

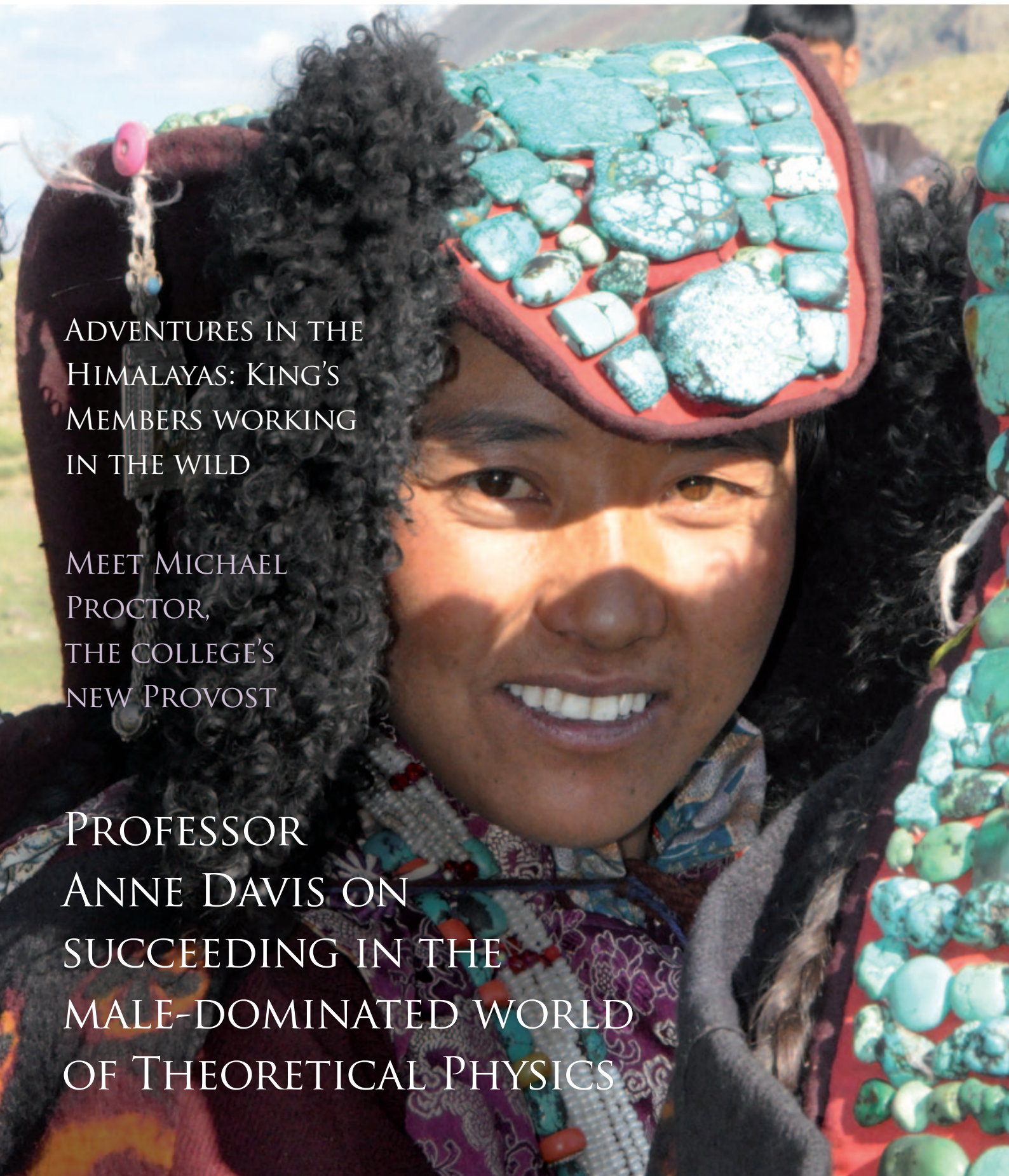
Autumn 2013 Magazine for Members and Friends of King's College, Cambridge

KING'S PARADE

ADVENTURES IN THE
HIMALAYAS: KING'S
MEMBERS WORKING
IN THE WILD

MEET MICHAEL
PROCTOR,
THE COLLEGE'S
NEW PROVOST

PROFESSOR
ANNE DAVIS ON
SUCCEEDING IN THE
MALE-DOMINATED WORLD
OF THEORETICAL PHYSICS



WELCOME TO THE AUTUMN EDITION BY PROFESSOR MICHAEL PROCTOR, PROVOST

King's new Provost, Michael Proctor, is thrilled about joining what he sees as the most dynamic college in Cambridge. But, he says, there's a lot of work to be done if King's is to maintain its stature.

The start of the academic year is always a hectic time, particularly when you have just started a new job. As the new Provost of King's, I have spent most of October getting to know the College and its Fellows, and the big thing that has struck me since joining King's is what a very special place the College is. I have spent my entire career at Cambridge, and the atmosphere here is just so much more dynamic than at other colleges I know. Here, the Fellows don't merely understand the importance of research – they also communicate it to graduates and undergraduates. Elsewhere, there can be a tendency for the Fellowship to hide itself away, but that is certainly not the case at King's.

I have also been pleased to discover that so many of our non-resident members (NRMs) have a great love for the College, and really enjoy coming back here. If you are an NRM, I hope I will get a chance to meet you in the coming months, so please make sure you exercise your right to come back and dine with us regularly! Perhaps you could also take in some music in the Chapel? Quite apart from the Chapel services, we have the popular 'Concerts at King's' series in which we take great pride.

However, maintaining all that is unique about King's is becoming a real challenge. For those of us who were lucky enough to study at a time when higher education was not being squeezed, College life was much easier than it is now. Not only were there no fees and more generous grants, but you could enjoy the intellectual environment of King's safe in the knowledge that you wouldn't struggle to find a job when you left. This is not the case for today's students.

