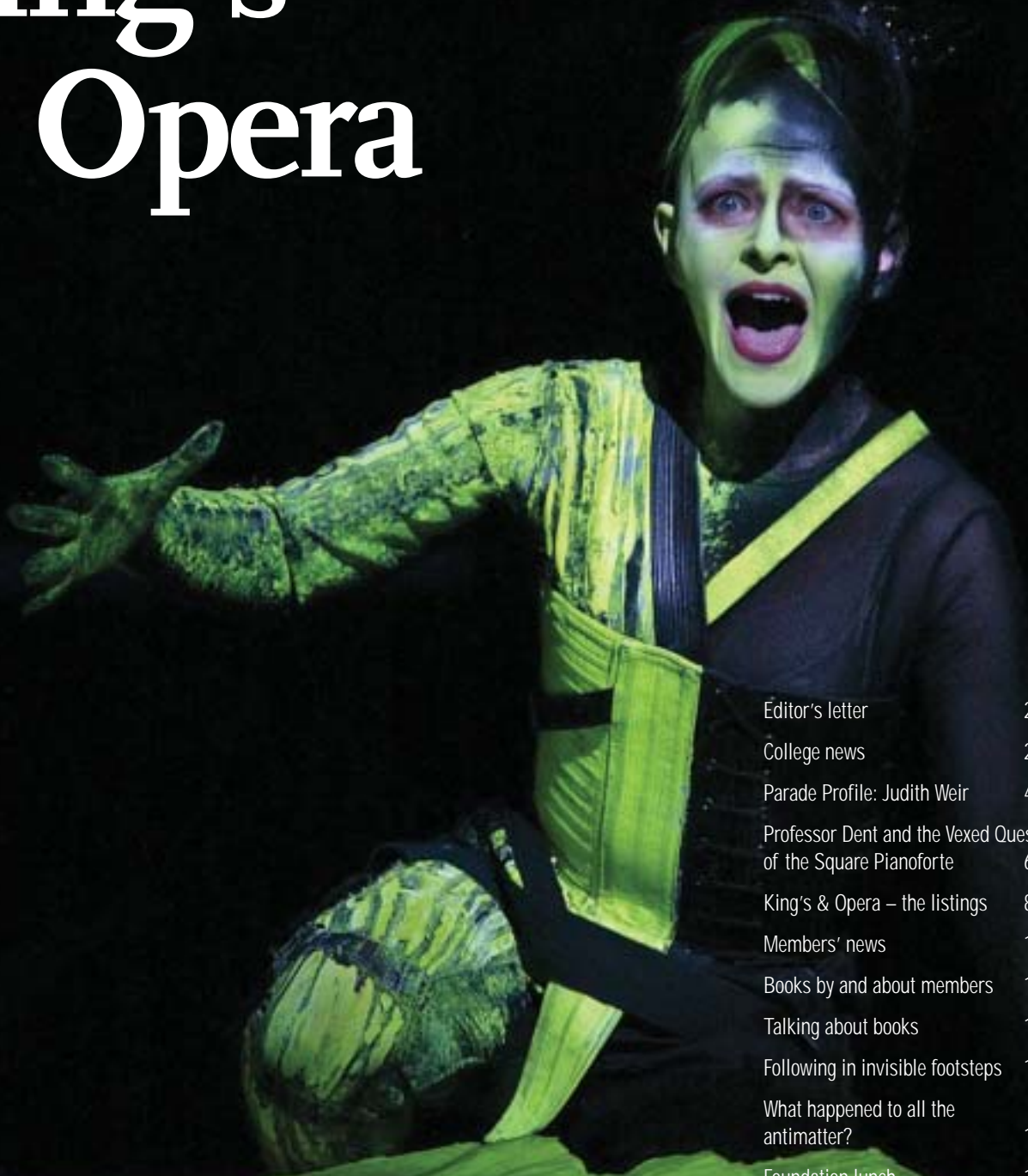


Spring 2004

KING'S
PARADE

King's & Opera



Editor's letter	2
College news	2-3
Parade Profile: Judith Weir	4-5
Professor Dent and the Vexed Question of the Square Pianoforte	6-7
King's & Opera – the listings	8-10
Members' news	11
Books by and about members	12
Talking about books	13
Following in invisible footsteps	14
What happened to all the antimatter?	15
Foundation lunch	16-17
Bursaries and fees	18
Development news and letters	19
Crossword	20

Editor's Letter

The Tempest, the new opera by Thomas Adès (1989), was premièred at Covent Garden in February and was the focus of considerable media and public attention. Members of King's have a long tradition of involvement with opera. Edward Dent (Fellow 1902–1908, and 1926–1957) pioneered the idea of opera sung in English, which underpinned the English National Opera. The Rt. Hon. The Earl of Harewood (1947, Honorary Fellow 1988), President of the Board of Trustees of English National Opera and editor of *Kobbe's Complete Opera Book*, has championed the art form for over fifty years, and The Provost, Judith Mayhew Jonas (2003), is Chairman of the Board of Trustees of the Royal Opera House.

But just how far is the contemporary opera landscape populated with King's people, and where and when can you see and hear them? With help from Fellows Stephen Cleobury, Iain Fenlon and Nick Marston, former Fellow John Deathridge (1982), composer Robin Holloway (1961), *Daily Telegraph* opera critic Rupert Christiansen (1973), Peter Tregear (1995) and Nigel Brown, *King's Parade* tried to find out.

The result is King's and Opera – the Listings. It turned out to be a huge (and hugely enjoyable – if unwieldy) survey, but will inevitably have omissions. Please accept our apologies for these. Addresses were out of date, and phone numbers and email addresses had changed. Everyone suggested someone else to add to the list, and time was not infinitely elastic. The College would be delighted to hear from members with updates on their operatic or musical careers.

King's Parade seeks to keep members informed about issues affecting the College and following on from the final Provost's Seminar on University Funding in February there is a piece which looks into the implications for King's of increased fees and bursary support.

In a departure from tradition, the KCA lunch on 10 July 2004 has metamorphosed into an E.M. Forster Day with a full programme of events. Guest speakers will include novelist Zadie Smith (1994). Tickets are available from the Development Office.

In this issue too, a look at another King's landscape. The Provost's Garden is being remodelled, involving Head Gardener Jeffery Lingwood and his team in one of their biggest projects.

Please continue to let me know what you think of *King's Parade*, and what else you would like to see in the magazine. I look forward to your letters and emails.

Alison Carter, Editor

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Cover Image: Ariel in a scene from *The Tempest*, the new opera by Thomas Adès (1989), which opened at Covent Garden in February 2004, with Simon Keenlyside as Prospero, Ian Bostridge as Caliban, and Cyndia Sieden as Ariel. Thomas Adès conducted. Cover photograph by Clive Barda.

College news

Keith Hopkins and Christopher Ryan

Two Fellows died within a few weeks of each other earlier this year, both while in post. The Reverend Dr Christopher Ryan died in February and Professor Keith Hopkins in early March. Christopher, who became Dean in 2002, made the Chapel a central part of College life during his very short tenure of office and had already become a well-respected and much-loved figure. Keith, an undergraduate at King's in 1955, a Fellow first in 1963, and then again from 1985, was Vice Provost and Professor of Ancient History. His originality, wit and warmth are much missed. Both were closely involved in my own introduction to King's and I will miss greatly their guidance and support.

Dame Judith Mayhew Jonas
Provost

The date of the memorial service for Keith Hopkins will be announced shortly and posted on the website. Full obituaries will appear in the Annual Report.



Professor Mervyn King (1966) and Dame Judith Mayhew Jonas. Mervyn King was admitted as Honorary Fellow on 27 April 2004.

New Honorary Fellow

Professor Mervyn King is Governor of the Bank of England, and the first academic economist in more than 300 years to hold the position. He came to King's in 1966 to read economics, after which he continued to work in Cambridge, taking one year out as a Kennedy Scholar at Harvard. He became Professor of Investment at Birmingham, and Professor of Economics at the London School of Economics, and joined the Bank of England in 1990; he was its Chief Economist for seven years, and Deputy Governor for five years. He has been Visiting Professor at Harvard, MIT, LSE and Oxford. He was elected Fellow of the Econometric Society in 1982, and of the British Academy in 1992.



Agents
of change

Redesigning the Provost's Garden is one of the biggest gardening projects King's has undertaken. Head Gardener Jeffery Lingwood and his team are enthusiastic about the project. They are in the process of transforming the garden into a more versatile formal space suitable for College functions. We hope to follow the development of the new garden in subsequent issues.



PHOTOS: ALISON CARTER

Above: The Provost's Garden, March 2004.

Left: From left: Robert Mark, (known to all as Bob, he has been at King's for 35 years) Roger Parker, Martin Larkman, Duncan Baxter, Head Gardener Jeffery Lingwood.

King's College Association AGM & E.M. Forster Day 10 July 2004

Come and join KCA for a special day devoted to E.M. Forster. In a departure from previous KCA lunches, the AGM will be held early on in the day, and a great deal more will be on offer for members to enjoy. Highlights include a chance to hear novelist Zadie Smith talk on Forster and a recital by members of the King's College Choir Association of excerpts from Benjamin Britten's opera *Billy Budd*, for which Forster wrote the libretto.

Tickets are available from the Development Office price £47.50.

Programme of events

10.00 – 10.30

- KCA Annual General Meeting

10.45 – 12.00

- Talks on E M Forster
Zadie Smith and others.

12.00 – 1.00

Drinks in the Provost's Garden

- Hosted by the Provost, Dame Judith Mayhew Jonas.

1.00

Lunch in Hall

- Italian food and wine inspired by *Room with a View*.
- Brief talk by Peter Jones, Librarian and Italian choral interludes sung by King's Choir Association.

2.30 – 4.00

E M Forster Exhibition in Archives and Library

- Visit to E M Forster's rooms in College
- Tour of Fellows' Garden to see tree (*Davidia involucrata*) planted in honour of Indian guru, Sri Aurobindo, who studied at King's 1890–1893.



4.00 – 4.30

- Indian Tea

4.30 – 5.00

- Recital from Benjamin Britten's opera 'Billy Budd' by members of King's College Choir Association.

Parade Profile: Judith Weir

King's 1973, Composer, Critics' Circle award (1994), CBE (1995) and Honorary Fellow (2003). Judith Weir talks to Alison Carter.

