

Autumn 2017 Magazine for Members and Friends of King's College, Cambridge

KING'S PARADE

HISTORY AND POLITICS AT KING'S

FREE LOVE?

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WELCOME FROM THE GRADUATE TUTOR, DR GODELA WEISS-SUSSEX

“One of the things that makes King’s such a special place to be is the openness and willingness to talk about completely different subjects and find something in common.”



Every year, we choose a book for discussion on Matriculation Day. We send it out to all our new students, undergraduates and graduates, in early September, and on their first day here at King’s we gather them in their tutorial groups to exchange views on the text. The book this year was *Weapons of Math Destruction*, a study of the negative consequences of big data, a subject on which everyone had much to contribute.

As is the case every year, this year’s cohort of graduate students is wonderfully varied, comprising 46 nationalities and including medics, medievalists, musicians and more. That diversity of experience made for some fascinating discussions of the perils

and pitfalls of living in the age of the algorithm.

The event gives me and my fellow graduate tutor (currently Professor Carrie Humphrey, who is standing in for Bert Vaux while he is on sabbatical) a chance to meet the new graduates. It also helps these new arrivals to forge the friendships that will sustain them during their time in Cambridge and beyond.

One of the big differences between undergraduate and postgraduate life is that graduate students tend to spend far more time in their faculties. And life as a graduate student – of which we currently have 286 – can be lonely and stressful at times. As a result, we have to make a particular effort to make sure our graduates feel part of the College community.

The activities on offer for them continue throughout the year, thanks to a brilliant programme of events run by the King’s College Graduate Society. As well as sending out a weekly bulletin, the KCGS hosts an informal get-together every Friday evening and a weekly seminar giving students a chance to share their research with fellow graduates from many different fields.

The College itself also puts on a lot of activities – from tours of the Chapel roof to drinks with the Provost. In addition, we host research exchange evenings, where students, JRFs, College Research Associates (CRAs) and Fellows from across the disciplines give brief ‘taster’ talks on a particular topic or question. At the next such session in February, a Shakespeare scholar, a geographer, a chemist and a researcher in Latin American studies will all give presentations on the theme of water.

Events like these reflect the real appetite at King’s for interdisciplinary discussion. As someone interested in translanguaging and transnationalism, and in particular minor and minority literatures, I know from my own work how fruitful such cross-disciplinary connections can be. Whether you’re an undergraduate, a graduate or a Fellow, one of the things that makes King’s such a special place to be is the openness and willingness to talk about completely different subjects and find something in common.



BODIES, BEDROOMS AND BELONGING

New Junior Research Fellow Julie Obadia is interested in how seemingly radical ideas such as polyamory are often shaped by traditional notions of liberal individualism.

What could be more unconventional than having open and consensual intimate relationships with several people at a time? What could be more radical? More redolent of the ideals of 60s counterculture?

Actually, says new Junior Research Fellow Julie Obadia, people who reject traditional monogamy in favour of polyamory are, in many respects, no less conservative than those whose lifestyles they eschew.

“What struck me was how normal it all was,” says Julie of the interviews she conducted with polyamorists for her doctoral studies at the New School For Social Research in New York.

“People who aren’t familiar with polyamory and the way it’s emerging as an identity category think of it as a chaotic, hippy, free-love thing. But polyamorists are actually incredibly well organised – for example they joke about their shared Google calendars because managing multiple relationships is one of the most challenging parts of it.”

Julienne found her subjects to be unremarkable in less prosaic ways, too. Yes, polyamory challenges the traditional assumption that it is only possible to love – and be loved by – one person. But the polyamorists Julie spoke to still viewed their relationships through the lens of classical liberal notions of the self-discovered individual.

“People were taking classical relationship wisdom – such as the idea that you can only truly know and love someone when you know and love yourself – and simply pushing it to the next level.

“It sounds hackneyed, but people took that call for self-discovery really seriously as a foundation for healthy relationships. Right there we’re in the domain of classical liberalism – in the valorisation of the choosing, self-discovered, enlightened individual.

“In some ways it was helpful, but it did create a

regulatory framework. If you found yourself doing intimacy differently than the established best practices, you could be marginalised.”

Julienne’s analysis of polyamory was part of a larger study on ways people share the body, the bedroom and the home in unfamiliar ways. She found that when it comes to sexual identity, widening social inclusion is often perceived as a process of incremental change rather than radical transformation.

For example, the invoking of ‘slippery slope’ arguments by same-sex marriage detractors was echoed in polyamorists’ assertions that recognition of their relationships was simply an inevitable expansion from the acceptance of other taboos, such as interracial and gay relationships.

Julienne says: “It struck me that certain types of sexual identity invite you to the national centre, to be a normal American. It sets up a queue-like structure that isn’t far from how we imagine liberal belonging.

“As people slot themselves into the queue, their intimacies are shaped in ways that make them look quite familiar. That’s a political strategy that can be quite useful but it can also take the critical bite out of the practice.”

Julienne will spend the first year of her JRF developing her PhD thesis into a book, in which she intends to situate new practices such as polyamory within a broader history of liberalism. For the remainder of the Fellowship, she plans to interrogate attitudes to touch.

She says: “From the rise of companion animals to attachment theory, the benefits of touch are increasingly being touted, but always against the backdrop of touch as something that has to be regulated. I’m interested in that entanglement between the kind of touch that’s good for us and touch that’s potentially transgressive or dirty even.”

“Polyamorists’ call for self-discovery as a foundation for healthy relationships puts them firmly in the domain of classical liberalism.”

HISTORY OF

With his studies of ordinary people's attitudes to religion, historian John H. Arnold is challenging received ideas about the Middle Ages. And underpinning all his work is a concern with the nature of history itself.



