by Cunningham

'THE DIRGE'

Music by Dr. Arne

Why so dull and mute, young Sinner ?
Pr'ythee why so mute ?
Will, when speaking well can't win her,
Saying nothing do't ?
Pr'ythee why so mute ?

Quit, quit for shame ; this will not move,
This cannot take her ;
If of herself she will not love
Nothing can make her ;
The Devil take her.

Illustrations of cheerfulness came readily to hand from the innumerable poems addressed directly or in picturesque pseudonyms to Bacchus and Aphrodite. One suffices :

Bacchus, great Bacchus place me near the bowl
That I may quench my thirsty soul
In floods of wine ; Bring me, Boy,
The largest goblet, fill it high
Sparkling like fair Hebe's eye.
Who does not drink and fill again
Endures a life of care and pain.
Quaff the rich and purple stream,
Joy in every eye shall beam,
And in transport of Delight
Let Wine and Music crown the night.

Distinctions between these forms of composition can be left to musical experts. But classification of particular pieces must often be difficult.

In a classical sense, authorities tell us, the composition of madrigals ended with the seventeenth century. But fine compositions, at any rate in madrigalian form, have been not

uncommon in modern times, such as Walmisley's *Sweete Floweres*, Pearsall's *Take heed ye shepherd swains*, Sullivan's *Brightly dawns our wedding day*, and Leslie's *Thine eyes so bright*.

I must also with humility express the opinion that some of the compositions by classical writers which are sung by the most correct 'madrigal societies' are not distinguishable from the modern part songs. By way of example I instance *T'other morning very early*, Thibaut of Navarre (1250), *Come again, sweet love doth now invite*, Dowland (1590), *Matona, lovely maiden*, Lassus (1520), and *The Lover to his mistress*, Bennet (1614). Similarly glees such as Webbe's *Glorious Apollo* also are indistinguishable from the modern part song.

Nevertheless the main sequence holds. Catches and canons followed the madrigal, to be followed in turn by the glee, and finally by the part song, a term increasingly comprehensive.

MEMBERS OF THE CLUB

The Catch Club soon became very fashionable, and most of the noble amateurs of the day became members of it; even royalty honoured it with its patronage.—William A. Barrett

THREE KINGS and a further four Royal Dukes have been Members of the Club. The Prince of Wales (King George IV) was elected in 1786, the Duke of Cumberland (King of Hanover, from 1837) in the same year, the Duke of

York in 1787, the Duke of Gloucester in 1788, the Duke of Clarence (King William IV) in 1789, the Duke of Cambridge in 1807, and the Duke of Sussex in 1813.

Certainly the big sons of George III could add the love of music to their not conspicuously large stock of virtues.

The much admired glees *Hail Star of Brunswick* and *The Mighty Conqueror* were composed especially by Mr. Webbe for his late Majesty George IV, who invariably took his call and sang in his glee; and the Duke of Cambridge (father of the late Duke) attended to the very last year of his life—1850—and rarely omitted his call, his favourite glee being Webbe's *Glorious Apollo*.

The famous Marquis of Granby, who distinguished himself at the Battle of Minden, and subsequently became Commander-in-Chief of the British Army, was elected in 1761. Palmerston's father was elected in 1771, and the first Marquis of Salisbury in 1781.

In Club membership changes were frequent. The minutes record that of the twenty-four Members first elected, only seven were on the list in 1767. Fourteen of these 'vacated their seats' for non-attendance under the stringent rules of the Club, which were relentlessly enforced.

During the first five years of the Club's existence in the full swing of the old regime, a period of seventy years, sixty-five candidates underwent the ballot for membership. Of these twenty-seven were elected and thirty-eight were black-balled. But rejection, it must be remembered, conveyed no reproach. The Club had to elect by ballot one out of the six whose names were cast into the hat.

The pursuits and duties of country gentlemen and the difficulty of locomotion often must have made regular attendance impossible. The Club enforced its rules because there was a long waiting-list and vacancies could be, and were indeed at once filled up.

So far as I know the rules were relaxed in only two cases. The Duc de Nivernois shared with members of the Royal Family the signal honour of being elected without ballot. Born in 1716, he earned distinction in the French army. He then devoted himself to literature, music, and diplomacy. In 1763 he was sent as French Ambassador to London to negotiate peace after the Seven Years War. Never an émigré, he faced the Revolution and lost most of his property. Lord Chesterfield described him as the model of an accomplished gentleman. Horace Walpole, who had little liking for the French aristocracy, excepts him as ‘a most agreeable Frenchman.’ The Duke remained a Member of the Club till his death in 1798, at the age of eighty-two. Later, the Prince of Wales, by irregularity in attendance, forfeited his membership. Members had a soft corner in their hearts for very high dignitaries. Accordingly we find this entry in the minutes :

Tuesday, 7th Feb., 1793.

Mr. Hibbert (Chairman).

Lord Brownlow.

Mr. Adams.

Lord Middleton.

Lord Salisbury.

Mr. Adams having acquainted the Society that notwithstanding the Prince of Wales had forfeited his seat in the Catch Club, His Royal Highness had expressed a wish to be still continued a

Member thereof.—Resolv'd unanimously that His Royal Highness' name do remain on the list of Members as before, and that the President of the day do sign this Resolution for His Royal Highness' information.

Apart from these reigning Kings and other royalties whose membership gives historic dignity to the Club there have been three Members whose outstanding services to the Club deserve special mention.

John, 4th Earl of Sandwich, the principal founder of the Club, was a man of varied parts. Few prominent men of the eighteenth century have been more severely criticised. But however great may have been his lapses, he was evidently a man of great social charm, and he had many personal friends. 'He shone,' says the *Gentlemen's Magazine*, in 1792, 'conspicuously in private life ; his easy and engaging manners, cheerfulness of temper, and conviviality of disposition endearing him to all ranks and societies.' We read in the *Dictionary of National Biography* :

Few houses were more pleasant than his : it was filled with rank, beauty and talent, and every one was at ease. The musical entertainments at Hinchinbroke had a distinct reputation, and Miss Ray, whose natural talent had been cultivated under the best masters, was the admired prima donna.

Then quoting from Charles Butler's *Reminiscences* :

He was the soul of the Catch Club, and one of the directors of the Concert of Antient Music, but he had not the least real ear for music, and was equally insensible of harmony and melody.

This last criticism can hardly be accepted. A man without

any ear for music could hardly have taken the kettle drums in public performances of Handel's oratorios. Cradock, in his *Memoirs* (1828), makes frequent reference to his constant habit of part singing. He describes a dinner given by Lord Sandwich at Deptford, followed by a box at Vauxhall, as a delightful day terminating in glees and catches. At his private house, we are told, as soon as dinner was done 'the catches and glee books were brought.' There is every reason to believe that he called his glee and took his part in it during his thirty years' membership of the Club. Butler was an erudite lawyer, but may not have been a musician. His criticism must surely have been a lapse from accuracy.

Lord Sandwich presided more frequently than anyone else as President of meetings, and the Club on his death, 30th April, 1791, paid a notable tribute to his services and memory :

Tuesday, May 22. Order'd that the thanks of the Society be given to Mr. Warren Home for a painted Picture of the late John, Earl of Sandwich, presented by him this day, to be hung in the room at every meeting of the club.

I wrote to Lord Sandwich, the ninth earl, in the hope that his distinguished ancestor had left some personal records of the Club. Unfortunately up to the present no records or references have been found in his private papers, and there is no trace of the picture.

Lord Sandwich very kindly gave me references of which I have made use. 'We have' he wrote 'one or two of his score books, and you probably know that they used to perform Handel's oratorios in the long gallery when he first came over,

with Martha Ray taking the soprano part. We also have his kettle drums, upon which he used to play in the band.' Martha Ray was the famous soprano whose intimacy with the 4th Earl caused perturbation in a not-over-strict society. She came to a tragic end in 1779.

The Hon. Hugh Fortescue was elected in the same year. In 1784 he was created Earl Fortescue. When he submitted his resignation in 1830, the Club passed the following resolution :

Resolv'd to recommend, that the secretary be directed to convey forthwith to His Lordship a Letter to the following effect—

Thatch'd House,
26 Jan., 1830.

My Lord,

I am directed by the Members of the Catch Club to express their very great regret at the tender of your Lordship's resignation, particularly as being the Father of the Society, and having filled your seat in it for a period of more than Fifty years.

The Club taking these circumstances into their consideration respectfully solicit your continuation among them as an Honorary Member, to attend whenever it may suit your Lordship's convenience, by which the subscribing Members are bound.

I am instructed further to say, that your Lordship's acquiescence in the Club's wishes will be received by every Member with the highest satisfaction.

I have the honour to subscribe myself,

My Lord,

Your Lordship's most respectful and
obedient servant,

R. Leete,
Secy.

This was a compliment without precedent, and the Club received the following answer :

Sir,—

I request that you will assure the President and the Catch Club that I feel much more than I can find words to express, the very distinguished honor which your Letter has conveyed to me. I can claim no other merit than the attachment which naturally grows out of having, in a long course of Years, spent many pleasant days in that Society, and I desire that you will convey to its Members the sincere gratitude with which I accept the invitation they have so kindly given me of reviving the expression of them.

I am,

Sir,

Your most obednt Serv^t,

FORTESCUE.

To Mr. Leete, Sec^y. of
the Catch Club.

Lord Fortescue died in 1841, having been a Member of the Club for sixty-two years, a period which is an easy record.

Colonel Lionel Benson is the third outstanding Member, and he brings us to our own times. Elected in 1893, he was a Member till his death in 1929. A man of great personal attractiveness, he was perhaps the most notable amateur musician of his day. He had the rare gift of natural pitch. His particular *culte* was part singing of the highest order. He had a high tenor voice, almost alto in its quality ; he was a trained singer, and had the finest sense of time and tune and the right blend of part singing. From 1886 to 1911 he was conductor of the Magpies, whose

concerts attracted the best musicians of the day. In old days every Member of the Club took his turn as Vice-President. When the meetings became less frequent, the senior Member—other than the President—took the position. By the regularity of his attendance, Benson for many years was virtually Vice-President. A certain austerity in taste, and devotion to the old forms of madrigals and glees in no degree lessened his appreciation of all the best modern part songs, whether British or foreign. Novelty and mere prettiness for him had no attraction. Perhaps of all Members past and present he best controlled and guided the selection of music and maintained the traditions of the Club.

I pass now to the 'Privileged' members who added so much to the renown of the society, and the prize compositions with which they were closely associated.

With the exception of Thomas Linley all the greatest contemporary composers of glees and part songs were elected. William Linley was a Member of the Club. Why his father—the author of *Let me careless and unthoughtful lying*—was not included it is not possible to say. Almost all were notable men in the musical world of the day and the lives of many of them are recorded in *Grove's Dictionary of Music*. James Beard (elected 1763) was one of the most famous, and was a renowned singer. Handel wrote the tenor songs in *Israel in Egypt* and *Judas Maccabæus* for him. He married a daughter of Lord Waldegrave and became proprietor and manager of Covent Garden Theatre.

Such members were entitled to the privileges of the Club at

meetings but they were not elected by ballot and their membership was terminable at the will of the Club.

The Club had a double motive in the institution of privileged members. Many Members were competent to take their parts, but altos must have been very rare among them and the difficult music required professional aid. Secondly, they had to examine and report on hundreds of compositions in the prize competitions. To enable Members to adjudicate, it was essential that the pieces should be sung in a perfect manner. This was a special function of the privileged members. Often competitors themselves, they were not allowed to act as judges or even to express an opinion on merits. But they had to examine the pieces submitted and give an opinion as to 'how far they are consistent with the rules of composition and counterpoint.'

In 1766 the Club advertised 'in the publick papers after the usual manner'

three Gold Medals, each of ten Guineas value, to be given to the Composer or Composers of the best Catch Canon and Glee set to words either in the English, Latin, Italian, Spanish, or French Languages.

The inclusion of professional members led to the happiest results. The singing of catches had reached a low level of vulgarity and indecency. Glee and catch, Mr. Barrett tells us, had become practically convertible terms. In some quarters the formation of the Club was strongly criticised, because it gave its name and authority to a degraded form of musical art. Probably the founders of the Club had no clear vision of the

possibilities of vocal music. They meant to unite cheerful society with the performance of the vocal music available at the time. But they had a genuine wish to spread the love of music and encourage the best musicians to produce their best work.

This wish was not limited by insular prejudices. In 1764 the club by resolution asked the Earl of Rochford to procure some original Spanish compositions ‘whereby the Society may be enabled to judge of the true taste of the nation as their interest is to do justice to any stile of writing.’ They did not hesitate to invite many foreigners, mostly Italians, to be privileged members of the Club.

And happily they brought into their exclusive circle men of the calibre of Battishill, Arne, and greatest of all, Samuel Webbe. Their good intentions and sound action, in associating men with fine instincts and high musical capacity, established the fame of the Club and rendered notable service to the history of music in England.

The grossness of words set to music in Tudor days had suggested Sir Christopher Hatton’s protest in lines made famous by Orlando Gibbons :

Oh that the learned poets of this time
Who in a lovesick line, so well can speak,
Would not consume good wit in hateful rhyme,
But with deep care some better subject seek.

Coarseness became more prominent in the days of Charles II and in the first half of the eighteenth century there seems to have been no improvement.

Warren, the first secretary of the Catch Club, had collected and edited some 650 glees and catches. 'In the pages of this work,' observes Mr. Barrett,

are preserved some of the most exquisite gems of vocal compositions ever written, together with productions of so questionable, or rather unquestionable, a character, that it is a pity that the fire which consumed the greater part of the stock of copies did not consume the whole.

But after the foundation of the Catch Club a healthy reaction set in. The worst of the literature set to music was either destroyed or suppressed. Expurgation was not the invention of a prudish Victorian Age. The Members of the Catch Club were men of the world, but through their action and influence an Augean stable was cleared out. Catches were still written, but not to objectionable words. The glee under the rules and competitions of the Club was developed. As William Barrett tells us, Samuel Webbe, secretary to the Club,

gave the glee its recognised classical form, as it is called, and out of the excellence of his own interpretation of the 'hints' furnished in the writings of his predecessors, grew the new pattern which was in turn imitated by his contemporaries, and accepted by his successors, as the model of perfection to which the glee had been tending through a long course of years.

So we get to the 'Golden Age' of the glee which came into its own under the auspices of the Catch Club. In framing rules, governing competitions and in the work of deciding on the merits of a vast number of compositions the Club took infinite pains. Members had constantly to attend commit-

tees, which usually sat on Saturdays and sometimes Sundays. They had at heart a good, sound object, and they laboured with commendable enthusiasm.

Mr. William Fell (1863–1952), in his Preface to *Lyric Poetry of Glees and Madrigals*, (see page 50), gives a clear summary of the prize-giving and its results :

In the year 1763 the Club offered prizes for two Catches, two Canons, and two Glees, which were awarded to Baildon and J. B. Marella for Catches, to Dr. Hayes for two Canons—*Alleluja* and *Misere nobis*, to G. Berg for the Glee *On softest beds at leisure laid*, and Dr. Hayes for *Melting airs*.

