

Winter 2016 Magazine for members and friends of King's College, Cambridge

KING'S  
PARADE

# IN TUNE WITH THE TIMES

COMPOSER RICHARD  
CAUSTON ON THE  
VERY MODERN  
INSPIRATION FOR HIS  
KING'S CAROL

SILENT UNTIL SEPTEMBER:  
WHAT WILL WE DO  
WITHOUT THE ORGAN?

WHAT THE FRENCH  
DID FOR US:  
THE KING'S FELLOW  
WHO'S RETHINKING  
LITERARY HISTORY

KING'S HISTORY:  
NEW BOOKS TELL THE  
STORY OF KING'S AND  
ITS CHAPEL

FAMILY VALUES: UNDERGRADUATES ON BEING MUM AND DAD



# A FAREWELL FROM OUTGOING KING'S DEVELOPMENT OFFICER, JULIE BRESSOR



It has been an honour to serve as King's Director of Development and a Fellow of the College for the past six years. During this time, with the help of the Fellowship, many NRMs and friends of the College, as well as the College Officers, Development Committee and Development Board, King's has established a strategic vision for its fundraising. The Development team has written a thoughtful case for support for giving to the College and continues to recalibrate our programmes to reflect what you have told us is important and has meaning to you.

In a meeting today, someone referred to the practice of development as the Art of Translation. The College has ideas, and needs, which must be turned into meaningful words to engage our community. Development helps with this by creating opportunities for NRMs and friends to remain involved with King's, by attending events, supporting students, planning a legacy for the College, making a gift, visiting our website, staying in touch with one another and enjoying *King's Parade* and other communications.

Our events and programmes have experienced substantial growth, both in terms of numbers of individuals participating and gifts generated. Alumni participation has increased and giving to the College reached a record level of £5.9 million this past year.

The Development team achieved this by listening to you — the entire King's community. To everyone who has assisted in this work, thank you. There is much more good work to come, and plenty of opportunity for you to participate. To learn more, visit the Members' website or get in touch with a member of the Development team.

I look forward to reading the monthly members' news and *King's Parade*, and listening to webcasts of Evensong from our home in Vermont...after we have finished shoveling the snow. Many thanks to each and every one of you.

# SHAKI

## What are you working on at the moment?

I'm finishing a book with two others, based on a four-year research project on the movement of medieval Francophone manuscripts across Europe and beyond. We ended up working with materials that had been written in England, Italy, the Low Countries, and Palestine.

## Tell us more...

Most of the very earliest French literature – *The Song of Roland*, *The Lais of Marie De France*, *Tristan et Iseut* – was written in England. But when you read a history of French literature they don't really bring that up very much. It's more interesting if that's included in the history, because you get a much more comparative European model of how literary history developed.

## What was the outcome of the research?

We show that the 'national' model for studying literature – the model that's been in existence since the nineteenth century – doesn't really work any more. For 300 years, between 1150 and 1450, French was an international language not a regional language and in France itself, almost fifty percent of people spoke Occitan, which is more like Catalan, or other regional languages, like Breton. That fact sometimes gets erased from the 'national' view of literary culture. The project was a way to shake up literary history.

## What's the reaction to that 'shake-up' been like?

The reaction in France has been dead silence. We had two international conferences, which were full of Italians, Catalans, Spanish, Americans and lots of British, but very few French. I don't think they're very open to the idea of shaking up literary culture. I feel they're sometimes a little bit stodgy in the way they approach some of their topics.

## What's next for your research?

I've come back to the international troubadours, which I studied for my PhD at Stanford 30 years ago. Over the years, I've been collecting work on the troubadours who went to Italy and Catalunya and now I'm putting it together.

## Which piece of work are you most proud of?

The leitmotif of my work has been a history

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CAMBRIDGE



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# NG THINGS UP

of sexuality. In his *Histoire de la Sexualité*, Michel Foucault said if you wanted to understand western subjectivity, you had to look at the Middle Ages. And then he just jumps right over it, probably because the documents are plentiful, you need a lot of training to be able to read the language and the palaeography is complicated. It was very tempting to jump in where he hadn't gone, so I started with the troubadours and moved on from there to the history of sodomy as a theme and what I called medieval religious pornography.