A historian's work is never done, says John H. Arnold. Rather, it is "always ongoing, never fully completed or exactly demonstrated". For John, who joined King's on his appointment last year as Cambridge's Professor of Medieval History, his subject's inherent contingency, its lack of finality, is the source of its very appeal.

"At an early stage in my undergraduate studies I realised that I like it much more if there's sufficient space for the historian to have to do some imaginative work themselves," says John. "And to recognise that their interpretations are always partial and provisional."

It is this scope for interpretation that first attracted John to his particular area of focus within medieval studies: lay attitudes to religion. His approach is anthropological, in that he explores ideas of, and behaviour and feelings toward, religion beyond the traditional confines of ecclesiastical institutions. It is,

he says, the history of the many, not the few.

"The problem is that ordinary lay people don't write anything down," he says. "The sources often let us see all around where a lay person is supposed to be but there's a sort of lay-person-shaped hole in the middle that you're trying to understand."

"So you're often working through inference. You're exploring possibilities and you're finding little fragments that suggest ways in which something might work. You can't nail things down exactly. This is why I'm a medieval historian."

In his 2005 book, *Belief and Unbelief in Medieval Europe*, John showed that the ordinary laity in the medieval period were not all that different from today's non-churchgoers, holding attitudes to religion that ranged from a lack of enthusiasm to outright scepticism.

"I wanted to demonstrate that the ways medieval people engage with religion include the people who

THE MANY, NOT THE FEW

don't go to church because they're just not that bothered or the people who just don't believe the stuff they're told and think it's all nonsense.

"It's not lots of people and it's not the only part of lay religion," he says. "But it's important in challenging ideas that we have tended to receive about the Middle Ages."

Right now, John is researching a book on lay religion in the South of France between 1000 and 1350. As well as investigating the textual sources, he is looking at how church buildings might provide new perspectives on the lay experience.

He says that for the medieval historian, re-examining objects in the landscape can yield surprising findings. For example, in a recent paper, he and archaeologist Caroline Goodson considered church bells, something a lot of antiquarian historians had written about in the 19th and 20th centuries.

Arnold and Goodson's analysis showed the topic to have been far from exhausted, and that this seemingly mundane feature of everyday medieval life was far more complex and interesting than previously imagined.

"Everybody knows about church bells, right? If we say 'church bell', we immediately think of the things we might hear from Great Saint Mary's.

"But we showed that when you encounter texts that might make you think there's a church bell, it might include a much greater range of sound-producing objects.

"And that matters because then when you think about the church in its landscape and all the people who are supposed to go to it and the sound that they hear (or don't hear), it suggests a much more interesting set of engagements and involvements.

"You realise there's a whole set of questions that have been passed over – and that a seemingly tweedy topic can be more interesting, varied and problematic than originally thought."

John is currently editing *History after Hobsbawm*, a compilation of essays originating in a conference held at Birkbeck in London shortly after Eric Hobsbawm's death in 2012. Rather than going down the traditional posthumous Festschrift route, the volume comprises a series of reflections on the role of the historian in the 21st century, taking Hobsbawm's interests as their starting point.

The book provides a nice link between John's previous and current academic homes. Before coming to Cambridge, John was at London's Birkbeck for 16 years, most recently as Professor of History. Hobsbawm, who was both a student and an Honorary Fellow of King's, was, as president of Birkbeck, a much-loved colleague.

For John, one of the attractions of the move to King's was the opportunity for interdisciplinary work. Most of Birkbeck's teaching takes place in the evenings, making it, logistically speaking, that much harder to strike up conversations with colleagues working in other fields.

"Birkbeck was a wonderful environment and was inspiring in all kinds of ways," says John. "But what I like about King's is the intellectual fellowship. The reality of College as a place of intellectual encounter. I've really enjoyed that."

For example, John has set up an interdisciplinary medieval seminar in the College, together with Nicky Zeeman, Professor of Medieval and Renaissance English, and Bill Burgwinkle, Professor of Medieval French and Occitan Literature.

"Being here with Bill and Nicky means doing interdisciplinary medieval things is incredibly easy," he says. "It goes back to my original training – if you're a real medievalist you want to be able to talk with people in literature and art."

John is also excited to be part of a general reinvigoration of history at King's, partly prompted by the arrival at King's four years ago of Dr Mark Smith, who specialises in modern Russia and, more recently, of Gareth Austin, Professor of Economic History.

As the Hobsbawm connection might suggest, the College has always had a strong tradition in history. But, says John, a series of retirements had, to some extent, put that on pause in recent years.

"Gareth, Mark and I, in conjunction with JRFs, PhD students and retired Fellows, are very keen to make history an active thing at King's again," says John. "And that's nice because it feels like we've got a lot of fun things we can do."

John Arnold will give his inaugural lecture, *Believing in (Medieval) Belief* on 2 February 2018.

"The sources often let us see all around where a lay person is supposed to be but there's a sort of lay-person-shaped hole in the middle that you're trying to understand."

A WELCOME RETURN

Forty years on,
economic and global
comparative historian
Professor Gareth Austin
is back at King's.



Gareth Austin was an undergraduate at Clare, but when he expressed an interest in writing a dissertation on West Africa, his Director of Studies sent him to King's Fellow John Dunn. It's a connection that encouraged Gareth to return as a Fellow some four decades later on his appointment in 2016 as Cambridge's Professor of Economic History.

"The reason I chose to come to King's was, partly the obvious things like the buildings," he says. "But also, while I was being shown round, I met John Dunn after a gap of several decades. It was a great thrill to see he was still extremely active all these years later. I thought it would be rather fun to run into John from time to time, which it has been."

Gareth has fond memories of attending a regular social history seminar at King's as an undergraduate, featuring King's historians such as Gareth Stedman Jones.