The College, too, has real financial challenges to overcome, and I see it as part of my role to provide encouragement to the Fellowship in tackling them head-on. For example, both the Chetwynd Room/Keynes Hall complex and the Gibbs Building are in need of refurbishment to make them ready for modern uses. In an ideal world, we would be able to undertake these expensive projects, while also providing a more generous bursary scheme and strengthening the supervision system and tutorial support for students. Supporting the Choir – to me an essential part of the College – is also vital if we are to maintain that excellent tradition in the future. But to do all this, we need to increase our income – and that means increasing our endowment. Right now, we are facing a difficult choice: invest in our research and teaching or invest in our buildings.

The importance of any support you give to the College at this moment of opportunity cannot be overemphasised. This help can take many forms: participation in the telephone campaigns; offering assistance in the job market to students and recent graduates; helping to support student societies; and even to establishing new endowments to fund support of teaching and research. Whatever your contribution, it really matters to us and my colleagues and I are profoundly grateful.

I look forward to welcoming you back to King's in the very near future.



KING'S COLLEGE | 
CAMBRIDGE

King's Parade is published by
King's College, Cambridge CB2 1ST.
+44 (0)1223 331 313
kings.parade@kings.cam.ac.uk
www.kings.cam.ac.uk
UK Registered Charity Number: 1139422

"For those of us who were lucky enough to study at a time when higher education was not being squeezed, College life was much easier than it is now."

ALEKSANDAR STEVIĆ

JUNIOR RESEARCH FELLOW

E.M. Forster, a King's man, wrote: "What is wonderful about great literature is that it transforms the man who reads it towards the condition of the man who wrote." In the case of Aleksandar (Sasha) Stević, that transformation has been geographical as well as literary. Having devoted his academic career to the study of great novels, many of them English, he is, for the first time in his life, on English soil.

"I grew up in the former Yugoslavia," he explains. "And we were exposed to an enormous amount of British television and literature, but nothing prepares you for the reality."

Sasha has accepted a post as a Junior Research Fellow in Literary Studies. He comes to King's from a visiting professorship at Hampshire College in the United States. He received his PhD (2012) in Comparative Literature from Yale

University, where he served as a Whiting Fellow in the Humanities.

Sasha is working toward creating a comprehensive history of the English and French *Bildungsroman* from 1830-1930. The *Bildungsroman* is the classic coming-of-age story, and some examples Sasha is studying include *David Copperfield*, *Lost Illusions*, *Jude the Obscure* and Forster's own *The Longest Journey*.

Sasha is fascinated, he says, with the way these stories are characterised by their focus on disappointment and failure, and the crushing of the young protagonist. However, for Sasha, being at King's is anything but a disappointment.

"Yale was beautiful," he says. "But like many Ivy League universities, it wants to look like Cambridge. But Cambridge itself? It's academic Disneyland – in a good way. I can't quite believe I am here."



"We were exposed to an enormous amount of British television and literature, but nothing prepares you for the reality."

MATEI CANDEA

UNIVERSITY LECTURER

Matei Candea was born in Romania, grew up in France and completed his undergraduate degree and PhD at Cambridge. When asked whether this pan-European background contributed to his interest in Euro-American anthropology, he laughs.

"I think many anthropologists have experienced displacement of one kind or another," he says. "Perhaps that's why we have an interest in it?"

After spending three years at Durham, Matt has returned to King's as a University Lecturer. There are both practical and emotional reasons for the move – the first being proximity to research colleagues.

Matt is undertaking research into the relationship between scientists from the Department of Zoology working in the Kalahari region of South Africa and the groups of meerkats they study.

"Humans relate to different animals in different ways," he says. "We are familiar with the relationships we might have with pets, for example, or the interactions with livestock

animals. But for behavioural ecologists, how do they relate to animals whose behaviour they are studying in the wild?"

The community of scientists who have studied the meerkats have, over nearly twenty years, habituated the animals to their presence.

Matt explains: "The scientists use a 'habituation call', which the meerkats have come to recognise and associate with humans who do not mean them harm."

However, the meerkats are by no means tame, and if there were not a constant human presence on the site, they would probably begin to distrust people very quickly.

Matt is excited about his return to teaching at Cambridge, and says he enjoys the dynamic nature of undergraduate teaching.

"This is the place where I grew up intellectually," he says. "And I was married in the Chapel at King's in 2008, so coming back here feels like coming home."



"This is the place where I grew up intellectually . . . and I was married in the Chapel at King's in 2008, so coming back here feels like coming home."

A FORCE OF NATURE

Theoretical cosmologist Anne Davis has just been named Professor of Mathematical Physics (1967). Here, she talks to Clare Lynch about being a woman in a man's world, and reveals why her new experiment could solve one of the hardest conundrums of the universe.

"When I was very, very young I was fascinated by how things worked, and why they worked. Later, I became fascinated with particles – with the smallest objects and how they make the largest objects."

When Professor Anne Davis tells you she's getting a little tired of being a trend-maker, it's not hard to see her point. A leading cosmologist, this particular King's Fellow does seem to have had a career characterised by a series of rather lonely firsts.

From the outset, Anne was the first in her family to go to university (it's one reason she feels a particular affinity with King's, since it is one of the Oxbridge colleges most open to students from disadvantaged backgrounds).

Later, in the mid-70s, just starting a postdoc made Anne the most senior woman in her field. She subsequently became the first woman to secure a permanent position in Cambridge's Department of Mathematics and Theoretical Physics (DAMTP) and she remains the only female theoretical physicist at DAMTP with a permanent job. In 2002, she became the first-ever female professor of mathematics in Cambridge; and in October, she was named the first female Professor of Mathematical Physics (1967).

You don't get to push at the boundaries of the male-dominated world of theoretical physics without also extending the boundaries of knowledge. Right now, Anne is trying to solve one of the greatest mysteries of the cosmos: why the expansion of the universe appears to be accelerating.