Fixing the interview had been complicated. Judith Weir is currently a visiting professor at Harvard and is only home for the occasional weekend. She welcomes me into her orderly South London kitchen and with a cursory mention of jet-lag, provides coffee. Dressed casually in grey, she's down-to-earth and her contained gestures speak of integrity and consistency. Then I notice her garden. Double take. What masquerades as the back wall is actually a series of foliage-framed mirrors. At first glance the illusion creates a great sense of space beyond, and then a great sense of her humour.

One of Britain's most wide-ranging composers, she has also worked widely within the UK and internationally. She was Composition Fellow at Glasgow University from 1979–82, returning to the city between 1988 and 1991 as Composer in Residence at the Royal Scottish Academy of Music and Drama. In London she was Artistic Director of the Spitalfields Festival from 1995–2000. In Birmingham, she was the Fairbairn Composer in Association with the City of Birmingham Symphony Orchestra, working with Sir Simon Rattle from 1995–98, and she has an ongoing connection with the Birmingham Contemporary Music Group. She has taught at Princeton and works with the New York Young People's Chorus.

She speaks with more than the ghost of a Scottish accent. As we talk her tone shifts between the gentle pragmatism of an accomplished administrator, and one of increasing irreverence and informality. "The role of the composer is to create wider musical communities," she's quoted as saying on the BBC's website. Hitherto unaware of this media presence, she laughs disarmingly. "That's fantastic! ... I so agree with that! I like that idea very much!"

She explains about the 'wider musical communities'. "I've been working with Vayu Naidu, an Indian storyteller – it came out of working in Birmingham, with its large Asian population. It's me, and her and a tabla player. We started with workshops, for ourselves mainly. As a result people got to know, and then there were outreach projects."



Judith Weir

As she talks, what comes across is the energy and openness of her creativity. "I like to bring people together." With the Birmingham Contemporary Music Group they eventually created *Future Perfect*, a blend of storytelling and music, which has toured England and India.

"I don't think the field I work in (which is very wide-ranging and could involve folk musicians, jazz musicians and very forward-looking people who have a classical training) gets enough credit for its diversity, outreach and accessibility," she comments, and goes on to explore some of the factors affecting the accessibility of contemporary culture and music. When she was Artistic Director at Spitalfields, they were able to cross-subsidise and put on concerts,

particularly of new music, free of charge. There is a whole group of people, she feels, hungry for the cultural experiences London offers but excluded by price. "It was fascinating to see who came to the free concerts we put on."

Ticket price is only part of the problem. The only sure way to develop new audiences, she says, is to encourage their sense of adventure – with great effort and over time. The BBC Symphony Orchestra recently put on a whole weekend of the music of John Cage – it was a sell-out. "People trusted them and they knew there would be fun to be had. But it's taken years to get to this point." It's partly about effective marketing, though she thinks most audiences are way ahead of the marketers. "There's nothing wrong with the Berlin Philharmonic in their tailcoats playing Brückner's 9th perfectly on a stage ... there's a need and an importance for that too."

"The role of the composer is to create wider musical communities," she's quoted as saying on the BBC's website. Hitherto unaware of this media presence, she laughs disarmingly. "That's fantastic! ... I so agree with that! I like that idea very much!"

But she believes many orchestras are at fault for not engaging with the new, for continuing with retrospective programming presented in a very 'heritage-y' way. "They say: 'We put on new music and nobody comes!' But to plonk a piece of new music (which, by the way *I might not enjoy either*) in the middle of a programme just doesn't work." Among her own current favourites are the Esbjorn Svensson Trio (E.S.T.) She highly recommends their *Seven Days of Falling*.

Both her parents are Scottish, and amateur musicians, and would naturally gather people together to play. "So I got the feeling that music was something I could do. It wasn't this untouchable thing." Judith is an oboist, and Margaret Semple her music teacher at school was a great and positive influence. While still at school she also had lessons with John Tavener. "Both John and Margaret had rather grand organist jobs in prestigious London churches. John lived in Wembley and we lived nearby. It was more a case of going round to his house a few times with my music. Bless them both! It was a piece of great good fortune." In her teens she also became interested in the work of John Cage, who said his work was influenced by the philosophy of Taoism, particularly the *I Ching*. "It's the lottery way of looking at philosophy."

"Her music is the antithesis of Tavener's ... It's terse, intricately worked and beautiful in a thousand ways; her operas display a lovely feel for the interplay of voice and instrument," writes Michael Church in the *Independent*. Kent Opera (founded by Norman

Platt (1939) who died earlier this year) commissioned and premièred her children's opera *The Black Spider*, in 1985, and then her first full-length opera, *A Night at the Chinese Opera* in 1987. She pays tribute to Platt's pioneering approach. "At the time, Kent Opera was a major touring company, but living from hand to mouth. It was typical of Norman that he listened to a lot of new music and he took a tremendous risk. It was really extraordinary to have the chance to do that." She has written two other staged, full-length operas, *The Vanishing Bridegroom* (1990) and *Blond Eckbert* (1993), and will be working on a filmed (but unstaged) opera later this year.

"One will scarcely find searching introductions, discursive transitions, dramatic development sections, clinching climaxes or imposing perorations in her music. Or if her music shows any tendency towards more surging continuities and grandiose rhetoric, these are liable to be instantly subverted," writes Bayan Northcott in his introductory notes to a recent Weir CD. He's a fan; and makes those 'surging continuities' sound disingenuous. Weir's *Distance and Enchantment*, a short piece for a piano quartet about 'the phenomenon of sudden disappearance' has a haunting theme woven through it for the viola, and creates a sense of space, drama, and inconclusiveness. Written in 1988, the two movements are based on traditional songs, one Scottish and one Irish, about people who, one day, walk out of the house and never return.

At Cambridge she spent a lot of time playing in concerts and latterly in shows at the ADC. "I wasn't brilliant and I had to work very hard to keep up. I didn't initiate, like I do now. I tended to respond ... it was a very all male environment. I think there were four women out of forty reading Music in my year." She was one of the early women in King's. "It was a fantastic moment for women's advancement of course, but all the old sexist rubbish was in its heyday. It has coloured my view of Cambridge. You do meet people who say: 'Oh! Wasn't it *marvellous!*' No, it was sort of OK." She thinks students work harder now, and are more focused. "There's less hanging around, which I'm greatly in favour of because that's how most of my activities got off the ground. I think a lot of creativity comes out of actually being bored."

At the moment she is writing for the Florestan Trio. She likes to write for friends, and Susan Tomes (1973) is the Florestan pianist. How does she compose? "It should be a bit of a mystery – if we could explain, that would be wrong!" En passant, she refers to her interest in Zen and her thinking about musical equivalents. "A piano trio is quite an abstract medium ... so when I think 'Florestan Trio', my mind fills with piano, violin and cello and all the different ways you could write for that combination. I hate the analogies between different art forms, but I imagine a painter might go up to a particular colour and think, 'Wow!' Well, that's what I feel with instrumental colour."

Professor Dent, Señor Gerhard and the Vexed Question of the Square Pianoforte

Karen Arrandale looks into the newly catalogued papers of E.J. Dent in the King's Archive Centre to investigate a musical mystery.

The recent cataloguing in the King's College Archives of E.J. Dent's papers – his diaries and voluminous correspondence – has opened up the remarkable life and career of a figure at the heart of twentieth century music and music-making. Dent (1876–1956) was an early champion of Mozart, Alessandro Scarlatti and Henry Purcell, of performance technique and texts which did not get in the way of the music. His translations of opera libretti set the standard for years, and he was a prime mover in establishing English National Opera. When not conducting CUMS or Music Club performances, he spent most of his time playing or listening to music. He compiled incidental music for famous early productions of the Marlowe Society – *Comus and Epicoene* – using two holograph MSS. – the Bridgewater MS. of Henry Lawes's music for *Comus* and the Trinity MS. of the text. For years, in the twenties and thirties, he chaired the International Society for Contemporary Music, which was how he met Catalan

composer Roberto Gerhard (1896–1970), a pupil of Schoenberg's who became a lifelong friend.

When Franco's defeat of the Republican government in 1938–9 forced Gerhard, then adviser to the Ministry of Fine Arts in the Catalan government, into exile, Dent organised a special Fellowship for him at King's, with a tiny stipend and a place to live for both him and his wife Poldi (Leopoldine), all done with his typical understated kindness and consideration. During and after the war years Gerhard supplemented his stipend by composing incidental music for the BBC, besides a number of ballets – *Don Quixote*, *Alegrias*, *Pandora*

– and an opera, *The Duenna*. After the war he continued to compose a vast range of incidental music for radio and television as well as for the Royal Shakespeare Company and for film, (*This Sporting Life*), as well as chamber music, concerti and five symphonies.

In the summer of 1942 Dent was extremely ill, and in August left his own house in Panton Street (which, Poldi had tartly informed him, was far more likely to be bombed than their side of Cambridge). He went to be nursed and generally looked after by the Gerhards at "this curious household", their rooms in Thorneycreek, off Herschel Road, rented by Dent's lifelong companion,

J.B. Trend, "in order to make a home for the Gerhards". In spite of his ill health and increasing deafness he hugely enjoyed the experience ("Mrs Gerhard is a marvellous cook, and has taken complete command of my diet, which consists entirely of rice, so you can expect to see me looking like a Chinese sage at the end of the month."), and was very grateful to the Gerhards for their easy hospitality. As usual his gratitude took a practical and thoughtful form. A postcard to Roberto dated 1 September 1942, states simply: "Miller's will bring the grand pianoforte, square pianoforte, and bookcase to you some time on Friday..." The "grand pianoforte" was a "good old Broadwood of about 1910" Dent had kept in his college rooms. Dent says that the Gerhards "like it very much". But the "square pianoforte"?

On the face of it the square pianoforte given by Dent to Roberto Gerhard (and now in the Cobbe Collection at Hatchlands) is an 1807 Stodart, with stunning flame mahogany casework trimmed with cast brass moulding and two dainty drawers underneath, what was once an expensive and elegant instrument to sit in someone's small Georgian drawing-room. But at some point in its life it has been altered: its innards have been converted from a piano action striking the string and releasing, into a kind of clavichord action, basically by ripping out the original hammers and meticulously replacing them with solid brass ones that hit the strings and stayed there until you took your finger off the key. Why would anyone knowingly commit what appears today as unthinkable vandalism, and what was Professor Dent doing with such an instrument? A grubby postcard found inside, addressed to "Mr Dent, King's College", refers to Mr Dent's "clavichord". But Mr Dent must have known what his instrument was.