## What brought you to Cambridge?

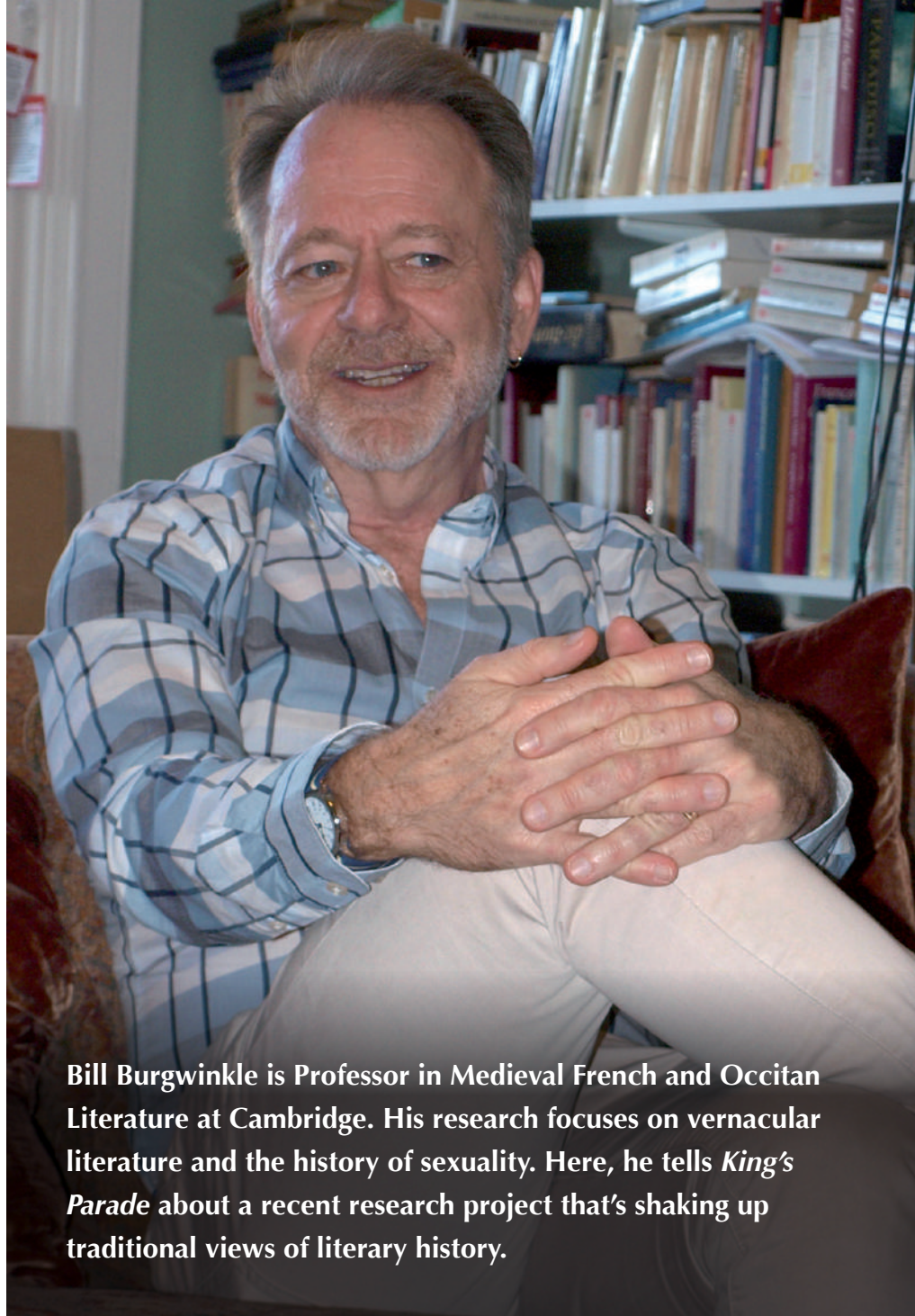
After Stanford, I took a job at the University of Hawaii. French medieval literature is not something you'd normally associate with the Pacific Islands, but the university there is as big as Cambridge. There's lots of French influence because of the Polynesians and the French, and the use of French in Tahiti and New Caledonia. Anyway, the job came up here as a medieval scholar and I was asked to apply for it. I was quite isolated in Hawaii and didn't know anybody was reading my work. It was very surprising and gratifying to get word that a few people in Cambridge were interested.

## What do you like most about King's?

I think it's the chaos. It's anarchic. We have a parody of democracy here, where every single decision is sent back to the people. We have endless committees where opinions are aired, not without their tensions, but I find that invigorating. And I love the students here. Seventy per cent of our students come from state schools and that's a really different group of people to work with as compared to some of the other colleges. They're not jaded by education and seem more wide open. It's a great pleasure.

## What's changed in the 16 years you've been at King's?

I don't think it's changed that much. There was a big brouhaha a few years ago when they painted the bar from red to cream. The students thought the red was a sign of solidarity with the Soviet Union and that King's had abandoned its radical past. My room was right above the bar and it was also red – and I somehow knew that that was not the significance. It turned out




**Bill Burgwinkle is Professor in Medieval French and Occitan Literature at Cambridge. His research focuses on vernacular literature and the history of sexuality. Here, he tells *King's Parade* about a recent research project that's shaking up traditional views of literary history.**

that a previous Vice Provost had been a specialist in the baroque and had bought all this authentic brick red colour and had tonnes of it left over. There's always a mythology that hangs over a place that's hard to dispense with, especially when people love it.



# POLITICAL PLAYER

A photograph of Richard Causton, a man with a shaved head and a light beard, wearing a light blue button-down shirt and dark blue jeans. He is sitting on a yellow upholstered chair with ornate gold-colored legs. The background is a modern interior with large glass panels and a dark, leafy plant on the left. The floor is highly reflective, showing the chair and the man's legs.

Every year, King's commissions a new carol for the Chapel's Christmas Eve service, Nine Lessons and Carols. The composer chosen in 2015 was Richard Causton, King's Fellow and Reader in Composition at Cambridge. Here, he talks about his creative process and why social justice is a driving force behind many of his works, including the carol.

**I**t was late summer 2015 and Richard Causton was drawing a blank. The composer and King's Fellow had been commissioned to write the new carol for King Chapel's traditional Christmas Eve service, Nine Lessons and Carols, and the deadline was imminent.

The problem? Richard had yet to find the right text to set to music. A trawl through Cambridge's libraries had uncovered some beautiful devotional poems from the 15th and 16th centuries, but none really resonated with current times.

"As we went through the summer, the refugee crisis was dominating the headlines more and more," Richard recalls.

"I began to think it was a bit perverse to write a Christmas carol about people who were forced to flee from a place so close to modern Syria, and not pay reference to what's going on today. It's like burying your head in the sand, especially given how public the King's Christmas Eve service is."

Richard was still struggling to find a text when he and his family went on holiday in Europe towards the end of the summer. While passing through Calais on the way back, the shocking sight of the camp, clearly visible from the main road, acted as another spur to encompass a reference to refugees in the new carol, and Richard immediately lifted the phone to the poet George Szirtes.



Richard, who is House Composer at English National Opera, had already been collaborating with Szirtes on an opera, which is currently in development. "George was an obvious person to speak to about it," says Richard. "Besides the fact that he himself was forced to flee Hungary in 1956 and so has direct experience of being a refugee, he has this extraordinary ability to home in on a poetic idea and then write at remarkable speed."

As it happened, Szirtes picked up Richard's message while talking to refugees at Keleti, the station in Budapest where, at the height of the crisis in the summer, thousands of desperate people had been stranded.

"Within a couple of days he sent through this beautiful poem, which was just what I needed," says Richard. "It has a refrain which – while keeping its eyes open – offers some kind of accommodation of it being Christmas and Bethlehem and their various different meanings. But it's certainly more hard hitting than your average Christmas carol."