There are various theories, but the approach Anne believes holds the most possibilities is the chameleon theory. This model proposes the existence of a new particle that is driving the acceleration of the universe.

The chameleon particle is believed to use gravitational strength to couple to other particles, such as electrons, protons and those recently verified at the large hadron collider. In doing so, it creates a fifth force on top of the four conventionally recognised in physics (gravitational force, electromagnetic force, the strong force that binds quarks together in nuclei, and the weak force responsible for radioactive decay).

True to its name, the chameleon has a high mass in the solar system, but is very light cosmologically. Consequently, its effects can be detected in outer

space but it doesn't give rise to fifth forces on earth.

"It's a bit like saying you can have your cake and eat it," says Anne. "One thing I've done a lot of is to look at ways to test the theory. If you have a ground-based experiment, how would you observe it? Would you observe it in starlight? Would you observe it in the predictions for the way matter clusters to form galaxies? And the answer is 'yes' to both."

Anne and her colleagues have recently designed an experiment to measure the chameleon force. It's an adaptation of a famous experiment used to measure another force in physics, the Casimir force. The experiment involves looking at the force exerted by two parallel plates; by stripping out the effects of the Casimir force, Anne hopes that what's left is measurable chameleon force. Three years in the making, the experiment is about to begin in Amsterdam.

"Of course, I won't be allowed near it," says Anne. "But if it works, it will be fantastic because we will have measured the chameleonic force. It probably won't be definitive because there could be other causes, but it will be suggestive."

It's fairly unusual to find a theorist who's also an experimentalist, but Anne has form. For she conducted her first experiment in the classroom at the age of five. Having grasped the alphabet first time around, she was given a bowl of water and a tube, and told to occupy herself while the rest of the class caught up.

She recalls: "I sucked through the tube and held it and the water stayed there. I let it go and it fell down. And I wondered what was the nature of the forces there? What caused that water to come up the pipette? What was it?"

"When I was very, very young I was fascinated by how things worked, and why they worked," she says. "Later, I became fascinated with particles – with the smallest objects and how they make the largest objects."

Had she not been driven by such a desire for answers, Anne could easily have given up the fight to be taken seriously as a woman in a man's world.

And in the 70s it was a fight. One male colleague, for



“Back then, women felt completely marginalised. You really felt like you were a second-class citizen. For years, I was not treated very well, despite being respected and highly established in my field.”

example, let it slip that he assumed Anne was just killing time with her doctorate, before settling down to marriage and motherhood. And during her PhD, a senior male colleague once told Anne he'd never award a postdoc to a woman because a man was more likely to have a family to support.

Even after arriving at DAMTP in 1983, Anne was still struggling to be recognised for her work.

“Back then, women felt completely marginalised,” she says. “You really felt like you were a second-class citizen. For years, I was not treated very well, despite being respected and highly established in my field.”

It was when Anne and a few other women wrote a report about their experiences of working in DAMTP that things began to shift.

She says: “The head of department started to realise, not having had a clue the women felt this way, that there was harassment and marginalisation. So he decided he would do something about it. My department has changed dramatically since then.”

So thanks in part to Anne, there are now more women than ever in DAMTP, and the Mathematics Faculty is in the process of applying for an Athena SWAN Award. This scheme recognises university science departments for their efforts to address gender inequality. It could be something as simple

as ensuring meetings are held in the working day so anyone with childcare responsibilities can get to them. Having been a lone parent for a large chunk of her career, Anne knows all too well the difference such efforts can make.

But women are still very underrepresented in theoretical physics.

“In many respects it ought to be easier as a theorist to shuffle commitments because you don't have to work in a lab. But somehow it doesn't always work out that way, for all the usual reasons of the leaky pipeline.”

That leakage starts early. Statistics suggest Cambridge accepts a similar proportion of women who apply to do mathematics, but a higher percentage of women fail to make their offers than men. As a consequence, the number of female mathematics undergraduates at the university fluctuates around 20%.

“The ratio has barely increased over the years,” says Anne. “We used to think it reflected the percentage of women doing further mathematics at school, but that has started to increase. I think girls might not be applying to Cambridge because they think they won't get in, whereas a boy is more likely to take a chance.”

That's a shame, because if there were ever a role model who should encourage a girl to take a chance on a career in physics, it's Professor Anne Davis.

HIMALAYAN ADVENTURES

Medic and King's Fellow Jules Griffin volunteered to be a human guinea pig on a gruelling research trip to Everest. Clare Lynch spoke to Jules – and two other King's members who have worked in the Himalayas – about the joys and challenges of working in such a remote part of the world.



"I don't normally get a chance to get out of the lab and study in the wild, and I have to admit, I've got the bug."

One in five of us will end up in an intensive care unit and 40% of those admitted will die. Hypoxia – a stress response in which oxygen fails to reach vital organs – is a common cause of such deaths. But some people are more susceptible to hypoxia than others – and King's Fellow Jules Griffin wants to find out why.

So earlier this year, Jules and 15 fellow medics set out to collect tissue samples from people experiencing extreme physical stress. But they didn't go near an intensive care unit. Instead, the team pushed their own bodies to the limit in the oxygen-thin air of Everest Base Camp, 5,400 metres above sea level.

"Something happens at altitude to the way we metabolise fats and sugars, but most people adapt," he says. "So we wanted to compare how our bodies responded differently in London, Kathmandu and Base Camp. We were also looking at how we as Westerners compared with Nepalese Sherpas, who are well adapted to that environment."

Jules and the team undertook the trip as part of Xtreme Everest 2, a project led by a group of geneticists from Cambridge and two other UK universities. It is hoped that by providing deeper insights into why we all respond differently to physical stress, the research will increase doctors' options for drug intervention for people in intensive care.

To get to Base Camp, the team first had to spend ten days hiking from Lukla, which has a reputation for

being the most dangerous airfield in the world – it is short, narrow and sloped on the side of a mountain.