"It was enormously exciting to attend," he says. "I never said a word at it and I wondered if I'd ever be good enough to participate in such discussions. But it was very inspiring and one of the things that encouraged me to go on to an academic career."

In the course of that career, Gareth has taught at various institutions, including the LSE, the Graduate Institute, Geneva, and the University of Ghana. Geographically, the last of these is central to his research interests as a global comparative historian. "I work from Ghana outwards," he says.

His work includes his 2005 study of the transformation of labour relations in the Asante Kingdom, *Labour, Land and Capital in Ghana: From Slavery to Free Labour in Asante 1807-1956*. Right now, he's working on a book on the overlapping themes of markets, states and slaves in

West Africa over the last 500 years.

Gareth's interest in Africa may stem from his having been born in Nigeria. It was further nurtured by a stint teaching maths at a school in rural Kenya before university.

"That was a great experience for me, although not necessarily for the students," he laughs. "But I learned a lot about the sheer regional variety you have in Kenya, and people's daily struggle, not only to get by but also to make themselves a bit better off."

Back at King's, Gareth is excited by the prospect of recreating the atmosphere of those seminars he attended as an undergraduate. He and a colleague, Bronwen Everill from Gonville and Caius, are planning a series of fortnightly seminars on African economic history and weekly seminars on global economic history.

He feels Cambridge's collegiate system is particularly good at fostering such initiatives.

"The fact that you have a lot of scholars who are employed by colleges, not the central university, creates different intellectual foci," he says. "And that decentralisation, to some extent, encourages a plurality of views."

King's in particular, he notes, has a particular strength when it comes to studying Africa from different perspectives.

"King's has impressive African links, both through alumni and the research interests of people in various disciplines – just today at lunch, I was chatting to a new colleague about Mozambican politics. It would be nice if there were more African students."

Watch out for a podcast of Gareth's inaugural lecture, *Three Revolutions in Economic History*, coming soon to www.hist.cam.ac.uk/podcasts

"King's has impressive African links, both through alumni and the research interests of people in various disciplines."

DEMOCRACY IN DANGEROUS TIMES

John Dunn has spent nearly 60 years at King's thinking about politics – most recently about democracy and its flaws.



Few people can claim to be as much of a fixture at King's as Professor John Dunn. Aside from a brief stint at Jesus College in the mid 60s – "I didn't like it because it was very right wing," he says – he has remained at King's since coming up to read history in 1959.

As a young man, John never envisioned himself as an Oxbridge don. He had planned to study at Keele and only sat the King's scholarship exam under duress from his school.

"I didn't have a fairly definite set of academic ambitions," he says. "I just wanted to think about politics as I'd started doing as an adolescent. I did terribly in the scholarship exam until right at the end when there was an essay question on the history of art."

That essay secured John a place and he has been at King's thinking about politics ever since. He made his name with his first book, *The Political Thought of John Locke*. Published in 1969, the book reinterpreted Locke's thinking about politics, revealing its essentially theological character.

"It pointed out something I thought was really important about a big figure in the history of Western ideas," he

says. "It was very novel and shocking at the time."

Forty-eight years on, that book, which he still regards as one of his proudest achievements, is still relevant. It is currently being translated into Chinese.

Since then, his work has encompassed a variety of topics, including the history of revolutions, the aftermath of colonial rule in Africa and, for the last 25 years, democracy "as a term and as a set of associated ideas and allegedly associated institutions around it". In this endeavour, he sees himself as a thinker rather than a researcher.

He says: "What I'm thinking about now isn't something which an academic would describe as a research interest because I'm thinking about what on earth is happening in the world politically – and rather too much is happening.

"You won't get much of a grip on it by consulting the core files of the production of the political science department. There's not a lot of cohesion or comprehension of what's happening politically."

So how can we make sense of recent democratic decisions such as Brexit and the election of Trump? An answer may be found in the conclusion he has just written for the new edition of his 2005 book, *Setting the People Free: The Story of Democracy*.

"The conclusion, which is in a sense the moral of the story and which draws heavily on the benefits of hindsight, is that democracy is not a secure and reliable framework for political life.

"It's a framework which depends for what it's going to deliver on the political insight of the citizen body – and the political insight at the moment is calamitously low. We are living at a very dangerous time."

John argues that for democracy to work, it's important to try to make the best of the intelligence of the population.

"I think King's has taken seriously what that means in a way that no other British institution that I know of has," he says.

"All the time I've been here, it has been really serious about trying to admit on ability and purpose – against the grain of the class structure. It has stood against the extraordinary fecklessness of governments' absence of education policy for the last three decades and is still a very good bet as a place to have an undergraduate education. That's a great achievement."

"It's important for democracy to make the best of the intelligence of the population. King's has taken seriously what that means in a way no other British institution has."

FOLLOW THE MONEY

Professor Jason Sharman approaches international relations from two angles: rethinking the history of early modern trade and exposing the activities of contemporary kleptocrats.

“Shell companies are often used for money laundering and we wanted to see to what degree businesses are sensitive to those concerns.”



Of all the research methods available to a Cambridge academic, hiring a private investigator isn't one that springs immediately to mind. Unless, that is, you're King's Fellow Jason Sharman.

Jason, who joined King's in January on his appointment to the University as the Sir Patrick Sheehy Professor of International Relations, is interested in international kleptocracy.

His last book, intriguingly titled *The Despot's Guide to Wealth Management: On the International Campaign against Grand Corruption*, revealed the role of governments and financial institutions in financial crime.

“I followed the money trail,” he says. “I wanted to examine how corrupt heads of state from countries like Nigeria steal money from their own citizens. I discovered they're able to do it by hiding their ill-gotten gains in bank accounts in a small number of countries: the US, the UK and Switzerland.”