One of Dent's scholarly as well as personal interests was in period instruments. Always sensitive to what was musically right, he agonised over what kind of keyboard accompaniment was most appropriate for the piece. In letters to Lawrence Haward in 1909 he complained about "not good" performances of Byrd in the Chapel with the organ playing "all through" and drowning out the voices. He gave careful thought to the instrumentation of the incidental music he arranged for Marlowe Society productions, and his square piano/clavichord was put to use on at least one occasion. Writing from Berlin to Denis Browne



Edward Dent, 1876–1956

in April, 1909, he is enthusing about a projected production of *The Knight of the Burning Pestle* (which was never performed), especially about the staging of the songs he hoped to use: “I think there should be a lute, which might be hung up anywhere on the stage and played by the singers – the real noise of course being made by you at my little square piano behind the scenes.”

In the early years of the twentieth century Cambridge harboured a number of piano dealers and tuners who also fostered a rapidly-growing fashionable interest in early instruments, especially eighteenth-century and earlier: harpsichords, clavichords and virginals. Some of these enthusiasts, most notably William Moore of Bridge Street, had literally stacks of older instruments in their warehouses, not only the desirable 18th century keyboard instruments but also the far more common square pianos everyone’s grandma had stowed up in the



Opera. Penguin, 1940.

“On the face of it the square pianoforte given by Dent to Roberto Gerhard (and now in the Cobbe Collection at Hatchlands) is an 1807 Stodart, with stunning flame mahogany casework trimmed with cast brass moulding ... But at some point in its life it has been altered ... Why would anyone knowingly commit what appears today as unthinkable vandalism, and what was Professor Dent doing with such an instrument?”



Edward Dent. Opera. Penguin, 1940.

attic gathering dust for decades. When in the late 1920s she was researching her pioneering book on *The Piano-Forte*, Rosamund E.M. Harding had on hand in Cambridge not only Professor Dent, but a number of local dealers who had at the back of the shop plenty of examples to illustrate her

points. Dent’s journals and letters show him to have been on the most cordial terms with at least one of them, Mr Bernard Ingram, who kept a piano warehouse on St John’s Street, but was also energetically restoring and maintaining harpsichords, about which he consulted Dent. Dent’s Journal 12 April, 1909: “I went to the Jenkinson’s to see the harpsichord which Ingram has repaired very

successfully. The tone is coarse and more evenly voiced.” In August, 1914: “Mr Ingram called and asked me to come around to his house in Lyndewode Road to see the Bulloughs’ harpsichord which he thinks is 16th century ... he has restored it with great care ... the tone was delightful.”

It is of course impossible nearly a hundred years on to construe with any accuracy “delightful” tone, or a “successful” repair job. The craft of restoration was then in its infancy. Much of the “restoration” work carried out in those early days was like that seen in Dent’s square piano: beautiful, careful workmanship, and to 21st century understanding completely mistaken or inappropriate or both. Perhaps in a Cambridge where there was this positive glut of square pianos – as there certainly was at

Moore’s – these early enthusiasts saw nothing wrong with converting redundant and despised instruments into something more antiqued and less common. It wasn’t until the 1960s that restoration work became more scientific and historically aware.

So why then did Professor Dent give Roberto Gerhard such an odd instrument, and why was it accepted? It was probably calculated on both parts. Gerhard was almost certainly familiar with both pianos; they had been kept in Dent’s King’s College rooms where Gerhard lived for two months while Dent was abroad. They were given to Gerhard just when he was

working on pieces using two pianos in unusual and inventive ways. And Gerhard was always experimenting with sounds; the instrumentation of his pieces is always highly inventive and rich, while the remarkable range of expression he could evoke from the piano is fully demonstrated in the two-piano version of his ballet, *Pandora*. It would be pleasant as well as convenient to be able to state categorically that Dent’s present helped to stimulate Gerhard’s creative genius, but it’s not essential. Such unresolved puzzles can be stimulating enough in themselves, and more fun.

Karen Arrandale is a writer living in Cambridge. She is co-author of *Lie in the Dark and Listen*, recently published by Grub Street, and is the former owner of the square pianoforte in question.

Thanks and acknowledgements to: Alison Hoskyns, the Cobbe Collection. Dr Iain Fenlon, King’s College; Dr Ros Moad, King’s College Archives; David Hunt; Richard Andrewes; Dr Rosemary Summers; Meirion Bowen.

The Cobbe Collection is based at Hatchlands, a National Trust house. All the keyboard instruments in the collection have composer associations. www.cobbe-collection.co.uk

DAVID HUNT



The Square Pianoforte

King's & Opera – the listings

How far is the contemporary opera landscape populated with King's people, and where and when can you see and hear them this year and next? *King's Parade* finds out.

The Conductors



Sir John Eliot Gardiner (1961) is Visiting Professor in Opera at Oxford University 2004–05. He will conduct new

productions of *ARIANE et BARBE-BLEU* in Zurich in January 2005, and future productions include *LA FINTA GIARDINIERA* at the Royal Opera House, Covent Garden, and *CARMEN* at the Châtelet, Paris. www.imgworld.com



Sir Andrew Davis (1963) was Music Director and Principal Conductor at the Glyndebourne Festival until 2000, and he now

holds the same position at the Lyric Opera of Chicago. In celebration of their 50th anniversary he will conduct three full RING Cycles in 2005. Forthcoming performances at the Metropolitan Opera, Bayreuth Festival and La Scala. www.lyricopera.org



Gareth Morrell (1974) is currently on the conducting staff of the Metropolitan Opera, New York, where he has

conducted performances of *LUCIA DI LAMMERMOOR*, *FIDELIO* and *DON GIOVANNI*. He also sings, and recently recorded the title role in Monteverdi's *ORFEO*. www.metopera.org

Simon Phipps (1975) has been Artistic Director of Läckö Castle Opera, Sweden, since 2003, after conducting in the UK, Germany (Krefeld, Hagen, Augsburg, Herrnsheimer Festspiele) and Sweden (Gothenburg, Malmö). Chabrier's *L'ETOILE* has its première on 3 July 2004 at Läckö Castle. www.lackoslott.se <http://www.miv.se/>



Paul Daniel (1976) is Music Director at English National Opera. The Coliseum has reopened, and he conducts the ENO

RING, a five-year project which reaches its climax in 2005 with complete cycles. He conducts *PELLEAS ET MELISANDE* in Munich in July. Forthcoming at ENO he conducts *A MIDSUMMER NIGHT'S DREAM*, *LULU*, and a new work by John Browne *THE EARLY EARTH OPERAS*. www.eno.org

Simon Halsey (1976) will be musically directing Birmingham Contemporary Music Group in a staging of Britten's *CURLEW RIVER* at the Albert Hall, London, for the Proms 2004. He founded what is now Birmingham Opera Company and conducted it for eleven years – including Graham Vick's famous small scale RING.



Richard Farnes (1983) takes up his post as Music Director at Opera North in August 2004, and opens the Autumn

season with a new production of Puccini's *MANON LESCAUT*. Other plans for Opera North next season include *DON GIOVANNI* and *BLUEBEARD'S CASTLE*, and Jonathan Dove's *FLIGHT* at Glyndebourne. www.operanorth.co.uk



Alexander Platt (1988) leads the Chicago Opera Theater première of Britten's *DEATH IN VENICE* this year. In

2005 he leads a new Andrei Serban production of Britten's *A MIDSUMMER NIGHT'S DREAM*, and a revival of Tchaikovsky's neglected *IOLANTA*. www.chicagooperatheater.org



William Lacey (1992) has been conducting *XERXES* at the Cologne Opera this year. He will be conducting Handel's

IMENEO at Glimmerglass Opera (USA) in July and August 2004. Glimmerglass is a beautiful wooden opera house, near Cooperstown in upstate New York. www.glimmerglass.org www.williamlacey.com



Peter Tregear (1995) bass/baritone and conductor, Director of Music at Fitzwilliam College, was awarded the Sir Charles

Mackerras Conducting Prize in 2003. In 2001 he conducted the UK stage premiere of Max Brand's *MASCHINIST HOPKINS* at the Queen Elizabeth Hall, London. He conducts Benjamin Fleischmann's *ROTHSCHILD'S VIOLIN* in Cambridge in March 2005. www.cam.ac.uk



Madeleine Lovell (1996) conducted Cambridge University Opera Society's ADC Theatre production of Baldassare Galuppi's

THE SHE-DEVIL (translated and produced by Julia Lovell) in July 2002. Currently on an ENO course, she plans a repeat staging for London. madeleine.lovell@ntlworld.com

Rupert Christiansen,
A Pocket Guide to Opera

The Singers



Robert Tear (1957), tenor, is an Honorary Fellow and currently holds the Chair of International Singing at the Royal Academy of

Music. Later this season he will appear at the **Opera National de Paris Bastille** in Strauss's **CAPRICCIO**. His recitals include dates at the **Spitalfields Winter Festival** and **Wigmore Hall**. www.askonasholt.co.uk

Richard Salter (1962), baritone, is based in **Munich**. He sang the title role in Puccini's **GIANNI SCHICCHI** at the **Staatstheater am Gärtnerplatz** in Munich in April, and will be Musiklehrer in **ARIADNE** in May, **Germont** in **TRAVIATA** in June, **Sprecher** in **ZAUBERFLÖTE** in May and June 2004. He sings **Beckmesser** in **MEISTERSINGER** at **Bielefeld** (May/June) and in **Nuremberg** (June/July). www.staatstheater-am-gaertnerplatz.de



Michael Chance (1974), countertenor, sings **Bertarido** in Handel's **RODELINDA** at the **Bayerisches Staatsoper** opera

festival in **Munich** in July and October. He is **Oberon** in Britten's **A MIDSUMMER NIGHT'S DREAM** at **La Monnaie** in **Brussels**. In July, he sings **Apollo** in Britten's **DEATH IN VENICE** in **London** and **Cheltenham**. www.michaelchance.co.uk



John Graham-Hall (1974) sings the **Dancing Master** in **ARIADNE AUF NAXOS** at the **Royal Opera House** in June/July

2004, and **Kurt Schwitters** in the British premiere of **MAN and BOY: DADA** at **Almeida Opera** in July. He sings **Mime** in **SIEGFRIED** at **ENO** (Nov/Dec), and in February 2005 is **Monostatos** in **DIE ZAUBERFLOTE** at the **ROH**. www.musichall.uk.com



Matthew Best (1976) will sing **Kurwenal** in **TRISTAN und ISOLDE**, **Opera de Nancy** in April 2004, **Swallow** in **PETER GRIMES**, **ROH**

in July 2004, **Scarpia** in **TOSCA**, **Scottish Opera**, November-December 2004. At **Stuttgart** in 2005 he is **Wotan** in **DIE WALKURE** and **Der Wanderer** in **SIEGFRIED**. He sings **Orest** in **ELEKTRA** in 2005–2006. www.imgworld.com