The carol was not the first 'hard-hitting' piece Richard has produced in response to a commission for a public event. An orchestral work commissioned in 2012 for the Cultural Olympiad is punctuated by a gunshot, which may or may not be a starting pistol. At the time of its writing, Richard was living not far from the Olympic Village, in a rundown flat in Stratford, where the sound of a gunshot naturally carried with it a certain ambiguity.

"After the gunshot, the piece starts somewhere else and eventually recovers some of what it was before," he says. "It sounds traumatised but eventually comes back. You wouldn't listen to it and say it was a celebratory piece, but there is a kind of reconciliation there."

Not so of *Millennium Scenes*, a piece the BBC commissioned him to write at the end of the 1990s to celebrate the close of the 20th century. As with the King's carol, Richard found himself struggling to respond to the commission. And as with the carol, it took direct contact with issues of social justice to break through his writers' block.

"I was finding that my musical vocabulary couldn't cope with what I needed it to do," says Richard. "Up until then, my music had been pretty delicate, sort of refined. The light bulb moment was being stuck in a bus in Trafalgar Square during a big demonstration. People were hooting their horns and banging drums and blowing whistles, and I realised I needed to do something rougher, more volatile, more rhythmically and energetically charged."

Far from celebratory, the resulting work was a harsh critique of Britain during the honeymoon period of Blairism. It ends with an extended car horn, chillingly reminiscent of an accident scene.

The BBC, which had perhaps expected something less political and more poetic, has only just recently commissioned Richard again. But *Millennium Scenes* has stood the test of time – a recent CD release was named record of the year by the *Sunday Times*. It remains the work Richard is most proud of.

In 2012, Richard was appointed Lecturer in Composition at Cambridge University (he is now a Reader in Composition). The post has allowed him to indulge his love of teaching.

He says: "I feel very privileged to be able to sit in a room with the students week after week and see a piece take shape. It's very intimate and a tremendous responsibility to encourage and channel and not kill what might be a very good idea with a careless comment."

Richard's University appointment marked the first time Cambridge has had a lectureship specifically dedicated to composition, although, of course, many other composers have taught at Cambridge. King's, in particular, has a long roll call of composers (Thomas Ades, Judith Weir, George Benjamin and Benedict

Mason to name but a handful).

Richard attributes King's – and its Chapel's – extraordinary musical reputation to a certain radicalism. It has, he says, an openness to new thinking, never more so than under its current Director of Music.

"Stephen Cleobury has been a fantastic advocate of new music," he says. "It would be so easy to make the Chapel

and its music-making into a kind of museum culture and he's done the opposite in his commissioning."

"It's always possible for new ideas to find fertile territory at King's, and to be welcomed in a way in which, perhaps, they might not be elsewhere."

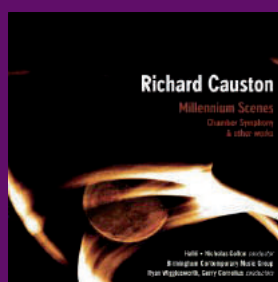
When it comes to his own creative process, he describes it as always involving an attitude of play.

"It never comes if I go looking for it," he says. "It's about psychologically making a mess – getting my toys out of the toy box and throwing them all over the place and not feeling that there's a right or wrong way of doing things. In that kind of creative confusion something will jump out."

*"It's always possible for new ideas to find fertile territory at King's, and to be welcomed in a way in which, perhaps, they might not be elsewhere."*

*"I began to think it was a bit perverse to write a Christmas carol about people who came from close to the Syrian border and not pay reference to what's going on today."*

## MILLENNIUM SCENES



The newly released CD of Richard Causton's *Millennium Scenes* and other pieces is available £14.99 from the King's Shop.

Order online at: [shop.kings.cam.ac.uk](http://shop.kings.cam.ac.uk)

# WHAT WILL HAPPEN WHILE THE ORGAN IS BEING REPAIRED?



On Monday 18 January 2016, the Chapel organ fell silent for nine months while the instrument undergoes a much-needed restoration. The work is scheduled for completion in September to ensure Christmas 2016 services are not disrupted.

While the main organ is out of action, the Chapel will rely on a small Klop chamber organ that was commissioned in 2012. One of the College's Steinway grand pianos will also be moved to the Chapel for the duration of the restoration project.

Choral services and concerts will continue during the restoration, although the musical repertoire performed in the Chapel will reflect the change in circumstances. There will be some alterations to opening times and access to parts of the Chapel will be restricted at

times during the restoration period. So if you're planning to visit, do check the 'Visit King's' pages of the College website first.

Much of the restoration work will not be visible to members of the public: repairs to the pipes will take place off-site and most on-site work has to take place within the organ and screen. The most visible aspect of the restoration will be scaffolding either side of the organ screen. While the pipes are removed from the organ, visitors will be able to see through the empty main case: a rare sight!

The organ's pipes were last cleaned 32 years ago, and the build-up of dust has inevitably affected their sound. All pipework will be cleaned and damaged pipes repaired and, where necessary, regilded. The console will be refurbished, electrical work

throughout the organ replaced, and the wind system will be overhauled.

The organ won't look very different after the restoration, other than as a result of regilding and cleaning of the woodwork and surrounding windows. There will be no significant tonal alteration, except that, with cleaning, the sound will return to a former brightness. Relocation of some lower pedal pipes will benefit tonal balance.

The College has already raised £1 million to pay for the restoration – thanks to the generosity of several donors. It is now seeking to raise further funds to secure the organ's future through an endowment.

**If you would like to donate to support the organ, please contact the King's College Development Office on +44 (0)1223 330296.**



# CHAPEL EXHIBITIONS PROVIDE INSIGHTS FROM THE ARCHIVES

As part of the Chapel's 500th anniversary celebrations, King's archivist Patricia McGuire has been creating a series of exhibitions devoted to an important person, object and event in the history of the Chapel. The exhibitions comprise posters, leaflets and dedicated web pages.