When Sharman, an Australian, turned his attention to his own nation's role in this transglobal movement

of funds, he found the authorities wanted “to let sleeping dogs lie”. They banned law enforcement agencies from speaking to him. Hence the need to call in a private eye.

Jason used similarly resourceful tactics for generating the data for his 2014 book *Global Shell Games: Experiments in Transnational Relations, Crime and Terrorism*.

He and co-authors Michael Findley and Daniel Nielson posed as consultants working on behalf of clients who wanted to set up shell companies. In this capacity, they approached thousands of service providers for help with the task.

He says: “Shell companies are often used for money laundering and we wanted to see to what degree businesses are sensitive to those concerns. What we found was that many of the firms we approached didn't ask the questions they should.”

Since that book was published, the Panama Papers have been released, exposing the need for further research into the ways companies and individuals pursue and get away with tax evasion and fraud.

To that end, Jason and his colleagues are in the process of forming companies who will then approach 7,000 banks to test how rigorously those banks investigate a prospective client's background.

“All banks should be asking who owns the company – and can they prove it,” he says. “If no one knows who owns the company, that's the best way to evade sanctions.”

When he isn't exposing global networks of modern kleptocracy, Jason is pursuing a second research interest: how civilisations between 1500 and 1800 traded and competed with each other.

These interrelationships, he says, do not fit neatly into contemporary theories of international relations, which are mostly founded on interactions between formally recognised states. By contrast, in the early modern period, diversity rather than uniformity was the norm.

“I'm interested in how entities as different as the East India Company and the Asian empires rubbed along,” he says. “In the early modern period, the great Asian powers were also very much terrestrial, while Europeans were predominantly maritime. How did that system work, given their very different *modi operandi*?”

MY PHD: PATRICK BRENNAN

Born in Derry, Northern Ireland, Patrick Brennan is writing up his three-year composition PhD at King's, which he completed under the supervision of composer Richard Causton.

The focus of my research was spectral music, which came out of France in the 1970s. Spectral music is particularly concerned with the physics of sound and acoustic phenomena. It's often characterised by a liberal use of microtones (notes which fall between the cracks of our familiar Western equally tempered tuning system).

Harmonies derived from spectral processes often sound richly resonant, exotic and beautiful. However, it's my opinion that, having arrived at these harmonies, composers often neglect (or simply forget) to 'compose' with them. The central focus of my research has been to consider the various ways in which spectrally generated harmonies might be manipulated creatively and effectively to create music which doesn't simply represent what I regard as 'raw' materials. Pushing the notes around the page a bit more, to paraphrase American composer Morton Feldman.

During my first year I was a guest composer at IRCAM, Paris, which might be regarded as the spiritual home of spectral music. This experience highlighted a concern I had already harboured for some time: while the software produced by IRCAM continues to advance at an astonishing rate, the music composed there is comparatively stagnant. I believe this is down to an unhelpful conflation of technological sophistication with compositional innovation.

The search for new and personal ways in which spectral thinking might be refreshed has involved quite a lot of engagement with older musical models.

In this regard, a close examination of Beethoven and Machaut has proved particularly useful. I have also learned a great deal from the study of various types of folk music from Eastern Europe. The visual arts, too, have been instrumental in my recent development; like many composers before me, I was hugely affected by Paul Klee's *Pedagogical Sketchbook*. In my case this has led to a renewed fascination with Celtic design, which is situated at a pleasing intersection between art and mathematics – something it clearly has in common with spectral music.

As well as my supervisor Richard Causton, I have been fortunate enough to work with Oliver Knussen. Knussen is a composer more closely associated with serial than spectral techniques. His work is detailed, precise, concise – not to mention extraordinarily beautiful. This precision and clarity of musical thought is something I try to bring to my own work, particularly as I want to avoid exactly that spectral vagueness that prompted me to begin this research in the first place.

King's College was an obvious choice for me – several composers who I greatly admire have studied here in the past. It has been wonderful to have the time to really think about my artistic practice without the pressure to go straight from one piece into the next. My PhD has been hugely valuable to my development as a composer; over these three years, I have begun to ask questions which will continue to interest me for the rest of my creative life.

"I've asked questions which will interest me for the rest of my creative life."

IN GOOD VOICE

King's College is world-renowned for its music. This year, one of its younger choral groups celebrates its 20th anniversary.

Founded in October 1997, King's Voices is the mixed voice choir of King's College. It was established by Dr John Butt (Director of Studies for Music 1997-2001) to give women the opportunity to sing chorally at the College. The choir is now directed by Ben Parry, Assistant Director of Music, and is very much a part of the musical life of King's, with a rich programme of events and performances.

To celebrate its anniversary, the choir is inviting past members to a special reunion

event on Saturday 13th January 2018. The response to this invitation has been extremely positive, with many former choir members planning to attend the evensong rehearsal and performance. A drinks reception will follow the performance, giving past and present choir members the opportunity to meet and reminisce.

As well as the weekly evensong in King's Chapel, the choir holds a large concert in the Lent term, and joins with the other King's College choirs to perform during

May Week. In 2018, the Lent term concert will focus on the 20th anniversary as part of the celebrations. King's Voices also embarks on an annual tour; since 2001 they have visited a European city each year, including Venice, Florence, Rome, Barcelona, Paris, and Copenhagen.

If you're a past member of King's Voices and would like to know more about the anniversary, please email the Choir Secretaries, Josh Ballance (jweb2@cam.ac.uk) and Tara Hill (th503@cam.ac.uk).

SINGER PROFILE: TARA HILL

Now in her third year studying music at King's, Tara auditioned for and won a choral award in the February before she joined the College. Having sung with choirs throughout her schooling, Tara was encouraged by her singing teacher to join King's Voices when she started at Cambridge.