Mark Padmore (1979) tenor, best known for his **Evangelist**, will be at the **Cheltenham Festival** in Britten's **TURN OF THE SCREW** – in concert performance only. Other future opera includes the title role in

Handel's **JEPHTHA** at both **English National Opera** in May/June 2005, and **Welsh National Opera** in March/April 2006. www.markpadmore.com/



Gerald Finley (1980) sings **Olivier** in **CAPRICCIO**, **Paris Opera Bastille** June/July 2004, **Jaufre Rudel** in **L'AMOUR DE**

LOIN with **Finnish National Opera** in **Helsinki** in September; **Germont** in **LA TRAVIATA**, **Royal Opera House**, Jan/Feb 2005, title role of **DON GIOVANNI**, **Metropolitan Opera**, **New York**, March/April 2005, and title role of **EUGENE ONEGIN** at **ENO**, June 2005. www.imgworld.com



Christopher Purves (1980) baritone, is currently with **Welsh National Opera** performing **Sharpless** in **MADAM BUTTERFLY** and going on to take the role of **Germont**

Père in **TRAVIATA** also for **WNO**. **Lescaut** in **MANON LESCAUT** for **Opera North** and back to **WNO** for the title role in **WOZZECK** in the new **Millennium Centre** in **Cardiff** at the start of 2005. www.hazardchase.co.uk



James Gilchrist (1985) tenor, appeared in the title role of the recently released **Chandos** recording of Britten's **ALBERT**

HERRING, and on stage at **La Monnaie**,

Brussels, as **Jan** in Gluck's **ALCESTE**. He will be **Dov** in a concert performance of Tippet's **KNOT GARDEN** next year with **BBCSO** and **Sir Andrew Davis**. www.hazardchase.co.uk



Mark Stone (1987) baritone, will be singing the title role in **DON GIOVANNI** at **English National Opera** in October 2004 and **Sonora** in **LA FANCIULLA DEL WEST**

at the **Royal Opera House**, **Covent Garden**. He also sings in **LA VIDA BREVE** at **Opera North** in June. www.musichall.uk.com



Christoph Genz (1992) tenor, is currently at the **Hamburg State Opera** singing the lyric tenor repertoire. Coming up are

LES DIALOGUES DES CARMELITES by **Poulenc** and **ALCINA** by **Handel**. He sings in the **MESSIAH** in **Leipzig** at the beginning of December. www.hamburgische-staatsoper.de



Lawrence Zazzo (1993) countertenor, sang **Trinculo** in **Thomas Adès's THE TEMPEST**. He will sing **Ottone** in **LA**

CORONAZIONE DE POPPEA at the **Berlin State Opera** and the **Theatre des Champs-Elysées**, **Cavalli's ELIOGABALO** at **La Monnaie**, **Brussels**, and **Arsamene** in **SERSE** at **ENO**. He returns to **Glyndebourne** as **The Refugee** in **FLIGHT** and as **Tolomeo** in **GIULIO CESARE**. www.lawrencezazzo.com



Andrew Kennedy (1995) is one of the **Vilar Young Artists** at the **Royal Opera House**. In July, he is **Ferrando** in **COSI FAN TUTTE**. Future engagements include

Rodrigo OTELLO, **Michaelis GREEK PASSION**, **Pang TURANDOT**, **Judge UN BALLO IN MASCHERA**, **Heurtebise ORPHEE** and a fully staged version of **Janáček DIARY OF ONE WHO VANISHED**. www.roh.org.uk



The Composers

Robin Holloway (1961) His opera *CLARISSA* (1975), to his own libretto based on Richardson's novel, had its première at English National Opera in 1990, conducted by Oliver Knussen. Professor of Musical Composition at Cambridge, all the composers below have passed through his hands at one time or another. www.cam.ac.uk



Judith Weir (1972) Her three full-length operas *A NIGHT AT THE CHINESE OPERA*, *THE VANISHING BRIDEGROOM* and

BLOND ECKBERT written in the 1980s have all been televised and performed in UK and US. She is working on a new opera to be filmed rather than staged. Former Artistic Director of Spitalfields Festival. www.chesternovello.com



Thomas Adès (1989). His new opera *THE TEMPEST*, commissioned by the Royal Opera House, Covent Garden, opened

on 10 February 2004 to a rapturous reception and acclaim from the press. Co-productions are in place for *Strasbourg* (Autumn 2004) and *Copenhagen* (2005). Artistic Director of Aldeburgh Festival since 1999. www.fabermusic.com



Juliana Hodkinson (1990) is based in Denmark. Her work includes *GILLES REQUIEM* (produced by Operanord,

Copenhagen, 1999), *ALL THE TIME* (produced by Den Anden Opera, Copenhagen, 2001), and *MAPS* (Part 1 produced by Aphids, Melbourne, 2000; Part 2 produced by Kokon, Copenhagen 2002). www.staff.hum.ku.dk/juliana



David Knotts (1990) has written two operas recently, both in collaboration with librettist Katie Craik (1990). The first,

STORMLIGHT, was written for W11 Opera and the second, *BAKE FOR ONE HOUR*, was commissioned by English National Opera to celebrate the opening of the new studio space at the London Coliseum and received its première in April 2004 with the composer as conductor. www.davidknotts.com



Edward Rushton (1991) has written three chamber-operas *BIRDS. BARKS. BONES.* (*TROJAN TRILOGY*) with

librettos by Dagny Gioulami, to be premiered by The Opera Group this July in Cheltenham, Oxford and at the Linbury Studio, Royal Opera House. His full-length opera *HARLEY* was commissioned by the Opernhaus Zürich and is premiered there in November 2005. www.roh.org.uk edwardrushton@gmx.co.uk



Errollyn Wallen (1999) had her opera *ANOTHER AMERICA: Earth* commissioned by the Royal Opera House and Nitro in November

2003. It is being performed again in January 2005. Forthcoming works include a new opera *ANOTHER AMERICA: Fire*, commissioned by Push, to be performed at Sadler's Wells in September 2004. www.errollynwallen.com



James Olsen (2000) was one of six composers who wrote *FAMILY MATTERS*, a modern sequel to *THE MARRIAGE OF FIGARO*

with words by Amanda Holden, commissioned and produced by Tête à Tête, and performed at the Bridewell Theatre, London and on tour around the UK in February/March 2004 www.nataliesteedproductions.co.uk

Rowland Moseley (2002) had his first opera *MUSIC FOR A FRIEND* premiered in Cambridge last year.

With apologies to the many it has been impossible to contact in the time available. Thanks to Stephen Cleobury, Robin Holloway, Nick Marston, John Deathridge, Iain Fenlon, Rupert Christiansen, Peter Tregear, Nigel Brown.

Behind the scenes

Norman Platt (1939) who died this year founded Kent Opera and remained Artistic Director for 20 years.

The Earl of Harewood (1947) is President of the Board of Trustees of English National Opera, and was Managing Director from 1972–1985. He is also Vice-Chairman of Opera North. He has been active in opera since 1950, when he became editor of *Opera* magazine. He is editor of *The New Kobbe's Opera Book* (1997).

Robin Boyle (1955) formerly Chairman and Chief Executive of Faber Music signed Thomas Adès in 1992.

Lord Davies (1958) was Chairman Welsh National Opera from 1975 for many years and remains on the Board.

Lord Stevenson (1963) is Chairman of the Council of Aldeburgh Productions.

Jonathan Balkind (1964) founded the Spitalfields Festival.

John Wallace (1967) is Principal of the Royal Scottish Academy of Music and Drama (RSAMD) in Glasgow – which has a new Opera School.

Rupert Christiansen (1973) is Opera Critic for the *Daily Telegraph*, and author of the recent *Pocket Guide to Opera*.

Oona Ivory (Bell-MacDonald 1974) was involved between 1989 and 2001 as Governor of the Royal Scottish Academy of Music and Drama in initiatives to set up the new Opera School in Glasgow.

John Deathridge (1982) Fellow and Director of Studies in Music 1983-97 and now King Edward VII Professor of Music at King's College London, is an authority on Wagner and co-author of the *New Grove Wagner*.

Meurig Bowen (1985) is Director of the Lichfield Festival, which this year includes a double-bill of operas by Bernstein and Weill (14 July). www.lichfieldfestival.org



Susanna Eastburn (1987) has been Artistic Director of the Huddersfield Contemporary Music Festival since April

2001. www.hcmf.co.uk

Dame Judith Mayhew Jonas (2003), Provost, is Chairman of the Board of Trustees of the Royal Opera House.

My change of direction:

Mark Stone (1987) charts his progress from ACA to Do Re Mi

The defining moment in my King's career happened before I arrived – I failed to get a choral scholarship. In fact, I found it hard to take no for an answer and also failed to get a volunteer place in the choir. So I arrived at King's clear in the understanding that if I was ever going to make anything of myself it was going to be with my mathematical studies and not with my voice which had all the appeal of a foghorn. Unfortunately, one week into my maths lectures it also became clear that academia was not calling me.

With all these preliminaries sorted out so early on, I was free to have a fantastic time at King's, playing hockey for the only 1st team in the 3rd division (we did get promoted) and becoming embroiled in the rather dubious social societies. In my final year, with the promise of a second-class degree, I followed the well-trodden path into Chartered Accountancy.

After having gone through the mind-numbing torture of accountancy exams I decided to move on to the more challenging world of corporate finance and joined Flemings.

I lasted seven months. Whilst training to be an accountant I had started singing again in a local choir. So when my bosses at Flemings asked me why I was leaving after such a short career I told them I was going to become an opera singer – as you do.

I retrained at GSMD, because it had great teachers and a highly respected course, but mainly because it was 200 yards from Flemings and it was the only music



Mark Stone

college I had heard of. I studied singing for three years and made my professional debut as Escamillo in *Carmen* for Opera North. Since then I have worked all over

the UK as well as in France, Germany, Holland, Canada, New Zealand and Israel. This October I make my house debut for ENO as the title role in *Don Giovanni*.

In retrospect, I can see that if I had joined King's Choir and gone to music college directly after

Cambridge, I would probably be an accountant today!

Mark Stone (1987)
www.musicHall.uk.com

Among the Bohemians

"We should be grateful to those Bohemian experimenters. They took real risks, but they made real gains," says Virginia Nicholson (Bell, 1974) in her book *Among the Bohemians – Experiments in Living 1900–1939*.