From this time to 1794 one prize each for a Catch, a Canon, a serious Glee, and a cheerful Glee was given, and competition soon became very keen. Between 40 and 80 pieces were sent in each year, but in 1785 J. W. Callcott, who had competed unsuccessfully for the first time the preceding year, sent in 66 pieces out of 114, and gained three prizes. In 1786 he sent 28 out of 89, and in 1787, 98 out of 167.

This influx of compositions led to a regulation limiting the candidate for prizes to three pieces of each description, and the entries in 1788 dropped to 42 when Calcott did not compete.

In the following year however he sent in twelve pieces, the maximum allowed by the new rule, and gained all four prizes, a circumstance unparalleled in the history of the club. After 1794 the four prizes were discontinued till 1818, when the committee advertised a prize for words to commemorate the death of Samuel Webbe, which occurred in 1816. *Chant we the Requiem*, by William Linley, was chosen as most suitable and it was set by six composers, C. S. Evans gaining the prize. From 1821 to 1839 twelve prizes were given for the best Glee, and in 1844 the King of Hanover gave two premiums which were gained by T. Cooke and J. B. Sale. The prizes were originally the gold medals, which

were given till 1794. The first money premium was gained in 1776 by S. Webbe for the Glee *'Tis beauty calls. O come ye fair*, B. Cooke ; *When to the Muses*, J. Stafford Smith ; *Hail, Music !*, Webbe ; *Come, oh come, ethereal guest*, S. Paxton ; and *When Beauty's soul-attracting charms*, Danby, also gained premiums in their respective years. In 1861, to celebrate the Centenary of the Club, a silver goblet was competed for and awarded to the Glee *Song should breathe of scents and flowers*, by W. H. Cummings, and a second prize was awarded to George Benson for *If music be the food of love*.

A silver goblet was again offered in 1866 and awarded to W. H. Cummings for *Oh the summer night*. Earl Beauchamp gained the second prize. In 1869 a premium was offered by Earl Beauchamp and awarded to O. Bradbury for his Glee *The winter it is past*. After 1812 when twenty-five Glees were sent in, the number of competitors rapidly fell off, showing an average of less than six, and in 1880 a prize was offered and withdrawn, the required number of four compositions not having been sent in. It was awarded the following year to Montem Smith for the Glee *At the dawn of Life's day*, and since then no prizes have been offered, and very few Glees have been written.

Besides the direct encouragement to composition, the association in the Club of distinguished musicians with so many influential members of society broke down class distinctions, gave encouragement where it was most needed and fostered a general interest in part singing to the advantage of professional musicians.

THE LIBRARY

IN THE LIBRARY of the Catch Club there are nearly seventy volumes, containing about 2,400 manuscript compositions, and a large collection of printed music. When the Club was formed printing was expensive and it was not possible to supply copies of the music sung to the Members or even to the singers. A folding desk was placed before the caller of a glee and those who took a part stood behind him and all read from one copy. This custom is still adopted. Though the supply of copies has greatly increased it often happens that a glee is called of which only one copy exists.

To increase facilities for following the words set to music Richard Clark, a Gentleman of the Chapel Royal and an honorary Member of the Catch Club, in 1814 published a collection of 600 Madrigals, Glees and Catches. An additional collection of 300 was made in 1833 by Mr. R. Leete, the secretary of the Club. They were subsequently bound together and the Club possesses some twenty-five copies. The book has long been out of print and is rare. On the title page is a quaint quotation attributed to one T. D., 'May the Chorus of our Songs, as they go *Round*, be able to *Catch* the true spirit of *Glee*, and all our cares go off, like the report of a *Cannon*.'

In 1840 Richard Bellamy, a man well known in the musical and theatrical world of the time, also a Member of the

Club, collected 'such pieces as had escaped Clark's attention and the best of recent composition—900 in all.'

Lastly, in 1911, to commemorate the 150th year of the Club's life, Mr. William Fell, whose work as secretary to the Club since 1909 has been invaluable, compiled and published *Lyric Poetry of Gleees and Madrigals, etc.*, a further addition of some 200 songs. This last addition includes many of the best modern part-songs by Smart, Hatton, Pearsall, Sullivan, Stanford, Parry, and other notable composers. The invitation to call a glee now involves no small effort to make selection from so wide a field of choice.

FINANCE

THE FINANCIAL BUSINESS of the Club appears to have depended on the methods, or want of methods, of succeeding secretaries. Only one or two books containing general entries and some rough note-books are now extant. They suffice to show the general position in the full swing of the old regime, a period of about seventy years. Entrance fees varied from £10 to £2, annual subscriptions from £20 to £2.

The receipts varied as the annual subscription was varied according to financial needs. One year they amounted to £91, and fell the next to £34. Not infrequently, and because of a satisfactory balance, Members were relieved *in toto* from their annual subscription. The average expenditure was about

£270. Members had to pay the charges for the customary dinners at the regular meetings.

The main source of revenue was from entrance fees, fines, and marriage forfeits. Fortunately, in one of the copybooks is a list of those who paid forfeits on marriage and increase of income from May 1762 to Jan. 1795. In thirty-three seasons 300 guineas were paid in on account of marriage. The composition was ten guineas. For some reason not stated, Sir Watkin Wynn, on marriage in 1771, paid £20.

Here are some of the entries of forfeits for increase of income :

	£.	s.	d.
The Earl of Sandwich, for an Annuity of £ 90 fallen in	0	9	0
Henry Stanley, Esq., for preferment to the Govt. of the Isle of Wight	10	10	0
The Earl of Sandwich, preferred to Secretary of State	10	0	0
Sir W. W. Wynn, by £ 50 prize in the Lottery	1	1	0
The Earl of Sandwich, by a bet for the good of the Society	1	1	0
Lord Visc ^t . Dudley, increase of income by inheritance	10	10	0
Lord Salisbury, Preferment Lord Chamberlain	10	10	0
Sir Thomas Egerton, promotion in Army	5	5	0
Lord Salisbury, legacy	0	10	6
Lord Palmerston, increase of income	6	6	0

In thirty-three years the yield from this tax amounted to some £550.

Fines are not recorded in detail, but they must have been the principal source of revenue. They were frequent and rigidly enforced. Colonel Berkeley, in 1824, was fined £11 0s. 6d., '21 days, not writing'—presumably to explain non-attendance. In the season of 1822 they amounted to £119 3s. 6d., and this may perhaps be taken as an approximate average.

There was never any financial difficulty. The Club had two Trustees and kept a considerable reserve fund. If money was wanted for any special reason, Members were asked for the donation which was necessary.

CHARACTERISTICS

STUDY OF THE CLUB'S RECORDS establishes the fact that the main intention of the founders was to raise the standard of a special branch of musical composition.

The original Members were pleasure-loving men of the world, but in pursuit of their object they set to work in a practical spirit with a zeal that would have been creditable to a Board of Directors. Members not only had to attend the weekly meetings with sufficient regularity ; they had to serve on Committees which sat long hours, frequently on Saturdays and sometimes on Sundays.

Details relating to the constitution and procedure were referred to them. They had also to examine, classify and report on hundreds of compositions to enable the Club to arrive at decisions.

But at the weekly meetings the proceedings were recreative and no doubt festive. Comfortable quarters, a well-served dinner and plenty of good wine were essential. The Club at first met at Almack's. Subsequently (October, 1764) it moved to St. Alban's Tavern in St. Alban's Street (later, with many other buildings, demolished to make space for Waterloo Place and Lower Regent Street).

The Minutes for 6th April, 1767 record :

On account of the room at St. Alban's Tavern being inconvenient for the number of Members and Visitors attending, it was resolved to move to a 'very spacious room' at the Thatched House, St. James's Street. The first meeting held Monday next, 13th inst.

Again in 1767, at a Committee, 23rd May :

A change to the room downstairs recommended and agreed to on May 25th. This necessitated a change of day to Wednesday.

June 8, 1768 :—Ordered that the day of weekly meeting be changed from Wednesday to Tuesday.

Tuesday continued to be the day of meeting till 1796.

In 1814, the Thatched House Tavern was demolished, and arrangements were made with Mr. Willis whereby his famous Rooms in King Street became the home of the Club till the restaurant was closed in 1892, when it moved to the Criterion. In 1915 meetings were suspended till 1919 when the Club found a home at Simpson's in the Strand until the Criterion again received it in 1925.

Before moving to his 'Rooms' the Club certainly had relations with the celebrated Mr. Willis, because on a slip

pasted at the beginning of the first volume of minutes, and dated 1773, we read :

Mr. Drummond agreed with Mr. Willis that he should immediately lay in six hogsheads of the best Claret that could be got for the years 1773 and '74, and that the difference on the first three Hogsheads should be £ 15 10s. paid to Mr. Willis, and for the 2nd three Hogsheads the difference should be £ 33 10s paid to Mr. Willis.

Probably the important matter of wine provision was by special arrangement with Mr. Willis. Six hogsheads of claret equal 378 gallons or 126 dozen quart bottles. A generous, though for those days perhaps not an excessive amount. Claret, no doubt, was the staple liquor of the Club. Other wine, however, was provided. The minutes record on June 25th, 1833, that sherry should be on the table in the proportion of one bottle to three persons, and Madeira to seven.

The selection of wine was a serious matter. In the minutes of May 28th, 1767, there is this entry :

The Committee having tasted several sorts of Claret were of opinion that a sort sent in by Lord Buckingham's order by Mr. Stewart was the properest to be laid in for the use of the Society. The wines were carefully tasted and the preference determined by ballot.

Resolved that the Committee, in consequence of the powers given them by the Society, do immediately order two Hogsheads to be laid in for the use of the Society, and that the Treasurer do give his directions accordingly.

Resolved that the wine be bottled, and that the corks be sealed with some impression not so easily counterfeited as the Seal of the Society.

Doubtless according to the habits of the day the consumption of wine was ample, at times perhaps excessive, but it was spread over several hours. The Club at first dined at 4.00, but the hour by stages was fixed later until it rested at 7.30. After the three toasts discussions on business were allowed, but Members had to address the Chair. Then followed the songs, probably about twelve or sixteen, preceded by as many toasts.

There is no evidence whatever of *habitual* excess at any time. It would not have been consistent with the elaborate ritual which was always enforced. Joviality may have at times occasioned lapses from sobriety, but it was not the day of heel taps, and toasts, however numerous, had to be taken seriously.

Signor Giardini was one of the first Privileged Members of the Club. In the quarterly *Musical Review* of 1820 is a footnote to an article on Horsley's Glees :

The name of Giardini is connected with Glee singing rather by anecdote than by composition.

At the first establishment of the Catch Club a rule was instituted (probably by oral convention), we are told, that any Member who was named to sing, if he failed in his part either by mispronunciation of the words in singing the notes, or in any other way, was liable at the discretion of the President to drink a half pint bumper of wine. A nobleman, celebrated for his conviviality, fined poor Giardini for his foreign accent so often that he seldom returned home sober.

To obviate the effects of his lordship's jovial persecution, Giardini wrote *Beviamo tutti tre*. He had, it seems, attained a faculty of sustaining a note on the syllable *Be*, and at the same time of swallowing his wine without any manifest interruption of the

tone. Giardini introduced his trio, and when he led it at the passage prepared for this purpose, he drained his glass and held on the note. This feat to others was impossible, and as it was a component part of the Glee, Giardini, by calling for *Beviamo*, had his punishers in his power. Whenever they talked of fining him he threatened to produce his trio, and thus at length the musician was permitted to go home in his senses.

It was essentially a male Club. But an annual Ladies Night was an early institution, and it was organised with much care and apparently under the usual ceremonial. But it was a social and not an 'official' meeting. No business was done. We find in the minutes of April 5th, 1774.

A motion by Lord Warwick, seconded by Lord Paget, that at the next Meeting of the Society a day be fixed to entertain the Ladies.

May 9th, 1775.—Ordered that a compliment of £5 5s. be paid to Mr. Cooke for composing an Ode for the Ladies Dinner. Also that in future an Ode shall be composed every year to be performed at the dinner given to the Ladies. (Privileged Members only to compete.)

The Glee Club, founded in 1783, following the good example of the Catch Club, did good work in encouraging the composition of part singing. But the Catch Club was the pioneer society and established an authoritative position. Its high status is shown by the frequency of reference to it in contemporary literature. Joseph Cradock in his *Literary Memoirs* treated it as a final authority. He had a dispute in public on the merits of a catch by Dr. Arne.

I adhered to my opinion and said I would refer the dispute to the decision of the Catch Club, which I did, and an answer was given in my favour.

The action which gave distinction and character to the Club undoubtedly was in the institution of 'privileged' members. By this it made its mark in musical history. Professional musicians were brought into association with leading and wealthy members of society. Expert singers gave the best interpretation to music of the day. Composers were encouraged to raise the standard, and consequently the English Glee reached its highest form. Privileged members contributed musical talent, the Members supplied the money and organisation. The contact with society was of great service to the musical profession.

THE NINETEENTH CENTURY

THE SECOND QUARTER of the Nineteenth Century was a period of transition for the Club. Within its own capacities it had done its work. The part song was succeeding the glee. Musical societies and the general cultivation of music increased throughout the country. The Rubrics had become in large measure archaic. Somewhat pathetic efforts were made to maintain a leading place.

In 1818, the Club made an effort to open a new field of work. 'The Concert of Antient Music' had been founded in 1776 largely by leading Members of the Catch Club—the Earl of Sandwich, the Earl of Exeter, Lord Dudley, Sir Watkin W. Wynn, Bt., and Mr. Pelham. This society, which annually gave twelve concerts in London, vocal and instru-

mental, lasted for some eighty years. Entries in his diary show that my own father frequently attended the concerts.

No music composed within the previous twenty years was allowed to be performed. King George III was a warm supporter ; often he himself drew the programmes, and the performances became known as 'the King's Concerts.' Later the Prince Consort was a director. In 1818 the Catch Club wished to give its own concerts on similar lines. The Duke of Cumberland took a leading part, elaborate rules were drawn up, and the Club defined its objects thus :

It is confidently hoped that these Concerts will meet the public support. They are established with the anxious view of giving encouragement to the peculiar species of English Catch and Glee music, in which so much excellence has already been displayed, and at the same time of affording a field for genius and talent in every department of musical science and attainment.

The Club also wished that its concerts should be a source of profit to its Privileged members. But 'Antient Music' held the field. Unexpected difficulties arose and the project was dropped.

The Rubrics were maintained with some vigour till about 1835. Then a change seems to have set in. Society, sport, politics, and even business began to make greater demands on time. New clubs arose with constitutions adapted to modern ideas and habits. Of coming changes there is not a single indication in the minutes of the Catch Club, but doubtless fines and forfeits became difficult to collect. Modernisation was called for. The Club decided to

make a drastic change. The Minutes for 25th March, 1851, contain this entry :

1. Resolved. All fines and forfeits are to cease for the future, and instead thereof a subscription of £20 to be paid at the beginning of the season in lieu of all expenses as at present incurred.

The Club, however, re-affirmed the time-honoured half per cent on increase in incomes. We may take it that this preservation was from a sense of humour, because there is no evidence that any money was afterwards collected from this source.