The first exhibition gave Chapel visitors an insight into the life and legacy of Charles Simeon (1759-1836), a Scholar and Fellow of King's whose initials can be seen on the floor of the Chapel, marking the position of the vault where he is interred.

Simeon was twice voted Vice-Provost of King's. He was also appointed Perpetual Curate of Holy Trinity, Cambridge and regularly preached at the University Church of Great St Mary's. He won great admiration for his sermons, which influenced and inspired generations of Anglican clergy and laity.

The Chapel exhibition took place in September and was timed to coincide with Simeon's dedicated King's Divines service – a special sermon given by the Rt Revd Dr Graham Kings. In 1999, Dr Kings had celebrated Simeon's co-founding of what is now known as the Church Missionary Society (CMS) by walking from Oxford to Cambridge with Cleo the Camel to raise money for Kenyan schools. The CMS itself was founded by the Clapham Sect, a movement for social reform of which Simeon was a member along with William Wilberforce who led the Sect's fight to abolish slavery.

Simeon was an obvious candidate for an exhibition because the College regularly receives inquiries from visitors who are familiar with his legacy and want to learn more about him.

The Simeon exhibition is likely to return each June for the Church Schools of Cambridge annual 'Footprints of Faith' walk, in which local children come to King's especially to study Simeon.

The organ exhibition was *in situ* on 22 November for the memorial concert, later broadcast on BBC3, for David Willcocks, the former director of music at King's who died in September 2015.

A third exhibition commemorates a visit to King's by Elizabeth I. In August 1546, the queen stayed in the Provost's lodge for several days and on the evening of the 6th entered the Chapel to attend the first of four plays prepared for her entertainment. The Queen sat beneath the Royal Arms on the south side of a stage specially constructed in the ante-chapel and illuminated by the magnificent stained glass still there today.

College archives provide a vivid idea of the scale and splendour of the Royal visit. As well as the stage, a bridge and viewing gallery were specially constructed for the performances in the Chapel, and King's incurred considerable expense preparing for the Queen's visit and entertaining her during her stay. Itemised costs include expenses for fourteen pounds of candles and dozens of day-labourers, who were paid eight pence a day.

The online exhibitions on Charles Simeon and the organ are available at [www.kings.cam.ac.uk/archive-centre/exhibitions/index.html](http://www.kings.cam.ac.uk/archive-centre/exhibitions/index.html). The Elizabeth exhibition will appear in 2016.



Charles Simeon by James Northcote, 1810.  
Photography by Elizabeth Upper and Adrian Boutel



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# MY KING'S: JANET LUFF

**Janet Luff has been working at King's for 20 years. She runs the Tutorial Office and helps students' lives run smoothly as the Senior Tutor's Assistant.**

I was born and bred in Cambridge. After leaving school at 18, I did a secretarial course, which was the kind of thing many young women did then. My first job was with UCATT, the trade union for the construction industry.

We shared the building with the Regional Office of the TUC. My boss headed up both organisations; after eight years I moved across to the TUC, still working for him, and remained there for 10 years until he retired.

I joined King's after temping for a few months. This included a period working for the Bursar at King's, so when the role of Graduate Tutor's Secretary and Accommodation Secretary came up, I applied. After eight years in these posts I became the Senior Tutor's Assistant, where I have worked for the past 12 years.

My job is hugely varied, which I love. In a nutshell, we have to ensure that everything is in place for the students during their time with us. I prepare the information and activities for Freshers' Week, organise events and dinners, ensure the students' exams run smoothly, assist the Senior Tutor with paperwork and update the University database.

We see less of the students in person because of the rise in email. There used to be a constant stream of students coming through our door; now, some can be here for three years and we hardly ever see them. It's a real shame.

People communicate more now, which is a change for the better. Fellows and staff in the College and University share knowledge and experience, which not only saves time but can encourage ideas and reduce the amount of duplicated work.

The students' time at King's seems to fly past. It's great to see them on the day they graduate, celebrating with family and friends, and think that we've played a small part in making their time here successful.

A few years ago I was asked to do a reading at the King's carol service on Christmas Eve. It was a wonderful honour, but knowing that my voice was being broadcast live all over the world was nerve-racking.

When I'm not at King's, I love travelling although I'm not a good flyer. My husband and I have been to Australia, the U.S. and Africa, as well as much of Europe. Many students think we get the long vacations as well, but actually we do a lot of our work when they are not here.

You really couldn't work anywhere more beautiful. On a rainy day when you'd rather still be in bed than on your way to work, you only have to walk down the path and over the bridge to appreciate how special it is here.

*"On a rainy day when you'd rather still be in bed than on your way to work, you only have to walk down the path and over the bridge to appreciate how special it is here."*



# MY PHD: CHIOMA NGONADI

Archaeologist Chioma Ngonadi is in the first year of her PhD at King's. Her research aims to shed light on the origin and development of farming in a rural part of Nigeria from around 3,000 years ago to the present.

In my research, I'm seeking to develop our understanding of the origin and evolution of farming in Lejja, a community of villages in southeastern Nigeria. Lejja is well known in Nigeria because it contains the oldest iron-smelting site in Africa – the area is full of slag remains and iron ores from thousands of years ago.

Because of Lejja's history, until now most of the archaeological research has focused on the technological aspects of prehistoric iron smelting. Consequently, there's been little in-depth research on the actual people who lived there. I hope to plug that gap in our knowledge by looking at how the agricultural practices of Lejja's communities have changed over the last 3,000 years. Who lived there? What were their patterns of land use, settlement and subsistence? And what did their environment look like? These are the kinds of questions I'm hoping to answer.

I'm working in conjunction with the Cambridge-based African Farming Network, headed by Professor Bayo Folorunso of the University of Ibadan in Nigeria and Dr Matthew Davies of University College London. It's a research body that was established to share knowledge and ideas between different disciplines and regions. It looks at the history and development of various farming systems in Africa, and has links between Cambridge, Nigeria, Kenya and South Africa.