Jovial, pink, with a clipped moustache, Tim Munby didn't fit the picture of a college librarian – more an army captain – which is what he was when my mother first met him in 1945. Tim became a family friend, and when she and I visited him at King's in 1967 he gladly gave us privileged access.

Thus I found myself standing on the roof of King's College Chapel, gazing in wonder at Cambridge below. "Is King's ever likely to take girls?" asked my mother. "Oh yes," Tim replied, explaining that it was planned to admit women in the early 1970s. Thus my fate was sealed. This was like looking down from on high and being offered the world and its riches – and I succumbed at once to temptation. In 1974 I secured a place at King's to read English Literature.

Swept along on a conveyor belt of teachers' and parents' expectations, I felt I took no part in the decision to go to Cambridge. After a year I had had enough; romance and the Mediterranean beckoned. I left without taking my degree, pursuing – for the first time, as it felt then – my own goals rather than those laid out for me.

My book "Among the Bohemians – Experiments in Living 1900–1939", is full of stories of young artists of that period who – without any certainty of success – jettisoned their secure middle-class backgrounds, and set out to become painters, poets, authors ...

Personally, I never starved, although I did, for a while, inhabit a very romantic garret; but I couldn't help admiring their starry-eyed idealism. Mark Gertler, Augustus John, Arthur Ransome,

Katherine Mansfield, Dylan Thomas were among many who, without – in those days – any form of state safety-net, risked everything for art.

"Sobriety and caution are not virtues which feature largely in the annals of Bohemia, because they are not the ones which prompt people to treat life as an adventure, a journey into the unknown," I concluded at the end of my book.

We should be grateful to those Bohemian experimenters. They took real risks, but they made real gains. Informality, the dropping of taboos, deviations in dress and manners, tolerance of minorities, foreign food, sexual freedom – these are things they won for us that we now largely take for granted, and we have become spoilt. Then again, my turn-of-the-century Bohemians didn't have to repay loans or top-up fees.

Perhaps it is unreasonable to ask today's twenty-year olds to take such a financial gamble. Today's society lays emphasis on consumerism and acquisition. In the twenty-first century we don't risk starvation – but we do fear losing out on affluence. I wonder whether our grandchildren will thank us for that.

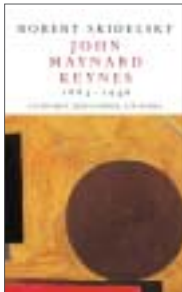
Virginia Nicholson, February 2004

Books by and about members

More books by members

The Buried Soul: How Humans Invented Death. Timothy Taylor (1988), Fourth Estate, 2003, £8.99.

The Greeks and the Sea: an anthology with pictures. D E R Isitt (1946) The Erskine Press, 2003, £19.95.



D.H. Lawrence's Paintings, Introduction by Keith Sagar (1952)

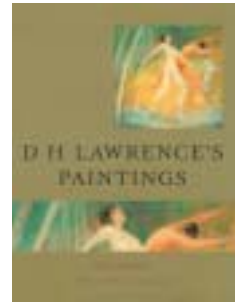
Chaucer Press, London 2003. £25.00

So controversial that they were confiscated and eventually impounded in 1920's London, D.H. Lawrence's paintings certainly provoke strong reactions. Whether as a result of their abundant portrayal of naked male flesh in provocative poses, their 'outrageous' subject matter, such as urination, or simply their dismal lack of technical prowess, these works have been much maligned and censured.

Keith Sagar's book offers a welcome chance for Lawrence's case to be heard

through the artist's own essays: 'Introduction to these Paintings', 'Making Pictures' and 'Pictures on the Walls'. Sagar provides an introduction to these articles that thoughtfully places Lawrence's passion for art within the context of his life and literary output, drawing on a wealth of contemporary sources including accounts of Lawrence's visits to galleries, his teaching of the fine arts and his friendships with artists.

D.H. Lawrence's Paintings is impressively illustrated with full page, colour reproductions of his works, the originals



of which were eventually released from jail on the condition that they would never again be exhibited in England, a ban that was only lifted fifty years later. For years a large selection adorned the walls of a hotel in Taos, New Mexico, belonging to the late Saki

Karavas, who approached the British government a number of times to discuss their trade for the return of the Elgin marbles to Greece.

Sophie Pickford (1997) *History of Art*. Currently a PhD student researching the French Renaissance Chateau Interior.

John Maynard Keynes 1883–1946

Robert Skidelsky

Macmillan, 2003. £30.00.

This single volume biography is an abridged and revised version of Skidelsky's magnificent three-volume biography of Keynes, first published between 1983 and 2000. The book charts Keynes's personal and intellectual development, illustrating the interplay, tensions and at times contradictions between his public and private lives, and how these served to influence one another and shape his thinking on economics.

Skidelsky shows the important connections between Keynes's early beliefs and thinking on ethics (as shaped by G.E. Moore and fellow Cambridge Apostles), his work on probability theory and his evolving views on economic theory and policy, most significantly with regard to the problem of inter-war

unemployment. He documents the conflicts for Keynes between 'private inclination' and 'public duty' – the worlds of Cambridge and Bloomsbury on the one hand and Whitehall on the other – and how these affected his relationships and behaviour, as well as his policy recommendations, while his influence on government and public policy grew.

The book is particularly good on the contextual background to Keynes's thought, showing why his ideas were so relevant and often so radical in a world in transition from Victorian certainty to one characterised by significant uncertainty. Skidelsky sees Keynes's intellectual development both reflecting and providing practical solutions to aspects of this transition, conveying his genius, originality and the extraordinary breadth of his influence on economics, politics, public policy and opinion, as well as on a wide range of institutions (including King's College).

Paul Aylieff (1983), read *Economics and is an Investment Banker*.

Jonathan Benthall (1959) and Jerome Bellion-Jourdan. *The Charitable Crescent: Politics of Aid in the Muslim World*

I.B.Tauris, 2003. £39.50.

This book examines the relationship between politics and philanthropy in the workings of Islamic charities. It covers questions such as: Who is entitled to benefit from Muslim alms? Can material relief aid be uncoupled from political, or sometimes even revolutionary, action? How can public trust (both Western and Islamic) in welfare delivery systems be

won? Who is entitled to interpret Islamic doctrine? Is there one universal tradition of humanitarianism, or are there many traditions defined by separate cultural histories? In trying to answer these questions the book offers practical insights extraordinarily relevant to today's international climate, and encourages the reader to challenge the common Western assumption that 'we' are the exclusive providers of aid to rescue a passive Third World.

Jonathan Benthall is a former Director of the Royal Anthropological Institute and Chair of the International NGO Training and Research Centre, Oxford.



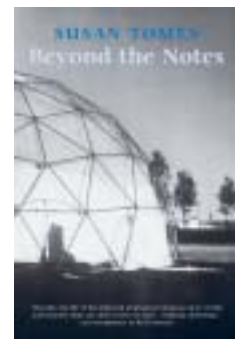
Beyond the Notes Susan Tomes (1972)

Boydell Press, 2004. £25.00.

Susan Tomes describes her experience of twenty years of rehearsal, concerts and recording. Her performing life has been centred on chamber music and the need to communicate it fully to an audience hungry for meaningful musical experience. She was a founder member and the pianist of both Domus and the Florestan Trio.

Part One is a series of diaries describing their travels and performances: Domus in the 1980s with its own portable concert hall, struggling to create the conditions for informal but intense concert performances, and the Florestan Trio, currently one of the world's finest piano trios. Part Two is a collection of thought-provoking essays about teachers, making records, practising and rehearsing, audiences, earning a living, and the particular challenges of being a concert pianist. *Beyond the Notes* gives an unusually candid view of the complexities of a life in music.

Susan Tomes is a frequent contributor, on music and other subjects, to the *Guardian*. "Describes the life of the dedicated professional musician more vividly and honestly than any other work I've read." Alan Rusbridger.



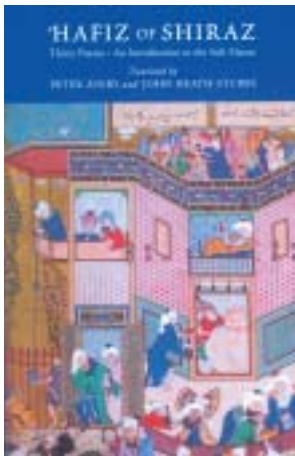
Talking about books

Hafiz of Shiraz: Thirty Poems, An Introduction to the Sufi Master. Translated by Peter Avery (1958) and John Heath-Stubbs.

Other Press, 2003. \$14.00

Peter Avery talks to Alison Carter.

Peter Avery told me about his new book over tea in his warm and inviting rooms in Gibbs as the winter light faded on a December afternoon, the last rays



augmenting the soft gleam of his fine furniture. Peter came to King's in 1958 as University Lecturer in Persian, after an early career in the Indian Navy (which introduced him to Urdu and Arabic), a degree at SOAS, and several years with the Anglo-Iranian Oil Company as Chief Education Officer.

In a timely move, he's just reissued the translations he and poet John Heath-Stubbs

first made in 1952 of thirty poems of Hafiz (Shams ud-Din Muhammad Hafiz c.1326–1389) the celebrated Sufi poet of Shiraz. In the new foreword he writes of Hafiz, "... to be a Sufi is to be above the differences and squabbles of religious divisions. It is also clear that he was far from being orthodox: near-contemporary historians record at least one incident in which he was chastised by his sovereign prince for a seemingly heterodox statement

in a verse that he cleverly contrived to alter, and so make less offensive to more fanatical Muslims. His resentment at the severe application of Islamic prohibition of the use of wine is apparent in practically every poem he uttered." The delightful jacket cover is taken from a Persian miniature called "Heavenly and Earthly Drunkenness."

The book grew originally out of a conversation he'd had as a student during 1947/48 while he was studying at the School of Oriental and African Studies in London. "John Heath-Stubbs had said in a pub in Soho one night, 'Tell me about this Persian poet Hafiz – I'm very interested to know about him! Because Emerson says he's a mine into which all poets can quarry for imagery.' So I began doing literal translations for him, out of which came this book."