In 1855 the already large subscription was raised to £25. Among some loose sheets of records is the bill of fare for one of the Club's dinners in 1857. It is a good example of the practice which crept in about the middle of the nineteenth century, and which, under the influence of our alliance with France in the Crimea, became established in society. 'Bill of Fare' became 'Menu.' The good old English word 'napkin' was vulgarised into 'serviette.' Dishes at dinner were masked under French terms often only intelligible to professional 'gourmets.' Even the date is in French. This particular 'menu' is given overleaf.

How the Club could do justice to post-prandial singing after a meal so gargantuan passes comprehension. It must be admitted that in a passing phase the Club extended its dining views at the expense of its music. The charge for guests rose to £3 a head. This, with the annual subscription of £25, brought in a revenue of seven to eight hundred pounds, nearly all of which was spent in eating and drinking at some eight or ten meetings in the year. In the last thirty years of the

century dinners became comparatively simple and took but an hour. The subscription fell to £5 and the expenditure on dinners to little more than £100 *per annum*. Honorary members were selected from the finest choirs in London—notably St. Paul's, the Abbey, the Chapel Royal, and the Temple. The rendering of glees reached perfection.

In earlier days the Club was possessed of some property. The minutes show that schedules were kept, but those have been lost. Nothing remains except the library and two old folding desks, still in use, which are placed before the President and the Member or guest who calls the song. Even the portrait of Lord Sandwich has disappeared.

But the old Club survives. As of yore, we meet in a tavern. At the end of dinner we sing Byrd's canon, *Non nobis Domine*, and Cooke's *Amen*. After the three toasts, the President and Vice-President follow the old custom : alternately they call on those present in the proper succession to propose a toast and name a glee. This ritual is illustrated in detail in the 1921 Order of Proceedings reproduced facing page 118. The spirit of former times yet survives, and we drink with quickened and grateful memories to

'The Catch Club and the harmony thereof.'

Floreat.

16 Novembre, 1857.

MENU.

POTAGES.

Palestin. Au Gibier. Queue de Boeuf.

POISSONS.

Eperlans frits. Turbot.
Filets de Soles à la Genoese.

RELEVES.

Chapon à la Toulouse. Selle de Mouton.
Casserole à la Polonaise. Jambon aux épinards.

ENTREES.

Ris de Veau piqué à la Perdrix aux choux aux truffes.
 Duchesse. Cotelettes de Mouton à la
Filets de Volaille suprême Soubise.
aux champignons. Petits pâtés aux huîtres.

ROTIS.

Beccasses. Faisans.

ENTREMETS.

Truffes au vin de Madère. Les Champignons croulade.
Artichaux à l'Italienne. Macaroni au gratin.
Gelée de Maraschino. Crème d'Ananas.
Meringue à la Royale. Charlotte Russe.
Boudin de Nesselrode. Boudin de Cabinet.

GLACES.

Ananas. Framboise. Citron.



MR SAMUEL WEBB.



By Egerth, artist

The Musical Group

GLORIOUS APOLLO

Written for the Glee Club

Sam. Webb

ALLEGRO

Glorious A-pol-lo from on high be-held us wand-ring to
Glorious A-pol-lo from on high be-held us wand-ring to
Glorious A-pol-lo from on high be-held us wand-ring to

Terzetto
find a Temple for his praise. Sent Po-ly-hymnia hi-ther to shield us
find a Temple for his praise. Sent Po-ly-hymnia hi-ther to shield us
find a Temple for his praise. Sent Po-ly-hymnia hi-ther to shield us

Terzetto
while we ourselves such a structure might raise. Thus then com-bi-ning
while we ourselves such a structure might raise. Thus then com-bi-ning
while we ourselves such a structure might raise. Thus then com-bi-ning

Impassibile
Hands and Hearts join-ing, Sing we in har-mo-ny A-pol-los praise.
Hands and Hearts join-ing, Sing we in har-mo-ny A-pol-los praise.
Hands and Hearts join-ing, Sing we in har-mo-ny A-pol-los praise.

Soli *Chorus*
Praise A-pollos Praise A-pollos praise A-pol-los praise A-pol-los praise.
Praise A-pollos Praise A-pollos praise A-pol-los praise A-pol-los praise.
Praise A-pollos Praise A-pollos praise A-pol-los praise A-pol-los praise.

Soli

Here ev'ry gen'rous sen_timent a - waking, Mu_sic in - spiring u - ni - ty and

Here ev'ry gen'rous sen_timent a - waking, Mu_sic in - spiring u - ni - ty and

Here ev'ry gen'rous sen_timent a - waking, Mu_sic in - spiring u - ni - ty and

repeat in Cho.^s *Soli*

joy. Each social plea_sure giving and par - taking, Glee and good humour our

joy. Each social plea_sure giving and par - taking, Glee and good humour our

joy. Each social plea_sure giving and par - taking, Glee and good humour our

Soli

hours em - - ploy. Thus then com - bi - ning Hands and Hearts joining,

hours em - - ploy. Thus then com - bi - ning Hands and Hearts joining,

hours em - - ploy. Thus then com - bi - ning Hands and Hearts joining,

Soli

Long may con - ti - nue our u - ni - ty and joy. joy. Our u - nity and joy, Our

Long may con - ti - nue our u - ni - ty and joy. joy. Our u - nity and joy, Our

Long may con - ti - nue our u - ni - ty and joy. joy. Our u - nity and joy, Our

Chor.

u - ni - ty and joy, Our u - ni - ty and joy, our u - ni - ty and joy.

u - ni - ty and joy, Our u - ni - ty and joy, our u - ni - ty and joy.

u - ni - ty and joy, Our u - ni - ty and joy, our u - ni - ty and joy.

A BICENTENARY REVIEW

by

GUY BOAS, ESQ.

1964

ALTHOUGH SHE POSSESSES Byrd, Purcell, and Elgar, England cannot claim to have contributed to the creation of music on the scale of Germany, Italy or even the Slavonic countries. Handel we can only claim by naturalisation and Britten is still to judge. But in one musical field, if only a small acre, England is unique. The madrigal, the glee, the catch, the canon, the round, in these no other country has approached us: such part songs seem a peculiar product of the English genius, inspired in no little part by our treasury of English lyrics which sparkle and glow in every century of our literature and to which the settings of our musicians are so naturally wedded. The nation which has produced the songs of Spenser and Shakespeare, Milton and Herrick, the Cavalier lyrics, Burns and Scott, Shelley, Cory, and Bridges would have been unlucky if it had not been able to provide counterparts in composers as done so happily, not forgetting the magic union of W. S. Gilbert and Arthur Sullivan.

The now somewhat quaint-sounding title of 'Noblemen and Gentlemen's Catch Club' must not obscure the not unimportant fact that but for its founding our wealth of English glees might never have developed, or, in many instances, existed. 'There is one musical species', writes Dr. Eric Blom in his *History of Music in England*, 'which became a wholly English phenomenon by its home cultivation during the latter half of the eighteenth century.' The beginning of that cultivation is marked by the establishment in 1761 of the Noblemen and Gentlemen's Catch Club, the first in the field. It is true that Byrd and Morley, Wilbye and Gibbons were composing two centuries earlier, but the main number of our madrigal-makers belong to the eighteenth century and after and it is this company which the Club has encouraged, employed and rewarded.

The Earls and Marquises and soldiers who started the Club, as also the future Monarchs and Dukes, statesmen, ecclesiastics, lawyers, sailors, scholars and gentlemen of leisure who maintained it, however variegated their other tastes might be, were actuated and bound together by one single-minded passion—a passion for vocal harmony ; and it has been that high enthusiasm which has kept the club alive for over two hundred years, and informed it with two other harmonies, that of good living and good fellowship.

MEMBERS

THE LIFE AND SOUL of the original membership, as Gladstone tells us, was the 4th Earl of Sandwich, said to have invented that form of nourishment so that he could eat without leaving the gaming tables. He had risen to be First Lord of the Admiralty, and the Sandwich Islands had been named after him by Captain Cook.

Another colourful character among the founder Members was the Earl of March, later Duke of Queensberry, who bred a superb stud of racehorses, owned a spider-carriage constructed from whalebone with harness of silk, and kept a groom permanently on horseback outside his Park Lane residence to carry messages. On the accession of George III he was appointed Lord of the Bedchamber, but when the King's mind first gave way the Earl threw in his lot with the Prince Regent, who used to celebrate the approaching regency with champagne at Queensberry's house in Piccadilly. The King having suddenly recovered his wits in 1789, the Duke thought it prudent to retire to the Continent where he became a patron of Italian opera, admirer of prima donnas, and himself an exponent of song. According to Raikes he was 'a little sharp-looking man, very irritable, and swore like ten thousand troopers.'

The third earl to be in on the founding was Alexander Montgomerie, Earl of Eglinton, who introduced Boswell to 'the cir-

cle of the great and gay', and called Dr. Johnson 'a dancing bear'. He was a Lord of the Bedchamber to George III, published an *Inquiry into the Origin and Consequences of the Public Debt*, to which he was violently opposed, and (in modern style) meditated renouncing his peerage the better to propagate his views. He also devoted himself to his country estate in Ayrshire ; but was unfortunately shot by a poacher and died at Eglinton Castle the next morning.

To say that the club was to enjoy Royal patronage is an understatement. Seven Royal Dukes became Members, six of them the sons of George III, Elector of Hanover.

The Prince of Wales, later George IV, was elected to the Club in 1786 when he was twenty-four. Quite apart from his rank, the future 'first gentleman of Europe' was an appropriate Member, for though he already spent ten thousand a year on clothes, and had been involved in an intrigue with Mary Robinson—who had bowled him over while acting Perdita at Drury Lane—he sang, we are told, agreeably, played on the violincello, and quoted poetry. The fact that after a while he forfeited his membership by non-attendance was overlooked by a Committee who readily acceded to His Royal Highness's wish to remain a Member.

The Duke of Cumberland, elected the same year, seemed a less likely candidate. Destined by his royal father to command the Hanoverian army, he was gazetted a lieutenant in the Hanoverian Hussars, and as a major-general lost his left eye (and very nearly his right arm) at the battle of Tournai in 1794. In 1810 he was nearly murdered during the night at

St. James's Palace by his valet, but luckily the assassin's weapon was diverted by the Duke's sword. Eventually he succeeded William IV by Salic law as King of Hanover. It was not surprising that his Catch Club membership lapsed in early years, but he was re-elected in 1806 on his return from the Continent.

The following year the Duke of York, who was also a soldier, was elected. In his twenties he had fought a duel on Wimbledon Common with the future Duke of Richmond over the Regency Bill. The Prince was bishop of Osnaburg, a sinecure in the gift of his father as Elector of Hanover, conferred upon him when he was seven months old by George III. He combined holding this remunerative bishopric with commanding the British forces in Flanders, became Commander-in-Chief of the British army in 1798, and was thanked after Waterloo by both Houses of Parliament for the benefits which he conferred upon the troops. He ranks high among the many distinguished soldiers who have been Club Members.

The Duke of Clarence (1789), later William IV, represented the Navy and rose to be Lord High Admiral of the Fleet. Had any of the ten children born to him by Mrs. Jordan the actress been legitimate, Queen Victoria would not have come to the throne. He can rarely have attended the Club to start with, as his naval duties made visits to London (and to the opera at Covent Garden) rare. The King, having discovered that on one of these visits he had been confined in the watch house for brawling in Vauxhall, promptly sent him back to sea.

The Duke of Cambridge (1807), who attended the Club till 1850, the last year of his life, was another soldier whose son fought at Alma and Inkerman, and became a field marshal. He also became Chancellor of St. Andrew's University, President of half a dozen hospitals, supported 'almost every literary and scientific institution of importance in the Empire', was devoted to art, and was 'no mean amateur musician.'

The last royal election was that of the Duke of Sussex (1813), whose long early sojourn at Göttingen had developed his progressive intellectual and artistic tastes. He became Grand Master of the Freemasons, President of the Royal Society of Arts and of the Royal Society, assisted John Mills (another Catch Club Member) to start the Garrick Club, and collected a private library of 50,000 books, including a thousand editions of the Bible. Though he shared his brothers' tendencies to eccentricity, he also shared their genuine enthusiasm for music.

Between the Club's inception and today nearly seven hundred Members have been elected : on only a few is it possible to comment. A full list of the names up to 1930 was included in Viscount Gladstone's story of the Club, and later names were printed on supplementary sheets. Viscount Gladstone, who rendered the Club this signal service died, unhappily, before he could revise or see his story through the press. He was the youngest son of Mr. Gladstone, took a first in History at Oxford, acted as a private secretary for a time to his father and was the Liberal Member of Parliament for Leeds from 1880 until he was elevated to the peerage in 1910. He was

Chief Whip in 1899, Secretary of State for home affairs from 1905 to 1910, and first Governor General of the Union of South Africa from 1910 till the outbreak of the First War. He was devoted to music, especially to glee-singing, joined the Club in 1901, and bequeathed it a legacy of £250. He became President in 1919.

Permanent Presidents were not instituted before 1890 : Members served as President of the Day according to seniority. In 1890 the Duke of Beaufort became virtually permanent, followed by the Hon. R. T. O'Neill, Lord Londesborough, Lord Gladstone, Lt.-Colonel Edmund Royds, Charles Morley, H. P. Chadwyck-Healey, Major H. H. Prideaux, and the [then] present President Lord Rathcavan, whose father Lord O'Neill and also his grandfather, the first Lord O'Neill—formerly the Rev^d. William Chichester and a gifted musical composer—were both Club members.

Gladstone's record of the Club is especially valuable as the Club's Minute Books and the bulk of its library of music were destroyed during the Second World War, having been placed in the Chancery Lane Safe Deposit, which was bombed during the Blitz, and subsequently flooded. Among the early distinguished Members on whom Gladstone comments were the Marquis of Granby (1761) who became Commander-in-Chief of the Army and was savagely attacked by Junius for becoming a 'broker in commissions' ; the Duc de Nivernois (1763), French Ambassador to London, and the only early Member of the Club beside royal Members to be elected without ballot ; and Lord Fortescue (1779), who remained an active Member

for sixty-two years. Other eminent Members who should be mentioned are Viscount Weymouth (1762), first Marquis of Bath, who became Secretary of State ; the Duke of Dorset (1769) an intimate of the Prince of Wales and a Lord of the Treasury ; and the Earl of Carlisle (1769) Viceroy of Ireland, and champion of the Prince of Wales in opposition to Pitt. Another was Viscount Palmerston (1771), father of 'Pam', Lord of the Admiralty and the Treasury, and a friend of Gibbon. That Palmerston may have brought Gibbon as a guest to the Club is not unlikely, from a letter of Gibbon's dated London, May 20th, 1776, which, though Gibbon was indifferent to music, contains the sentence : 'I dined with Lord Palmerston today, a great dinner of Catches.' Lord Brownlow (1778) was Speaker of the House of Commons ; the Earl of Chesterfield (1778) was author of the famous *Letters to his Son* ; and Viscount Castlereagh (1813) as Foreign Secretary embodied opposition to Napoleon. Sir Gore Ouseley (1820) won eminence as an orientalist, Viscount Combermere (1833) commanded the Cavalry in the Peninsular War and became a field marshal. The Duke of Beaufort (1848), aide-de-camp to Wellington in the Peninsular War, inaugurated the Badminton Hunt, and Lord Cadogan (1876) was Lord Lieutenant of Ireland. Nearer to our own day Lt.-Col. Bernard Freyberg, V.C. (1925) served in Gallipoli and France, was wounded nine times, and won his V.C. at Beaumont Hamel. In the Second World War he commanded the New Zealand Forces, was raised to the peerage in 1951, and in 1953 became Governor-General of New Zealand.

