



Issue 20



Peterhouse



Peterhouse issue 20
The year in review 2018–2019

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On the cover:
View of the Chapel through the plain glass East Window

Peterhouse
Cambridge, CB2 1RD
Telephone: 01223 338200
Fax: 01223 337578
Email: develop@pet.cam.ac.uk
www.pet.cam.ac.uk

Photography: Stephen Bond, David Valinsky,
JET Photographic, Pembrey Studio, Dylan Thomas,
Andrew Blake, Alan Dunlop, Alison Pritchard-Jones,
Ian Dodds, Holly Ashcroft

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The Master Writes

How can I not feel blessed when I look out of the study window in the Master's Lodge, past the fiery foliage of the cherry tree to the golden façade of the Chapel and the elegant archways, turrets and chimneys of our beautiful College, silhouetted against the Western sky beyond?

Students newly arrived from sunnier parts of the world regularly confess how hard they find it to adjust to the damp Fenland chill and darkening evenings of Michaelmas Term. But I am sure many of us would agree that winter months at Peterhouse bring compensations: fires crackling in the hearth in the Hall and Combination Room and for the student societies in the Parlour; candles adding a festive touch as they light up formal dinners, Governing Body meetings, and of course Evensong in the Chapel, where just as the Dean prays 'O Lord... by thy great mercy defend us from all the perils and dangers of this night', night does indeed fall and the last hint of intense blue in the great East Window fades to black.

For much of this last academic year, we were without the East Window. It was in urgent need of repair. We think it was the first time the coloured glass and lead had been removed since the window was dismantled for safekeeping in the Second World War. We missed the dramatic depiction of the crucifixion, derived from Peter Paul Rubens' *Le Coup de Lance*. But the clear glass in its place did provide an opportunity to take the photo that graces the front of this newsletter, a rare view straight into the Chapel's interior and the organ loft lit up at the far end, where our Music Director, Dr Simon Jackson, can be seen at the console.

The East Window is now back and more brilliantly bright and blue than ever. The next stage of the Chapel's renovation is the refurbishment of the organ. As you may know, the organ appeal is underway. It is an exciting project, a collaborative design by two of Europe's most respected organ builders, and we are extremely grateful to those of you who have already responded with pledges and donations.



We continue to think about ways in which we can develop the College and position it for the future, but being good custodians of our past heritage has also always been important in this College. So in April we invited Petreans back to a 'Projects Open Day' to view a series of bespoke historic projects completed and underway. A lovely video compilation of the event can be found on our website. Besides the Chapel, the jumble of dilapidated little medieval shops and outhouses known as Tunwells Court opposite the Fitzwilliam Museum has been restored and turned into charming sets around a cobbled courtyard for five lucky graduates and Research Fellows. The ancient timbered Brewhouse next to the Master's Lodge is also in our sights. We're hoping to raise the funds to return it to daily use and furnish much needed music practice rooms and performance space for our students. In its un-renovated state it's already serving as a quirky exhibition space – for an art show staged by the College's Beard Society, and a marvellous triptych by our artist and philosophy Research Fellow Dr Daisy Dixon.

In other ways, too, this has been another vibrant year for the College. Yet again many of our undergraduates have done us proud.

For the second year in a row Peterhouse has been placed fourth in the Colleges' league table, the highest position since 1997. Our mathematicians did especially well, with the second highest exam average of all the Cambridge Colleges after Trinity. As last year, there was a record number of Firsts. We shall now be welcoming so many scholars to join us at Commemoration of Benefactors in February, we are wondering how we shall fit everyone into the Hall.

We have had an exciting year on the river too. In the annual Boat Race against Oxford, an impressive three out of the eight rowers in the winning Cambridge Men's Boat were from Peterhouse, plus a fourth in the victorious women's reserve Blondie Boat. Among them, as many of you will know, was the double Olympic gold medallist James Cracknell, who not only became the race's oldest competitor but has now successfully completed his MPhil in Food Science. We were particularly delighted that he and the other Petreans in the University squad joined our College boats in the May Bumps, much to the excitement of the students rowing with them, ensuring that the Bumps was an exhilarating week for 'boaties' and bankside spectators alike.

We continue to think about ways in which we can develop the College and position it for the future...



Before and after: the restored glass being reinstalled

Another success for the College came from an alumni team whose triumph seemed to take them by surprise. Keeping up the Peterhouse tradition of winning quiz trophies, they emerged as victors in the 2018 Christmas University Challenge. Our congratulations for convincingly thrashing Bristol go to the captain, Lord Michael Howard (m. 1959), and his three team mates, Mark Horton (m. 1975), Dan Mazer (m. 1991) and – the star of the show – Michael Axworthy (m. 1982) (sadly no longer with us and much missed.)

This last year I have not done quite as much long distance travelling for the College as in previous years. Instead it has been a constant delight for Amanda and I to welcome so many of you back to Peterhouse: for the annual Gathering, for other reunions, for afternoon tea at the Lodge or joining us for dinner at High Table. You are always welcome here, and we are always pleased when you come back and see us, to update us on your news and for you to catch up on College activities.