My methodology will involve an extensive survey of the area, lab work in Cambridge, some comparative study, and several digs in Lejja. As well as pottery, I'll be looking at the archaeobotanical remains, such as seeds and tubers to determine the change in the subsistence patterns of these farming communities. I also plan to work with Lejja's local community so they can get to know their cultural heritage – and understand better how to preserve it.

Before coming to Cambridge in September 2015, I was a lecturer in the Department of Archaeology at the University of Nigeria Nsukka. I'm funded by Bill and Melinda Gates Foundation and was the only African resident in Nigeria to be awarded a Gates Scholarship this year.

I chose King's because of its exciting intellectual community, with conferences and seminars in both the sciences and arts. They gave me a great deal of support when I had a visa issue that meant I had to leave behind my husband and two children for my first three months in Cambridge. I had to stop breastfeeding my second baby, who was just seven months old at the time, but I knew I couldn't miss the opportunity to come. The biggest challenge has been acclimatising to the colder weather.

I've only just started my doctoral studies, but I already know what I want to do when I finish: return to Nigeria and develop the next generation of African archaeologists. Not just by passing on my deeper knowledge of archaeology, but also helping bright students follow in my footsteps and come to Cambridge.



*"When I finish I want return to Nigeria and develop the next generation of archaeologists by passing on my knowledge of archaeology and helping bright students come to Cambridge"*



## ADDRESSING THE 'SPECTRE OF THE SHORT-TERM'

In this extract from the latest issue of *King's Review*, the magazine launched by graduate students at King's, Cambridge PhD candidate Ryan Rafaty considers the importance of long-term thinking to democracy and civilisation.

The *King's Review* editorial team now also runs monthly KR Salons in Paris to which academics are invited to discuss their theses. The team also recently hosted a two-day event in Cambridge celebrating 500 years of the Chapel with talks, a conference and an exhibition on the topic of 'Building the Future'.

Few vices of contemporary life have been more publicly derided yet institutionally persistent than short-term thinking. 'Short-termism' has become a dirty word, and it does not take a great deal of retrospection to understand why.

Deregulatory initiatives championed by Wall Street investment banks enabled the blithe risk-taking that, by 2007, precipitated the global financial crisis. After multi-trillion-dollar bank bailouts and tepid efforts at reform, the global financial sector remains vulnerable to the same destructive behavior that periodically stokes up systemic banking crises. Unsustainable trade imbalances between Northern and Southern European states fuelled the borrowing that led to the Greek debt crisis, which is being prolonged by myopic, creditor-imposed fiscal austerity, with repercussions to be felt for generations to come. At the same time, a quarterly earnings obsession and legal requirement to maximise 'shareholder value' have led management at corporations like ExxonMobil and Gazprom to adopt a policy of postponing as long as possible the global energy transition away from fossil fuels, essentially 'greenwashing' their positions on climate change risks. President Obama, in a recent interview with Vox, spoke regretfully of the consequences of a system of corporate governance with "international

capital that is demanding maximising short-term profits". Add to these systemic financial problems the incredulity and levity with which humankind has so far dealt with looming risks of astronomical and earth-based natural calamities, resource depletion, nuclear war, terrorism, totalitarianism, advanced nanotechnology, and artificial intelligence, and it becomes evident that short-termism has truly catastrophic potential.

There is a long history of Cassandra-ism that has caused some people to be skeptical of long-term prognoses, because they turned out to be wrong – most recently and influentially, the nuclear winter predictions culminating in the early 1980s. And yet it would appear now, more than ever, important to take into account a variety of dire possibilities, because there are real medium- and long-term dangers today that did not exist in the past. The nature of the 'long-term' view has changed; as the title of Jörg Friedrich's recent book on the risks of climate change and future energy scarcity suggests, "The future is not what it used to be".

To be effective, national public policy initiatives on long-run issues from financial reform and debt restructuring to climate change mitigation and disarmament all require strategic social and economic planning sustained over decades, surviving the vicissitudes of party competition and

the succession of political leadership. Although politicians do not have quarterly earning reports, their purview does not extend much further than the next election. Politicians in the Western democracies spend much of their time—often half in the U.S. and a quarter in Europe—"dialling for dollars" to run campaigns and retain power. Under these circumstances, national dialogue and legislation on long-run policy issues is rare or quickly embroiled in political budget battles amid the grandstanding and disinformation of quadrennial, lobbying-infused election cycles and ephemeral, spectacle-driven news media cycles. There are a few exceptions, of course, but by and large, short-termism reigns in the political arena.

In response to the juggernaut of short-termism in politics and corporate governance, a sophisticated critique of what Cicero once called "the tyranny of the present" is germinating in social science departments. Historians Jo Guldi and David Armitage opened their *History Manifesto*, which appeared online in October 2014 and has stirred controversy in the historical profession, with the indictment that "a spectre is haunting our time: the spectre of the short term".

Find the rest of this article by Ryan Rafaty online at [kingsreview.co.uk](http://kingsreview.co.uk)

## CONTRIBUTE TO KING'S REVIEW

There are at least three ways in which you can contribute to *King's Review*:

1. Subscribe, order a copy online or buy a copy from a retailer (the editorial team is working to distribute the magazine in bookshops, museums and newsstands in London, Paris New York and Berlin). Contact [editors@kingsreview.co.uk](mailto:editors@kingsreview.co.uk) or visit [kingsreview.co.uk](http://kingsreview.co.uk) for further information.

2. Donate to *King's Review* directly the via the website or the College. For example, you could donate prize money for a competition to promote writing on subjects or 'strands' close to your heart. The editorial team would be happy to discuss your ideas with you over lunch in King's hall.

3. Submit pieces for publication by emailing Johannes Lenhard at [editors@kingsreview.co.uk](mailto:editors@kingsreview.co.uk)



# WHY I TAKE PART IN THE TFC

Every year, students from King's take part in the Telephone Fundraising Campaign, which calls on the generosity of alumni to support vital projects. Two students who took part in last year's campaign share their experiences.



**ROWLAND GOODBODY**

Rowland is in his third year at King's, studying Linguistics.