MEETING PLACES

THE CLUB'S first meeting place was Almack's club, founded by William Almack in 1762 at 50 Pall Mall. In 1765, Almack opened the fashionable Assembly Rooms in King Street, St. James's, known down the years simply as Almack's. After the Second World War Bonnington's Hotel and the Kingsley were the rendezvous, each for two years. The Club was especially indebted to Lord Saltoun and Lord Buckinghamshire for reviving its activities during this period, and it was through Lord Saltoun's instrumentality that meetings were first held, as they still are, at the House of Lords. Lord Buckinghamshire, till his lamented death in 1963, acted as Vice-President and his cheerful participation in his favourite *Kookaburra sits on the old gum tree* became almost a tradition. The first meeting at the House of Lords was held on 24th June 1952, and there the Club has met and dined and made its music ever since, a home of dignity well-earned after so long an Odyssey, and an appropriate setting for a Club largely founded by the peers who, two centuries ago, joined with their associates to serve Polyhymnia.

Originally every Member had to sing a song at meetings, and anyone singing out of tune was paradoxically penalised by having to consume a glass of wine. One bottle of sherry was provided for every Member, and of madeira for every seven Members. No one was allowed to bring to the table 'coffee,

tea, or any such heterogeneous beverage.' Nor were politics or religion to be introduced into the Club. Though most of the library was destroyed by fire and flood, some of the music consisting of a number of large volumes was eventually recovered and was accepted by the British Museum where by arrangement the volumes may be consulted.

In days when a large volume was used, it was placed on a stand in front of the Member who called the glee, the singers having to crowd round him. The provision today of multiple, smaller copies is a welcome boon.

PRIZES

IN ORDER TO ENCOURAGE composition the Club in 1762 inaugurated an annual award of prizes which were given till 1794 for the best submissions. Regular prizes were discontinued after 1749, but in 1861 to mark the centenary of the Club a silver goblet was awarded to W. H. Cummings for the glee *Song should breathe of scent and flowers* and a second prize to George Benson for *If music be the food of love*. In 1886 W. H. Cummings again won an award with *Oh the summer night*, and a prize was offered by Lord Beauchamp in 1869, to be won by O. Bradbury for *The winter it is past*. The last competition was held in 1938, when past and present Members of the Royal Academy of Music, The Royal College, the Guildhall School and the Catch Club were invited to compete. The winner was Dr. William Cole, organist of the Savoy

Chapel, for his glee *The Wakening*. In all, about 200 prizes were awarded, over two thousand entries must have been received, and it is due to this stimulus provided by the Catch Club that we possess a large number of our standard part-songs.

MUSIC AND COMPOSERS

TO DISTINGUISH between madrigal, glee, catch, canon and round is not easy, for often they shade or turn into one another. The madrigal, a secular composition for two or more unaccompanied voices, originated in Italy in the fourteenth century. Because the words of most of the original poems were of a pastoral nature the word may be derived from Greek *μῶνδρα*, a fold, or Italian *madrigale*, a pastoral song.

The classical era of the madrigal in England dates from the close of the sixteenth century to the death of Orlando Gibbons in 1625. William Byrd in his preface to his *Psalmes, Sonets and Songs of Sadnes and Pietie*, published in 1588, proclaims 'If thou delight in musice of great compasse, heere are divers songs, which being originally made for Instruments to expresse the harmonie, and one Voyce to pronounce the ditte, are now framed in all parts for voyces to sing the same.'

Thomas Morley, most popular of the madrigalists, published his *Canzonets to Three Voyces* in 1593 and in the following year his *Madrigalls to Four Voyces*. Dowland (*Come again*,

sweet love doth now invite), Weelkes (*As Vesta was from Latmos Hill descending*) and Wilbye (*Sweet honey-sucking bees*), rivalled the Italians in passionate expression. Lawes achieved *Gather ye rosebuds* and Ford *Since first I saw your face*. Orlando Gibbons (*Dainty fine bird*, *The silver swan* and *What is our life ?*) gave to the Elizabethan madrigal era, so majestically opened by Byrd, an enchanted close.

Between 1609 and 1611 Thomas Ravenscroft published *Pammelia*, *Deuteromelia*, and *Melismata*, books of rounds, catches and canons, which included *Three blind mice*.

A canon (Greek *κάνων*, a rule) is the strictest species of imitation, one voice beginning a melody which is followed precisely by another a few bars later. Byrd's *Non nobis Domine* is a perfect canon.

A round is a species of canon so called because singers continually pass the melody round from one to the other. *Somer is icumen in*, of the 13th century, is our first recorded canon.

In a catch, one singer 'catches' at the words of another to produce a humorous effect.

A glee consists, like the madrigal, of three or more unaccompanied voices, one voice to each part, and despite the connotation with mirth, it may be grave or gay.

The art of part-songs, which reached such exquisite standards in Tudor days, was so lowered in tone at the Restoration by the coarseness of the words that when, in due course, a purifying movement took place much ingenious music disappeared in the purge. The second half of the seventeenth century heard the glory of Purcell (*Fairest Isle ; Fear no danger ;*

Here's that will challenge ; I gave her cakes). Henry Cooke, praised both by Evelyn and Pepys, excelled as a singer, choir-master, and composer of part-songs. But it was the later half of the eighteenth century which produced the profuse renaissance of the catch and glee.

What manner of men produced this renaissance, and what had they in common ? Out of sixteen of the distinguished composers of glees and catches born between 1710 and 1795, eleven were born in London, eleven were professional organists, and five were Professors or Doctors of Music. In background they ranged from the Earl of Mornington to Thomas Attwood, the son of a coal-merchant. Attwood, who played the trumpet, was a pupil of Mozart, and became organist of St. Paul's. Sir John Goss, in turn, became his pupil.

Earliest in birth was Dr. Arne (1710-1788), who on leaving Eton borrowed footman's livery to enjoy opera *gratis* in the gallery reserved for servants awaiting their masters. He composed *Rule Britannia* (of which Wagner remarked that the whole English character was expressed in the first eight notes), and honoured Shakespeare by exquisite settings such as *Where the bee sucks* from *The Tempest*. His glee *Come shepherds, we'll follow the hearse*, written on the death of the poet Shenstone, is still sung at the first meeting after the death of any Member of the Club. The first page of *Come shepherds* in Horsley's Edition is reproduced opposite page 35.

Drink to me, only with thine eyes is attributed to Thomas

Linley, the lyric by Ben Jonson entitled *To Celia* being based on words by Philostratus, the third century sophist, εμοὶ δὲ μόνιος πρόπινε τοῖς ὀμμασιν. Linley was a carpenter of Bath who while working in a ducal mansion overheard singing and playing which made him vow to dedicate his life to music. His eldest daughter having eloped with and been married to Sheridan, Linley went to London to organise oratorios at Drury Lane.

Lord Mornington was born at Dangan Castle in the county of Meath. As a child he excelled on the violin and organ, and became a Professor of Music at Trinity College, Dublin. Of his many glees the most famous is *Here in cool grot*. In addition to his glees, he sired the Duke of Wellington, who was said to have inherited his courage from a father who was the first aristocrat to dare to carry a violin-case through the streets of London. The glee which Lord Mornington composed on the death of General Wolfe might equally have commemorated the death of his own famous son :

Rest, warrior, rest, what wonders hast thou done !
Restored Britannia, and an empire won ;
To tell the tale, no marble can suffice
Behold thy hist'ry in a nation's eyes
Though to this hallow'd shrine in tears we come
Asserted Albion is her hero's tomb.

Samuel Webbe (1771), who abandoned cabinet-making at the age of eleven to devote himself to the study of music and classical and modern languages, was the composer and author of *Glorious Apollo*, with which the Catch Club for over 200 years has opened or closed its meetings, and the music of which is

reproduced in this volume. It was regularly sung at the Glee Club, for that Club had no regular meeting place and the second line of the poem reminded Members to offer their own houses :

Glorious Apollo from on high behold us
Wandering to find a temple for his praise.

Webbe composed *Hail, Star of Brunswick* and *The Mighty Conqueror* for George IV. At meetings of the Club His Majesty invariably called these pœans to himself, and joined in singing his own celebration. Webbe also wrote *Would you know my Celia's charms ?*—the delight of all who hear it.

John Danby of Yorkshire (1787), organist of the Spanish Embassy Church, composed many highly admired glees, including *Awake Æolian lyre*. His early death was much lamented : he lost the use of his limbs by sleeping in a damp bed in an inn, and died on the night of a concert organised to relieve his resulting poverty.

Richard Stevens, organist of the Temple Church and Gresham Professor of Music, specialised in wedding Shakespeare's words to music : his famous settings including *The cloud-capt towers, Sigh no more ladies, Ye spotted snakes, Crabbèd age and youth, O mistress mine, and Blow, blow, thou winter wind*.

Joseph Mazzinghi, of Corsican origin but born in London, became organist of the Portuguese Chapel at ten years old, and was music master to the Princess of Wales, afterwards Queen Caroline. He is specially remembered for his pastoral trio *Tell me, shepherds, have you seen my Flora pass this way ?*

Dr. Callcott (1787), Doctor of Music of Oxford, took lessons from Haydn during the latter's visit to England. He won twelve medals from the Catch Club, and in consequence of his having submitted in 1787 no less than 100 compositions, future entries had to be restricted to three. He was master of humorous catches such as :

Have you Sir John Hawkin's History ?
Burney's History I like best.

sung till a voice asks the question, to which another voice replies. The listener hears, however,

Burn 'is History.

Sir Henry Bishop was prolific in writing operas and part songs. He immortalised himself by composing *Home, sweet home*, insisting even in the law courts that the tune was his own creation. He was the first musician to be knighted, thus honoured in 1842 by Queen Victoria.

R. L. de Pearsall (1795–1856), barrister and translator of Schiller and Goethe, outdistanced in popularity many finer works by himself and others by composing *O who will o'er the downs so free ?*, which seems in fact to be a modulation between two eras. As the eighteenth century glee writers, splendid as they were, never achieved the elementary purity of Byrd or Wilbye or Gibbons or the pure gold of Purcell, so the part-songs of Parry, Stanford, and even Elgar, catching beauty rather than power or passion from Mendelssohn's influence, never recaptured the excitement of Webbe or Stevens or Spofforth ; while Sullivan, in his vein of *Tower Tomb* or *When*

the buds are blossoming, leaves always the impression of enchanting but conscious pastiche. As often in art the best wine came first, not last, in the feast ; the Elizabethan madrigalists, like Homer, were born at dawn. Nevertheless they were succeeded by much authentic genius, and never in greater numbers than in the period when the Noblemen and Gentlemen's Catch Club arrived to spur that genius to creation.

PROFESSIONAL MEMBERS

THE PROFESSIONAL or 'privileged' members who have been elected to the Club from its inception contain many distinguished names. Thos. Warren, the first Secretary, Samuel Webbe Sr.—he won his last medal the year his son won his first—Arne and Stevens, who were all professional members, have already been mentioned.

Three professional members did outstanding service to the Club by compiling volumes of the words to which the music performed was set, so that listeners can follow their meaning. In 1814 Richard Clark published his *First Volume of Poetry*, a collection of the words of 600 Madrigals, Glees and Catches ; later a further 300 pieces were added by R. Leete (Secretary 1828-36). In 1840 Thomas Bellamy published, in his *Lyric Poetry*, 900 poems which 'had escaped Clark's attention,' and in 1911, on the 150th anniversary of the Club, a *Supplement* to Clark, Leete and Bellamy, was published by William Fell

(Secretary 1909-1947), which includes such comparatively modern composers as Sterndale Bennett, Stainer, Sullivan, Parry, Lloyd, and Stanford.

Clark, chorister of St. George's Chapel and Eton College, Vicar-Choral of St. Paul's, and Gentleman of the Chapel Royal became a professional member in 1817. In the preface to his compilation Clark regrets that a similar work by Mr. Warren, the Club's first Secretary, should have contained 'so many compositions which could not, from the nature of the words, be left open to the inspection of our families. These obscene catches were meant to be sung only among the wits of their time, and were never intended to appear in print before the public.' Many of Mr. Warren's unseemly numbers were apparently bought up and deliberately destroyed, whilst others perished in a timely fire which 'happened' in Mr. Warren's house. Rare items nevertheless were purchased for five to nine guineas, and copies of the whole work would fetch forty pounds.

Clark's own compilation is a veritable treasury of English poetry and verse. It is finely printed, and for serving its purpose could hardly have been bettered. The value of its scattered notes is more dubious. We are assured that Shakespeare set Marlowe's *Come live with me and be my love* to music, which his daughter sang to him. The legend is repeated that Purcell died sleeping on his doorstep, as his wife locked him out if he was late. And we are informed that a Mr. Gore possessed one of Orlando Gibbons's teeth.

Bellamy's volume lacks the atmosphere and elegance of

Clark's but it is a copious and useful supplement. Bellamy, educated in the choir of Westminster Abbey, became proprietor of the Belfast & Londonderry and Newry Theatres. These having failed, he was appointed Choirmaster at the Chapel of the Spanish Embassy in London, and was the principal bass soloist at the 'Concerts of Antient Music' started in 1776, and which were also known as 'The King's Concerts' due to the royal family's regular attendance.

The following were also professionals of special distinction among Club members elected between 1763 and 1789 : John Beard, the famous tenor for whom Handel wrote the great tenor roles in *The Messiah*, *Israel in Egypt*, *Samson* and *Judas Maccabæus*, married the daughter of Lord Waldegrave, and after her death the daughter of John Rich, and after Rich's death succeeded to the proprietorship of Covent Garden ; Jonathan Battishill, church organist and theatre composer, who gained a Catch Club prize for his notable glee *Come bind my brows*, and married an actress who eloped with an actor whereupon his religious and secular inspiration died ; William Hayly, who became organist of Magdalen College, Oxford, and Professor of Music at Oxford ; Robert Cooke, organist of Westminster Abbey who won three Club prizes for glees, but drowned himself in the Thames ; Signor Piozzi, who, while instructing the daughters of the widowed Mrs. Thrale in music, married their mother, to the great indignation of Dr. Johnson, the Thrales' cherished guest for twenty years ; Luffman Atterbury, who rose from the trade of carpentry to being a musician in ordinary to George III ; Charles Knyvett,

organist of the Chapel Royal, was the most famous alto of his day ; Thomas Greatorex, both an astronomer and a mathematician, not only became organist of Westminster Abbey, but was elected a Fellow of the Royal Society ; Thomas Walmisley (elected 1829) who was organist of St. Martin's-in-the-Fields for forty years ; and James Turle (1834) who was organist of Westminster Abbey for over fifty. There was also W. H. Cummings (Secretary 1877) precentor of St. Anne's, Soho, who adapted the hymn *Hark ! the herald angels sing* from Mendelssohn's theme, and founded the Purcell Society.