"I really enjoy choral singing and the experience at Cambridge is very special. We have the opportunity to sing in the beautiful Chapel, but the time commitment is not as great as that of the other choirs."

As well as the tours she has enjoyed, to Amsterdam in her first year and Dublin in the second, one particular event stands out in her memory. "In June this year we performed a special evensong in the Norfolk village of Hempstead. The chapel there is affiliated with King's and had just been restored, so it was packed full of people. It was right by the sea so after the

performance we all went paddling in the water, even the Dean. It was a very special experience."

Tara would strongly encourage others to join King's Voices. "It's a wonderful opportunity to sing chorally – particularly as a woman – and the King's Chapel evensong tends to draw a large congregation, which makes the hard work even more worthwhile. And Ben Parry, the choir's director, is fantastic."

Favourite pieces include Edward Bairstow's *Let all mortal flesh keep silence* and *Salvator mundi* by Thomas Tallis. "I'd like to continue singing with a choir after leaving King's, and expand my repertoire to include Tallis's *Spem in alium* – it's an enormous and spine-tingling piece that I've always wanted to sing. Singing is just so good for you, socially, mentally and physically."

<http://www.kings.cam.ac.uk/chapel/kings-voices.html>



IN THE STUDIO

WITH BENJAMIN SHEEN

The King's Record Label Manager discusses the benefits of bringing recordings in-house.



Two of The King's Men recording for the King's record label.

Since the summer of 2016 I've been the Label Manager here at King's, which rarely fails to result in a bemused look when someone asks what I do. 'Making records' is usually the answer. (The perplexed face remains.)

We're very lucky and rather proud of the music-making here at King's and, when our agreement with EMI came to an end, it seemed the right decision to bring in-house the process of making and releasing recordings of music at King's. And this is what the label does: together with the Director of Music, we decide what to make; we make it; we pay for it; we design it; we write the notes; we release it; we advertise it.

The advantages are many. Critically, the artistic decisions now rest solely with King's. We can record things because we want to, and not just because a multinational corporation thinks it'll sell well. We can have recording sessions when and where it suits us. We can make

sure our records carry all of the messages that are important to King's, and none of the ones that aren't. And, perhaps most importantly, the income from a growing catalogue comes straight back to King's for reinvestment in our music and in a sustainable recording programme.

To date we have a catalogue of 18 albums, three DVDs and six digital singles. We have 13 more releases in various stages of production. It's a varied catalogue too – it includes some well-known big works like the Fauré, Mozart and Duruflé requiems, as well as collections of hymns and carols. We've also recorded music off the beaten path, such as that by Giovanni Gabrieli and Charlotte Bray – to name two composers centuries apart.

And it's not just the King's College Choir. King's Voices features on *Evensong Live 2016* and in some exciting future plans; our most recent organ recording made it to number one in the Specialist Classical

Charts; and the King's Men albums of close-harmony have received five-star reviews. In September we released the first album featuring an alumnus of King's, Guy Johnston – an album funded entirely through donations – and we have some more alumni projects in the works.

But wait – aren't CD sales falling through the floor? Well, not really. Physical sales of our recordings are holding fairly steady. Some people like something tangible, so we continue to invest in beautiful packages and interesting booklets for our CDs. But we're also embracing digital, which is increasing our overall audience. The King's Men, for example, have had nearly two million streams on Spotify, reaching an audience they could only have dreamed of with CDs.

Next time you're on Spotify, Apple Music or other such platforms, come and find us. If you're more of a CD or download person, visit www.kingscollegerecordings.com



NEW CD - 10% OFF

This new recording, released November 2017, sees the Choir of King's College, Cambridge join forces with the Britten Sinfonia. Vaughan Williams' *Dona nobis pacem* is presented in an orchestration commissioned by King's for this recording, and the Bernstein *Chichester Psalms* are performed in the composer's own

arrangement for choir, organ, percussion and harp. The recording is accompanied by a specially commissioned essay on these two 'peace works' and an analysis of the new orchestration. Download from kingscollegerecordings.com. Use the code MEMBERS10 for 10% off.

A 2020 VISION FOR

King's has been keeping Clerk of Works Shane Alexander busy this year with a range of projects around the College – not least the plans for an inspiring update to Chetwynd Court.