They then spent three days in a tent on Base Camp, where they performed sprint and endurance tests on exercise bikes, periodically taking samples of their own blood and tissue. The samples are now back in the UK and are being analysed. After completing 12 similar treks, the project will have gathered data from around 200 people.

Despite being a relatively inexperienced climber, Jules coped quite well with the gruelling physical environment: he lost four kilos, but a PhD student who was with him lost nine-and-a-half.

"He had a really rotten time with the altitude," says Jules. "So what's the difference physically between me and someone half my age? That's what we're interested in."

For Jules, the hardest challenge of the trip was emotional rather than physical. It was tough being away from his family without a telephone signal for days at a time. So will he go back?

"I don't normally get a chance to get out of the lab and study in the wild," he says "But Base Camp was quite mind-blowing. We were camped on a huge glacier below the mountains – you can hear the glacier cracking and the tent moves at night. There's talk of going on another expedition and I have to admit, I've got the bug."

HIMALAYAN ADVENTURES: TRADING PLACES



"I probably wouldn't manage it now," says Professor Dame Caroline Humphrey of her fieldwork in Nepal. "The only way to get there was to walk and it was really quite difficult."

It was the early 80s and Carrie had had to brave landslides on a five-day trek from a remote airstrip in Nepal. She had spent the previous eight months in Kathmandu reading up on the region, and her destination was the far north-east of the country.

Carrie's task for a Nepalese development project was to investigate the economy of people living on the Arun River in the mountainous region near the Tibetan border. She spent around three months studying groups of Tibetan-speaking people who were cut off from Tibet by the Chinese border.

"They were amazing people, who were living as they had done for some time," she says. "Being so isolated, they were not modernised and not familiar with Western life – for example, they'd never seen cameras and radios before."

"But the biggest challenge was managing the group of ethnically very diverse people I was given to work with," she says. "I had a cook and porters, a Tamang specialist on sheep, a Tibetan speaker, a Brahmin Nepali plant expert and a Gurung ex-Gurkha who was very knowledgeable about the hidden enmities among the villages on the way up the mountains."

Carrie found that the economy of the area was based on barter arising from the mountain topography. Those higher up would exchange salt for rice or potatoes for maize, with those further down. In establishing a price for goods, the people drew on moral ideas of fairness associated with Buddhism, which Carrie had previously studied and continues to interest her. Her particular concern with trade had been encouraged by another King's anthropologist, Edmund Leach, who had supervised her research.

"He influenced me to do things that had not been done before," she says. "He was always a very practical anthropologist. He was interested in the basics of how a place works economically and politically; in people's real lives, linked to their beliefs."

Since then, Carrie's research has embraced a variety of topics. Today, she is studying the interactions between cities that face each other across the border between China and Russia. Her most recent book, *A Monastery in Time: The Making of Mongolian Buddhism*, is the first book to describe the life of a Mongolian Buddhist monastery – the Mergen Monastery in Inner Mongolia, which has survived years of political repression.

She also continues to work with the Mongolia and Inner Asia Studies Unit, an interdisciplinary research organisation in Cambridge, which she helped found in 1986 to bring together scholars working in the region. Another institution that has influenced her intellectual development is, of course, King's, of which she has been a Fellow for almost her entire career at Cambridge.

"You get to meet people with brilliant, unexpected and delightful ideas you wouldn't have thought of," she says of the College. "I've also always enjoyed teaching here because the students are so open-minded and adventurous."

HIMALAYAN ADVENTURES: MOUNTAIN SONG

Tansy Troy is an adventurer. Not just because she enjoys travelling to remote parts of the world, but also because of the imaginative approach she takes to her work.

A primary school music teacher in London, Tansy believes strongly in the power of creative play. To that end, she founded KINSHIP, a charity that creates spaces to play for children around the world. This summer she trekked with KINSHIP for ten days to share song- and music-making with children living in remote communities in Zaskar in the North Indian Himalayas.

The idea of the trip, which she hopes to repeat next year, was to link children living in the UK with children living in isolated parts of the world who have little or no access to continuous formal education.

"Our hypothesis was that children in remote rural areas would respond to an imaginative way of working in similar ways to children living in the metropolis," she says. "We did think the Zaskari children might have been shy, but they were equally confident, excited and able to express themselves musically."

To get to the villages, Tansy, her Zaskari husband Tanzin and two students from the Royal Academy of Music, travelled from Manali to Leh on the second highest drivable road in the world. Once in Zaskar, the team continued on foot with four packhorses laden with trekking equipment and baskets of musical instruments to leave with the children of Zaskar. When they arrived, they didn't always find a classroom waiting for them. Rigging Kalsang, Zaskari story-teller translated for the team.

"Working in primary schools is relatively straightforward, but in India, teacher absenteeism is rife and it can be hard to organise," she says. "You have to be willing to adapt, be spontaneous and teach under a tree if necessary."

Tansy, who read English at King's in the 1990s, says her experience of the College has had a profound influence on her teaching practice. Not only did she once present a seminar on Oedipus in a massive mask, but she also persuaded her Director of Studies, Pippa Berry, to allow her to answer her final-year Lit Crit paper in watercolours instead of words (the question asked candidates to 'illustrate' their responses). Torn between thinking her approach either genius or terrible, her markers eventually compromised by giving her a 2.i.

"At King's, I was allowed to do my degree in my own way," she says. "I think it's a King's thing not to be afraid of causing controversy and debate. We were encouraged to be as creative as we dared."

For more about Tansy's project and to view a short film about the trip, visit her website, www.kinship.org.uk

"It's a King's thing not to be afraid of causing controversy and debate. We were encouraged to be as creative as we dared." – Tansy Troy



Tanzin and Tansy in Leh



Roaring with a tiger in Karsha Primary School



Children of Phugtar Monastery School

JUST HOW 'FRENCH' WERE THE FRENCH LITERARY TEXTS OF THE MIDDLE AGES?