The professional members at the present time [1964] are : Altos : Mr. Victor Marsters (Secretary of the Club since 1947), Mr. John Burdon, and Mr. Alfred Deller, the distinguished counter-tenor. Tenors : Mr. Eric Barnes and Mr. Alpha Newby. Basses : Mr. Alexander Henderson and Mr. Maurice Bevan. Whatever may have been the standard of their predecessors, it is hard to imagine that they could have afforded greater pleasure than these seven singers. To hear them in the gaiety of *Hark ! the bonny Christ-church bells* or of *Celia's charms* is to feel high exhilaration, and in the almost mystical beauty of *The silver swan* or the prophetic grandeur of *The cloud-capt towers* is to be reminded of Shelley in *Prometheus* :

Sounds overflow the listener's brain
So sweet, that joy is almost pain.

What of the future ? In the first years, meetings of the Club were weekly. A hundred years ago, ten dinners were held a year. Earlier in this century the annual dinners were six,

now they are three. Three meetings seem few, compared with the past, to keep the lamp alight. So long, however, as these three occasions maintain as sincerely and effectively as they do the purpose of the founders, the charm of the traditional ceremony, and the standard of singing—which may never have been higher than at present—the essentials for which the Club stands are secure. And even were these, together with the great globe itself, to dissolve, the fact could not be taken away that, for more than two hundred years, Members and their guests have, through the power of poetry and music, breathed a rare atmosphere and been transported to a magic world irradiated sometimes by wit, sometimes by subtle intermingling of melodic themes, and sometimes—as in *Drink to me, only with thine eyes* by simple beauty—
which, as Browning's Fra Lippo remarked, is
'about the best thing God invents.'

DINNER ALERT!

First system of musical notation. It consists of two staves (treble and bass clef) and a common time signature. The lyrics are: "Come to Dinner now" (repeated twice) and "Ding dong ding dong ring the bell".

Second system of musical notation. It consists of two staves (treble and bass clef) and a common time signature. The lyrics are: "Dinner is ser-ved", "Come to Dinner", and "Mr. President (Ladies) & Gentlemen". The melody for the last phrase includes triplets and a 7-measure rest.

Dinner is ser-ved Ding-----Ding-----

Third system of musical notation. It consists of two staves (treble and bass clef) and a common time signature. The lyrics are: "Please take your seats" and "Din-ner is served." The melody for the second phrase includes a 7-measure rest.

Ding-----Din-ner is served.

Victor Maratus

ANOTHER GRACE FOR A CHILD

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in 4/4 time and G major. The lyrics are written below the notes. The first system contains the first line of the song, and the second system contains the second line. The lyrics are: "Here a little child I stand hea-ving up my ei-ther hand" and "Cold as Pud-docks tho' they be here I lift them up to Thee".

Here a little child I stand hea-ving up my ei-ther hand
Here a little child I stand hea-ving up my ei-ther hand
Here a little child I stand hea-ving up my ei-ther hand
Here a little child I stand hea-ving up my ei-ther hand

Cold as Pud-docks tho' they be here I lift them up to Thee
Cold as Pud-docks tho' they be here I lift them up to Thee
Cold as Pud-docks tho' they be here I lift them up to Thee For
Cold as Pud-docks tho' they be here I lift them up to Thee

Words by Robert Herrick

Sung Grace

Music by Lord Rea

‘The Old Vic’



Victor Marsters, Secretary of the Club from 1947–1976, outside Victoria Station on his way home after a Committee meeting of the Choir Benevolent Fund. Rodney Williams, Secretary of the Club since 1976, took this photograph of his predecessor.

A POST-WAR REVIEW

by

HARALD CHRISTOPHERSON, ESQ.

1996

ANYONE WHO ATTENDS a meeting of the Noblemen and Gentlemen's Catch Club for the first time can look forward to a splendid evening. It begins with a stirring musical call to dinner, the *Dinner Alert!* composed by Victor Marsters (of which the manuscript is reproduced on the preceeding page), sung by the professional members, which never fails to raise the spirits of the assembled company :

Come to Dinner now,
Ding dong, ding dong, ring the bell ;
Dinner is servèd :
Come to Dinner—Mr. President,
My Lords, (Ladies), Gentlemen,
Please take your seats :
Dinner is served.

There follows Robert Herrick's *Another Grace for a Child*, set to music by Lord Rea (1957), the first part of which is also reproduced here ; the words are given in full overleaf.

Sung Grace

Here a little child I stand,
Heaving up my either hand :
Cold as paddocks though they be,
Here I lift them up to thee,
For a benison to fall
On our meat, and on us all.

Amen.

Afterwards, Members and guests sit down to an excellent meal, and at its conclusion join in the singing of Byrd's canon *Non nobis Domine* and Dr. Cooke's *Amen* (both reproduced facing page 67). Toasts are drunk to Her Majesty the Queen, the Royal Family, 'The Catch Club and the harmony thereof', and, following long-standing tradition, a professional lady singer named by the President. The President then calls on a succession of Members to name a glee, and the rest of the evening is spent in singing the music selected. The evening traditionally ends with the singing of Samuel Webbe's exhilarating *Glorious Apollo*, which sends everyone home in cheerful humour.

During the Second World War, meetings of the Club had been suspended ; deaths and resignations had reduced the membership to ten. The revival of the Club was discussed at a meeting in July 1947 at Brooks's Club in London attended by two Committee Members, Mr. Charles Morley and Sir John Barran, Bt., and the new Secretary, Mr. Victor Marsters. They decided to send a letter to the remaining Members with proposals, and this led to meetings in the following spring at which several new Members were recruited

and Mr. Morley was elected President. In June 1948 a successful Ladies' Night was held at the Bonnington Hotel, and the restoration of the Club's fortunes began.

The Committee decided to hold three meetings in the 1948/49 season, the third a Ladies' Night, and this has remained the pattern for formal meetings since that time. At first meetings were held in hotels or restaurants, but in 1953, thanks to negotiations initiated by Lord Saltoun with the authorities of the House, the Catch Club began to meet in the grander and more appropriate setting of the House of Lords. This practice has continued to the present day.

By 1954 the membership of the Club had grown to such an extent that a limit on numbers of twenty-five was re-introduced ; this was raised to thirty in 1960. In 1986 it was decided not to impose an arbitrary number but to leave membership open until such time as the numbers might make meetings uncomfortable. In 1989, with attendances at dinners rising and limits on accommodation, it was thought necessary to limit membership again, this time to fifty.

The bicentenary of the Club fell in 1961 and the composer Malcolm Arnold was invited to compose a glee to celebrate the occasion. He expressed his willingness to do so, but had later to withdraw owing to extreme pressure of work.

A more successful commission was carried through in 1968, when Mr. John Whitworth, a celebrated composer, Lay Vicar at Westminster Abbey and counter-tenor, who sang with the professional members from time to time, composed a new glee, *The Derbyshire Mayor* (based on *The Derby Ram* by Dr.

Callcott), to commemorate the election as Lord Mayor of London of Sir Gilbert Inglefield, a Member of the Club.

In May of the same year the Catch Club was honoured by the presence of H.R.H. Princess Margaret at its Ladies' Night. A Member who was present recalls that it was a very pleasant occasion, and that Princess Margaret joined in the singing of all the songs with parts for ladies' voices.

In the early decades after the war, apart from a small number of glees known to everyone, most of the music was performed by the professional members, only a few of the general membership being good enough sight-readers to join in the singing. Since those days, as the number of Members has grown, with many belonging to good choirs, the pattern has changed. The proportion of calls suitable for all voices has increased, and Members invited to join in the singing of a particular glee leave their seats and form an impromptu choir with the professionals.

During the 1970's the finances of the Club were affected by inflationary pressures. By 1977 a substantial deficit had arisen, which led the President to write to all Members with a number of proposals for dealing with the problem. A generous response by Members and an increase in the subscription that year cleared the deficit, and since then the finances have been kept in surplus by prudent management.

In 1978 a suggestion was made by Mr. Rodney Williams, who had become Secretary in 1976, that, in addition to the formal meetings of the Club, informal meetings might be held at which, after a simple repast, a wider repertoire of music

could be explored. The first such meeting was held in the Great Drawing Room of Ashburnham House, Westminster School, by courtesy of Mr. Charles Brett. It was so successful that similar meetings have been held on a number of subsequent occasions both there and in a variety of places including the Jerusalem Chamber and the Cheyney Gates room, Westminster Abbey, and certain London wine bars. Another change, introduced in 1980, was for formal meetings to be held from time to time in College Hall, Westminster, a fine medieval hall with good acoustics and facilities.

In 1985 the Secretary discovered the *Ode on Handel* which had been performed in 1785 at a commemorative dinner on the centenary of Handel's birth. It was written by Dr. Benjamin Cooke and addressed, among others, to the Earl of Sandwich, a founder Member of the Club. Its performance on Ladies' Night in May 1985 was probably the first for 200 years.

In 1987 the Club took part in a memorable television programme presented by Mr. Bamber Gascoigne, well-known for his programmes on the arts. He had earlier attended a meeting of the Club as guest of the Hon. Hugh O'Neill (now the Rt. Hon. Lord Rathcavan) and was so impressed that when planning a Channel 4 television programme on Georgian England in his series on *Man and Music* he asked the Club to allow television cameras to record a dinner meeting for inclusion, in suitable extracts, in the programme. The Club readily agreed and the occasion, held at the Hoare Memorial Hall, Church House, proved to be both popular and enjoyable, and

attracted a most welcome and substantial donation to Club funds from Granada Television.

Another event outside the normal programme of meetings was a concert given in April 1989 in the Church of King Charles the Martyr, Tunbridge Wells, of which the Rev^d. Canon John Simpson, a Member of the Club, was then Rector. Several Members sang in the concert, which was conducted by the Club's Secretary, Mr. Rodney Williams. The successful performance was followed by a memorable meal, offered by a grateful Chinese member of the congregation.

One noteworthy recent incident was the performance in February 1995 of a setting of a poem by John Masfield entitled *Beauty*, the music composed by Mr. Cecil Cope. Mr. Cope had attended the Club sixty years earlier, was present for the occasion, and received the warm congratulations of all who heard his composition.

PRESIDENTS

DURING THE PAST fifty years the affairs of the Club have been guided by a succession of seven distinguished Presidents.

Mr. Charles Morley, who was elected to the Club in 1910 and joined the Committee in 1920 after war service, was one of the key figures in the revival of the Club's fortunes after the Second World War, serving as President from May 1948 until his death in April 1955.

He was succeeded by Mr. H. P. Chadwyck-Healey, who had been a Member since 1929 and served on the Committee since 1948. He was President from 1955 to 1957, when he retired. During his Presidency he introduced the practice of inviting professional members to bring their wives to Ladies' Night. He was a fine musician and an opera which he had composed was performed in London.

The third post-war President was Major Humphrey Prideaux, D.S.O., M.C., a keen amateur musician, who was elected to the Club in 1932, joined the Committee in 1955, and served as President from 1958 until his death, in his eighties, in 1964. Educated at Eton and Trinity College, Oxford, he qualified as an accountant in 1914 and joined up, in the Northumberland Fusiliers, immediately on the outbreak of war. He was awarded the D.S.O. for gallantry in the first battle of the Somme and the M.C. during the fighting at Passchendaele. In 1919 he returned to accountancy and joined the Goldsmiths Company, of which he became Chief Financial Officer until his retirement at sixty-five.

Major Prideaux was succeeded by the Rt. Hon. Lord Rathcavan, P.C. Elected in 1937, he joined the Committee in 1963, and served as President from 1964 to 1969, when he resigned, keeping up his connection with the Club as a Supplementary Member. Formerly Sir Hugh O'Neill, Bt., he entered Parliament in 1915, became leader of the Ulster Members of Parliament and was created Baron Rathcavan in 1953. He died in 1982 at the age of ninety-nine.

His has always been a musical family. One of his forebears was the Rev^d. William Chichester, a friend of Joseph Haydn, and himself a composer and a Member of the Catch Club. The tradition of Club membership has been continued through several generations of his family down to the present day. It was Lord Rathcavan, when President, who invited Princess Margaret to the Club, and who drove her home afterwards in the small car which was his customary form of transport, as he did Mrs. Mary Wilson when she lived at No 10 Downing Street—saving time by using only the east side of Parliament Square.

The Rt. Hon. Lord Rea, P.C., C.B.E., was the next President. Elected to the Club in 1957, and joining the Committee in 1964, he served as President from 1969 to 1975, when he resigned. He was not only a keen singer, but also a talented composer, and wrote the grace which is traditionally sung before dinner at meetings of the Club. During the Second World War he served with the Special Forces, organising, fostering and often directing resistance movements in enemy-occupied countries, and was awarded French, Belgian and British honours. In civilian life he was a prominent figure in the City and in Liberal politics—a former President of the Liberal Party, he was Liberal Leader in the House of Lords from 1955 to 1967. He died in 1981 aged eighty-one.

The next President was Mr. Peter Bathurst. He was among the first of the post-war Members, being elected to the Club in 1949. He served on the Committee from 1969 to 1993, and was President for ten years from 1975 to 1985. It was he

who, as President, took steps to deal with the financial deficit which arose in the 1970s. He cared greatly about the musical traditions of the Club, and on his retirement from the Presidency the Committee recorded, on behalf of all Members of the Club, their 'great appreciation of his Presidency, during which the Club had flourished in a happy atmosphere'. His family is another which has been prominent in the Club's membership for many years ; at the time of writing three of its members belong to the Club.

Mr. Peter Bathurst was succeeded by the Rt. Hon. Lord Geddes, who was elected in 1980, joined the Committee in 1982, and served as President from 1985 for ten years. Lord Geddes has taken a keen interest in music since his school days, when he sang in the school choir. He is a Vice-President of the Aldeburgh Foundation and Vice-Chairman of Trinity College of Music. In 1991 he attended as an Honoured Guest the 250th Anniversary Meeting of the Madrigal Society at Middle Temple Hall. During his Presidency of the Catch Club, the number of full Members has been raised from thirty-nine to fifty-one, despite the loss of twelve Members, which means that twenty-four new Members have been recruited. The Club's finances have also improved dramatically, largely due to the success of the evening televised by Mr. Bamber Gascoigne. Throughout his Presidency Lord Geddes has impressed all Members by his infectious enthusiasm for the Club and its music, his persuasive recruiting skills, and his energetic direction of the Club's affairs. Like all his predecessors he served the Club with great distinction.

Lord Geddes, who retired in 1995 in accordance with a Club rule (believed to be of his own making) that no President should hold office for more than ten years, was succeeded by Mr. H. Stuart Hughes, a Member since 1984, and a member of the Committee since 1989. He is a chartered accountant with a particular interest in book-publishing, and has been an active singer since his days as a treble. He sings in various small choirs specialising in unaccompanied sacred music of the sixteenth and seventeenth centuries, and plays wind instruments of the same period.

OUTSTANDING MEMBERS

MANY OTHER MEMBERS have contributed greatly to the life of the Catch Club since the war. The following are among those whose contributions have been generally regarded as outstanding.

