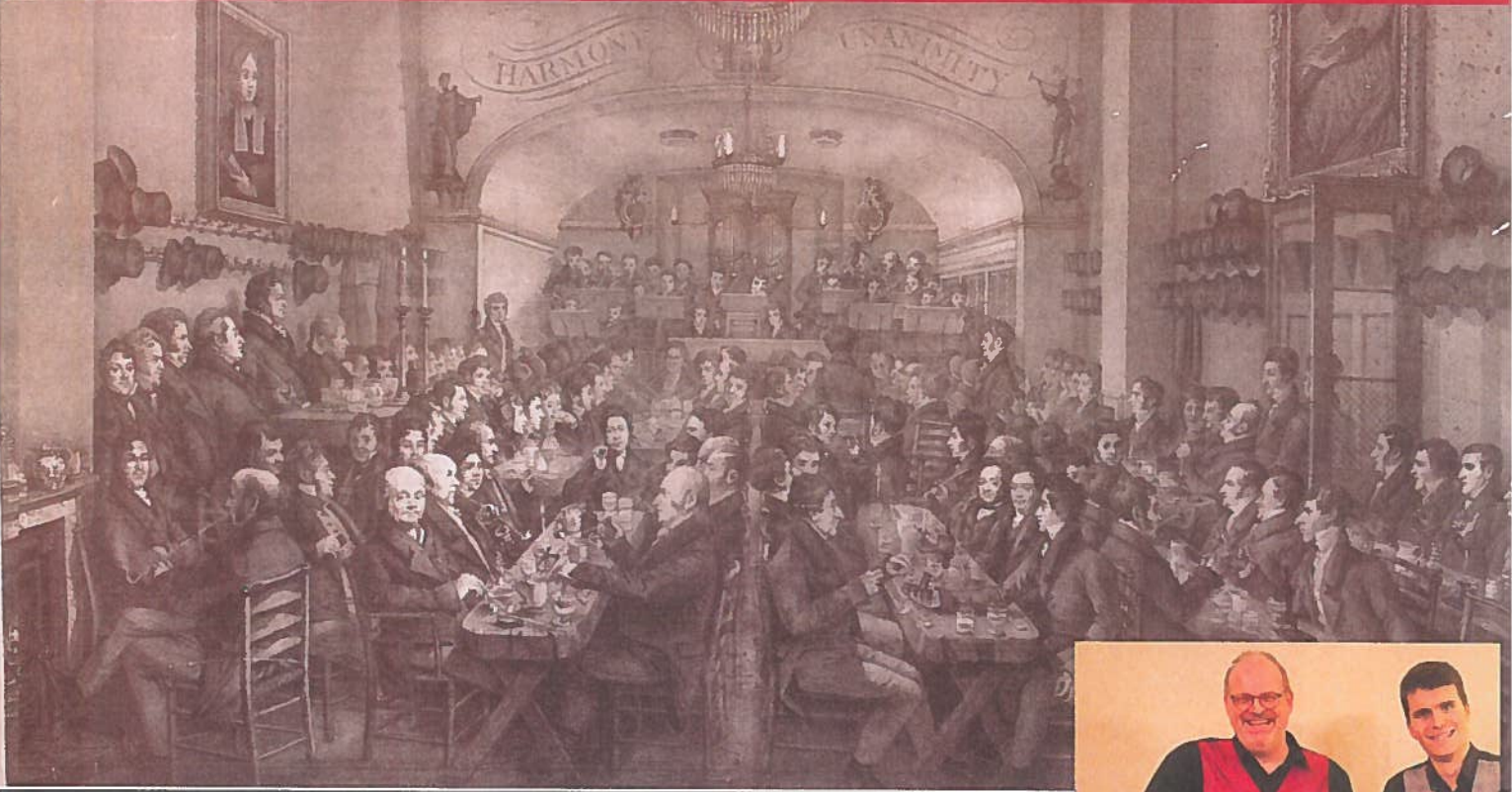


An evening with

# The Canterbury Catch Club



18<sup>th</sup>-century elegance, 21<sup>st</sup>-century style:

convivial music old and new from *Cantuar*

and the Catch Club Orchestra

Wednesday 21<sup>st</sup> October 2015

Cathedral Lodge • 7.30pm

## PROGRAMME

CANTERBURY FESTIVAL  
CANTERBURY  
CANTERBURY FESTIVAL



# CANTERBURY CATCH CLUB.

Established 1779.