Hafiz was primarily a composer of 'ghazals', lyrics of from 8 or 9 to 15 verses in length, and sometimes seeming to be collections of unrelated, disjointed ideas. This, as Peter explains, is a complete misconception. "Each lyric has a theme going right through it, reflected in an imagery that generally includes references to the rose and the nightingale, the beloved and the lamenting, unrequited lover, but which ranges far so that, for example, the 'sickle of the new moon' can introduce the theme of one's 'harvest', and thoughts on death. The harvest/grain theme continues through what is one of the most moving of Hafiz' poems. It begins: 'I saw the field of the firmament and the sickle of the new moon/To my mind came my own harvest

and the time of reaping...' To Peter, his lyrics shine with an enamel-like brightness of imagery; flowers, wine-bubbles at the edge of the wine bowl, moon and stars, an imagery which is peculiar to Persian poetry, brought to perfection by Hafiz.

Peter's contact with Persian literature, and with Hafiz, came early on in his life. "I'd been brought up on Fitzgerald's translation of Omar Khayyam, because my mother knew it by heart; she had a little velvet copy. When I was seven, she sent me to the grocer's in Uttoxeter, where I was told to recite this verse to a (very startled) Harry, son of the family '... A loaf of bread, a flask of wine and thou beside me, singing in the wilderness. And the wilderness is paradise enow.'" Peter's resonant laughter erupts after an emotional rendition. "He was a well-educated boy, and gave me the bread! But that was really my introduction to Persian literature and to Sufism, and the Sufi attitude towards life and towards people." His mother also made him learn Corinthians 1:13, '... Though I give my body to be burned, and have not charity, it profiteth me nothing.'

"As I realised recently when I was talking about St Paul to a clergyman, the whole of my life has been based on this, and Hafiz." Peter's interpretation? "Well ... love! And a sense of the other world, of the spiritual realities – as opposed to the unreality in which we normally have our existence, and the pettiness of it all. I think the more often people were reminded of that very short chapter of Corinthians, the better it would be for the world." And here he took time to read me the chapter. "Because it's the philosophy of love. It's absolutely axiomatic to me – as it was to my mother, who knew it by heart, and made sure her son did too."

Peter went on to recount the story of the book's re-emergence. "I've always felt that Hafiz is somehow around ... in a spiritual sense. Out of the blue, I had a letter from an American poet and publisher, in which he said he'd been in the library in Harvard and found this book of mine – and was enchanted and thought he'd like to republish it. He'd asked a passing librarian if he knew who this guy Peter Avery was. And the librarian said, 'He was my teacher, supervised my PhD, and lives at King's College, Cambridge!'"

Peter Avery was awarded the OBE for services to Oriental Studies in 2001. His translation of the complete Gazals of Hafiz will be published next year.

Eugenics, a reassessment Richard Lynn (1949)

Praeger Publishers, 2001. £61.50

This is a fascinating, multi-faceted book. Professor Lynn sets out to rescue eugenics from the lowly place to which it fell in the latter half of the twentieth century. It is an ambitious project, and Lynn engages with scientific and ethical orthodoxy on many fronts. He does this with enthusiasm, moving effortlessly between history, genetics, demographics and ethics before delivering a startling prediction about the central role eugenics will play in 21st century world politics.

Lynn argues that the demise of eugenics in the 1960s was due to a mistaken elevation of individual rights above the needs of society. This meant discarding a useful tool of human progress. Defying taboo, he embarks on an analysis of possible

subjects for eugenics – intelligence, mental illness and genetic diseases, for example. With respect to each of these, he considers both the scientific feasibility and desirability of a eugenic policy. His conclusion is that in many areas such a policy would indeed be both possible and beneficial.

Lynn argues that recent advances in biotechnology not only allow a more acceptable form of eugenics, but also make some eugenic policy inevitable. Biotechnologies will become increasingly accessible in the 21st century. Even if democratic societies hold back, authoritarian states will use eugenics to enhance their national strength.

If this is right, we ignore eugenics at our peril. A new debate is needed, and Professor Lynn's book lays a provocative challenge to those who wish to avoid the dystopian future he foresees.

Ben Colburn (2000) read Philosophy, and is currently working for an MPhil in Philosophy.

Following in invisible footsteps:

children's book
illustrator Bridget
Strevens (1975)
met Jan Pieńkowski
(1954).

As an illustrator and children's book creator, I've always admired Jan Pieńkowski's bold, modernist and unpatronising approach to designing books for children. Few people outside our business can know how much thought goes into making paper, pictures and words work together across the short time-scale of a picture book. The visual intelligence and experimentation which Jan brings to his books, is unusual. To discover quite recently that Jan Pieńkowski had been an undergraduate at King's over twenty years before I had was oddly comforting. With an over-developed critical faculty and no direct leads into the world of design, it took me a long time to find my way after I left King's. So I was also intrigued. Like me, he had spent several formative years in a place where drawing and painting seemed, arguably, to be rather indulgent, private activities, particularly when compared to the grand public platforms of music and drama. How had Jan found his way?

beautifully-drawn botanical studies on the wall. Jan said he very much liked them but did not think they were 'Art'. Raven confessed the drawings were his. Jan was surprised to get in.

Theatre posters are another good outlet for the visually inclined. I'm happy to forget those I designed. Jan's posters have stood the test of time. He also designed undergraduate shows, including sets and costumes, but as he says "It was perhaps the posters that I was best at doing and I suppose I developed a name so that people came to me. I also had a very supportive and encouraging supervisor (F.L. Lucas) who forgave me for the occasional non-existent essay but had invariably seen the show." Jan's poster for Marlowe's *Jew of Malta* was so coveted that collectors lifted it off walls, well before the first performance. When Jan applied for his first job at J. Walter Thompson he struggled hard to convince them that, despite being a Cambridge

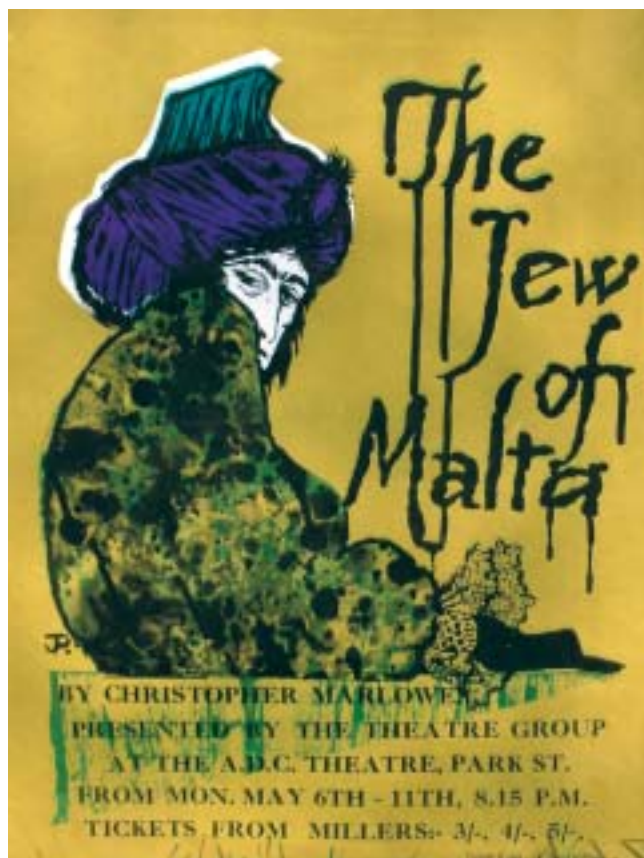
The award-winning designer and children's book author and illustrator, Jan Pieńkowski, pioneered the modern pop-up book with *Haunted House*, and is the co-creator with Helen Nicoll of *Meg and Mog*. Exactly fifty years ago, Jan entered King's as an undergraduate.

Jan studied Classics, then English in the mid 1950s. He was also part of a informal group of students interested in art, who made weekly trips to the Fitzwilliam under the wing of a young King's Fellow, Michael Jaffé. Jan recalls Jaffé holding court in front of the paintings, much as I remember him when I was a student in the Art History faculty which Jaffé later founded. Jaffé would have appreciated Jan for speaking his mind. Jan learnt how to do that at his interview at King's. When he was asked "what are your other interests?" Jan found himself saying, "Not music". "Good" came the reply from his interviewer, Classics tutor John Raven, "there's quite enough music in this college already!" When Jan ventured an interest in art, Raven asked his opinion of some meticulous and

graduate, he actually wanted a design job. Surely he was far too intelligent for that? When he was finally let into the art department for an interview, there hanging on the wall in front of him was the *Jew of Malta* poster. He got the job. Pictures can indeed sometimes speak louder than words.



Bridget Strevens



JAN PIENKOWSKI, 1956

What happened to all the antimatter?

My PhD, by Mitesh Patel (1996)

At the birth of the universe in the Big Bang, equal quantities of matter and antimatter were produced. When matter particles meet their antimatter counterparts they annihilate each other in a burst of high-energy radiation. The equal quantities of matter and antimatter should therefore have wiped each other out long ago, leaving us with just the radiation. However, we know that the visible universe is made of matter, so what happened to all the antimatter? Why didn't the matter and the antimatter all annihilate?

Given the size of the visible universe, the idea that a similar amount of antimatter might be out there somewhere seems reasonable. However, antimatter is found only in showers of cosmic-ray particles or in experiments at large particle accelerators. A suggestion, by the Russian theoretical physicist Andrei Sakharov, has helped reduce the scale of the problem. What if matter and antimatter don't always behave in the same way? An effect called 'CP violation' gives just this behaviour, resulting

properties. Physicists find it useful to express this relationship in terms of a mathematical operator, or 'mirror', designated 'C', and another mathematical 'mirror', called 'P' for parity. The C and P mirrors can be applied to a particle interaction to give a 'reflection' of the interaction. If this reflected interaction does not occur, then C, or P can be said to be 'violated'. A CP-violating decay is then a decay in which matter and antimatter behave differently.

More than 30 years ago, physicists did indeed discover that C and P mirrors do not always work perfectly in the decays of a particle known as a kaon. The effect is tiny and searching for CP violation really is like looking for a needle in a haystack. Although researchers still do not know the precise mechanism of this CP violation, it is fortuitous for us that it occurs: without this needle there might not be a haystack!

For the three years of my PhD I worked on the NA48 experiment at the European Particle Physics laboratory CERN, near Geneva. NA48 is used to detect kaon decays and look for the small number of those decays that are CP violating. The experiment was designed by physics groups from across Europe including Cambridge and Edinburgh Universities. Situated 40 metres underground, straddling the French-Swiss border, the apparatus is a quarter of a kilometre long, has a vacuum 1/6th of that on the moon and uses about half of the world's available krypton in one of its detectors!