## Why did you get involved in the TFC?

To get more involved in King's and learn about its history from past students. It's also a good job that fits in well with studying.

## What did you get out of the experience?

It was useful work experience, with a supportive environment and good team atmosphere. I learnt about how King's has changed, and what people have gone on to do after graduating. Meeting alumni at the Founder's Lunch was a high point.

## Were there any conversations that stood out?

One woman organised parties in Hollywood and had met lots of celebrities. A well-known author talked about how difficult it is to make much money from writing despite winning some literary prizes. And I enjoyed speaking to a professor studying computational linguistics as it related to my course.

## What did you find challenging?

Asking for a donation after people had referred to difficult economic circumstances. There's a fine balance between showing consideration and pushing for funds.

## Why does the TFC matter?

It raises money to provide financial support for students. No one should have to stop studying for financial reasons.

## Why should other students get involved?

It's a good job and an excellent opportunity to learn more about King's.

## Would you do it again?

Yes – I've applied and been interviewed for this year's campaign.



**TALITHA DUBOW**

Talitha graduated in 2015, having studied French and Spanish. She went on to an internship at RAND Europe, a public policy research institute in Cambridge.

## Why did you get involved in the TFC?

For work experience and to earn money. I also thought that working every evening would keep me focused for my exams. After our training I realised the importance of the TFC.

## What did you get out of the experience?

Excellent career advice, some of which I am following through on now. People were very generous with their time and advice. It was astounding to hear about the paths they had carved out for themselves – options at careers fairs always look quite limited.

## Were there any conversations that stood out?

I discussed public policy with a woman based in Paris. She recommended I read a particular Accenture report, which I found fascinating.

## What did you find challenging?

Keeping my energy levels up as it was a demanding job. No one liked 'the ask': wrapping up the conversation and asking for a donation.

## Why does the TFC matter?

Even with relatively limited resources, King's is committed to making education more accessible and supporting students in financial need. The TFC makes a significant contribution to this.

## What would you say to other students to persuade them to get involved?

It's one of the best student jobs you can get and a good experience. It's also more fun than you'd expect.



# MEET THE



**W**hat made you volunteer to be a college parent?  
Katherine: For me it was my own experience of having college parents. I remember receiving a letter from my college mum before I arrived and I skipped around the living room because she was captain of the netball team and I play netball.

In Natural Sciences you have a choice of modules at every stage, so it was nice to talk things over with my mum – she could advise me on stuff she'd done. I thought it would be nice to give that back to another generation.

Philipp: I often find when I'm talking to my

real parents or friends about Cambridge, they always ask 'How's your college wife?'. It can be hard to talk about your friends at uni, but as soon as you start talking about your family, people relate to that system more. It helps them make the link when you're talking about Cambridge to non-Cambridge people.

What are the advantages of the parenting system?

Katherine: When you arrive, you've immediately got people you know. You're not expected to actively put yourself out there, which can be quite daunting. On the first day, we have a welcome service in the Chapel, where the children's real parents

hand them over and we take them for their first meal in the servery. It helps merge the years together and create a bigger social community within King's.

Philipp: Sometimes someone from a few years above you will introduce themselves as your great grand aunt or whatever. Then suddenly, you get this relationship out of nothing.

Tell us about your family

Philipp: We have an architect and a NatSci. It allows us to give them subject specific advice, such as what books to read. I see my architect child on a daily basis because we work in the studio together. He seems to be a very talented architect.



# PARENTS

The College parenting system - where older students volunteer to be 'mum and dad' to new arrivals - is an essential part of the Cambridge experience. Here, third-year students Katherine Dudman (Natural Sciences) and Philipp Heckmann-Umhau (Architecture) talk about being college 'married' and the joys of 'parenthood'.

He's turned out to be very sporty as well. I remember having our first chat walking back from the department and asking him what he did other than architecture. He mentioned he used to run a bit at school. I suggested he could compete in the College Cuppers and now he's a blue. So I do pride myself on getting him in the College athletics scene. I'm a very proud father.

**Katherine:** Last year, our children were in their first year and our parents were in their third year, so we had three generations. We had a family dinner where we introduced them to their grandparents.

**Before becoming parents, you got 'college' married. Who proposed to whom - and how?**

**Katherine:** You asked me at a boatie dinner, wasn't it?

**Philipp:** Yes, we're both rowers.

**Katherine:** A drunken proposal probably! It was great. As soon as it happened, everyone went crazy, proposing left right and centre, because you then think all the good people are going to get taken.

**And the wedding ceremony?**

**Katherine:** In February, we have a Valentine's superformal every year, which is the designated formal for getting college married. We go into the bar afterwards, where you have an official wedding ceremony.

**Philipp:** It's conducted by a theologian dressed up - very appropriate!

**Katherine:** With funny vows and a 'you may now kiss the bride' moment.

**How do you choose a spouse?**

**Philipp:** In Michaelmas term, from the moment you first meet people you keep your eyes peeled for future wives.

**Katherine:** Yes, you're constantly aware that it's going to be a thing. But romance is discouraged. It's fine as long as things are going smoothly but if you then break up in real life it can be awkward for the children. So I think the general advice is to stay away from anyone you actually like - in that way.

**What are the challenges of being a parent?**

**Katherine:** I think, when your children first arrive, trying to come across as very friendly and enthusiastic, but not putting them off is a balance to be found.

**Philipp:** Yes, you don't want to overwhelm anyone with advice. You don't want to be patronising.

**Katherine:** Finding time to meet up can also be a problem. We're trying to organise a family dinner at the moment, but everyone's so busy.

**Do people tend to see themselves as parents or friends of their children?**

**Philipp:** Obviously it's quite an unusual relationship because you don't select your family. It is a wonderful relationship, but it's not formed in the same way as friends or real marriages are formed. You're stuck with them because they're family. So you work within the family structure. Is it a normal friendship? No, it's a family relationship. That said, my child now calls me Philipp rather than dad, which is perhaps a sign that our relationship is now between two grown-up people.