## THE CATHEDRAL LODGE

Wednesday Evening, the 21<sup>st</sup> of October 2015

### PROGRAMME.

**Prelude: the Orchestra will play selected highlights from the evening to come.**

FOR ALL TO SING: CATCH	Now We Are Met	Samuel Webbe (1740-1816)
ORCHESTRA	Mr Charke's Medley Overture	Richard Charke (c.1709-c.1738)
GLEE	Discord	Samuel Webbe (1740-1816)
GLEE	What Shall We Sing Now Here Are Three	Henry Harington (1727-1816)
GLEE	Goody Groaner	Henry Harington (1727-1816)
ORCHESTRA	Grave & Allegro from Oboe Concerto in G minor	Georg Frederick Handel (1685-1759)
SONG	Yes, I'll Marry You	Jon Williams (fl. 1980s; in decline ever since)
MADRIGAL	<i>frag</i> Madrigal: My Bonny Lass She Smelleth	PDQ Bach (1807-1742?)
FOR ALL TO SING: CATCH	Round on the Diatonic Scale	Thomas Goodban (1784-1863)
ORCHESTRA	Finale from Symphony No. 104 arr. Salomon	Franz Josef Haydn (1732-1809)

**Bars' rest, during which the orchestra will play selected highlights from the second half of the concert**

GLEE	The City Feast	John Marsh (1752-1828)
FOR ALL TO SING: CATCH	Give Me The Sweet Delights of Love	Henry Harington (1727-1816)
AN OLD ARGUMENT SETTLED...	See What Horrid Tempests Rise	Richard John Samuel Stevens (1757-1837)
	<i>Dmy</i> Flora Now Calleth Forth Each Flower	John Stafford Smith (1750-1836)
CATCH	Hunting Catch	William Flackton (1709-1798)
ORCHESTRA	Romance from Horn Concerto No. 3	Wolfgang Amadeus Mozart (1756-1791)
CATCH	As Sir Toby Reel'd Home	William Hayes (1708-1777)
GLEE	All Hail to Thee, Britain	William Henry Longhurst (1819-1904)
FOR ALL TO SING: GLEE	Charter Glee	Thomas Goodban (1784-1863)

The above arrangement is subject to such alterations as the conductor may deem necessary during the progress of the Concert.

The Concert to Commence at Half Past Seven o' Clock.

# THE PERFORMERS

(with rates of pay in 1843)

		s.	d.			s.	d.
1 <sup>st</sup> Violin	Elina Hakanen	13.	0	Sopranos	Catherine Fatcher	7.	6
2 <sup>nd</sup> Violin	Erica Burrman	6.	0		Sally MacLean	7.	6
Viola	Susan Harris	3.	0	Counter-tenor	David Wilcock	4.	6
Violincello	Julia Vohralik	5.	0	Tenors	Paul Young	4.	0
Double Bass	Rob Rawson	3.	6		Chris Price	3.	6
Flute	Heledd Wright	3.	0	Baritone	Jon Williams	4.	0
Oboe	Ian Crowther	5.	0				
Horn	Ben Preece	3.	6				
Keyboard	David Flood	1.	6				

**WELCOME** to this centenary celebration of the Canterbury Catch Club. Exactly a century ago today - on the 21<sup>st</sup> October, 1915 - the property of the club was taken into the care of the Beaney Institute, as it then was. It seemed to us that this notable event should not pass unremarked; if the Canterbury citizens of yesteryear saw fit to try and keep alive a glimmer of the city's cultural heritage in a time of national peril, the least we might do is consider whether it was worth the effort.

And so we present an evening which is not so much a re-creation of a Canterbury Catch Club meeting as an attempt to recapture the spirit of a sociable gathering which heard good music performed by the best local musicians of the day to the accompaniment of a tippie of your choice and mutton pies, courtesy of Mr Hagell.