In 2002, we were able to record 40 thousand million kaon decays in the NA48 apparatus. Detailed analysis of these decays allowed me to isolate seven events of a particular type that give information about CP violation. These *seven events* are the first observation of this particular decay, and the measurement of the fraction of kaons that decay in this way was the subject of my PhD thesis. To use another analogy, this is like finding *seven grains of rice in a warehouse 10 metres by 4 metres by 3 metres, full, to the brim, with rice.*

The measurement of the rate of this decay will play a part in elucidating the subtle difference between matter and antimatter caused by CP violation. It may help us start to understand what is behind the different behaviour of matter and antimatter, and may eventually give some hint about where all the antimatter went.

Mitesh Patel (1996) worked in the High Energy Physics group under the supervision of Dr David Munday. He has now left King's to take up a research fellowship at CERN.

BETH COLLAR



"... We were able to record 40 thousand million kaon decays ...detailed analysis of these decays allowed me to isolate *seven events* ... these seven events are the first observation of this particular decay ... this is like finding seven grains of rice in a warehouse 10 metres by 4 metres by 3 metres, full to the brim with rice."

in a one in a thousand million imbalance (1:1,000,000,000) in favour of 'ordinary' matter. The antimatter and most of the matter could then have annihilated, but a small amount of matter would have been left to form us, and the universe around us. Studying matter at extremely small scales has therefore become inextricably linked with research at the largest of scales.

Antiparticles mirror their related particles by having the opposite sign for several

The Foundation Lunch: March 24th 2004



Outside, the Cambridge weather alternated capriciously between hail and bright sunshine; the usual Fen blast had already flattened the daffodils. Inside, in the growing crush of the Combination Room, Members warmed up quickly, collecting badges and glasses of champagne, sharing anxieties, recounting journeys, greeting old friends, meeting Fellows, bending their editor's ear and gossiping. "I'm not sure I'll recognise him after all these years!" "What's the new Provost like?" "We've come all the way from Devon to meet up with our old friends..." "I'm not very good in crowds ..." "... Hello, we corresponded about that missing crossword clue!"

Voices (the new-ish mixed choir) sang three folksong arrangements including the quirky *Oliver Cromwell* by Benjamin Britten, which ends with the line, "If you want any more you can sing it yourself!" They were fresh and witty after dessert. From his commanding position up in the gallery Simon Brown, their leader, reminded Members that King's actually has *two* excellent choirs.

Michael Gale (1951) proposed the College:

"On behalf of all of us, I thank our new Provost and the College for providing us with an excellent lunch and for affording us an opportunity to meet old friends and to renew our links with the College. To ask us all back was an inspired idea. Whoever thought of it is to be congratulated. I suspect it was Provost Bateson, whose contribution to the College has been outstanding. It was he, more than any of his predecessors, who realised the value of old Kingsmen and their willingness to help in these difficult times. The huge attendance today shows how right he was. Even in our old age, it is nice to feel wanted.

Over the last fifty years, there has been a tendency in some to re-write the history of the College and to suggest that, in our day, the College was a bastion of privilege open only to the few. My recollection is very different. The truth is that many of us came here by the Open Scholarship route or by the Entrance examinations both of them rigorous tests which had nothing to do with privilege. Be that as it may, the Provost and the Fellows now face huge

problems, which didn't exist in our day. Problems of numbers, problems of accommodation, and problems of finance.

The ethos of the College as we all remember it was liberal, enlightened and highly civilised. I still have, in my papers, the personal letter which Provost Sheppard wrote to me before my arrival, which encouraged me to know I would be welcome. We came here from very different backgrounds and from many different

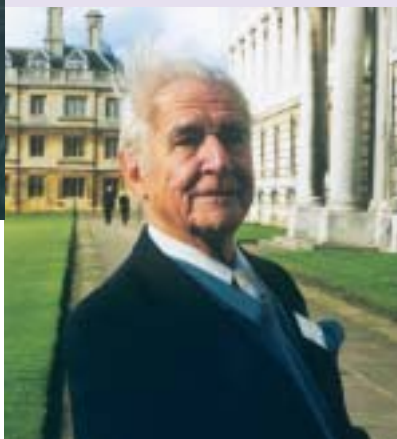


Members and their guests, 1947-52

After drinks, and a photo, the Provost welcomed Members and their guests, expressing her pride in the College, its world-famous Choir and all-round musical excellence, as well as her belief in Members' continuing support. The main dishes were light and seasonally inspired; and on our table the bread and butter pudding with caramel anglaise was also much appreciated. In King's, as ever, it is the good company and conversation which make such gatherings a real pleasure. King's



Donald Burgess (1950, left) conducts a community choir in Histon, outside Cambridge. "It was a very enjoyable occasion – and I discovered that while I had been singing at the Royal Opera in the sixties, my immediate neighbour had been involved in the Ballet." Colin Nears (1951, right) entertained his table with stories from his time on the board of The Royal Opera House.



Left: Gerald Marchant (1948) who now lives in Normandy, talked about his first day in King's and his initial delight and amazement at finding himself in a room in Gibbs. Someone else – he assumed it to be the person he was to be sharing with – then emerged from the inner room. But, recognising E.M. Forster, he realised that he had been misdirected! High Table should have included, he felt, the oldest Kingsman present.



PHOTOS: ALISON CARTER

Above: Christen de Linde (1950) and his wife Josephine had come from Paris. One of the things he enjoyed most about the day was "the pleasure in striving to recognise contemporaries sometimes across a gap of 50 years."

countries but within days we had all become full members of the Society, and all felt completely at home. The explanation for our rapid absorption into the life of the College lay in the friendship, the care and the hospitality extended to us by the Fellows and their wives. Endless glasses of sherry before and after Hall; dinner with Patrick Wilkinson and Sydney in Patrick's rooms in Gibbs; Sunday lunch with Christopher and Helen Morris at 5 Merton Street; elegant parties given by Noel and Gabriele Annan; and on one occasion, in Ian Stephens's rooms, haggis and Bristol Cream before breakfast; a rare combination never to be repeated.

The busy social life of the College was not idle self-indulgence. It was an expression of the traditional English concept of Higher Education. The nine-to-five Don simply did not exist in our day; certainly not in King's. The Fellows, married and unmarried, nearly all had rooms in College. So did some of the Honorary Fellows such as Pigou and Morgan Forster. They all ate in Hall where we could see them process in each night and take their seats at High Table in front of Wilkins' stone screen. Even the married dons usually ate in Hall and went home later in the evening.

The result was to create a sense of community which we still feel today. It also meant that a considerable part of our knowledge and understanding of the human condition was derived not so much from lectures and books as from daily conversation and debate with a learned and highly civilised body of men, the Fellows of this College.

It is now over fifty years since we went down, yet the experiences of those three years were so vivid that we remember them as if they were yesterday. Indeed, as we sit here in Hall, the years fall away and it is difficult to accept that the men who shaped our lives are no longer with us. The visual environment is the same – the Chapel, the Fellows' Building, the bridge on the

river, but those extraordinary men, that unique mixture of scholarship and eccentricity, have gone to that "undiscovered country from whose bourn no traveller returns".

They were all of them remarkable men and we shall not see their like again. But the community to which they devoted their lives, lives on after them. We, and those who came after us, owe them and the College a great debt."

Professor Peter Lipton (1994) replying (and speaking as an American) told an anecdote about four Americans looking round King's for 'the Chapel' and being unable to agree which of the three possible buildings it was. 'Come on, guys, stop fighting! *Whichever* one it is, we've seen it!' Of course, Peter said, King's seems very different to those of us on the inside, because of what we know and because of the way we care.

He went on to express his support for the Cambridge admissions system by describing how, in the US, it is now normal practice for applicants to be interviewed by an admissions team which does not even contain university teachers. In King's, he reminded us, admissions tutors really agonise over who to admit, and having invested personally in the students they select, they then make it their business to see that they go on to succeed and justify selection.

He also amused us with a 'George W. Bush' quote, which he turned round to carry a great deal of meaning. "Bush said 'economic growth is inevitable, but that could change'. Well, King's has a fabulous history, and its continuing success is inevitable; but that could change. All members of this College, old and new, are committed to making sure that that does not happen, that King's continues to go from strength to strength. That is inevitable, because of the depth of our support for this wonderful place."

Bursaries and Fees

King's is committed to fair access and selection on the basis of academic potential. College funds providing financial support for able but poorer students are already under pressure. With tuition fees for UK and EU undergraduates likely to rise from the current £1,125 to £3,000 in 2006, the University has promised £4,000 bursaries to all in need. *King's Parade* looks at some facts and figures.

King's students are hard up...

This year, 13% of King's students come from homes with assessed annual family incomes of less than £15,000. Such students receive full fee remission. £4000 a year is the maximum Student Loan available for living expenses to these UK students. King's website informs prospective students that 'this is sufficient to meet essential costs at Cambridge but provide little extra, and will require very careful budgeting.' After paying an average room rent, heating and electricity charges, such students have £50 a week to live off in term – allowing for £20 a week during vacations.

... and financial worry puts pressure on academic work.

The University estimates that basic student living costs currently stand at £5,000 to £6,000 per year. Undergraduates sometimes supplement income with paid work during the vacation, but a recent survey in King's found that 21% have also done some paid work in term time. Financial worry puts pressure on academic work, as does paid employment.

Bursary support is currently available ...

At Cambridge, all eligible UK students on full fee remission can apply for a bursary of a maximum of £1,000 per year under the University-wide 'Newton Trust' bursary scheme. Colleges are asked to contribute as best they can to this scheme, which is the largest in the UK and currently provides £1.5 million per year. *King's*, through the *Supplementary Exhibition Fund*, provides half of every bursary given to a *King's* student under this scheme. In addition, lesser awards are made using a "tapering" formula for those with assessed incomes between £15,000 and £30,000.

...but demands on the SEF for bursary funds have almost doubled.

In 2002–03, 15% of King's undergraduates were eligible for and received support from the SEF via a Newton Trust bursary. In 2003–04, 26% will receive help, half of whom will be eligible for the maximum £1,000 bursary. (This increase in take-up is

due in part to efforts in King's to encourage all those eligible to apply, underpinned with newly available information.)

The SEF also continues to meet other needs ...

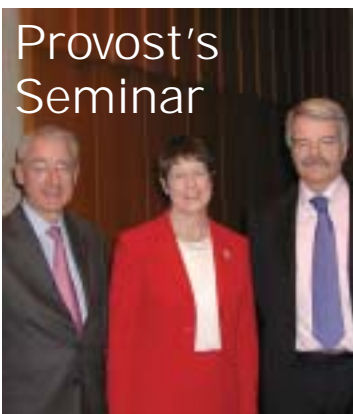
The purpose of the SEF has always been for King's to be able to support students confidentially and on an individual basis. The SEF made grants or loans to a total of 200 students (both undergraduate and graduate) in 2002–03. Not all students, and not all kinds of need or emergency fit into big schemes or the categories used for government support. In addition, EU and overseas students are *not* eligible for 'Newton Trust' bursaries. The SEF is able to provide only limited support.