Next April, King's will celebrate the culmination of a three-and-a-half year project on the movement of medieval Francophone manuscripts across Europe and beyond.

In April 2014, King's will be hosting an international conference on the subject of medieval Francophone literary culture outside France. The conference will coincide with an exhibition of medieval French manuscripts at the University Library.

Both the conference and the exhibition are the culmination of a three-year research project that investigates the movement across Europe and beyond of Francophone literature over the three centuries of the high Middle Ages. The project is funded by an £850,652 grant awarded by the Arts and Humanities Research Council, and it brings together King's own Bill Burgwinkle, Professor of Medieval French and Occitan Literature, and Nicola Morato (a post-doctoral research associate in the Department of French) with other experts from King's College London and University College London.

Medievalists are aware that variants of medieval northern French were widely used outside the Kingdom of France throughout the Middle Ages. But, with the exception of Anglo-Norman, Francophone culture outside France has not been the subject of sustained research. Since the 19th century, texts written in French have implicitly been assumed to be French, but evidence suggests most of the French literary texts now associated with the 12th and 13th centuries had their origins elsewhere.

The research teams are investigating the social and cultural contexts outside France in which Francophone texts were composed and disseminated and hope to answer questions about the use of French as an indicator of cultural identity outside France. For instance, to what extent was there an international Francophone literary culture and how does it vary? Does literary French imply a cultural identity? And, if so, is this identity necessarily associated with France?

The exhibition at the University Library will show 50 French medieval manuscripts from the Library's and the Colleges' collections. It will examine how knowledge and literary traditions moved around Europe and the Mediterranean in manuscript form during the period 1150–1550.

Medieval Francophone Literary Culture Outside France: a conference at King's – 10–12 April 2014
The Moving Word: French Medieval Manuscripts in Cambridge: an exhibition at the University Library – 20 January to 12 April 2014

See www.medievalfrancophone.ac.uk or email Bill Burgwinkle at web25@cam.ac.uk



THE WHEEL IS COME FULL CIRCLE

In 1968, they booked Pink Floyd to play two sets at the May Ball for the princely sum of £200. More than 40 years later, musicians Adrian Munsey and Andrew Powell came together to record *Full Circle*, an album of their classical compositions. Rosie Fiore spoke to them about the album, and their memories of their time at King's.

When did you first meet?

Adrian: I went up in 1965, Andrew in 1967, so we weren't exact contemporaries.

Andrew: Of course, you get to know people in your own year and faculty first, but I knew who he was. He was well known for starting the discotheque at King's.

Adrian: I did! I was very proud that for many years, as you came in the gate, there was a sign that said "Right: Chapel, Left: Discotheque."

Andrew: We got to know each other on the May Ball committee, and found we shared a liking for the same contemporary music – The Doors and so on. We also found an affinity in our tastes in classical music. We paid Pink Floyd £200 for two sets at the Ball. I doubt you'd get a Pink Floyd tribute band for that now.

Did you stay friends after graduation?

Adrian: I was working with [British-born composer] Donald Fraser on the soundtrack for a Vanessa Redgrave film called *Dropout*, and they were looking for a bass player. I asked Andrew to come along and he played on that soundtrack. He went on to do a lot of session work after that.

Andrew: We lost touch about three years later, in the early 70s.

You both went on to have very successful, but different careers.

Adrian: I've been a bit of a maverick – I've worked as a film and TV producer [with Merchant Ivory and on a number of documentaries about the royal family] and as a composer, writing and producing albums.

Andrew: I've worked as a composer, conductor, arranger and producer. I worked with the Berlin Philharmonic Orchestra and the BBC Symphony Orchestra among others. I've arranged for artists like Cliff Richard and David Gilmour and with The Alan Parsons Project, arranging, conducting and composing on *Tales of Mystery and Imagination*. I also produced Kate Bush's 1978 album *The Kick Inside*.



Adrian Munsey and Andrew Powell (standing)



Andrew Powell (saxophone) as an undergraduate rehearsing with his group *Henry Cow* in the disco at King's

Fast forward to 2011. How did you met up again?

Andrew: I asked Donald Fraser if he knew where Adrian Munsey was these days. He said he had an email address, and I dropped Adrian a line. We arranged to meet up in a restaurant in Soho.

Adrian: Andrew was interested in the music I had been writing, so I brought him a lot of stuff. Fragments, ideas – probably 30 or 40 pieces.

Andrew: I took the music away and listened to it. I was interested in the way Adrian wrote – unusual time signatures, surprising harmonies.

Adrian: Andrew is more technically adept than I am. He could hear the connections between the fragments and he saw how the pieces could be brought into focus.

Andrew: I took the 30-40 pieces and came back with three or four longer works, where I had synthesised the fragments and added some counter-melodies and orchestration. Then we went into the studio and recorded those pieces, along with some works of mine.

You recorded at Abbey Road, didn't you?

Andrew: Yes. On analogue multi-track tape. It's always so much better for orchestral music, much warmer. Analogue recording captures a blend rather than picking out individual instruments. Digital recoding is much more point specific. The Philharmonia Orchestra, who played for us, came into the studio to listen to the playback and they were delighted with it. We mixed at British Grove Studios, on [Dire Straits guitarist] Mark Knopfler's unique valve desk, which he brought from Nashville. The album is a very personal project.

Adrian: The recording engineer was Andrew's wife, Kirsten Cowie, resident engineer at the Royal Academy.

More than 40 years on, what are your abiding memories of King's?

Adrian: I read History, and then changed to English. I found it was a place of great freedom, an odd

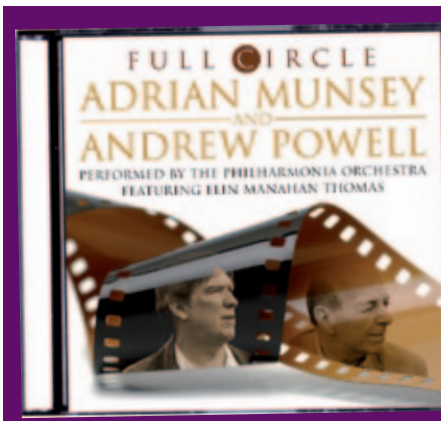
combination of music and intellect. Even if you weren't a music scholar, the music was still very vivid and accessible.