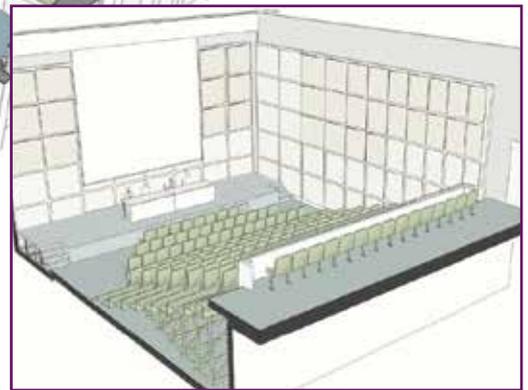
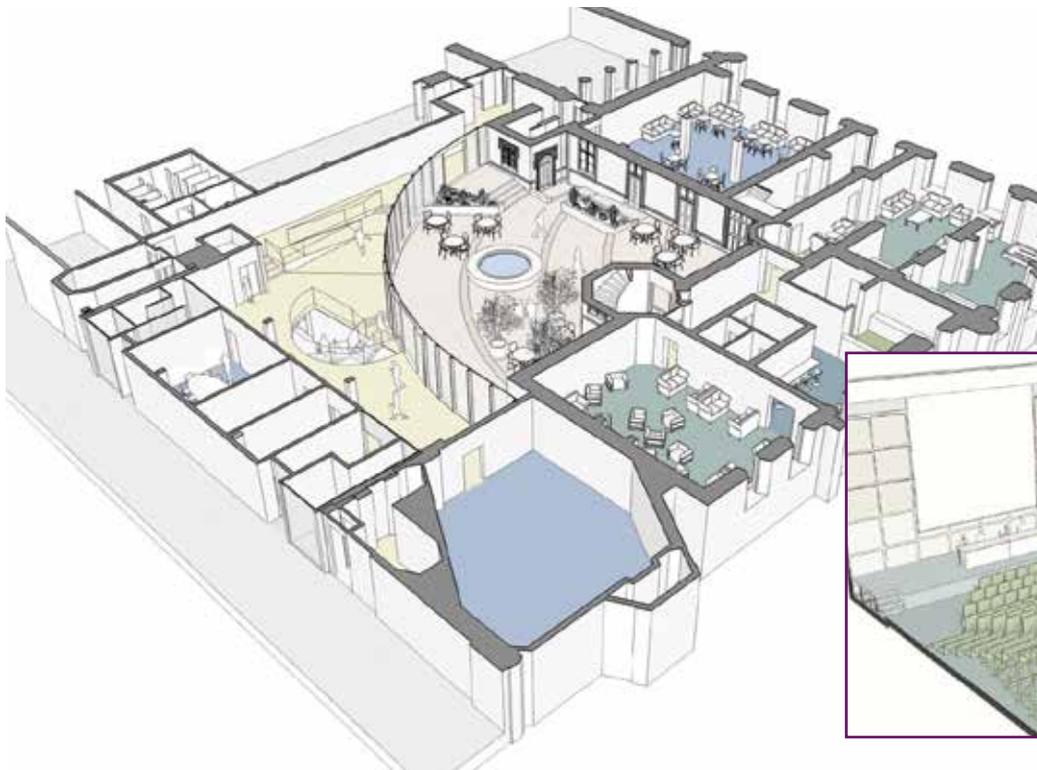
Progress continues on a significant and exciting project to redevelop Chetwynd Court. An underground 200-seat auditorium in the courtyard will replace the tired Keynes Lecture Theatre, while the ground floors of the Wilkins and Scott Buildings will have a complete makeover. At a recent meeting with Historic England, Planners and the Local Conservation Officer, the College presented its plans to create a range of new facilities, including an attractive ground floor pavilion and an auditorium that would have the flexibility to provide for lectures, seminars, concerts and theatre performances.

Shane Alexander, Clerk of Works, says: "Historic England liked the ideas because they include reversing some of the unsympathetic modifications to the fabric made during the 60s. In particular, the staircase from the ground floor would be restored".

The Chetwynd Court project is reliant on donor funding, and has a proposed start date of summer 2020.



CHETWYND COURT



A NEW-LOOK PORTERS' LODGE AND A FUTURE-PROOF ROOF FOR THE LIBRARY

If you've visited King's since July, you'll have noticed that the Porters had decamped to a temporary home in a cabin at the front of the College – while the permanent Porters' Lodge and Gatehouse were revamped for use in the 21st century.

"The use of the Lodge has changed since it was built in the 1830s," says Shane Alexander, who as King's Clerk of Works oversees the maintenance and development of all the College's buildings.

Until 1963, the Head Porter lived in the Porters' Lodge and was expected to undertake gardening and act as the College barber.

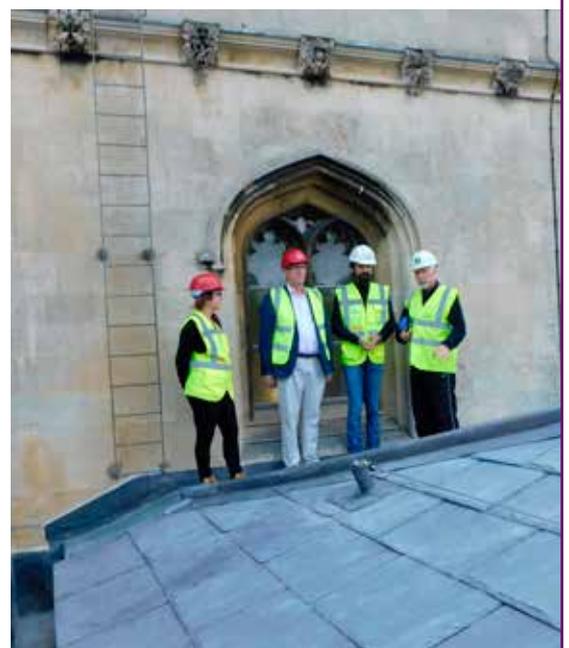
Shane says: "The internal layout now provides a more suitable workspace for the Porters, whilst catering for student and visitor needs."

The new-look Lodge features beautiful woodwork by heritage carpenters Cubitt Theobald of Suffolk.

Potential future improvements to the Lodge (subject to approval by the Local Conservation Officer) include the re-landscaping of the front to allow for improved car parking and better facilities for cyclists.

The Library roof has also benefited from a much needed repair and replacement. Earlier this year, the old roof was removed, allowing the Library to be re-clad in Welsh Penrhyn Heather Blue County Slate.

Also installed were a stainless steel gutter, fall prevention equipment and an energy-efficient LED-controlled lighting scheme in the Library itself, with auto dimming and presence detection.



Provost Mike Proctor and Domus Bursar Phil Isaac inspecting the Library roof after completion

A LASTING LINK TO THE PAST

BY ANN KENNEDY SMITH

When E.M. Forster returned to King's as an Honorary Fellow, he brought with him a beloved mantelpiece that had been designed by his father

and which remains in his old room today. By Dr Ann Kennedy Smith of Cambridge's Institute of Continuing Education.



Photographs by Ann Kennedy Smith, by kind permission of the Provost and Scholars of King's College Cambridge.