May I also say how grateful we are to the many Petreans whose visits over the past year have helped broaden the horizons of our students. We have had a wealth of fascinating meetings and encounters, ranging from guidance for budding entrepreneurs on establishing start-ups, to advice for women on entering the workplace; from a talk on today's strategic defence challenges from former MOD senior official Peter Watkins (m. 1977), to insights into writing comedy from actor and writer John Finnemore (m. 1997). There is nothing more inspiring and encouraging for our current students than to learn from their predecessors what life might offer after Peterhouse. We are so grateful to you all.

Two more events to note before I close, both of them linked to our past, and hopefully to our future.

One is the return to the College this autumn of an exquisite Broadwood piano made for a Peterhouse Fellow in 1816, very similar to the one made for Beethoven a

year later. Later in this newsletter, you will find more about its journey back to Peterhouse, thanks to the generosity of three of our alumni, and about the plan for its inaugural Peterhouse concert.

The second event was a special reunion in September 2019 of Peterhouse and the London School of Economics, to mark eighty years since the LSE was evacuated from London to Peterhouse for the duration of World War Two. Some fifty LSE guests came for the evening, joining an equal number of Peterhouse Fellows, emeriti, alumni, and students in the College Theatre and afterwards for dinner in Hall. A welcome chance to remember how that moment of wartime crisis forged an unlikely connection between two very different institutions. Quite a few of those present had a joint affiliation to both places. Some were old enough to have been present at the time and remembered the evacuation. Some had taken the decision to come to Peterhouse to follow in the footsteps of a parent who was one of the LSE evacuees.

It was an opportunity to compare notes across the generations and ponder on the lessons we could draw, eighty years on, for our own uncertain times. It was also a joyous and happy event which above all reconfirmed that unlikely friendships sometimes endure the longest, and personal contacts create the deepest bonds – something so many Petreans know all too well.

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Fellowship News

New Research Fellows



L–R Michael Gomez, Patrick Milton, Daisy Dixon

Michael Gomez

Michael's research applies mathematics to gain insight into physical phenomena, combining analytical techniques, numerical simulations and desktop-scale experiments. His main interest is in elastic instabilities, such as the rapid 'snap-through' observed when an umbrella flips upwards on a windy day. Currently he is studying the aggregation of wet elastic structures under surface tension forces, as seen when the bristles in a paintbrush collapse to form a tight bundle. While the equilibrium states of these 'elastocapillary' systems have been well established, many aggregation phenomena are inherently dynamic and as such remain poorly understood. On much smaller scales, elastic instabilities also play a key role in how bacterial cells are able to 'swim' and propel themselves through fluid using helical 'tails' or flagella. Michael is currently developing a model for the so-called 'flicking' instability in which the flagellum itself buckles, which allows the cell to suddenly change its direction and explore its environment.

Patrick Milton

Patrick is an historian of early modern Europe with a focus on the political and constitutional history of the Holy Roman Empire, and European international relations and geopolitics. He is working on the 'Westphalia for the Middle East' project at the Forum on Geopolitics of the Department of Politics and International Studies. By using the historical

experiences of the Thirty Years War and the Peace of Westphalia (1648) as a source of inspiration, the project seeks to draw lessons for the benefit of peacemaking in today's Middle East. He co-teaches (together with Prof. Brendan Simms) an MPhil course on the history of European Geopolitics, 1453–1871. Patrick completed his undergraduate studies and his PhD in History at Peterhouse, and his Masters in International Relations at the University of Warwick. He took up appointments at Freie Universität Berlin before returning to Peterhouse as a Research Fellow in 2018.

Daisy Dixon

Daisy works in the philosophy of art, and is currently researching the role of the curator in art interpretation, and deception in art. She is finalising an article titled 'Lies in art' which explores how visual artworks might lie to their viewers. She is also working on an article titled 'Alterpieces: against originalism in art', which argues that artworks can change in meaning over time due in part to curation and context. If correct this would mean a large shift in current debates in the philosophy of art. Daisy has exhibited some of her own art at the College. Her triptych 'Existence Precedes Essence; The Other; Facticity' (2009) has been displayed in the Peterhouse Brewhouse during Michaelmas Term 2019. The paintings will then be exhibited at the Chelsea Arts Club, London, in January 2020.

New Fellows



Geraint Thomas

Geraint was elected to an Official Fellowship in History at Peterhouse in October 2018. He joins us after holding lectureships at Lady Margaret Hall and

St Hugh's College, Oxford, Emmanuel College, Cambridge and at the University of York.

At Peterhouse, he directs studies in History, supervises undergraduates on modern British History and runs the History Society. Within the University, Geraint's responsibilities include lecturing on British Political History since 1880, supervising Masters and Doctoral students and convening admissions for the new History and Politics Tripos. Geraint's forthcoming monograph, 'Popular Conservatism and the Culture of National Government in Inter-War Britain' (Cambridge University Press, 2020) is the first detailed study of how the Conservative party in the constituencies exploited membership of the cross-party National Government during the 1930s. His examination of popular political discourse for this monograph inspired Geraint's current research project, which explores how British society (as distinct from its political class) responded to the failure of social reconstruction after the First World War and what this tells us about vernacular ideas of the state during the first decades of mass democracy. This research, which makes use of personal diaries, correspondence and accounts of everyday encounters with the state in its many guises, is supported by an award from the Cambridge Humanities Research Grants Scheme.