The Rt. Hon. The Earl of Buckinghamshire was one of those who played an important part in the revival of the Club after the war. He had been elected a Member in 1933, and served on the Committee from 1955 until his death in 1963. One of the treasured memories of senior Members is of his cheerful participation in his favourite call *Kookaburra sits on the old gum tree*, which recalled his farming years in Australia during his twenties.

As already mentioned, it was the Rt. Hon. Lord Saltoun

who proposed that Club dinners should be held at the House of Lords instead of in hotels or restaurants and who made the necessary arrangements. He was elected to the Catch Club in 1939 and when the Club's music library was damaged by flood water after the war, he helped the secretary, Mr. Victor Marsters, to rescue it. He was a very enthusiastic Member and encouraged his friends and relations to join the Club, among others his nephew General Sir David Fraser, G.C.B., O.B.E., now one of the most senior Members, who frequently acts as Vice-President at Club dinners. Lord Saltoun served on the Committee from 1948 to 1965 and played a lively part in its deliberations, for example in the transfer of the Club's library to the British Museum in 1952 and in the institution of Supplementary Membership. He died in 1979 at the age of ninety-three.

One of the most colourful among post-war Members was Colonel Victor Hill, D.S.O., M.C., who died in 1986 in his hundredth year. He was an eminently clubbable man, with a wide range of interests and a gift for making friends. He was elected a Member in 1948 and served on the Committee from 1958 to 1969. From 1964 to 1969 Committee meetings were held at his home near Westminster Abbey, and those who were fortunate enough to attend recall with pleasure his generous hospitality, when the best of food and wine was served in most elegant surroundings. In the First World War his bravery and leadership were recognised by gallantry awards, and on return to civilian life he practised as a solicitor until his late seventies. He was a talented painter, a keen art collector,

a hunting man, and a grower of orchids. He loved music and was an enthusiastic and jovial Member of the Club. Members sang at his memorial service in Westminster Abbey.

Another distinguished and enthusiastic Member was the Rt. Hon. Lord Rhodes, K.G., P.C. A Member from 1965, he entered with relish into all Club functions and contributed greatly to the fun of the evenings. His career was remarkable. He began work at twelve years old in a northern mill, fought in the First World War in the trenches and in the Royal Flying Corps, and was severely wounded. Later he became a textile expert and built up his own woollen business. He was elected a Labour M.P., held Government office, and succeeded the Earl of Derby as Lord Lieutenant of Lancashire. A tireless envoy of British industry, he led four Parliamentary delegations to China between 1978 and 1983. He died in 1987 aged ninety-two.

The Rt. Hon. Lord Inglewood was a Member from 1965 and served on the Committee from 1967 until his death in 1989 at the age of eighty. He is remembered as a cultured man, interested in music and an enthusiastic Member. In the Second World War he fought at Dunkirk and El Alamein, and broadcast, in both French and German, for the BBC. After the war he did much to foster Anglo-German relations. As William Fletcher-Vane he was Conservative M.P. for Westmorland from 1945 and later served as a junior Minister until he was created Baron Inglewood in 1964.

One Member who was widely known as a tenor recitalist was Mr. Ailwyn Best. Vaughan Williams considered him the

finest Bach 'Evangelist' of his generation and he sang that part in Bach's *St. Matthew Passion* at the Leith Hill Musical Festival for many years. He was an architect by profession, and a talented watercolour artist and composer as well. He died in 1987 at the age of eighty.

PROFESSIONAL MEMBERS

THERE ARE NOW six professional members of the Club at any one time, two counter-tenors, two tenors and two basses. They sing the stirring call to dinner at the beginning of every meeting, the Sung Grace, and during the musical part of the evening perform the more demanding glees and catches. They also add welcome strength to the efforts of the non-professional Members in the pieces suitable for all voices. Often members of great cathedral choirs, several have conducted choirs of their own, and many have been distinguished soloists in their own right. All those who have sung with the Catch Club since the war have served for at least ten years, several for over twenty-five years.

One may serve as an example for all. Mr. Alfred Deller, O.B.E., the distinguished counter-tenor, first sang with the Catch Club in 1948, and continued as a professional member until 1978. He had a remarkable voice, unique in quality and style, and he exercised a great influence in the encouragement of younger singers and the recognition by the general public of the special quality of the counter-tenor voice. He thor-

oughly enjoyed the Catch Club meetings, and is remembered particularly for his singing in his favourite glee *Lape e la serpe*. When he died in 1979, aged sixty-seven, the Club sent a donation in his memory to the charitable trust established to commemorate his life and work.

TWO DISTINGUISHED SECRETARIES

FINALLY, tribute must be paid to the two Secretaries who have held office since the war. The smooth running of the Club crucially depends on the efficiency of the Secretary and the Club has been fortunate in them both.

Mr. Victor Marsters, who had been a professional member since 1929, became Secretary after the Second World War. He played a key part in the revival of the Club after the war, and his enthusiasm, knowledge of glees, and devoted hard work did much to ensure the Club's subsequent thriving state. One of his most important acts was to rescue the Club's music, which had been seriously damaged by water ; this involved the painstaking drying of the music, sheet by sheet, and its restoration and binding. He was a Vicar Choral at St. Paul's Cathedral for many years and he belonged to several other glee clubs. He was a keen supporter of the Scout movement and a cyclist all his life. (He regularly cycled to St. Ives, Huntingdonshire, after Sunday evensong, to mow the grass for his mother and return to the Cathedral for evensong on the Monday.) He was a delightful, colourful character and a fine musician. The lively

Dinner Alert ! he wrote for the Club is sung at the start of every meeting. The Club was represented at his memorial service in 1988 at St. Paul's Cathedral, and professional members sang Dr. Arne's *Come Shepherds*, the Dirge which is traditionally sung on the death of a Member of the Club.

Mr. Rodney Williams, a Lay Vicar of Westminster Abbey since 1972, has been a worthy successor as Secretary since 1976, when Victor Marsters retired. With the advantage of modern photocopying facilities he has greatly added to the early music available for singing at Club meetings. This is kept in wooden boxes at the House of Lords (and more is at his home, in the loft), and he brings a selection to each meeting of the Club. His aim, encouraged by the Committee in recent years, has been to widen the repertoire of glees sung at meetings of the Club, where he conducts the singing with urbane and professional skill. Rodney Williams has shown the same enthusiasm, hard work and musicianship as his predecessors, and has shared the organisation of Club evenings and other events with the last two Presidents for nearly twenty years, to the entire satisfaction of
all Members of the Club.

N & GCC MEMBERS 1995/96

President : STUART HUGHES, Esq. Elected 1984

	Elected		Elected
Hon. ROBERT LODER, C.B.E.	1954	Rev ^d GEOFFREY WILLIS	1986
Maj. WARREN FREEMAN-ATTWOOD.	1958	MICHAEL HOARE, Esq.	1986
Gen. Sir DAVID FRASER, G.C.B., O.B.E., D.L.	1958	HARALD CHRISTOPHERSON, Esq., C.M.G.	1987
DONALD J. S. WATERHOUSE, Esq., BCh.D., L.D.S.	1962	ROBIN BOYLE, Esq.	1988
Dr. RICHARD LODGE.	1963	JONATHAN FREEMAN- ATTWOOD, Esq.	1988
NICHOLAS BARING, Esq.	1966	SAM. GORDON-CLARK, Esq.	1988
Sir DAVID H. BURNETT, Bt., M.B.E., T.D.	1966	ALAN BRITTEN, Esq.	1988
ROGER TANNER, Esq.	1966	PAUL EVANS, Esq.	1988
His Honour STEPHEN WILLIS.	1966	Dr. NIGEL LEGG.	1988
M. le Comte de ST. QUENTIN.	1967	Captain COLIN STEWART.	1990
Rt. Hon. Lord RATHCAVAN.	1969	ANDREW LUMSDEN, Esq.	1990
Sir CHARLES MANDER, Bt.	1971	Rt. Hon. Lord GLENARTHUR.	1990
MICHAEL E. S. BATHURST, Esq.	1974	NICHOLAS BATHURST, Esq.	1991
NICHOLAS HILLS, Esq.	1975	Hon. MARK BRIDGES.	1991
NICHOLAS MANDER, Esq.	1976	MICHAEL TAYLOR, Esq.	1992
JOHN GODFREY BURNETT, Esq.	1976	Sir ALAN DONALD, K.C.M.G.	1993
CHRISTOPHER BURR, Esq.	1976	Rt. Hon. Viscount OXFUIRD.	1993
CHARLES BRETT, Esq.	1977	MARK ARGENT, Esq.	1994
WILFRED C. STIFF, Esq.	1978	RICHARD BAKER, Esq.	1994
CHRISTOPHER NOURSE, Esq.	1979	JEREMY BEST, Esq.	1994
Rt. Hon. Viscount GOUGH.	1981	CLIFFORD A. P. MOULD, Esq.	1994
DAVID KIRBY, Esq., C.B.E, F.C.I.T.	1982	NIGEL DICKINSON, Esq.	1995
MARK WILDMAN, Esq.	1982	JEREMY SYMONDS, Esq.	1996
ANDREW BEST Esq.	1983	Sir DAVID CALCUTT, Q.C.	1996
Rev ^d Canon JOHN SIMPSON.	1986	Dr. JEREMY VEVERS.	1996
CHRISTOPHER HESKETH- HARVEY, Esq.	1986	ALEXANDER DONALD, Esq.	1996
MALCOLM BRUNO, Esq.	1996	MICHAEL BILLINGHAM, Esq.	1996
		Dr. DUNCAN WATNEY.	1996

Supplementary Member :	DAVID MCKENNA, Esq., C.B.E.	1948
Honorary Member :	PETER L. BATHURST, Esq.	1940
Honorary Member :	Rt. Hon. Lord GEDDES.	1980

PROFESSIONAL MEMBERS

<i>Alti</i> :	DAVID JAMES, Esq.	1978	ASHLEY STAFFORD, Esq.	1981
<i>Tenori</i> :	ALAN GREEN, Esq.	1968	PHILIP SALMON, Esq.	1982
<i>Bassi</i> :	ROGER CLEVERDON, Esq.	1984	RICHARD BOURNE, Esq.	1984

Secretary : RODNEY WILLIAMS, Esq. 1976
 Assistant Secretary : SIMON WALTERS, Esq. 1987

PRESIDENTS OF THE CLUB

The early Statutes of the Club show that there was no Permanent President, but each Member served as President of the Day according to seniority. When the number of Meetings became less than the number of Members the Presidents of the Day were elected at the beginning of each season till about 1800, when the meetings, being reduced to six, the 8th Duke of Beaufort became virtually permanent President, and the following were elected in succession :

Hon. R. T. O'NEILL, M.P.	1900
Rt. Hon. Earl of LONDESBOROUGH.	1910
Rt. Hon. Viscount GLADSTONE.	1919
Lt.-Col. EDMUND ROYDS, O.B.E.	1930
CHARLES MORLEY, Esq.	1948
H. P. CHADWYCK-HEALEY, Esq.	1955
Major HUMPHREY PRIDEAUX.	1959
Rt. Hon. Lord RATHCAVAN, P.C.	1964
Rt. Hon. Lord REA.	1969
PETER BATHURST, Esq.	1975
Rt. Hon. Lord GEDDES.	1985
STUART HUGHES, Esq.	1995

SECRETARIES OF THE CLUB

THOMAS WARREN(-HORNE).	1761-1794
SAMUEL WEBBE.	1794-1812
JOHN SALE.	1812-1828
ROBERT LEETE.	1828-1836
JAMES ELLIOTT.	1836-1852
ORLANDO BRADBURY.	1852-1873
EDWARD LAND.	1873-1877
W. H. CUMMINGS.	1877-1897
JAMES A. BROWN.	1897-1909
WILLIAM (J.W.R.) FELL.	1909-1947
VICTOR MARSTERS.	1947-1976
RODNEY WILLIAMS.	1976-
SIMON WALTERS (ASS ^T . SECRETARY)	1987-

MEMBERS OF THE CLUB

ORIGINAL MEMBERS AT ITS FIRST INSTITUTION

November, 1761

Earl of Eglinton.	Lt.-Gen. Rich.	Hon. John Ward.
Earl of Sandwich.	Maj.-Gen. Barrington	Earl of March.
Hugo Meynell, Esq.		Rich. Phelps, Esq.

ADDITIONAL MEMBERS

April, 1762

Sir Geo. Armytage.	Col. Windus.	Duke of Kingston.
Earl of Rochford.	Marquis of Lorn.	William Gordon, Esq.
Earl of Orford.	Earl of Ashburnam.	Viscount Bolingbroke.
Viscount Weymouth.	Henry Peynton, Esq.	Col. Montgomery.
Col. Parker	Marquis of Granby.	James Harris, Esq.
	Lord George Sutton.	

MEMBERS ELECTED FROM 1763

1763 DUC DE NIVERNOS.	1765 Maj.-Gen. Irwin.
Duke of Queensberry.	1766 Earl of Buckinghamshire.
Henry Seymour, Esq.	John Dillon, Esq.
Lord Carysfort.	Sir Harry Bridgeman, Bt.
1764 Earl of Orford.	Lord Mashan.
C. Sloane Cadogan, Esq	Earl Spencer.
Earl of Farnham.	— Culston, Esq.
Duke of Manchester.	Hans Stanley, Esq.
R. Neville, Esq.	— Burton, Esq.
Dr. George Hay.	1767 Capt. Boyle Walsingham.
Humphry Morice, Esq.	1768 Hon. George Hobart.
Earl of Charlemont.	Hon. Gabriel Hanger.
Marquis Caraccioli.	Duke of Bedford.
Henry Penton, Esq.	Earl of Huntindon.
Sir Geo. Armytage, Bt.	Earl Ferrers.
1765 Earl of Plymouth.	Sir W. W. Wynn, Bt.
— Dundas, Esq.	1769 — Ayscough, Esq.
Lord Leigh.	Duke of Dorset.