**Katherine:** It can definitely be the start of a more conventional friendship with someone you wouldn't have necessarily met otherwise. Certainly, my friends had two sons and they absolutely hit it off with them and they now see them as friends - the family element is just an additional

element that people like to joke about.

**How does the King's approach to parenting differ from other colleges?**

**Katherine:** At King's the families tend to be more nuclear with two parents and two, possibly three, children. I've heard at Pembroke they have these mega-families with five or six parents and loads of children. I suppose that's a way to meet more people but at the same time, you don't get the same attention, the same focus on the individuals.

**Philipp:** At Queen's, the children are assigned randomly with no regard to subject, so often the family links tend not to be as pronounced as they are here because there's not that advice element. Other colleges tend to allow marriages within a subject, which King's discourages because, otherwise, you'd end up with architect families or NatSci families, which are links you might make anyway. So at King's, it's very good for knitting together a year across subject boundaries.

**Do your children have a sibling relationship?**

**Philipp:** I'm not sure how close they are in our case.

**Katherine:** But the potential is there for them to become great friends. My college brother was one of the first people I met. He was a bit of a wacky character and I'm friends with him now.

**Have your children gone on to have children of their own?**

**Philipp:** I'm very proud to say our son has got a very happy college marriage now and seems to have a very happy family life of his own.

**Katherine:** Yes, we're grandparents now - I'm only 20!

**Philipp:** The kids are doing well.

**Katherine:** The line continues.

# FOUR DECADES ON, SALTMARSH'S CHAPEL BOOK IS FINALLY PUBLISHED

A significant study of the history and architecture of King's College Chapel is now available in print – more than forty years after it was left unfinished by the author.

When he died in 1974, John Saltmarsh, a History Fellow and the College's first Archivist, left several drafts of his *King's College Chapel: A History and Commentary*. Until recently, the work was only available in manuscript form to visitors of the King's College Archive Centre.

Now, however, Peter Monteith, Assistant Archivist, and Bert Vaux, Graduate Tutor and Research Manager, have brought Saltmarsh's words to a wider audience with a limited edition of his great work. The new publication commemorates both Saltmarsh's legacy and the 500th anniversary of the completion of the stonework of the Chapel.



## A NEW PERSPECTIVE ON THE CHAPEL

In the book, Saltmarsh provides a rigorous analysis of the economic and social history of the Chapel, as well as detailed descriptions of its art and architecture.

The new volume contains a transcript of Saltmarsh's manuscript, including his notes and annotations. The book also features a detailed biography of Saltmarsh prepared by the College after his death, and contemporary reports on the manuscript.

The volume is in two books. The first book, the *History*, is an account of the building of the Chapel up to the completion of the stonework in 1515. Through detailed study of the College's medieval accounts, Saltmarsh tells the story of how the project was financed and the working conditions of those who built it.

The second book, the *Commentary*, presents a detailed description of the Chapel as Saltmarsh saw it, building on the Chapel tours and public lectures for which he is fondly remembered.

John Saltmarsh's *King's College Chapel: A History and Commentary* is published in a limited edition, with a print-run of just 500 copies. Each copy will be numbered and signed by the editors.

A high-quality hardback, it comprises 368 pages, including 95 plates, most of which were selected by Saltmarsh. You can buy it from [shop.kings.cam.ac.uk](http://shop.kings.cam.ac.uk) for £35 plus postage and packaging



Top right: West front of King's College Chapel, taken by Richard H. Tilbrook. ©Jarrold Publishing. Inset: John Saltmarsh on the King's College Bridge, taken by Robert Le Rougetel in 1965.



## REVEALED: THE PAINTINGS THAT ARTIST DUNCAN GRANT DIDN'T WANT YOU TO SEE

A recent renovation of JM Keynes' rooms at King's has, for the first time since the early 1970s, brought to light a mural painted by the Bloomsbury group artist Duncan Grant. Keynes commissioned the mural from his friend Grant, who also painted several portraits of the economist.

Dating from 1910-11, the mural was painted in tempera on plaster and comprises a series of panels depicting men and women picking grapes, as well as four dancers moving in a circle. The images closely resemble two pictures of the period by Grant in the Tate Gallery: 'Lemon Gatherers' and 'Dancers'.

Grant, however, was profoundly dissatisfied with the mural and it was never finished. Later, in the early 1920s, it was covered up by a series of eight panels painted in oil on canvas by Grant and fellow Bloomsbury artist Vanessa Bell. These later panels, representing the Cambridge Tripos, are now displayed in the Audit Room, a new seminar room in the Old Lodge.

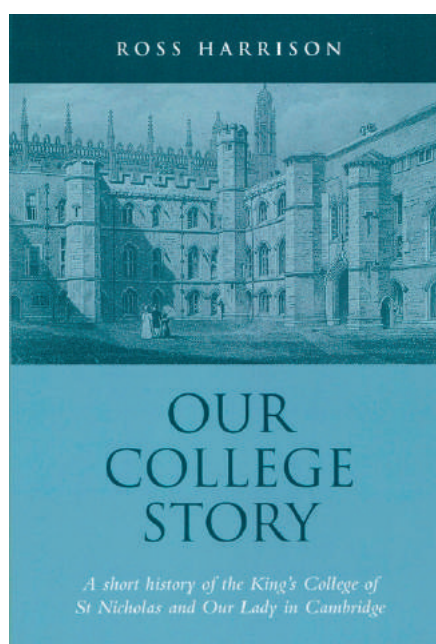
As soon as the original panels were uncovered in 2013, the College brought in experts from the Hamilton Kerr Institute, a department of the Fitzwilliam Museum that specialises in painting conservation. They assessed and stabilised the plaster, and the panels can once again be seen in Keynes' old set at P3 Webb's Court. Today, the rooms are used, fittingly, by the King's economics Fellows as office and teaching space.

The existence and appearance of the 1910 panels were known to a few in King's but now present members of the College can see them as they were first intended.

Peter Jones, King's Librarian, said: "The panels appear to pay homage to Matisse and you can see Grant got his perspective wrong, which is why he was keen to cover them up. But the movement of the figures is very lively and the colours gorgeous because they were hidden for so long. They look like they were painted yesterday."