Johannes Hofmann

Johannes' research is in theoretical physics, where he develops new mathematical methods to describe strongly interacting many-body systems. For these

systems, the emergent collective many-body behaviour is fundamentally different from the properties of the individual particles – it is more than just the sum of its parts. Knowing the basic building blocks (individual particles and their interactions) often tells us only very little about the complex properties of the full system. The theoretical challenge is to identify the salient universal properties of a system that give rise to interesting physics and find mathematical ways to analyse the strongly interacting theory. Johannes writes: "My research is exciting to me because it combines a high level of mathematical sophistication with a close connection to experiments."

Music at Peterhouse

Simon Jackson



Few institutions can trace their musical history back to the 1630s, when Peterhouse acquired its significant musical manuscripts, the Peterhouse partbooks, to enrich the musical life of the College Chapel. The College today continues to develop its musical life – marked in the weekly round of choral services in the Chapel, and in the busy calendar of events organised by the College Music Society.

With extended restoration work being carried out on the Chapel, it has been a challenging but greatly rewarding twelve months for the musical life of the College. The Choir began the year singing in a Chapel encased in a cocoon of scaffolding, and evidently took instructions to raise the roof far too literally: by early November, we were exiled from the building as structural problems brought delays to the building works. The Choir coped admirably with the challenges of singing services in two very different acoustics – a highly resonant Davidson Room and the remarkably exacting acoustic of the Theatre. As a training ground for the Choir, the Theatre demanded the most rigorous standards of musicianship: choirs enjoy singing in

resonant (but not too resonant!) spaces, and singing in such a crystal clear acoustic demanded the utmost musicianship of our choral scholars. It was with great relief that we returned to the Chapel in February, but it was also immediately clear how positively the challenges of our sojourn had impacted on the sound of the Choir.

Continuing restoration works meant that plans for an Evensong featuring seventeenth-century music written for voices and viols had to take place in the less-than-Laudian setting of the Peterhouse Theatre. It was a wonderful opportunity for members of the Choir to work with members of the University Viol Consort and their director, Emily Ashton (of the professional consort Fretwork), and to encounter this repertoire with fresh ears; it is hoped that other similar events will take place in the Chapel in the near future.

The scaffolding remained in place throughout the College's Christmas celebrations – so for two of the larger services of the year, the Advent and

Christmas carol services, we moved next door to Little St Mary's – the building which until the 1630s served as the College Chapel. It is also a building of particular personal importance to me: alongside my role at Peterhouse, I am also Director of Music at the church, and it was a great pleasure to bring the students to the building, and to make music there with the Peterhouse Choir. Little St Mary's was also the venue for a new initiative by the Music Society. The Chapel Choir was joined by members from across the breadth of the College community – not just students, but also members of staff, members of the research community, and their families – and by soloists Adrian Horwood and Agatha Pethers, former BBC Chorister of the Year, to perform Gabriel Fauré's Requiem late on a November evening in the atmospheric surroundings of the church. It was a great testament to the important role the Music Society and Chapel Choir play within the College: music-making that builds and promotes the strong sense of community and of participating in a shared endeavour that is such an important part of Petrean life.

This same ethos – of engaging with the College community and involving as many members of the College as possible in music-making – has been the touchstone of the Music Society’s events throughout the year. Peterhouse has a fine tradition of chamber music. Our main termly concerts have presented a wide-range of repertoire – from a buoyant and vibrant rendition of Haydn’s *Razor* quartet, performed by the Champion Quartet (winners of the Peterhouse Music Society Award), through to an expressively moving performance of Mahler’s song cycle *Lieder eines faherenden Gesellen* performed by graduates Krishnan Ram-Prasad and Marcus Ellis. Programmes also included new compositions by third year music student Siobhan Connellan who will this year go on to study composition at the Royal College of Music. These termly concerts have been complemented by a series of more informal fortnightly recitals throughout the year; and a particularly busy programme of May Week recitals, including the performance of a Bach cantata in Chapel, a recital of soprano duets by members of the Chapel Choir, and an informal May Week cabaret open to all members of the College. At the end of Lent Term, the Choir too offered a short recital: a contemplative and poignant performance of Tallis’s *Lamentations* in a candlelit Chapel.

In addition to student music-making, members of the College benefit greatly from the professional recital series Camerata Musica, which has now been running for more than a decade. We remain indebted to Dr Adamson and the Camerata Musica Committee for bringing some of the world’s finest performers to the Friends of Peterhouse Theatre. Founded with the specific purpose of bringing new, student audiences to classical music, one of the great joys of attending one of the Camerata Musica recitals is to see quite how successful the series is in achieving this objective, encouraging student attendance by arranging pre-concert buffet dinners for Petreans, and making over half of its tickets available to students at generously subsidized prices.