- 1769 Earl of Carlisle.
- 1770 Henry Drummond, Esq.
 Lord le Despencer.
 Lord Pigot.
 Earl of Ancrum.
 Duke of Buccleuch.
 Uvedale Price, Esq.
- 1771 — Dashwood, Esq.
 Viscount Palmerston.
 — Brand, Esq.
 John Duntze, Esq.
 Sir Richard Phillips, Bt.
 Earl of Cholmondeley.
 — Lee, Esq.
- 1772 Earl of Seaforth.
 Peter Beckford, Esq.
 Sir Thomas Egerton, Bt.
 — Douglas, Esq.
 Marquis of Carmarthen.
 Lord Paget.
 Duke of Argyll.
- 1773 C. Pelham, Esq.
 Beilby Thompson, Esq.
 — Macdonald, Esq.
 George Pitt, Esq.
- 1774 Earl of Exeter.
 Earl of Warwick.
 Viscount Guernsey.
- 1775 G. F. Hatton, Esq.
 Hon. William Ward.
 Earl of Plymouth.
 Earl of Winchilsea.
- 1776 Lord Bulkely.
 G. Pitt, *Jun.*, Esq.
- 1777 Duke of Hamilton.
 — Cecil, Esq.
 Richard Thompson, Esq.
 Earl of Dunmore.
 A. Douglas, Esq.
 — Prendergast, Esq.
 Earl of Winchilsea.
 — Adam, Esq.
- 1778 Earl of Berkeley.
 Lord Brownlow.
 Viscount Binning.
 Earl of Chesterfield.
 Duke of Hamilton.
- 1779 — Harvey, Esq.
 — Banks, Esq.
 — St. Leger, Esq.
 — John Lemon, Esq.
 Hon. Thomas Trevor Hampden.
 Viscount Lewisham.
 Viscount Malden.
 Hon. Hugh Fortescue.
 Marquis of Graham.
 Viscount Preston.
 Francis Basset, Esq.
 Munby Goulbourn, Esq.
- 1780 Lord Vernon.
 Earl of Chesterfield.
 — Dundas, Esq.
 Geo. Osbaldeston, Esq.
 Earl of Winchilsea.
 Sir J. Ramsden, Bt.
 John Campbell, Esq.
 Henry Hoare, Esq.
 John Royds, Esq.
 Henry Rosewarne, Esq.
 Thomas Steele, Esq.
 L. Brown, *Jun.*, Esq.
- 1781 Richard Gamon, Esq.
 John Morshead, Esq.
 Earl of Hillsborough.
 Duke of Hamilton.
 Earl of Salisbury.
- 1782 Eliab Harvey, Esq.
 James Adams, Esq.
 Desrow Taylor, Esq.
 Lord Middleton.
- 1783 Viscount Say and Sele.
 George Hesse, Esq.
 Reginald Pole Carew, Esq.
 John Symmons, Esq.

- 1783 Viscount Deerhurst.
Duke of Atholl.
Viscount Falmouth.
Sir Godfrey Webster, Bt.
Wilson Braddyll, Esq.
Sir James Long, Bt.
— Atkinson, Esq.
Sir John Whalley Gardiner, Bt.
- 1784 J. T. Ellis, Esq.
Earl of Berkeley.
Duc de Bouillon.
Sir Henry Gough Calthorpe, Bt.
Captain Payne.
- 1785 Orlando Bridgeman, Esq.
John Maddocks, Esq.
Sir Henry Englefield, Bt.
Sir R. Payne, K.B.
William Aldersey, Esq.
Captain Ashe.
Alexander Ross Gray, Esq.
- 1786 H.R.H. THE PRINCE OF WALES.
George Cousmaker, Esq.
Welbore Ellis Agar, Esq.
Major Lemon.
Gerard Noel Edwards, Esq.
Duke of Queensberry.
Duke of St. Albans.
H.R.H. THE DUKE OF CUMBER-
LAND.
- 1787 L. Brown, Esq.
George Tate, Esq.
Viscount Compton.
Marquis of Carmarthen.
Sir H. Bridgeman, Bt.
W. Churchill, Esq.
H.R.H. THE DUKE OF YORK.
- 1788 John Calcraft, Esq.
Viscount Fitzwilliam.
Robert Burton, Esq.
James Clitheroe, Esq.
Sir G. Cornwall, Bt.
George Tierney, Esq.
- 1788 H.R.H. THE DUKE OF GLOU-
CESTER.
- 1789 W. C. de Crespigny, Esq.
Baron Perrier Speed.
— Montague, Esq.
George Pocock, Esq.
H.R.H. THE DUKE OF CLARENCE.
Duke of Ancaster.
- 1790 John Dent, Esq.
Earl of Darnley.
George Hardinge, Esq.
Thomas Lewin, Esq.
Thomas Hibbert, Esq.
Sir G. Young (Navy).
Francis Drake, Esq.
F. Calvert, Esq.
J. Foster Barham, Esq.
Edward Cotsford, Esq.
- 1791 David W. Hartley, Esq.
Sir J. Coghill, Bt.
Lord Eardley.
Edward Loveden, Esq.
Viscount Molyneux.
John Cawthorne, Esq.
Jas. Bland Burgess, Esq.
Lord Delaval.
Earl of Tyrconnel.
Earl of Strathmore.
Hon. — Vaughan.
Colonel Popham.
Lewis Montolieu, Esq.
- 1792 T. Thompson, Esq.
Thomas Steele, Esq.
— Thoyts, Esq.
Hon. — Lamb.
Lord Craven.
Joseph Scott, Esq.
- 1793 J. L. Kaye, Esq.
Lord Macdonald.
- 1794 Sir W. W. Wynne, Bt.
- 1795 George Pocock, Esq.
- 1797 James Meyrick, Esq.

- 1797 Earl Temple.
Marquis of Carmarthen.
- 1798 Thomas Wilkinson, Esq.
- 1799 W. B. Martin, Esq.
John Lloyd, Esq.
Samuel Gambier, Esq.
Temple West, Esq.
C. S. Lefevre, Esq.
Sir Charles Talbot, Bt.
John Griffiths, Esq.
John Weyland, Esq.
B. Edwards, Esq.
Sir Wm. John Heathcote.
W. Egerton, Esq.
Sir W. Edmund Cradock Har-
topp, Bt.
Edward Ravenscroft, Esq.
- 1800 Sir William Geary, Bt.
William Gosling, Esq.
William Lowndes, Esq.
- 1801 Daniel Wilson, Esq.
Sir W. Langham, Bt.
Lord Wodehouse.
Earl of Banbury.
- 1803 Earl of Westmeath.
W. Freemantle, Esq.
Hon. W. H. Bouverie.
- 1804 J. Langham, Esq.
Sir Cecil Bisshopp, Bt.
- 1805 Hon. E. Harbord.
Sir G. Prescott, Bt.
- 1806 Sir Walter James, Bt.
A. F. Barnard, Esq.
W. C. de Crespigny, Esq.
Viscount Hawarden.
Geo. Frederick Stratton, Esq.
H.R.H. THE DUKE OF CUMBER-
LAND (re-elected).
Thomas Goddard, Esq.
- 1807 Brigadier-General Leith.
Sir T. Gage, Bt.
Duke of Argyll.
- 1807 H.R.H. THE DUKE OF CAMBRIDGE.
Lord Kinnaird.
Hon. Sir Arthur Paget.
Hon. Berkeley Paget.
- 1808 Sir John Leicester, Bt.
Lord Paget.
- 1809 James Curtis, Esq.
William Linley, Esq.
Rev. F. W. Blomberg.
- 1810 Hon. G. Irby.
J. Madocks, Esq.
- 1812 W. Egerton, Esq.
Hon. Matthew Fortescue.
- 1813 John Heaviside, Esq.
Viscount Castlereagh.
Viscount Kirkwall.
W. A. Sanford, Esq.
H.R.H. THE DUKE OF SUSSEX.
- 1814 Sir G. Talbot, Bt.
J. Stratton, Esq.
Sir Harry St. John Mildmay, Bt.
Sir William Wolseley, Bt.
William Morland, Esq.
Richard Heber, Esq.
Charles Pilgrim, Esq.
- 1815 Duke of Devonshire.
John Samuel Hudson, Esq.
Lord Ducie.
- 1816 Lord Clinton.
Charles Nathaniel Bayly, Esq.
Hon. Archibald Macdonald.
Sir George Clerk, Bt.
Lord Tyrconnel.
- 1817 Sir Cullen Smith, Bt.
Lord Burghersh.
Marquis of Worcester (Duke of
Beaufort, 1839).
Thomas Cussans, Esq.
Charles Standish, Esq.
Sir Chas. Bampfylde, Bt.
John Mills, Esq.
Lord James Murray.

- 1818 Sir John Grey Egerton, Bt.
- 1819 Lyndon Evelyn, Esq.
Thomas Ponton, Esq.
- 1820 Colonel Berkeley.
Earl of Arundel.
Albany Saville, Esq.
John Manners, Esq.
Earl of Orford.
Sir Gore Ouseley, Bt.
Hon. James Hamilton Stanhope.
- 1821 Hon. George Vernon.
William Curtis, Esq.
Sir Geo. Warrender, Bt.
Earl of Blessington.
Henry Porcher, Esq.
- 1822 Lord Harley.
Lord Saltoun.
Sir Thomas Harvey Farquhar, Bt.
- 1823 Godfrey Wentworth, Esq.
Lord Francis Leveson Gower.
Walter Campbell, Esq.
- 1824 Colonel Hugh Baillie.
Rowland Stephenson, Esq.
Owen Williams, Esq.
- 1825 Sir Andrew Barnard, Bt.
Earl Howe.
Thomas Fitzherbert, Esq.
- 1826 Major Bridgeman.
Robert Cracroft, Esq.
Thos. Peers William, Esq.
Colonel George Roberts.
William Tudor, Esq.
- 1827 Earl of Chesterfield.
Viscount Weymouth.
Marquis of Lothian.
Duncan Davison, Esq.
John Campbell, Esq.
Hubert de Burgh, Esq.
Sir Richard Sutton, Bt.
Viscount Castlereagh.
- 1828 J. N. Macleod, Esq.
- 1829 Lord Garlies.
- 1829 W. C. Maxwell, Esq.
Sir F. Mackenzie.
Earl Howe.
- 1830 J. J. Arnold, Esq.
P. J. Salomons, Esq.
Lord de Dunstanville.
- 1831 Duke of Argyll.
Hon. T. Fiennes.
Sir Charles Lemon.
- 1832 C. K. Tynte, Esq.
Lord E. Bruce.
Lord Templetown.
Colonel Tynte.
- 1833 S. Cartwright, Esq.
William Stuart, Esq.
Lord Cranstoun.
M. Maxwell, Esq.
Viscount Combermere.
- 1834 Lord J. Scott.
Joseph Clark, Esq.
Lord C. Townshend.
Sir James Stuart.
Lord William Poulett.
- 1835 G. R. Smith, Esq.
W. F. Campbell, Esq.
Sir H. Parker.
J. Lodge, Esq.
Marquis of Worcester (Duke of Beaufort).
— Fergusson, Esq.
William T. Praed, Esq.
Lord Fredk. Fitzclarence.
Robert Palmer, Esq.
D. Cunningham, Esq.
- 1836 Lord Adolphus Fitzclarence.
William Langham, Esq.
G. Wood, Esq.
S. L. Stephens, Esq.
Lord Suffield.
Hon. Captain Berkeley.
Hon. Henry Fitzroy.
- 1837 John Bowes, Esq.

- 1837 Dr. Kent.
- 1838 Hon. Colonel Fane.
Lord Charles Fitzroy.
Robert Liston, Esq.
Arthur Heyward, Esq.
- 1839 Thos. Hy. Hall, Esq.
C. M. Bayley, Esq.
- 1840 G. Tudor, Esq.
Lord Wrottesley.
- 1842 Algernon Greville, Esq.
T. Baring, Esq.
W. A. Ashley, Esq.
Benj. Bond Cabbell, Esq.
Marquis of Hertford.
- 1843 Robert P. Roupell, Esq.
Sir Thomas Gage.
Viscount Combermere.
- 1844 Colonel Rolt.
- 1845 William Dixon, Esq.
Robert Palmer, Esq.
- 1847 Colonel Hawkins.
Ponsonby Barker, Esq.
Harry Villebois, Esq.
- 1848 Marquis of Worcester (Duke of
Beaufort, 1853).
Ferdinand Huddleston, Esq.
- 1849 H. Bagge, Esq.
- 1850 Maj.-Gen. Sir Jn. Rolt.
- 1851 Lodge Ellerton, Esq.
- 1853 Richard Ellison, Esq.
- 1854 Earl of Wilton.
- 1859 Captain Bruce.
S. Cartwright, *Jun.*, Esq.
Daniel Clark, Esq.
Robert B. Hale, Esq.
Lieut.-Col. Hough.
Mr. Alderman Rose.
Lord Dynevor.
Earl of Normanton.
- 1860 Rt. Scot Campbell, Esq.
Sir Michael Shaw Stewart, Bt.,
M.P.
- 1860 Maxwell C. Close, Esq., M.P.
- 1861 Earl of Sandwich.
Viscount Sidney.
Henry Arthur Hunt, Esq.
Hon. F. Lygon, M.P. (Earl Beau-
champ, 1867).
James Evans, Esq.
- 1862 Benjamin Young, Esq.
- 1863 Thos. Wilson Collet, Esq.
Charles Bruce, Esq.
- 1865 John Matthews, Esq.
Rev^d. W. O'Neill (Lord O'Neill,
1868).
- 1866 Robert B. Warde, Esq.
- 1867 Hon. Ed. O'Neill, M.P.
William Wybrow, Esq.
- 1868 George Plucknett, Esq.
- 1869 Lord Calthorpe.
- 1871 W. Gilmour, Esq.
G. Roots, Esq.
- 1872 Sir John Leslie, Bt.
- 1873 Benjamin Young, Esq. (re-elected).
S. Hamilton Cartwright, Esq.
Frederick Woolbert, Esq.
Henry Strousberg, Esq.
W. W. Fitzwilliam Dick, Esq., M.P.
- 1874 Earl of Wicklow.
Sir Hugh Hume Campbell, Bt.
- 1875 Viscount Falmouth.
John Rogers, Esq.
Walter Powell, Esq., M.P.
- 1876 C. F. Murray, Esq.
G. B. Crawley, Esq.
E. Power, Esq.
H. Spicer, Esq.
Earl Cadogan.
- 1877 W. K. Wait, Esq., M.P.
- 1878 Montague Guest, Esq.
Hon. R. T. O'Neill.
- 1879 Arthur Guest, Esq.
- 1880 J. Riggs Miller, Esq.
- 1881 Edward Sutton, Esq.

- 1881 Thomas Bird, Esq.
General Hopkinson.
- 1882 Richard Oswald, Esq.
- 1883 George Cockle, Esq.
- 1884 Earl of Sandwich.
G. Lascelles Higham, Esq.
- 1885 Dr. A. J. Payne.
- 1886 Earl of Wilton.
R. Pennington, Esq.
Captain Henry Turnor.
- 1888 Markham Spofforth, Esq.
Meredith Brown, Esq.
Hon. Kenelm Bouverie.
J. Canning Doherty, Esq.
- 1889 Lord Ernest Hamilton, M.P.
- 1890 Alfred Jackson, Esq.
- 1893 T. W. Boord, Esq., M.P.
Marquis of Londonderry.
Sir George Prescott, Bt.
Sir John Kelk, Bt.
Guy Pym, Esq.
Lionel Benson, Esq.
R. G. Clutton, Esq.
- 1894 Frank Lawson, Esq.
Robert Faber, Esq.
- 1895 Earl Beauchamp.
Sir Archibald Buchan Hepburn,
Bt.
- 1896 Hon. Spencer Lyttelton.
- 1897 W. H. Cummings, Esq.
His Honour Judge Bacon.
F. T. Battam, Esq.
Howard Morley, Esq.
Colonel Arthur Collins.
J. T. Firbank, Esq., M.P.
- 1898 S. H. Walrond, Esq.
Alfred Gilbert, Esq.
- 1901 Viscount Gladstone.
Thomas Threlfall, Esq.
Lord Ribblesdale.
Hon. A. O'Neill.
- 1902 Edmund Royds, Esq.
- 1903 W. G. Rathbone, Esq.
Edgar Speyer, Esq.
Clement Colman, Esq.
- 1904 George R. Murray, Esq.
Sir Gilbert Greenall, Bt. (Lord
Daresbury, 1927).
- 1905 Hon. Stuart Bouverie.
Earl of Londesborough.
- 1906 Robert Clayton Swan, Esq.
- 1907 Spencer Portal, Esq.
- 1910 J. W. Corrie Frere, Esq.
Alfred Wagg, Esq.
Charles Morley, *Jun.*, Esq.
Roderick S. Meiklejohn, Esq.
- 1911 Earl of Suffolk.
Earl of Shaftesbury.
H. Ingleby, Esq., M.P.
Sir M. Bonham-Carter.
- 1912 W. J. Maitland, Esq.
W. R. Le Fanu, Esq.
- 1914 B. V. Melville, Esq.
L. Greenlees, Esq.
Viscount Gladstone (re-elected).
- 1918 A. Jackson, Esq. (re-elected).
- 1919 H. E. Murray-Anderdon, Esq.
Earl of Sandwich.
L. C. Stewart, Esq.
Duke of Newcastle
- 1920 R. Wigglesworth, Esq.
H. Saxe Wyndham, Esq.
J. E. Talbot, Esq.
Rt. Hon. Sir H. Norman, Bt.
H. N. Gladstone, Esq.
Sir John N. Barran, Bt.
F. S. N. Isitt, Esq.
- 1922 J. M. Courage, Esq.
- 1924 Rt. Hon. Lord Aberconway.
W. Lee-Mathews, Esq.
P. A. Houghton, Esq.
Com. Lord G. F. Seymour.
A. B. Williamson.
Lord Faringdon.