In that spirit, we hope you have brought your festive hamper, and that you will generously patronise the bar kindly provided by our hosts, the Cathedral Lodge, for this evening. You'll sing all the better for it - read on...

Our programme of music recalls an age when the lines of demarcation between the popular and the serious were not so adamantly drawn: the contemporary comic song rubbed shoulders with the finest operatic overtures of the age, and the great names of bygone generations were well represented in the weekly concerts. In like manner, we hope you will enjoy the sublime beauty of our Handel, Mozart, and Haydn just as much as the wicked wit of the glees taken from the Canterbury collection and the tongue-firmly-in-cheek offerings from the anarchic PDQ Bach and our very own Jon Williams. And, as you will have gathered from the musical content of this programme, you do have to bellow your way through a few catches and the Club's very own "Charter Glee", by its long-standing musical director, Thomas Goodban. Don't worry - we'll take a few minutes to teach you the tunes, and the orchestra will play along...

Finally, if you would be so kind as to take a few minutes, at some point in the evening, to complete the questionnaire provided, we would be most grateful. You may feel that this sort of enterprise is best left another century or so before any further attempt is made, or you may agree that the citizens of Canterbury could and/or should continue a tradition of convivial music-making in some shape or form. Either way, please add your thoughts to the discussion.

# THE CATCHES

## *Now We Are Met*

Samuel Webbe (1740-1816)

1 Now we are met, let mirth a - bound. Now we are met let mirth a bound.

2 And let the Catch And let the Catch And let the Catch and toast go round.

3 And toast go round And toast go round, Let the Catch and toast go round.

Detailed description: This musical score is for a three-part setting of 'Now We Are Met'. It is written in the key of B-flat major (two flats) and common time (C). The first part (treble clef) has lyrics: 'Now we are met, let mirth a - bound. Now we are met let mirth a bound.' The second part (treble clef) has lyrics: 'And let the Catch And let the Catch And let the Catch and toast go round.' The third part (treble clef) has lyrics: 'And toast go round And toast go round, Let the Catch and toast go round.' The music features a mix of eighth and sixteenth notes, with some rests and a final cadence.

## *Round On the Diatonic Scale*

Thomas Goodban (1784-1863)

1 All who sing and wish to please, must sing in tune, the

2 Doh re mi fa soh la

3 Na - ture's bless - ings all should seize, which to ills give

Detailed description: This is the first system of the 'Round On the Diatonic Scale' score. It is in the key of D major (two sharps) and common time. The first part (treble clef) has lyrics: 'All who sing and wish to please, must sing in tune, the'. The second part (treble clef) has lyrics: 'Doh re mi fa soh la'. The third part (treble clef) has lyrics: 'Na - ture's bless - ings all should seize, which to ills give'. The music consists of a simple diatonic scale with some rests.

1 words ex - press; Keep the time, take breath with

2 te doh. Doh te la

3 sweet re - dress; Har - mo - ny bids an - ger

Detailed description: This is the second system of the 'Round On the Diatonic Scale' score. The first part (treble clef) has lyrics: 'words ex - press; Keep the time, take breath with'. The second part (treble clef) has lyrics: 'te doh. Doh te la'. The third part (treble clef) has lyrics: 'sweet re - dress; Har - mo - ny bids an - ger'. The music continues the diatonic scale with some rests.

1 ease, The sounds sus - tain, the voice sup - press.

2 soh fa mi re doh.

3 cease, and soothes the mind that feels dis - tress.

Detailed description: This is the third system of the 'Round On the Diatonic Scale' score. The first part (treble clef) has lyrics: 'ease, The sounds sus - tain, the voice sup - press.'. The second part (treble clef) has lyrics: 'soh fa mi re doh.'. The third part (treble clef) has lyrics: 'cease, and soothes the mind that feels dis - tress.'. The music concludes with a final cadence.