College music not only binds together our community, but reaches far beyond it. The College Choir tours nationally and internationally each year. Our visit to Worcester Cathedral this year allowed us to join forces with the former choral scholars who make up our alumni choir, Voces Petrensiū. Our international tours provide our organ and choral scholars with the opportunity to sing in some of the finest churches and cathedrals in Europe and

Above all, music at Peterhouse seems to me to reflect the health and vibrancy of our shared College life together. Music is, first and foremost, a social enterprise.

beyond, and our tours in recent years have taken the Choir to some distinctive and unusual destinations, including Copenhagen, the Faroe Islands, Lithuania and Latvia. Singing is, of course, at the top of the agenda on these tours; but they also provide extraordinarily rich cultural and educational opportunities for our students, whether that be the chance to explore the Dead Dunes of the Curonian Spit and to gaze across from Lithuania into Kaliningrad, or to sing in

Faroese in Tórshavn after a day trekking across the misty hills to the medieval ruins of St. Magnus Cathedral.

We have an increasingly visible virtual presence, too. Do search for the Choir on Facebook, Twitter and YouTube. Our thoughts are now also turning towards making a CD recording of the Choir so look out for this soon.

Above all, music at Peterhouse seems to me to reflect the health and vibrancy of our shared College life together. Music is, first and foremost, a social enterprise. It is perhaps for this reason that it is so valued by all members of our community. It is encouraging to find in Peterhouse a College that so evidently recognises and nurtures this fact. Far from being ‘simply’ relaxation from the hard work of Tripos, it is the interplay of study with music and other extracurricular activities that provide the rhythmic pulse which binds together our community, at the beating heart of College life.



Simon Jackson conducting the choir in rehearsals

With our current focus on our many musical projects at Peterhouse, we decided to invite two of our celebrated musical alumni back to the College to take a trip down memory lane.

Colin Greenwood

Walking up the stairs in Fen Court earlier this year, Colin Greenwood, bassist for the band Radiohead, commented that he felt much more at ease than he did on his first visit.

He remembers climbing the stairs in Fen Court for his interview to read History, filled with the sense that he was out of place – not lessened by an encounter with the previous candidate who came breezing down the stairs full of the confidence Colin was far from feeling. The interview did not go well – at one point Maurice Cowling almost

shouted at him: “Books, man, books, don’t you read any books at all then?!” The bus journey back to Oxford seemed interminable and when he arrived Colin told his mother he never wanted to talk about the interview again – and then, of course, he got the offer of a place.

Colin spent the summer of 1987 reading widely and on arrival he asked to switch to English. Another interview was needed – this time with Martin Golding and Caroline Moore. Colin admits that he could have done better academically if he had worked harder – but his school, who had suggested he should go into catering rather than apply for University, clearly underestimated him. Despite playing in 3 different bands while studying, he graduated with a good 2:1.

Music was already very important to Colin when he started at Peterhouse, he recalls listening to Grateful Dead and Fairport Convention with friends in their rooms on Fitzwilliam Street and to hours of Guns N’ Roses in the William Stone Building with Red Szell (m. 1988). He describes the music scene at the time as amazing. It was centred on the King’s Cellars and Trinity Hall, though he doubts there is a bar in Cambridge that he has not played in, estimating that he played about 30 shows a term

during his time at Peterhouse. One of the bands he played in was what he described as a musically excellent funk covers band, pithily monikered: ‘Momma hung me in the closet, but I’m still feeling funky.’ He still has the text-heavy t-shirt. John Aylieff – later regional director of the World Food Program – was the band’s awesome drummer, and Doctor Who music maestro Murray Gold was on keyboard.

Colin remembers a lively performance of ‘Cyrano de Bergerac’, directed at the ADC by another Petrean, Sam Mendes (m. 1984). It starred a swashbuckling Tom Hollander and an aristocratic Nick Clegg. Many years later Sam invited Radiohead to compose the theme song for the Bond movie ‘Spectre’. Although it was not chosen for the movie, Colin and the band considered it one of their best works and released it anyway!

In 1990 Colin was the Ents Officer for the May Ball. As well as booking his own College band (‘The King of Thailand’) with his brother, Johnny Greenwood on harmonica, he also booked Humphrey Lyttelton, the prestigious jazz musician. Ten years later Lyttelton recorded the track ‘Life in a Glasshouse’ with Radiohead and performed with them in front of an audience of 42,000 in Oxford’s South Park – which Lyttelton described as one of the most moving musical experiences of his career.

Recalling his time at Peterhouse, Colin remarked how important it was having a teacher who believes in you, something that stays with you for the rest of your life. For Colin that was Martin Golding, who joined us for lunch during Colin’s recent visit. Martin recalled how one day in 1991 Colin came into his rooms in Old Court and announced that the band had just signed a contract with EMI. At the time, Martin was only faintly aware of what this meant but could see that it was clearly very important to Colin, so congratulated him warmly. It was also Martin who introduced Colin to the idea that Bob Dylan could be thought of not just as a great musician, but as a serious poet.