- 1925 C. Hanbury, Esq.
Lt.-Col. B. Freyberg, V.C.
- 1926 Lt.-Col. W. Johnson Galloway.
Algernon Bathurst, Esq.
- 1927 W. S. Vale, Esq.
P. A. Bull, Esq.
Lt.-Col. Sir A. Weigall, K.C.M.G.
W. Sarel, Esq.
- 1929 H. P. Chadwick-Healey, Esq.
- 1930 Col. V. Vivian, C.M.G., D.S.O.
Lt.-Col. C. F. C. Jarvis, O.B.E.
- 1932 Maj. Humphrey H. Prideaux,
D.S.O, M.C.
- 1933 Rt. Hon. Earl of Buckingham-
shire.
- 1937 Rt. Hon. Sir Hugh O'Neill, Bt.,
M.P.
- 1938 His Honour Judge Sir Gerald
Hargreaves.
- 1939 Rt. Hon. Lord Saltoun.
- 1948 Sir Oliver Welby, Bt.
David McKenna, Esq.
Col. Victor Hill, D.S.O., M.C.
Kenneth Swan, Esq., K.C.
Col. Charles Ponsonby, M.P.
Sir Eardley Holland.
Maj. Sir Charles A. Mander, Bt.
- 1949 Sir Richard Graham, Bt.
E. N. Barran, Esq.
Peter L. Bathurst, Esq.
- 1951 Ralph Bathurst, Esq.
Maj. A. F. R. Dudley Ryder, M.C.
- 1954 Walter P. Serocold, Esq., D.S.O.
Rt. Hon. Lord Hillingdon.
Hon. Robert Loder.
- 1955 Sir Charles M. Mander.
- 1956 Guy Boas, Esq.
- 1957 Rt. Hon. Lord Rea, O.B.E.,
J.P., D.L.
Rt. Hon. Lord Birdwood, M.V.O.
- 1958 Maj. Warren Freeman-Attwood.
Maj. David Fraser.
- 1958 Robert Blundell, Esq.
Michael E. S. Bathurst, Esq.
F. S. Estcourt Fawkes, Esq.
- 1959 Dr. Michael Gibson.
Patrick Wolridge Gordon, Esq.,
M.P.
- 1960 Raymond Firth, Esq.
G. O. Nicholls, Esq.
Maj. Charles Frankland-Moore.
- 1961 Rt. Hon. Lord Somers.
- 1962 Dr. John Lankester.
Donald J. S. Waterhouse, Esq.
Rev^d. R. A. Bontoft de St.
Quentin.
- 1963 Rt. Hon. Lord Clwyd.
Rt. Hon. Lord Wilmot of Sel-
meston.
Dr. Richard Lodge.
- 1964 Rt. Hon. Terence O'Neill, M.P.
Simon Heneage, Esq.
Gilbert Inglefield, Esq.
- 1965 Rt. Hon. Lord Rhodes, K.G., P.C.
John MacLeod of MacLeod, Esq.
Rt. Hon. Lord Inglewood.
Christopher Lubbock, Esq.
Rt. Hon. Lord Taylor.
- 1966 E. A. Hohmeyer, Esq.
Nicholas Baring, Esq.
Sir David H Burnett, Bt.
Roger Tanner, Esq.
Stephen Willis, Esq.
- 1967 Carl Bontoft de St. Quentin, Esq.
Martin McLaren, Esq.
William S. Mitchell, Esq.
- 1969 Hugh O'Neill, Esq.
Hon. Findlay Rea.
John Langston, Esq.
Patrick O'Neill, Esq.
- 1971 Sir Charles Mander, Bt.
- 1972 Christopher Malim, Esq.
Richard Fairbairn, Esq.
- 1973 Guy Munthe, Esq.

- 1974 Michael E. S. Bathurst, Esq. (re-elected).
Dr. James R. F. Guy, M.A., BSc.,
M.B.A., PhD.
- 1975 Nicholas Hills, Esq.
Richard L. Burnett, Esq.
- 1976 Nicholas Mander, Esq.
Lindsey Bury, Esq.
John Kenneth King, Esq.
John Godfrey Burnett, Esq.
Christopher Burr, Esq.
- 1977 Charles Brett, Esq.
- 1978 Hon. John Jolliffe.
Wilfred C. Stiff, Esq.
- 1979 James Spooner, Esq.
Christopher Nourse, Esq.
Edward C. Boorman, Esq.
- 1980 Rt. Hon. Lord Geddes.
Christopher Bell, Esq.
David Blacker, Esq.
Peter Creightmore, Esq.
- 1981 Rt. Hon. Viscount Gough.
Charles Keen, Esq.
- 1982 David Kirby, Esq.
Mark Wildman, Esq.
Rt. Rev^d. John M. Bickersteth.
- 1983 Andrew Best, Esq.
- 1984 John White, Esq.
Stuart Hughes, Esq.
- 1986 Ailwyn Best, Esq.
Rt. Hon. Lord Horder.
Rev^d. John Simpson.
Christopher Hesketh-Harvey, Esq.
Ian Curteis, Esq.
Jeremy Nicholas, Esq.
Rev^d. Geoffrey Willis.
Michael Hoare, Esq.
- 1987 Ricardo Dorich, Esq.
Bruce Hamilton, Esq.
Harald Christopherson, Esq.,
C.M.G.
- 1988 Robin Boyle, Esq.
- 1988 Jonathan Freeman-Attwood, Esq.
Sam. Gordon-Clark, Esq.
Phillip Casperd, Esq.
Alan Britten, Esq.
Paul Evans, Esq.
Mark Hildrew, Esq.
Dr. Nigel Legg.
- 1990 Captain Colin Stewart.
Andrew Lumsden, Esq.
Rt. Hon. Lord Glenarthur.
- 1991 Nicholas Bathurst, Esq.
Hon. Mark Bridges.
- 1992 Michael Taylor, Esq.
- 1993 Sir Alan Donald, K.C.M.G.
Rt. Hon. Viscount Oxfuirid.
- 1994 Mark Argent, Esq.
Richard Baker, Esq.
Jeremy Best, Esq.
Clifford A. P. Mould, Esq.
- 1995 Nigel Dickinson, Esq.
- 1996 Jeremy Symonds, Esq.
Sir David Calcutt, Q.C.
Dr. Jeremy Vevers.
Alexander Donald, Esq.
Michael Billingham, Esq.
Dr. Duncan Watney.
Malcolm Bruno, Esq.

PRIVILEGED & PROFESSIONAL MEMBERS

- | | |
|---|--|
| <p>1761 Mr. Warren
(Elected Sec^y. 1761).</p> | <p>1777 Mr. Wood.</p> |
| <p>1763 Mr. Beard.
Mr. Battishill.
Dr. Arne.
Sigr. Quilici
Mr. Abel.
Mr. Cowper.
Mr. Savage.
Mr. Champness.
Sigr. Giardini.
Mr. Hay.
Mr. Baildon.</p> | <p>1778 Sigr. Roncalia.
Sigr. Piozzi.
1779 Mr. Atterbury.
Sigr. Pacchierotti.
1780 Mr. Paxton.
Sigr. Rauzzini.
Sigr. Giardini.
1781 Mr. Knyvett.
Sigr. Tenducci.
Sigr. Nonini.
1783 Mr. Stevens.
Mr. Harrison.
Mr. Hindle.</p> |
| <p>1764 Mr. Berg.
1765 Dr. Hayes.
1766 Sigr. Tedeschino.
Sigr. Vento.
Sigr. Ciprandi.
Sigr. Grassi.
Sigr. Guarducci.</p> | <p>1784 Mr. Corfe.
1785 Mr. Parsons.
Mr. Sale
(Elected Sec^y. 1812).
Mr. Gore.</p> |
| <p>1767 Mr. Barthelemon.
Mr. Cooke.
Mr. Battishill.</p> | <p>1786 Sigr. Tasca.
Mr. Griffiths.
Mr. Stephenson.
1787 Mr. Salmon.
Mr. Billington.
Mr. Callcott.
Mr. Danby.
Mr. Parry.</p> |
| <p>1769 Mr. Fisher.
Sigr. Guadagni.</p> | <p>1789 Mr. Greatorex.
Mr. Reinhold.
Mr. Dignum.
Mr. Pearson.</p> |
| <p>1770 Mr. Norris.
Sigr. Tenducci.
Mr. Reinhold.</p> | <p>1790 Mr. Guise.
Mr. Bartleman.
Mr. Bellamy.
Mr. Saville.
Mr. Matt. Cooke.</p> |
| <p>1771 Mr. Webbe
(Elected Sec^y. 1794).
Rev^d. Dr. Bailey.</p> | <p>1791 Mr. Webbe, <i>Jun</i>.
Mr. R. Cooke.</p> |
| <p>1772 Mr. Dyne.
1773 Mr. Leoni.
1774 Sigr. Millico.
Mr. Smith.
Mr. Battishill.</p> | |
| <p>1775 Mr. Meredith.
Mr. Renoldson.</p> | |

- 1792 Mr. C. Knyvett, *Jun.*
 Mr. Neild.
 Mr. Page.
 Mr. Leete
 (Elected Sec^y. 1828).
- 1798 Mr. Greatorax.
 Mr. Wm. Knyvett.
 Mr. Bartleman.
- 1799 Mr. J. B. Sale.
- 1803 Mr. T. Welsh.
- 1805 Mr. Vaughan.
 Mr. Goss.
 Mr. Reinhold.
 Mr. Elliott
 (Elected Sec^y. 1836).
- 1806 Mr. Hawes.
 Mr. Evans.
- 1807 Mr. Taylor.
 Mr. Bellamy.
- 1817 Mr. R. Clark.
 Mr. Duruset.
 Mr. Terrail.
- 1820 Mr. Horsley.
- 1821 Mr. T. Cooke.
- 1827 Mr. Goulden.
- 1828 Mr. Horncastle.
 Mr. John Goss.
 Mr. H. Phillips.
 Mr. J. W. Hobbs.
- 1829 Mr. Walmisley.
- 1831 Mr. Hawkins.
- 1833 Mr. O. Bradbury
 (Elected Sec^y. 1852).
- 1834 Mr. J. Turle.
- 1835 Mr. W. Machin.
 Mr. J. King.
- 1836 Mr. Spencer.
- 1847 Mr. T. Francis.
 Mr. R. Barnby.
- 1848 Mr. J. Bennett.
 Mr. C. Lockey.
- 1849 Mr. G. Benson.
- 1852 Mr. Lawler.
 Mr. Montem Smith.
- 1859 Mr. E. Land
 (Elected Sec^y. 1873).
 Mr. W. H. Cummings
 (Elected Sec^y. 1877).
- 1860 Mr. Winn.
- 1861 Mr. Baxter.
- 1869 Mr. F. Walker.
 Mr. T. G. Carter.
 Mr. W. Coates.
- 1872 Mr. Robert Hilton.
- 1880 Mr. Henry Ball.
- 1888 Mr. Walter Coward.
- 1895 Mr. F. Bevan.
 Mr. James A. Brown
 (Elected Sec^y. 1897).
- 1896 Mr. Albert James.
- 1897 Mr. Edward Dalzell.
- 1898 Mr. George Stubbs.
- 1906 Mr. F. Norcup.
- 1907 Mr. William Fell
 (Elected Sec^y. 1909).
- 1909 Mr. George May.
- 1914 Mr. Joseph Farrington.
- 1919 Mr. John Collett.
- 1923 Mr. Harold Wilde.
- 1926 Mr. James Barr.
- 1929 Mr. Victor Marsters
 (Elected Sec^y. 1947).
- 1930 Mr. J. Lloyd Saxton.
- 1948 Alfred Deller, Esq.
 John Burdon, Esq.
 G. Mountford Scott, Esq.
 Eric Barnes, Esq.
 Alexander Henderson, Esq.
 Roland Robson, Esq.
- 1959 T. Alpha Newby, Esq.
 Maurice Bevan, Esq.
- 1968 Alan Green, Esq.
- 1973 Owen Grundy, Esq.
- 1978 David James, Esq.
- 1981 Ashley Stafford, Esq.
- 1982 Philip Salmon, Esq.
- 1984 Roger Cleverdon, Esq.
 Richard Bourne, Esq.

Noblemen & Gentlemen's Catch Club.

Instituted 1761.

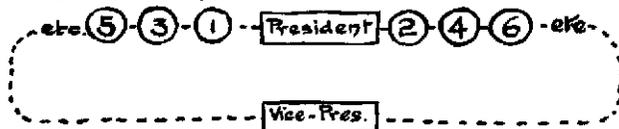
ORDER of PROCEEDINGS.

GRACE after Dinner will be SUNG.

- The Vice-President proposes H.M. the KING.
- " " " H.M. the QUEEN, QUEEN ALEX-ANDRA, the Prince of WALES & the rest of the Royal Family.
- " " " The Catch Club & the harmony thereof. (to be drunk seated.)
- " " calls on the President for a TOAST.
- " " " The President to name a GLEE.
- " " " Guest no.1 (on right of Pres.) to give a TOAST.
- The President " The Vice-Pres. to name a GLEE.
- The Vice-President " Guest no.2 (on left of Pres.) to give a TOAST.
- " " " The President to name a GLEE.
- " " " Guest no.3 to give a TOAST.
- The President " The Vice-Pres. to name a GLEE.
- The Vice-President " Guest no.4 to give a TOAST.
- The President " Guest no.1 to name a GLEE.

(Continuing) The President calls on each Guest in rotation to name a GLEE, & the Vice-President calls similarly for a TOAST.

(The President may call in any order, but no-one but the President or Vice President shall call a second time until everyone present has had his call.)



NON NOBIS DOMINE NON NOBIS SED NOMINI TUO DA GLORIAM .