# Give Me The Sweet Delights of Love

[Vol. 2, p. 57]

Henry Harington (1727-1816)

1 Give me the sweet de-lights of love. Let not anx - ious care de - stroy them;  
2 Pure are the bless - ings love be - stow-ing, peace and har-mo-ny e - ver - flow - ing,  
3 A smo - ky house, a fail - ing trade,

1 O how di - vine, O, how di - vine  
2 peace and har - mo - ny, peace and har - mo - ny,  
3 six squall - ing brats and a scold - ing

1 still to en - joy them, O how di - vine still, still to en - joy them.  
2 peace and har - mo - ny e - ver, e - ver flow - ing.  
3 jade, six squall-ing brats and a scold - ing jade.

# The Charter Glee

[Vol. 35]

Thomas Goodban

**1** **Soli**  
**Con Animato**

Soprano  
Alto

Tenor  
Bass

Harpischord

*f* *rit...*

To A - pol - lo and Bac - chus:

**8** **Andante**

S.  
A.

T.  
B.

Hpsd.

*mp*

To A - pol - lo and Bac - chus our off - rings let's bring, and join heart and voice their pra - ses to sing. join heart and

**18** **2**

S.  
A.

T.  
B.

Hpsd.

*tr* *mf*

voice their pra - ses to sing. Re - lax - ing from la - bour and all cares be - guil - ing, how hap - py we're met at our



28

S. A. Club so in - vi - ting, How hap - - - py, how hap - - - py, how hap - py - - we're

T. B.

Hpsd.

35

**3 CHORUS**

S. A. met at our Club so in - vi - ting, our Club so in - vi - ting. Re - lax - ing from la - bour and all cares be -

T. B.

Hpsd.

44

S. A. guil - ing, how hap - py we're met at our Club so in - vi - ting, How hap - - - py, how hap - -

T. B.

Hpsd.

52

S. A. py, how hap - py - - we're met at our Club so in - vi - ting, our Club so in - vi - ting.

T. B.

Hpsd.

*rit.....*

59 **Soli**

S. A. *And mu - sic's sweet sounds how de - light - ful - to - hear.*

T. B. *Here's a pipe and good li - quor our spi - rits to cheer.*

Hpsd.

68

S. A. *mu - sic's sweet sounds how de - light - ful - to - hear, Here's so - cial good fel - low - ship all hearts in - spi - ring.*

T. B. *And mirth and good*

Hpsd.

**CHORUS**  
**Maestoso**

77

S. A. *Mirth and good hu - mour on each face sits smi - ling, Mirth and good hu - mour on*

T. B. *hu - mour on - each face sits smi - ling. Mirth and good hu - mour on each face sits smi - ling,*

Hpsd.

86 *rit.....* **Soli**  
**Allegro**

S. A. *each face sits smi - ling. Then, with plea - sures a - bound - ing. Its*

T. B.

Hpsd. *rit.....*



91 5

S. A. fame far re-sound-ing, let's be mer-ry and hap-py at our meet-ing so rare;

T. B.

Hpsd.

97 **CHORUS**

S. A. Then, with plea-sures a-bound-ing, Its fame far re-sound-ing, let's be mer-ry and hap-py at our

T. B.

Hpsd.

104 6 **Soli** From con-

S. A. meet-ing so rare; be mer-ry and hap-py at our meet-ing so rare; From con-tention re-frain-ing.

T. B.

Hpsd. *p*

113 ten-tion re-frain-ing.

S. A. and or-der main-tain-ing From con-tention re-frain-ing, and

T. B. and or-der main-tain-ing.

Hpsd.

121

S. A. or - der main - tain - ing, here's suc - cess to our Club and a health to the chair, here's suc - cess to our Club and a

T. B.

Hpsd.

129

**7** **CHORUS** From con - ten - tion re - frain - ing,

S. A. health to the Chair. From con - ten - tion re - frain - ing, and

T. B. From con - ten - tion re - frain - ing, and or - der main - tain -

Hpsd. *p*

138

S. A. or - der main - tain - ing From con - ten - tion re - frain - ing, and or - der main - tain - ing, here's suc -

T. B. ing,

Hpsd.

144

S. A. cess to our Club and a health to the chair, here's suc - cess to our Club and a health to the Chair.

T. B. rit.....

Hpsd. rit..... ad lib.