Only recently, Colin discovered that an old friend and fellow music maker, the Producer Marius de Vries, was at Peterhouse too! A mutual friend made the connection just this Spring, and both were very happy to have had the privilege of being taught by Martin.

Marius de Vries

Music Producer and Composer, Marius de Vries came up in 1980 to read English. At the interview he recalls having spoken mostly about Aldous Huxley and on his way home thinking “O dear, I blew that” and his surprise and delight on receiving a telegram offering him a scholarship. When we met in the Parlour for tea, Martin Golding remembered the interview and also that Marius had written a brilliant exam. Marius laughed and recalled that having the scholarship had been a bit of a burden as it was something to live up to – the good 2:1 he achieved at the end of his second year had been greeted with “what a disappointing result”!

Despite the burden of the scholarship, Marius admits he did not attend many lectures though he greatly enjoyed his supervisions. Reading Shakespeare with Geoffrey Hill had been a highlight and very exacting. John Beer had introduced him to Coleridge and romantic poetry, and he remembered practical criticism supervisions with Martin Golding as being “tough but fair.” The love of books stayed with him – he and Martin compared notes about the agonizing process of downsizing a library, speaking of us as “tenants of our books.” They both now have e-books so they persuade themselves that they do not need to buy any more (although still, they do). Marius remarked how he is happy to have T.S Eliot’s ‘The Four Quartets’ on his phone so it is always within reach.

Marius and his peers realised how lucky they were to learn and grow up at Peterhouse. The summers were especially wonderful, remembered as a series of garden parties and playing croquet on long summer afternoons. There was a strong cinematic culture too; he recalls that Derek Jarman came to speak to the Film Society about his personal Super8 collection. Even at the time they felt what an astonishing privilege that was!

Like Colin, Marius was also the Ents Officer for the JCR during his time here and by pairing up with the JCR President Paul Rothwell (m. 1980) they had enough points to get the most sought-after set in College – D3 opposite the Sex. Club and above the bar which was then student run and open from 10pm to midnight. He recalls listening to a great deal of reggae and electronic music

as well as Wagner’s ‘Parsival’. Marius had loved electronic music since he was 14 and while in College he played keyboard in a band (whose name he fails to remember!) and was also a DJ. He also became the Secretary of the Cambridge University Tape Recorder Society – exploring the idea of tape recorders as musical instruments rather than just recording devices. Marius also remembers the University music scene centred on King’s and Clare College, but recalls piling massive speakers and a complete sound system on a Peterhouse trolley and dragging it to various venues across town.

He was also a member of the Cambridge University Society for Psychical Research. He remembers spending many hours trying to create verifiable examples of ESP (extrasensory perception) using red light,

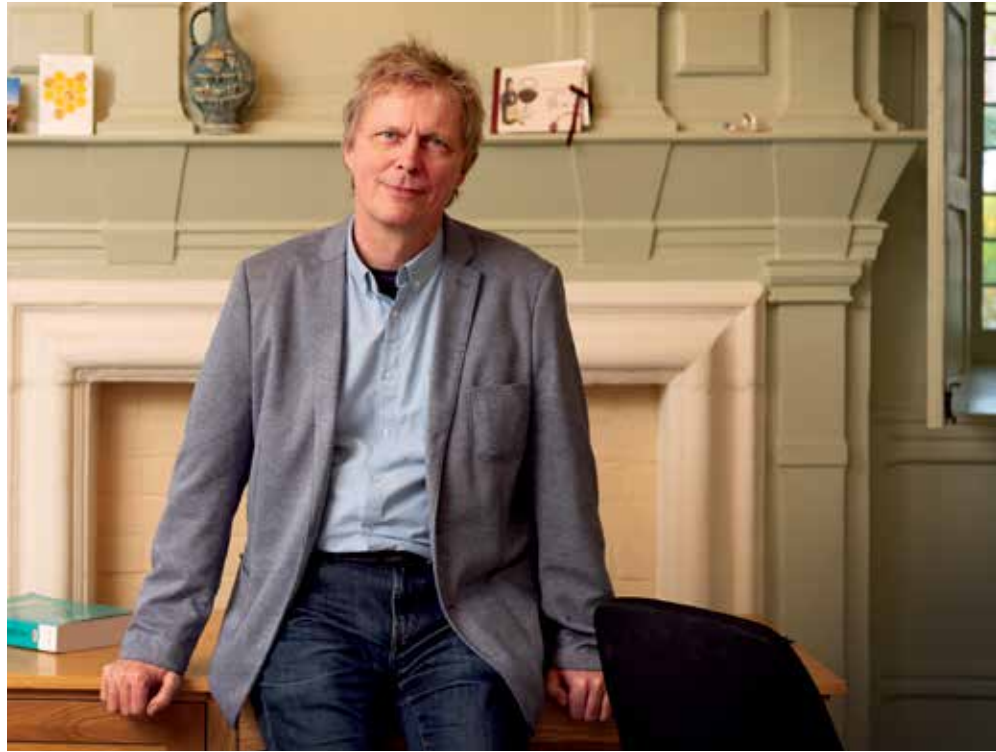
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halved ping pong balls and headphones. They also experimented with Ouija boards and apparently made contact with a spirit called Alice who had been alive in Cambridge in the 19th century. She seemed very real to them at the time, though she was distressingly vague on concrete details that would have enabled them to verify her existence, such as where to find her grave.