Andrew: I was originally torn – should I go to the Royal College or the Royal Academy and study music alone, or go for a university environment? In the end I am so glad I chose King's. I was exposed to people who weren't interested in music, or who studied other subjects. I might sit next to a geneticist in the orchestra, or a historian. It broadened the mind and led me into different pastures. In the end, I think I attended more lectures in other subjects than I did in my own. It was a very creative period, although I fear some of it passed me by. On the whole, though, I think I've had a very enjoyable life, making a living from my hobby.

Adrian: King's is full of ghosts – the great intellects like Keynes walk with you. And of course when I went up, E.M. Forster was still living there. One time I approached him as he was walking in the court and invited him for a drink. I asked if I could restart the Ten Club (the King's reading group) and he said yes. He told me I was the first person to offer to buy him a drink in 30 years.

"One time I approached E.M. Forster as he was walking in the court and invited him for a drink. He told me I was the first person to offer to buy him a drink in 30 years."

– Adrian Munsey



Full Circle by Adrian Munsey and Andrew Powell. Performed by The Philharmonia Orchestra. Featuring Elin Manahan Thomas. Available from Amazon, iTunes and good music retailers.

BRINGING IT ALL TOGETHER

Jeremy Morris, Dean of King's College, loves music, academia and the church. Here he tells *King's Parade* about his varied job – and what he learned during his short career in management consultancy.

Jeremy Morris seems to spend a lot of his time mediating: most obviously between the competing demands of the College and the Chapel, but also between the conflicting choices he has had to make throughout his career. After studying modern history at Oxford and completing a PhD in church history, Jeremy began to be drawn towards ordination, but also wanted to continue to pursue his academic interests.

"The two impulses were extremely difficult to resolve," he says. "So I eventually chose something completely different and went into management consultancy, which I loathed. I was working in a high-pressure environment with different values. Although I didn't enjoy it, it did give me confidence. I knew I could work flat out and under enormous pressure."

"No two days are the same. There's an excitement about the job, and intellectual seriousness."

Jeremy returned to Cambridge where he read theology at Clare College and trained for the Anglican ministry at Westcott House. He was then curate at Saint Mary's in Battersea, "which I loved," he says. However, once again, the pull of academia was too strong and Jeremy returned to Cambridge in 1996, where he became Vice-Principal of Westcott House before moving to Trinity Hall as Dean and then finally to King's.

Jeremy says his biggest regret about returning to Cambridge was not being able



to continue working in parish ministry, but those regrets appear to have been assuaged. When asked what he likes about his job, Jeremy beams.

"It's hard to know where to start. It engages all sides of my personality: teaching, getting things done well, the constant interaction. No two days are the same. There's an excitement about it, and intellectual seriousness. And, of course, it's wonderful to be able to work in such a historic building as the Chapel."

As well as working with the Choir, coordinating services and the day-to-day running of the Chapel, Jeremy also contributes to the academic life of the College by being one of its Fellows and a Graduate Tutor. Having a foot in both camps – Chapel and College – Jeremy believes

it is his job to incorporate the different aspects of King's, which he sees as often converging but sometimes clashing.

He says: "For example, the Chapel exists in the first instance for the College, not tourism, and it can be difficult to balance that private and public aspect. But it's these tensions that make for such a rich and diverse institution – there's always so much going on, it's hard to keep up."

In addition to reconciling Jeremy's two vocational passions – his faith and his scholarship – King's has also allowed him to return to his musical roots. When he was young he sang in two choirs as a treble and played both the piano and the organ.

"Music was a very big part of my childhood," he says. "It's wonderful to be back in the midst of music-making."

ENJOY CHAPEL SERVICES – WHEREVER YOU ARE

You can now listen in on the day-to-day life of the King's College Chapel and Choir – from anywhere in the world.

A new bespoke recording system has given the College the ability to record whatever and whenever it likes in the Chapel. The system has been used every day for the past few months.

Every choral service that takes place in the Chapel is now recorded. And since the start of the academic year, some of these services have been made publicly available on the College website.

Recordings have been made in the Chapel for nearly a century, but until now the College had always left the actual recording to others, such as the BBC or EMI.

However, in 2013 this situation changed, thanks to the generosity of former choral scholar Robin Boyle.

The recording system had taken a few years to install but the College did so without drilling a single hole in the Chapel. Instead, pre-existing rope holes were found in the fan-vaulted ceiling through which to hang the miniature microphones. Fibre-optic cabling runs high-quality audio from these microphones through the organ loft into a central computer for recording.

To listen or to learn more search for 'King's Choir' online. Follow the Choir on Facebook or on Twitter @ChoirOfKingsCam

ADÈS PREMIERE “AN IMMENSE ACHIEVEMENT”



Robin Boyle

At this year's BBC Proms, Kingsman Thomas Adès (KC 1989) conducted the premiere of his *Totentanz*, a piece for full-scale orchestra, mezzo-soprano and baritone.

The piece and its performance by the BBC Symphony Orchestra was described as 'an immense achievement... a cultural event of the first magnitude' (*The Telegraph*); 'wonderfully compelling' (*The Guardian*); and 'one Proms premiere with a real afterlife' (*Arts Desk*).

The work was commissioned by another Kingsman, former choral scholar Robin Boyle (KC 1955), in memory of Polish composer Witold Lutosławski and his wife Danuta.

Robin, who has spent much of his life in music publishing, was close friends with the

couple. Witold Lutosławski died in 1994.