"When one called on Forster," wrote his biographer Nick Furbank, who first met the celebrated writer in 1947, "one would generally find him in the further armchair, a tiny vase of flowers at his side, a shawl over his knees if it were winter and letters, opened and unopened, strewn in quantities around him."

E.M. Forster was 68, and had recently moved back to Cambridge. He had mixed feelings about returning to the place where he had been so happy as a student. While delighted to be given an Honorary Fellowship, he felt sad about leaving the house in Surrey he had shared with his mother Lily until her death the previous year. King's College did not feel like home.

There were some consolations: his college room, on the first staircase of Front Court, had once belonged to Nathaniel Wedd, the tutor who first encouraged him to become a writer, and Forster had been allowed to bring his own furniture to King's. It was, according to Furbank, "a charming room, full of objects but not

cluttered, untidy but not disorderly," with its faded William Morris armchairs, framed family portraits on the walls, overflowing bookcases and, dominating all, a massive oak Victorian mantelpiece.

The imposing Italianate mantelpiece was designed and built in 1876 by Forster's father Edward, a promising architect who trained under Sir Arthur Blomfield in London, where Thomas Hardy once worked. Eddie died of pleurisy when Forster was less than two, and the mantelpiece was given to his young widow when she and her infant son moved to "Rooksnest", a pretty cottage near Stevenage in Hertfordshire.

They lived there for ten years, and Forster later immortalised his beloved former home in his novel *Howards End* (1910). Their subsequent homes were considerably less loved, but the mantelpiece accompanied him and his mother each time they moved. Living with his mother all his life was stressful at times, but her death in 1945 left him grief-stricken and alone. However,

there was to be another unexpected chapter in his story.

Despite his initial misgivings, Forster found happiness and a sense of belonging at King's. "The Rooksnest mantelpiece now stands, more effective than ever, in its last home," he wrote. "For the College will keep it after my death, I hope." In 1953 he moved permanently into his set of college rooms. From his armchair he could see his father's mantelpiece, with its familiar blue china plates and a little fire glowing in its green tiled hearth. It was a lasting link to his past, and to the father he never knew.

Forster lived at King's until his death in 1970. His former rooms are now the Graduate Suite on A staircase, and the mantelpiece is still there, with a copy of his father's original drawing on the topmost shelf.

Forster enthusiasts won't want to miss the TV series based on *Howards End*, adapted by Kenneth Lonergan, airing on the BBC in early 2018.

TECH AND TRANSPORT IDEAS WIN KING'S ENTREPRENEURSHIP PRIZES

RoboK – a team of three Cambridge students – have won the 2017 King's Entrepreneurship Prize. Chao Gao and Hao Zheng of King's, and Liangchuan Gu of Robinson College, picked up the £20,000 prize for developing a novel system that allows robots to be controlled more efficiently.

They are currently filing the patents for their invention, which they believe will unlock new commercial and functional possibilities for robots.

The runners-up, winning £5,000, were Echion Technologies – a company recently spun off from the Engineering Department with the goal of commercialising a Li-ion battery technology, to address the market for electric buses.

This year's competition received over 70 entries from King's Members. Fifteen

entries were shortlisted and awarded £1,000 each, with six finalist teams invited to the College to present their business plans to a panel of Fellows and King's Non-Resident Members.

The live presentations were affectionately referred to as entering the 'Lyons' Den', after Stuart Lyons CBE, who donated the prize fund and sat on the judging panel.

The Stuart Lyons Fund was established in 2014 to encourage entrepreneurship in the College and to support King's graduates and researchers to develop and exploit promising ideas and concepts in the fields of entrepreneurship, innovation and competitiveness. The entrepreneurship initiative has prompted others from the King's community to offer support to the programme.

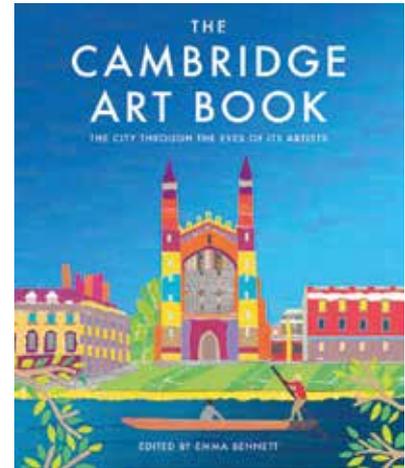
ARE YOU PREPARED TO ENTER THE LYONS DEN?

Do you have a business idea that could benefit from the King's Entrepreneurship prize? Next year's competition will open in early 2018. Your idea could result from academic study in the sciences, technology, engineering, mathematics or the humanities, from research projects, from business study in or outside Cambridge, or from the creative stimulus that the College provides.

The first stage will be submission of a one-page business summary.

For details, contact: enterprise@kings.cam.ac.uk

ARTISTS CAPTURE THE BEAUTY OF CAMBRIDGE – AND KING'S



As you'd expect, images of King's feature prominently in *The Cambridge Art Book*, a new anthology of prints from 50 artists inspired by Cambridge.

Selected by a panel of experts – a professor from Cambridge School of Art, an artist from Marvel comics, journalists, illustrators and designers – the prints show the city through the eyes of artists working in a broad range of contemporary media, from screen print and computer-aided design to hand-cut collage.