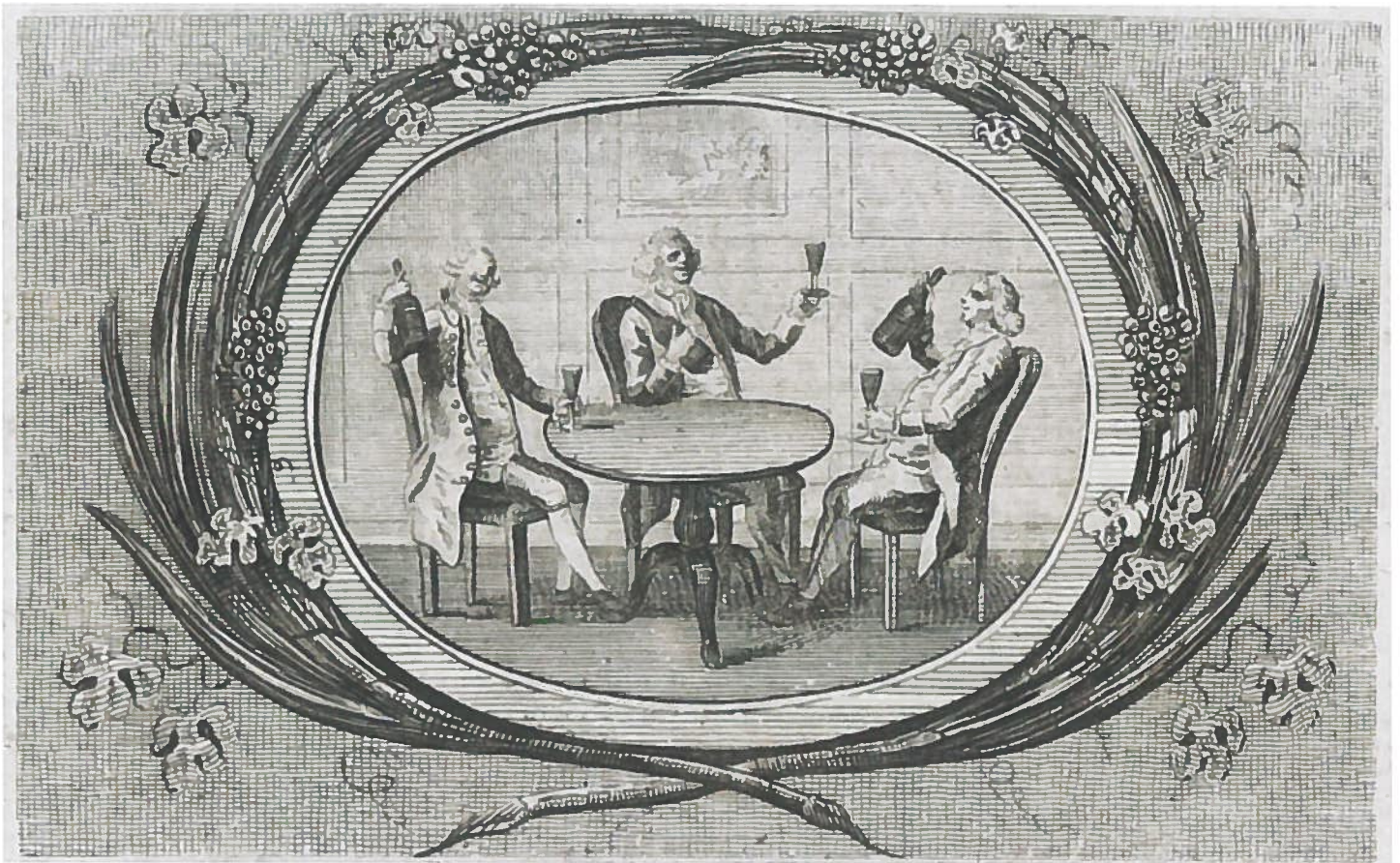


# CANTERBURY CATCH AND GLEE CLUB.

*RULES, as agreed to at a General Meeting of the Members, held at the Concert Room, May 15, 1844.*