Leaving wasn’t easy – it was exciting to be out in the world, but quite hard to adjust, especially without any firm career plans. Within a few years however he was writing songs and playing keyboards for a successful band called ‘The Blow Monkeys’ – they played all over the US, Europe, Japan and Australia. A few years after that he was developing a successful career as a Record Producer, with a reputation for being able to smuggle avant-garde influences into commercially viable music.

In the mid-nineties, film producer Baz Luhrmann heard some of the work Marius had been doing with Record Producer Nellee Hooper, and came over to the UK to ask them to compose the music for his new film – which was to become ‘Romeo+Juliet’, with Leonardo DiCaprio. Nellee was initially unconvinced but Marius’s enthusiasm won the day, and that was the beginning of his Hollywood career!

As we said goodbye, Marius and Martin returned to the question of the study of literature: “The more you do it the further you are from the end of it,” said Marius. “You never get to the bottom of it. Music is the same.”





A Treasure Restored

John Adamson

On 22 November 1816, a fine new 'Grand pianoforte' – over eight feet in length and by the London firm of John Broadwood and Sons, the preeminent European piano-makers of the day – was delivered to Peterhouse as the private purchase of one of the Fellows, Professor William Smyth (m. 1783). In September 2019, this same piano, now meticulously restored, was returned to the College after an absence of over 150 years – a return made possible by the generosity of three Petrean contemporaries, Robin Angus (m. 1974), Dilip Chandra (m. 1965) and Fred Shahrabani (m. 1965). The instrument is already being hailed as one of the most important English pianos to survive from the early nineteenth century.

The piano has a dual significance. From a specifically Peterhouse perspective, the instrument matters because it was a central part of the College's musical life from 1816 until well into the early Victorian age – a period when concert-giving within the College enjoyed something of a golden age. In the wider context of European classical music, the piano's importance is arguably greater still, because Professor Smyth's instrument is near-identical to the Broadwood piano owned and used by Beethoven in his later years, and is the best-preserved surviving example of its type.

William Smyth (1765–1849), the piano's first owner, was a major presence in the intellectual and cultural life of early

nineteenth-century Cambridge, and devoted much of his exceptionally long career to making Peterhouse the preeminent centre of music performance within the University. Though the primary audience for Smyth's concerts was the (exclusively male) company of dons and undergraduates, he was notable for also encouraging the attendance of women – as he did, equally unconventionally, at his University lectures. One of the women in the audience for Smyth's concerts, Mary Ann Kely (1789–1873), has provided a first-hand account of what it was like to attend. As a host, wrote Mary Ann Kely, Smyth was 'cheerful, social, and welcoming,' and his concerts were widely renowned for the outstanding quality of the artists invited to perform. In return, Smyth insisted on absolute silence from his audience. All concert-goers were required to learn the lesson 'that not the faintest sound of a word is permitted while the music is going on'.

Smyth, who was to have a long and distinguished career as Regius Professor of Modern History, first came to national prominence as a poet, with the publication of his *English Lyrics* in 1797. At the behest of the Edinburgh Music Publisher, George Thomson (1757–1851), Beethoven made settings of no less than nine of Smyth's poems. Composed for solo voice, accompanied by violin, cello, and piano, these Beethoven settings were ideally suited to private concertizing, and they almost certainly figured in the programmes for Smyth's musical evenings. And at the

centre of that music-making was Smyth's magnificent Broadwood piano of 1816: at the time of its purchase, the most technologically sophisticated instrument of its type available in Europe.

Only a few months after Professor Smyth's Broadwood piano had been delivered to Peterhouse, Thomas Broadwood, unimpressed by the pianos available for Beethoven's use, resolved to make the composer a gift of one of his own. This Broadwood instrument (serial no. 7362) became Beethoven's principal piano during the years 1818–1825. On it he composed some of his very greatest works, including the *Hammerklavier Sonata* (1817–18), the final three *Piano Sonatas* (1820–22), and the *Diabelli Variations* (1819–23).

Of the several hundred grand pianos made by Broadwood in 1817, barely half a dozen remain – including Beethoven's own, which is no longer in a playable condition. Others have been extensively modified over the intervening two centuries. William Smyth's instrument, in contrast, survives with its original keyboard, action, and sounding-board intact, the sweetness and clarity of its treble register perfectly complementing the richness and resonant power of its bass. Described by one expert as 'the finest surviving example of a Broadwood piano of its period', it enables the listener to get as close as perhaps is now possible to the sound of Beethoven's late piano works.

A longer version of this article can be found on the website at: <https://www.pet.cam.ac.uk/broadwood-piano>

Peterhouse Development

Thank you all once again for your generous support this year. Between 1 October 2018 and 30 September 2019 we raised just over £1.39m in donations, pledges and legacies from Petreans in the UK and around the world. 820 Petreans made a donation to the Campaign, a quarter of those through the annual Telephone Campaign.