...which will include the University's proposed £4,000 bursary scheme.

If fees go up in 2006, students eligible for fee remission will receive a £1,500 maintenance grant from government and a Cambridge Bursary of £4,000. The University estimates that one in three Cambridge students are likely to be eligible for a bursary with about one in ten getting the equivalent of basic living costs. The scheme will cost £7.9 million a year, and will be financed initially in part through fee revenue. *But some funds will need to come from endowments and new funds raised.*

Keith Carne, Bursarial Fellow, comments: "King's expects to continue to accept students on merit and provide the support they need to make their studies possible. It remains hard to convince poor students that it may be cheaper and easier to be a student at King's than at other universities and that we can offer the financial support they need. It also remains hard to convince some private school applicants that we will recognise talent from any background. But fair access and selection on the basis of academic potential are at the heart of King's, and efforts to convince various groups of potential applicants of these two aspects continue."

In the next issue of *King's Parade*, Senior Tutor James Laidlaw looks at some of the academic and financial issues that arise for the College in relation to overseas students.



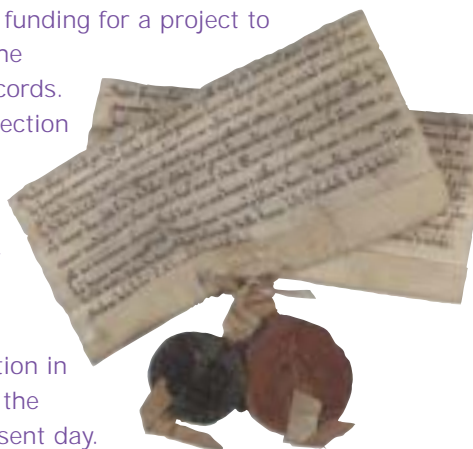
University Funding – who should pay?

Speakers at the 11th and final Provost's Seminar, held in King's on Friday, 13th February 2004, were Stuart Lyons (1962) left, Chief Policy Advisor to Tim Yeo MP, Shadow Secretary of State for Public Services, Health and Education, and (right) Malcolm Grant CBE, Provost of University College London. The Provost, Dame Judith Mayhew Jonas chaired the debate.

Archives Award Success

Ros Moad, Archivist, is delighted that the Archive Centre has received funding for a project to improve access to the College's estates records.

This fascinating collection documents a vital part of the College's history, including records of estates given to the College by Henry VI following its foundation in 1441 and spanning the centuries to the present day.



The catalogue is currently held on a card index available only in the Archive Centre reading room. The award of £31,200 will cover salary costs for a qualified archivist to convert the card index into an archival database. A searchable on-line version of the catalogue will be launched on Janus, the webserver for catalogues of Cambridge archives (<http://janus.lib.cam.ac.uk/>). The information will also be sent to national initiatives such as Access to Archives

(<http://www.a2a.org.uk/>) and the Archives Hub (<http://www.archiveshub.ac.uk/>). Part of the grant will fund outreach events in the areas where the College's estates were held, to include a travelling exhibition and talks to local groups and schools about the College Archive. A Project Archivist has been appointed and the project will run from June 2004 until August 2005.



Supported by the
Heritage Lottery Fund

Bring friends to dine in King's: a message from John Barber

As Non-Resident Members know, they have a standing invitation to dine at High Table as guests of the College up to six times in any academic year, as well as to bring a guest of their own for whom they pay. Under present arrangements, dinners may be taken in Full Term on Tuesdays and Wednesdays, and on Fridays by prior agreement with the Vice-Provost's Office.

At a recent meeting of Year Representatives, it was suggested that small groups of NRMs might agree among themselves to come and dine at High Table on a particular Friday in Full Term. The College welcomes this idea, and asks those who would like to do this to notify Deborah Loveluck in the Development Office dgl21@cam.ac.uk or 01223 331322

Choir in USA

Stephen Cleobury, Director of Music, will be in Cincinnati to direct music at services in the Sacred Music Center on 22 and 23 June, and will also give a lecture about contemporary British choral music. From 24 to 27 June he will be in Chicago conducting master-classes for 'Chorus America', an organization for training young conductors.

In December the Choir will make its first tour of the USA since 2000. The provisional schedule is Dallas (11 December), St Louis (12 December), Minneapolis (13 December), New York (15 December), Norfolk Virginia (16 December), and Washington DC (18 December).

Generous Gift for King's Parade

The redevelopment of 13-22 King's Parade is nearing completion, and these Grade 1 listed buildings will be ready for occupation by the autumn. As we go to press news comes of the splendid gift of another room, thanks to a donation of £75,000 from Robin Boyle (1955) in memory of his wife Ruth. A former choral scholar, Robin was Chairman and Chief Executive of Faber Music until his retirement and now lives in France. The Provost and Fellows are most grateful for this generous donation, and look forward to celebrating with him and other donors the inauguration of a new chapter in the history of this ancient site.

Letters

First woman

I wondered if it might be of interest to you to know that I was, in fact, the first woman to be offered a place at King's. I received my letter of acceptance on 15 October 1971. I already had my A-levels, which I had taken at Walbrook College, Blackfriars, having left school at 16. I made a direct approach to King's and was working at Dillon's bookshop when I heard the news about getting in – to the great amusement of the customers. I also spent part of that year travelling on the trans-Siberian railway to Japan, and then to Thailand. I had applied to read English, but changed to Anthropology, about which King's was very sympathetic – though I am now an English teacher, which I love! I also make stained glass.

Angela Browne (Jackson 1972)

King's Parade redevelopment

It was a great relief to read in the Winter 2003 edition of *King's Parade* that the King's Parade redevelopment plan would retain the facade of nos. 13–22. When I arrived in 1972, a married "affiliated student" at the mature age of 24, my wife and I took up residence in 14A.

Jonathan Kotch (1972)

Devoto crossword

Brilliant crossword in KP – is the compiler a professional? (S)he should be if not.

John Graham (1939) (Araucaria)



Events 2004

Saturday 26 June

Garden Party
Years 1965–1974

Saturday 10 July

KCA lunch
KCCA 10th anniversary dinner

Saturday 17 July

Development Summer Party
By invitation

Sat 25–Sun 26 September

Non-Residents' Weekend &
Reunion Dinner
1975–1978

Events 2005

Friday 8 April

Foundation Lunch
Years 1953–1956

Saturday 26 April

Easter Saturday Concert

Saturday 18 June

Garden Party
Years to be confirmed

Sat/Sun 24/25 September

Non-Residents' Dinner
Years 1979–1982

Procession for Advent

Alumni are entitled to 2 tickets every 4 years, on a first-come-first-served basis from 1 October each year. Apply to the Chapel Secretary in writing or by email: chapel.secretary@kings.cam.ac.uk

King's Parade aims to keep Members of King's informed about their College and about each other.

Contributions for the next edition are gratefully received.

They should be forwarded to:

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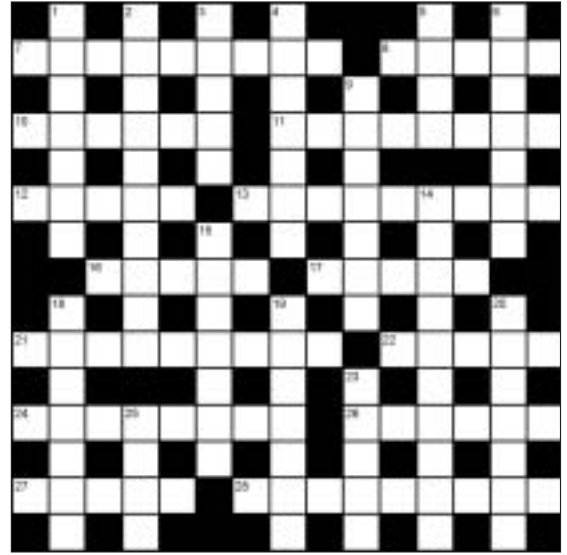
development.office@kings.cam.ac.uk

www.kings.cam.ac.uk

Alberich Prize crossword

Across

- 7 See 14.
8 19's self-assertive: a courageous leader, to replace a king. (5)
10 Writ served on Corpus. (6)
11 Hair of the dog? That's sound – tuck in to this. (4,4)
12 That's O'Connor in the thick of it... (2,3)
13 ... a partner in vice. (9)
16 Bother 22! (5)
17 Falconer's forerunner with smooth manners. (5)
21 Jazzman's a criminal, a poisoner. (9)
22 With 4, 5, 6 or 8, play chicken on the line! (5)
24 Occupies and controls, after indigenous leader's replaced with another one. (8)
26 Silly daughter lapses into fantasies. (6)
27 Teller of tales strikes a pose... (5)
28 ... it's a confident claim: broadcast covers their uncertainty! (4,5)
- Down
- 1 Italian's a man for all seasons. (7)
2 Not for the ears of a follower's 22. (10)
3 Quiet! This is a tricky game to play. (5)
4 Body of evidence containing something a bit bent. (7)



- 5 Like Trinity, in another place? (4)
6 Outspoken words from saint taking bad trips on cocaine. (7)
9 Legislator has an order for the King. (7)
14 (and 7a) Lyrical words from 22 8 constitute clumsy hint: I might eye hareem! (2,5,3,6,1,2)
15 Chief backed up spies? How old-fashioned. (7)
18 22 6, for us, is to go down. (7)
19 Ben carries broken pots to 22 8. (7)
20 Country poetically located in the Bering Sea. (7)
23 Model actor for 22 5? (5)
25 A giant eagerly decapitates a giant. (4)

Solution in next issue

Devoto Winter 2003 Solution

We had a bumper crop of entries this time. Congratulations to J D Fisher (1978) for his winning Devoto entry. A bottle of College Claret has been despatched. More College Claret for the first correct entry for Alberich received by the Editor by 1 September 2004 please.



New Head Chef

Congratulations to Phil Holder, promoted to Head Chef against a strong outside field. Phil has been at King's for 20 years. He is working with Jason Waterfield, Director of Conferences and Catering, to modernise King's menus. The increase in demand for cafeteria meals reflects the fresh approach they bring to catering for students on a budget, while the creativity demanded by conference clients and for College feasts keeps them excited about experimenting.



Phil Holder

ALISON CARTER