The Warsaw Philharmonic gave the work its Polish debut at the Warsaw Autumn Festival in September, where Robin gave the opening address at a two-day conference on Lutosławski. At a reception after the performance, the Polish Minister of Culture presented Robin Boyle with a Medal 'Gloria Artis' on behalf of the Polish Composers' Union.

Robin has donated the score of *Totentanz*, signed by Thomas Adès, to the Rowe Music Library at King's Library. Lutosławski himself visited King's in 1987 when he conducted a performance of his *Musique Funèbre* for string orchestra (1954-1958) and received an honorary doctorate from the University.

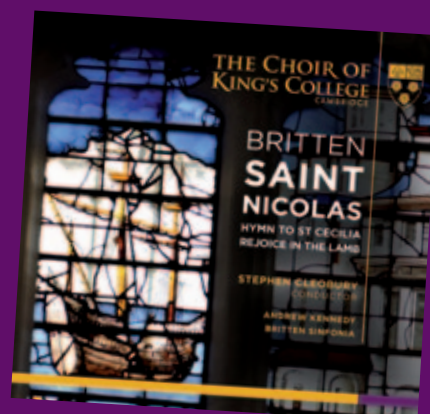
CHOIR CELEBRATES BRITTEN CENTENARY WITH NEW CD

King's College Choir is celebrating the centenary of Benjamin Britten's birth by devoting its third release under its new own label to his music. Under its director, Stephen Cleobury, the Choir has recorded Britten's captivating choral masterpiece *Saint Nicolas*, alongside *A Hymn to St Cecilia* and *Rejoice in the Lamb*.

The soloist in *Saint Nicolas* is the tenor Andrew Kennedy, a former King's choral scholar, and the orchestra is the

renowned Britten Sinfonia. The girls' semi-chorus is from Sawston Village College Choir, and Cambridge University Musical Society Chorus provides the voices for the audience-participation hymns that Britten included in this work.

The Choir will be touring the release repertoire in the UK, with concerts in Cambridge, the Barbican and the Birmingham Symphony Hall. See back page for details.



MY PHD: HELEN OXENHAM

King's historian Helen Oxenham is challenging scholarly opinion on ideas of womanhood in early Ireland.

Did medieval Irish authors view women as sinners or as matriarchal goddesses? Traditionally, scholars have been divided into either camp, according to the sources they were reading.

But King's member Helen Oxenham, who has just submitted her PhD on perceptions of femininity in early Irish society, says the picture is rather more complex than such a dichotomy.

"Neither view is true," she says. "The legendary literature is full of great warrior women but it's not designed to be factual. The images of women in legends are very different from those we find in legal texts."

"And the misogynist ideas of the Church Fathers don't seem to appear in Ireland. Ireland is a bit different from Europe because the Romans didn't get there, so it wasn't integrated into the great network of romanitas."

In her PhD, Helen also calls into question scholarly speculation about what Ireland was like before the arrival of Christianity.

She says: "Some have tried to argue that Ireland was very different before Christianity arrived – for example, that it was some kind of pre-Christian paradise."

"Ireland is a bit different from Europe because the Romans didn't get there, so it wasn't integrated into the great network of romanitas."

"But we really can't tell because none of our sources was written before the fifth century. All we can say is that it went off on a slightly different tangent because of the lack of Roman influence."

Helen's interest in medieval Irish women was sparked when she stumbled across "some fun medieval laws about women" as a first-year history undergraduate. Those laws formed the basis of her third-year dissertation and she returned to the topic after an MPhil on royal marriage alliances in the Carolingian empire.

"By then I knew I'd enjoy working on Ireland," she says. "But it did mean I had to learn Old Irish at a two-week summer school in Limerick and in the Department of Anglo-Saxon, Norse and Celtic. In contrast, the Latin sources are easy to read because the Old Irish weren't very good at Latin. They didn't use it as a spoken language, so they used English word order."

Having submitted her thesis early ("thanks to extreme organisational skills"), Helen is now applying for academic jobs while tutoring school pupils and getting her work published.

She'll also continue to devote most of her spare time to singing, something she's done throughout her time at Cambridge, with King's Voices, the Wren Choir [Cambridge's graduate choir] and the University's Gilbert and Sullivan Society.

"I've always done as much singing as anyone will let me," she says. "Even if it's just for a fun evening in someone's room."

So is that why she chose King's as an undergraduate and remained throughout her graduate studies – for the College's musical culture?

"Before I applied, I was fortunate to have very good friends here and, frankly, it is the most beautiful college there is. Once you arrive, it's an amazing community and they did fund my PhD. But, yes, there are few greater privileges than being able to sing in that Chapel every Monday."

NEW FUND WILL ALLOW MORE SCHOLARS TO ACCESS THE LIBRARY'S COLLECTIONS

By Peter Jones, King's Librarian

King's is setting up the Munby Centenary Fund to support projects begun by King's Librarian A.N.L. 'Tim' Munby that are now central to the Library's plans. The first of these projects is the cataloguing of the Keynes Library. This was Tim's original job at King's, and the massive card index he compiled is still in use. Now the Library needs to find a way to complete the electronic cataloguing of this great collection – which centres on the history of European thought, English drama and poetry of the Renaissance – so that scholars can find what is there and the collection can get the use it deserves.

The new fund builds on the enthusiasm expressed at a meeting held at King's on 28–29 June to mark the centenary of Munby's birth. A panel of invited speakers talked about Munby and his legacy, under the rubric, *Floreat Bibliomania: Great Collectors and their Grand Designs*. There were accompanying exhibitions in the King's Library and in the University Library, as well as a tour of the Founder's Library at the Fitzwilliam Museum. The meeting was attended by over a hundred people,



Caroline Elam, Joyce Wood, Adrian Wood and Penelope Bulloch at the Munby meeting

and we the College was particularly glad to welcome Munby family members. Many anecdotes were told of Tim's generosity and sense of humour, and a celebratory dinner was held to round things off.