- RULE 1.**—That the Concerts of this Society shall be held as heretofore on the Wednesday Evening.
- RULE 2.**—That the first Concert do commence on the first Wednesday in October, and the Season do terminate on the last Wednesday in March, unless the Committee find the funds inadequate for that number.
- RULE 3.**—That every person wishing to become a member shall pay previous to his admission, 10s. 6d., to the funds as his entrance fee, the same to be returned to him if not elected. The admission fee shall not be required of any one who has ceased being a Member from non-residence and who may again be a candidate for re-election.
- RULE 4.**—That every Member of this Society shall pay to the Secretary 20s., within one month after the commencement of the Season. Any person refusing to pay after the same has been demanded by the Secretary, shall no longer be considered a Member.
- RULE 5.**—That all Members of this Society who shall have paid up their Subscription for the preceding Season, be considered as still continuing Members, unless they signify their intention in writing to the Secretary, to withdraw.
- RULE 6.**—That the Committee, consisting of the President, his four deputies, the Secretary and Treasurer, the Superintendant of the Ladies' Room, and fourteen Members of the Club, shall regulate the business of the Club and take care of the Property.
- RULE 7.**—The Fourteen Members shall be selected as follows. The Members of the Club to ballot for seven, after which the President shall select seven to complete the number specified, and that the Members of the Club shall be selected as follows:—"Each Member present to write on a slip of paper, the names of the Seven Members he wishes to be on the Committee, and the seven having the majority of votes to be the Committee, appointed by the Members.
- RULE 8.**—That all new Members shall be admitted by ballot, by a majority of two thirds of the Committee present.
- RULE 9.**—That no apprentice or any person under the age of twenty one years, shall be admitted a member.
- RULE 10.**—That no person not being a Member and resident in Canterbury or within the Parliamentary boundaries of the City, shall be admitted to the Concerts.
- RULE 11.**—That non-resident gentlemen, Officers of the Army or Navy, shall be admitted to any of the Concerts, on the introduction of a Member and on payment to the Secretary of one shilling and sixpence.
- RULE 12.**—That a General Meeting of the Members of the Club be called by the Secretary, one month at least previous to the commencement of each Season, for the purpose of electing a President, Secretary, and Treasurer, Superintendant of the Ladies' Room and seven Members of the Committee.
- RULE 13.**—That in case of any vacancy in the Committee of such members appointed by the Club, such vacancy to be filled up by the Member having the next highest number of votes, and any vacancy in the Committee appointed by the President, shall be filled up by the President.
- RULE 14.**—That the President elected at such general Meeting, shall have the privilege of choosing not exceeding four deputies, to assist him in the performance of his duties.
- RULE 15.**—That the Committee be empowered to expend not more than Ten Pounds, without the sanction of a General Meeting of the Club.
- RULE 16.**—That a statement of the accounts be sent to each Member, with the notice for the first Annual General Meeting.
- RULE 17.**—That the foregoing rules, or any of them, shall not be rescinded except by a general Meeting called expressly for that purpose, and that any Member of the Club not a Member of the Committee, wishing to make an alteration in the rules, shall embody the alteration in the notice to the Members.





## ACKNOWLEDGEMENTS

This concert, and its accompanying book, CD, and Exhibition in the Beaney House of Art and Knowledge (12<sup>th</sup> Sept – 8<sup>th</sup> Nov), have been made possible by generous support from Canterbury Christ Church University and the Canterbury Festival. Thanks are also due to the Dean and Chapter of the Cathedral, to the City Council, and to the staff both of the Canterbury Cathedral Archives and Library and of the Beaney, whose expertise is always given with unfailing good humour and patience. Local musicians and researchers David Shaw, Carrah Wright and Alan Barber have offered invaluable wisdom and advice with wonderful generosity of spirit. Chris Cipkin, who catalogued the collection in the 1980s and wrote an illuminating article, and Ray Hall, co-editor of “The Aldritch Book of Catches”, have been most encouraging and helpful. Finally, I would like to pay thanks and tribute to my fellow-musicians who have given of their time and talents tonight and in various concerts over the last couple of years with typical good humour and consummate expertise. Although not quite as poorly-paid as their 1843 counterparts, it is fair to say that they do this as much for love and friendship as pecuniary reward; I am, as ever, enormously grateful.

Chris Price