The Telephone Campaign

We had another successful Campaign this year, and a total of just under £178,000 was raised in donations and pledges. Unrestricted (general purpose) donations made during the campaign were added to restricted gifts and applied by the Development Committee to the projects below:

The Lady Mary Ramsey Fund for student hardship:	£59,312
Admissions Fund:	£25,000
Graduate Studentships (Arts and Sciences):	£19,570
Funds and Prizes:	£2,000
Graduate Sports Scholarships:	£10,000
Renovation of the Organ:	£11,675
Restoration of the Chapel:	£15,990
Restoration of the Brewhouse:	£14,838
Renovation of the Boathouse:	£4,467
Support for the College Libraries:	£10,155
Support for College Music:	£4,650

Matched-giving

Once again we included a matched-giving programme within the Telephone Campaign. Eight Petreans agreed to match the giving of those donors who increased their monthly gift and also agreed to donate £100 for all new donors to the College, regardless of the amount they gave. This new initiative encouraged 43 regular donors to increase their gift, and 58 previous non-donors to make a gift for the first time (22% of whom were donors who had previously declined to make a contribution). The amount raised for this project, including the matched gifts was just over £50,000.

Next year's Telephone Campaign will be held between 3 and 13 January 2020.

Fundraising Appeals

Undergraduate Support: in MT 2018 it was agreed to create a joint fund for hardship and bursaries. This fund was named The Lady Mary Ramsey Fund (Ramsey Fund for short). Lady Mary Ramsey was a 16th century benefactor of the College who provided funds for the support of 'poor scholars'. We already have a number of hardship funds and bursaries dedicated to providing support to undergraduates in cases of financial hardship, but some of our older hardship funds are limited to

particular disciplines or to other special cases, and the flexibility of having a joint fund will provide support where it is needed, enabling students to focus on their studies rather than their financial difficulties. The total raised for the Lady Ramsey Fund this year, including a substantial legacy was £316,787.28.

Graduate Studentships: on an annual basis we now admit almost as many graduates as undergraduates. The research produced by our graduate students has been outstanding, and we want to be able to continue the studentship scheme. Over £63,000 was raised for Graduate Studentships this year, of which £19,000 was allocated from the Telephone Campaign and £16,532 from unspent research allowances amongst the Fellowship. A total of 28 Studentships were awarded this year, consisting of three one-year studentships, and 25 three-year studentships.

Graduate Sports Scholarships: as those of you who watched the Boat Race in April will know, we had three members in the Blue Boat. All of these were supported by Graduate Sports Scholarships thanks to the generosity of donations to the Telephone Campaign and also a generous legacy.

Future Projects

The Ward Library

Changes to the Ward Library are part of the College's Masterplan. Recent drawings and ideas have been put together which include re-aligning the spaces around the Theatre. This would open up spaces for the students to meet, study and work collaboratively. It would also provide a secure location for people to consult our rare books and archives and much-needed storage for the College's modern archives.

The Gardens

We are looking to enhance the garden area around Cosin Court. Opening up the gardens at the back of the Fitzwilliam Street houses and creating a series of courtyard gardens has the potential to transform this part of the College. It will encourage people to come and go from the houses through the courtyards and will further enhance the newly restored Tunwells Court. We have been presented with various exciting garden designs, and will keep you up to date with progress.

Friends of Peterhouse

As always we are very grateful to the Council of the Friends of Peterhouse for their support during the past year. They contributed to the College's hardship funds and academic prizes as well as

supporting the College's initiative of having a Student Counsellor in College one day a week during Term, weekly yoga classes to help with student well-being and two Superhalls: one for the JCR and one for the MCR.



The 1284 Circle

Membership to the 1284 Circle is open to anyone for the year in which their donations total between £1,284 and £5,000. This year members were invited to a lunch in College in September and received preferential bookings for a number of events including dinner at the Garrick Club and this year's May Ball. The Circle attracted 59 members this year, and through their generosity the College received almost £125,000 in gifts.

William Stone Society

The William Stone Society was set up to thank those who have chosen to remember the College in their wills and members and their spouses/partners are invited to an annual luncheon in September. We obviously hope that it will be many years before we receive your legacy, but bequests are a very helpful source of income for the College and can enable donors to do something they would have had difficulty doing in their lifetimes. If you are considering leaving a legacy to the College, possibly for the Boathouse refurbishment or any of our other projects, please contact Ann Munro (ann.munro@pet.cam.ac.uk).

Data Capture Form

In June of this year, we circulated a data capture form to all Petreans with the aim of updating contact details and improving the general information that we currently hold. We are very grateful to the 1,547 Petreans who took part in this exercise. E-mails are the most commonly read form of communication, and 90% of you were happy with the amount of contact you receive.

Engagement through social media was lower and this is an area we would like to improve; particularly building up our presence on LinkedIn. 41% of you were willing to offer careers advice to current students, and we are discussing the best ways to engage Petreans in this area.