For more details of the Munby Centenary Fund, visit www.kings.cam.ac.uk/library/munby-fund.html

ANOTHER GONG FOR GEORGE EFSTATHIOU

King's Fellow Professor George Efstathiou has just won the 2013 Nemitsas Prize in Physics. The annual prize is awarded by the Takis and Louki Nemitsas Foundation, a charitable organisation that recognises the work of Cypriot scientists.

The President of Cyprus, Nikos Anastasiades, presented the prize, which includes a gold medal and a monetary

award of 50,000 euros, in October at a ceremony at the Presidential Palace in Nicosia.

Takis Nemitsas, President of the Nemitsas Foundation, said: "Efstathiou's seminal advances have shaped our understanding of the universe and have strongly contributed to the standard model of cosmology."

Last year, Efstathiou was a joint winner of the Gruber Foundation Cosmology Prize, for his pioneering computational modelling to test theories and interpret the universe's composition.

For information about the Nemitsas Foundation visit: www.nemitsasfoundation.org

KING'S COLLEGE ASSOCIATION DISSOLVED

In accordance with the announcement in the summer issue of *King's Parade*, at a general meeting of the KCA on the Saturday of the Non-Residents' Weekend, the members present agreed unanimously to dissolve the KCA and to approve gifting the KCA's investments and cash to the College.

It was agreed that it was in the best interests of the members and the College for

the College to manage its relationship with its Members directly, rather than through the KCA. Some of those present noted that other colleges, in both Cambridge and Oxford, were taking their alumni relationships in-house for various reasons, including the need to comply with data protection legislation.

The College will be developing its own model for alumni liaison with the help of

members of the KCA and more information will be provided in due course. The current editors of the *Register of King's College* continue their work in compiling an updated volume of Non-Resident Members admitted to the College.

Andrew Wood and Nick Hutton

SAVE THE DATE MEMBER AND FRIEND EVENTS

13 December

Easter from King's Reception and Chapel Service Recording

17 December

Christmas Reception with King's Provost, Professor Mike Proctor at The Gore Hotel, London

15 March

Foundation Lunch

22 March

MA Degree Congregation (2007)

12 April

20th, 25th & 30th Anniversary Dinner (1994, 1989 & 1984)

24 May

10th Anniversary Lunch (2004)

11-14 June

May Bumps

26 September

50th Anniversary Reunion (1964)

27 September

Members' Lunch 35th, 40th & 45th Anniversary Reunion (1979, 1974 & 1969)

Further events may be added throughout the year.

Please visit www.kingsmembers.org for full details.

CONCERTS AT KING'S 2013 – 2014

18 November

Scholl sings Purcell and Britten, Chapel

16 December

A Celebration of Christmas (Alison Balsom – trumpet, The King's Men, Stephen Cleobury – organ), Chapel

18 December

Handel's Messiah (Orchestra and choir of the AAM), Chapel

19 December

Vingt Regards sur l'enfant Jésus (Cordelia Williams – piano), Chapel

20 December

On Angels' Wings (Michael Morpurgo and Juliet Stevenson – readers; Coope, Boyes and Simpson – singers), Chapel

3 February

L'Estro Armonico (Brecon Baroque with Rachel Podger, Director), Chapel

15 February

Rachmaninov Preludes (Leon MacCawley, piano), Chapel

8 March

The Cole Porter Songbook (Sarah Fox – soprano, James Burton – piano), Hall

15 March

Foundation Concert: Verdi Requiem, (past and present members of the Choir, Cambridge University Chamber Orchestra, Prime Brass, Stephen Cleobury), Chapel

4 May

Brahms' Indian Summer (Dante Quartet and Friends), Hall

20 June

Summer Choral Concert (King's College Choir, Stephen Cleobury), Chapel

22 June

Singing on the River (The King's Men)

To buy tickets for concerts at King's, contact The Shop at King's +44 (0)1223 769342

CHOIR ON TOUR 2013 – 2014

26 November

Britten St Nicholas with Britten Sinfonia, Symphony Hall, Birmingham

7 December

Britten St Nicholas with Britten Sinfonia, London Barbican Hall

17 December

Concert with RPO, Royal Albert Hall, London

21 July

City Recital Hall, Sydney

22 July

Melbourne Recital Hall, Melbourne

24 July

Perth Concert Hall, Perth

26 July

Sydney Opera House, Sydney

27 July

Hamer Hall, Melbourne

29 July

QPAC Concert Hall, Brisbane

31 July

Llewellyn Hall, ANU School of Music, Canberra

2 August

Adelaide Festival Hall, Adelaide

For more details, please visit www.kings.cam.ac.uk or follow the Choir on Facebook

Have you moved recently, or taken a new job? Please do keep the College records up to date by sending an email with your new details to members@kings.cam.ac.uk or phone +44 (0)1223 331313

The Development Office is happy to help you with questions about events, giving to King's or planning a visit to the College.

You can reach us on events@kings.cam.ac.uk or +44 (0)1223 331 313

We look forward to hearing from you!

KING'S RUNNERS WIN INTER-COLLEGE CUP



King's won the Inter-College Cup in this year's Chariots of Fire race in Cambridge. Following in the footsteps of the famous film, the race includes a stretch along the Back Lawn of King's and down to the Back Gate. Teams of six each run the 1.7 mile course in relay format.

King's entered two teams, with the six runners in the King's A team completing the race in 01:01:06 and coming eighth overall. The King's B Team came second among the college teams.

King's Fellow Jules Griffin, who organised the teams, said: "What is really nice about this race is that the teams from King's consisted of all parts of College – undergraduates, fellows, staff and postgraduates. King's A put in an excellent performance and it's nice to see King's B not far behind!"

For more about the race, visit www.chariots-of-fire.co.uk



King's Parade is published by King's College, Cambridge CB2 1ST +44 (0)1223 331 313

kings.parade@kings.cam.ac.uk

www.kings.cam.ac.uk

UK Registered Charity Number: 1139422