***The Cambridge Art Book* edited by Emma Bennett. Hardback, 128 pages, £14.99 160mm x 196mm. King's members can get 20% off and free UK postage when ordering from www.uit.co.uk with the code KINGS20. Offer runs 19 November – 8 December.**

THE KING'S COLLEGE REGISTER OF ADMISSIONS

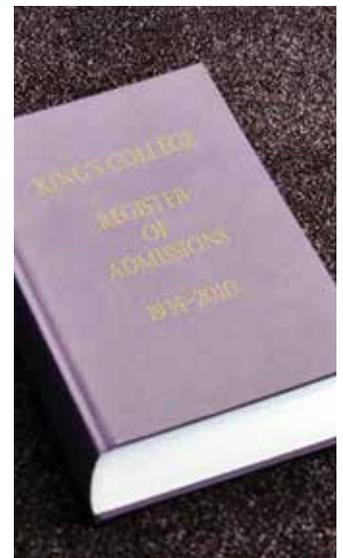
The finishing touches are being put to the last biographical entries in the new edition of the *Register of Admissions*. Taking forward a King's tradition which has documented the achievements of over two hundred years of King's Members, this latest volume compiles and updates details of the lives of some 10,000 King's alumni and Fellows who joined the College since 1934, and adds as entirely new content records of those who matriculated between 1991 and 2010.

Each entry has been created from updated information and rebuilt using a data tool which enforces a much greater consistency of style than seen in previous editions. It is expected that the volume will run to around 1,200 pages, including introductory notes and an index, and it will have dimensions and bindings to

complement those older Registers you may already have on your bookcase.

The editors – Tess Adkins, Nigel Bulmer and Peter Jones – thank you for your patience, and are pleased to announce that the Register will be going to print in the new year, with all pre-orders being dispatched to subscribers as the printed book becomes available.

Copies will be available for purchase at all reunions and alumni events over the next year, where samples can also be viewed. The new Register will be available to purchase from the Development Office by King's Members at £45 per copy (plus postage and packing if not collected in person). The Development Office will release details of telephone and mail ordering in the next few weeks.



SAVE THE DATE MEMBER AND FRIEND EVENTS

- 25 Nov**
1441 Foundation Dinner
- 26 Nov**
Procession for Advent
- 10 Mar**
Women's Dinner
- 17 Mar**
Foundation Lunch
- 7 Apr**
20th, 25th & 30th Anniversary Reunion Dinner (1998, 1993 & 1988)
- April (TBC)**
Alan Turing Lecture
- 14 Jun**
King's Golf Day
- 16 Jun**
Legacy Lunch
- 16 Jun**
May Bumps & KCBC Dinner
- 23 Jun**
10th Anniversary Reunion Lunch (2008)
- 21-23 Sep**
University of Cambridge Alumni Festival
- 21 Sep**
50th Anniversary Reunion Dinner (1968)
- 22 Sep**
Members' Afternoon Tea
- 22 Sep**
35th, 40th & 45th Anniversary Reunion Dinner (1983, 1978 & 1973)

Coming from overseas and interested in attending an event that is not specific to your year or subject? You are always welcome, but please give us plenty of notice. More details about King's College events at www.kingsmembers.org
Contact the King's Development Office at: events@kings.cam.ac.uk or +44 (0)1223 331 313

CONCERTS AT KING'S

- 17 Nov, 7.30pm**
Songs of Farewell, BBC Singers, BBC Concert Orchestra, Stephen Cleobury conductor
- 19 Nov, 8.00pm**
Seraphin Chamber Orchestra Concert, Joy Lisney, conductor; Laura van der Heijden, cello
- 22 Nov, 7.30pm**
Chineke! Orchestra, Tai Murray violin; Isata Kanneh-Mason piano; Chi-chi Nwanoku OBE double bass; Shaun Matthew conductor
- 2 Dec, 8.00pm**
Sir Mark Elder conducts Cambridge University Orchestra; Sergio Castillo Lopez, clarinet
- 13 Jan, 5.30pm**
Save the Date! King's Voices 20th Anniversary
- 16 Jan, 7.30pm**
The King's Singers Gold 50th Anniversary Gala
- 27 Jan, 8.00pm**
Verdi Requiem in King's
- 17 Mar, 5.30pm**
Howells and Brahms. Guy Johnston, cello; Magnus Johnston, violin; Members of the Choir of King's College (past and present); Cambridge University Orchestra; Stephen Cleobury, conductor.

More events are expected to be added throughout the year. Please visit www.kingsmembers.org

KING'S UNDERGRADUATE DISSERTATION WINS INTERNATIONAL PRIZE

Congratulations to Kingsman Philipp Heckmann-Umhau, who won the 2016 Undergraduate Awards for his dissertation, *Stadtbildung - Bildungsstadt. The Transformation of Munich under Ludwig I of Bavaria (1786-1868)*.

Philipp was supervised by two King's Fellows, Nick Bullock and Hanna Weibye, alongside his main supervisor, Max Sternberg of Pembroke.

The awards, which recognise excellent research and original work across the sciences, humanities, business and creative arts, received 5,514 entries from undergraduates of 121 nationalities in 244 institutions.



LESLIE VALIANT LECTURE KICKS OFF MAJOR NEW 'ALAN TURING AT KING'S' INITIATIVE

Earlier this year, Kingsman Leslie Valiant of Harvard University delivered a lecture at King's on 'Alan Turing and his Computational Universe'.

The lecture was the first in what will be an annual public event dedicated to various fields associated with Turing.

It also marked the launch of the new Alan Turing at King's initiative, an ambitious programme to create a variety of studentships, fellowships and teaching posts as well as a visiting professorship and an art installation.

With particular focus on computer science, biotechnology, mathematics and mathematical biology, and the history and politics of sexuality and gender, the initiative aims to provide a lasting testament to the 'father of computing'.

For further information about supporting the Alan Turing Initiative, please contact the Director of Development, Lorraine Headen, on lorraine.headen@kings.cam.ac.uk or Senior Development Officer Alice Bailey on alice.bailey@kings.cam.ac.uk

KING'S COLLEGE CAMBRIDGE 

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