## FORMER PROVOST ROSS HARRISON WRITES *OUR COLLEGE STORY*



Former Provost Professor Ross Harrison has written a new short history of King's. The book, *Our College Story: A short history of the King's College of St Nicholas and Our Lady in Cambridge*, chronicles King's story, from the magnificent plans of King Henry VI to the present day.

Written in a lively and often humorous style, the book has eight illustrated plates, showing plans, personalities and the famous buildings.

The story begins with the first royal foundation in either Oxford or Cambridge. It depicts King's peculiar status in having maintained links with Eton College and having asserted independence from the University of Cambridge until reforms in the late 19th century.

Today King's is well known for its iconic Chapel and broadcasts of A Festival of

Nine Lessons and Carols at Christmas. The history of the Chapel and its services plays a significant role in *Our College Story*.

The people of King's, too, play a significant role. John Maynard Keynes, E. M. Forster and Alan Turing are all strongly attached to King's and its history. The book describes how King's came to identify itself in the 20th century with free-thinking, an innovative Research Centre and informal and close relationships between dons and students.

There are seven chapters to the short history: The King's King's, The Kings' Chapel, Royal Reformations, Uncivil Wars, Old Corruption, The New King's and Story's End.

*Our College Story* can be purchased from [shop.kings.cam.ac.uk](http://shop.kings.cam.ac.uk) for £7.50 plus postage and packing.

## SAVE THE DATE MEMBER AND FRIEND EVENTS

**24th Jan**

Alumni & Student Seminar for Law

**27th Feb**

KCBC Lents Dinner

**5th March**

Women's Dinner

**12th March**

Foundation Lunch

**9th April**

20th, 25th & 30th Anniversary Reunion Dinner (1996, 1991 and 1986)

**12th June**

10th Anniversary Reunion Lunch (2006)

**11th June**

May Bumps & Boat Club Dinner

**18th June**

(TBC) Legacy Lunch

**1st July**

Jean-Michel Massing's Symposium

**2nd July**

Art History Subject Event

**10th Sept**

Medical Sciences Event

**23rd Sept**

50th Anniversary Reunion Dinner (1966)

**24th**

Sept Members' Lunch

**24th Sept**

35th, 40th & 45th Anniversary Reunion Dinner (1981, 1976 and 1971)

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](http://www.kingsmembers.org) Contact the King's Development Office at: [events@kings.cam.ac.uk](mailto:events@kings.cam.ac.uk) or +44 (0)1223 331 313

## EASTER CONCERTS AT KING'S

**21st March**

Lunchtime talk: *St John Passion*. 1.00pm

*Bach St John Passion*. 7.30pm

Tickets: £50, £40, £30, £22

(£5 unsighted and student standby)

**22nd March**

*Bach St John Passion*. 7.30pm

**23rd March**

*MacMillan Seven Last Words*. 7.30pm

Concert including works by Byrd, Shostakovich, Bach and MacMillan.

Tickets: £35, £27, £22, £15

**25th March**

*Haydn Seven Last Words*. 7.30pm

Concert including works by Palestrina,

Shubert, and Haydn.

Tickets: £35, £27, £22, £15 Tickets: £35, £27, £22, £15 (Choir end and student standby £5)

This concert will be broadcast live by Radio 3.

**26th March**

*Donald Macleod in conversation with Roderick Williams*. 12.00 noon

Admission free.

*Handel Brockes Passion*. 7.30pm

Tickets: £35, £27, £22, £15 (Choir end and student standby £5).

This performance will be recorded for broadcast by Radio 3 on Monday 28 March.

More events are expected to be added throughout the year. Please visit [www.kingsmembers.org](http://www.kingsmembers.org)

## KING'S STUDENTS WIN THE 2015 TURNER PRIZE

Congratulations to Jane Hall, Lewis Jones and Maria Lysogorskaya! On 7 December, it was announced that the architecture collective Assemble, of which all three are members, had won the 2015 Turner Prize. The Prize was awarded for the collective's renovation of a set of condemned houses in Toxteth, Liverpool.

Assemble began working together in 2010, across the fields of art, architecture and design. Taking a ground-up approach to regeneration, they seek to actively

involve the public in their projects, as both participants and collaborators.

Assemble were the surprise winners of the Turner Prize, which is awarded each year to a British artist under fifty for an outstanding exhibition or other presentation of their work in the twelve months preceding. Previously, no architect had ever been shortlisted for the Prize.

See the next issue for in-depth coverage of Assemble and their work.

## NEW VICE-PROVOST

King's has elected Nicholas Marston as its new Vice-Provost. Nicholas is Professor of Music Theory and Analysis at Cambridge and has been a Fellow of King's since 2001. He replaces Dr Rob Wallach as Vice-Provost.

## NEW TECHNOLOGY ON THE LATEST CHOIR CD REPRODUCES CHAPEL ACOUSTICS LIKE NEVER BEFORE

King's College Choir has released a new album of music by 16th-century Italian composer Giovanni Gabrieli. *1615: Gabrieli in Venice* is the latest release on the College's own label and is the first classical album ever in the new Dolby Atmos surround sound format. This technology allows overhead sound to be included in the recording, reproducing the acoustics of the Chapel with unprecedented realism.

This recording pays homage to one of the most influential musicians of the Venetian Renaissance from within one of the great buildings of the English Renaissance.

As well as being principal organist at St Mark's Basilica, Gabrieli was a prolific composer of sacred vocal and instrumental music. The early brass ensembles for which Gabrieli composed are no longer to be found performing in St Mark's Basilica, but this tradition is alive and well in Cambridge. The Choir is joined by His Majestys Sagbutts & Cornetts playing faithful recreations of instruments from Gabrieli's time.

*1615: Gabrieli in Venice* is available to buy for £13.99 from [shop.kings.cam.ac.uk](http://shop.kings.cam.ac.uk)

**KING'S COLLEGE**  
CAMBRIDGE



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