Congratulations to the five lucky winners who received a £50 gift voucher either from Blackwell's or Amazon:

Adrian Bagnall (m.1978), David Carter (m. 1990), Jeremy Poon (m. 2007), Christopher Townsend (m. 1992) and Cornelia van der Poll (m. 1996).

If you would like further details on any of the above projects, please contact the Deputy Director, Ann Munro (ann.munro@pet.cam.ac.uk).

STOP PRESS

The University's Harding Challenge: On 1 October the Vice Chancellor launched a scheme whereby every £1 given by a **first-time donor** to the College to alleviate student hardship will unlock a £1 matched gift from the Harding Fund to the University's central bursary fund.

Projects Open Day 2019

In April of this year we held a Projects Open Day inviting Petreans to join us to view and discuss recent and forthcoming developments and projects. We were delighted with the response and a large number of Petreans and their families joined us to see the following:

- the recently completed restoration of Tunwells Court;
- the Brewhouse as it is now, and the plans for its restoration;
- the future plans for the restoration of the Chapel;
- the plans for the new organ;
- an exhibition of the plans for redeveloping the Boathouse;
- an exhibition of the College's Masterplan.

A short video of the day can be viewed at:

<https://www.pet.cam.ac.uk/projects-open-day-2019>



Tunwells Court and Petreans exploring the Brewhouse

The Organ

We are delighted to report that after four years of consultation, the Diocese has approved a proposal for an organ that both honours the historical Snetzler pipes and gives us an instrument with an enlarged range and modern playing aids to accompany choral services. A brochure launching an appeal for the organ was circulated in October. Over 375k has so far been received in donations and pledges.

The Chapel

As you can see on the cover, the East Window was clear glass at the time of the Open Day – the restored window has since been returned and looks magnificent! Looking ahead, we would like to consider other projects such as cleaning the wood to reveal its original colour and grain – the daylight streaming through the East Window showed how very patchy the Victorian varnish is in places! In due course the mid-19th century Munich windows will also need some preservation work. We recently received an Archdeacon's License to remove the Victorian choir stalls to explore alternative places for the choir to stand, and discovered that the original 17th century benches were still in place underneath the Victorian benches. We wished to retain the original benches but had not budgeted for their restoration, so we were very grateful to receive a donation from Adrian Clarke (m. 1976) to cover it!

The Brewhouse

Once refurbished, the Brewhouse will provide space for a new office for the Director of Music, a recital room and a practice room. Planning permission has now been approved and we are hoping to begin work in 2020. Once we know what the project will cost we will launch an appeal, but we are grateful for all the donations and pledges already received.



The Brewhouse in the snow

The Boat Club: 2028 Appeal

The present boathouse was built in 1928 and extended in 1992 and the College would now like to undertake some much-needed refurbishment and a further extension ahead of the Boat Club's bicentenary in 2028. Architects have been appointed and the 2028 Committee, including current and former members of the Boat Club, has met several times to brief the Architects and to discuss their ideas. We are still in the early stages but hope to submit a planning application within the next academic year.



The Boathouse on the day of the new scull launch



Peterhouse Events 2018–2019

Friday 10 May, 2019: Dinner at the Garrick Club

On Friday 10 May a private dinner for alumni was held at The Garrick Club by kind invitation of Sir David Wright (m. 1963), Honorary Fellow. The drinks reception was held in the Morning Room followed by dinner in the beautiful Coffee Room, which looks out on to the hustle and bustle of London's West End. Petreans and their guests enjoyed an outstanding evening of food, wine and stimulating conversation; reminiscing about memories of College and discussing Peterhouse's plans for the future.

We will be holding a dinner in Manchester in 2020, with a return to a London venue in 2021.



View from Fen Ditton

Saturday 15 June, 2019: May Bumps Garden Party

We were once again able to invite Boaties, past and present, to watch the final day of the May Bumps from the beautiful gardens of a friend of the College. Petreans gathered to cheer on the Peterhouse crews, while enjoying strawberries and Champagne on the banks of the Cam.

To add to the excitement, this year our M1 crew included 3 members of the victorious CUBC crew, who triumphed at The Boat Race back in April. James Cracknell, Sam Hookway and Natan Wegrzycki-Szymczyk helped the rest of M1 reach a historic top 5 place on the river.

The same venue has very kindly been offered to the College next year. Invitations for this event will be sent out in Lent term 2020.

Friday 21 June, 2019: The May Ball

May Week was brought to a close with the Peterhouse May Ball. As in previous years, the student-run May Ball Committee went to great lengths to ensure the event was a spectacular occasion, with food, drink and entertainment to cater for all tastes and desires.

Working closely with the May Ball Committee, the Development Team put together a VIP package especially for Petreans. These special tickets included the opportunity to meet with the Master and enjoy Champagne in the Lodge before heading across the road for early entry to the Ball itself. Once inside the Ball, Petreans had access to a special VIP lounge, where they could escape the hurly burly of the partying students and relax with a glass of Champagne. It was wonderful to see so many Petreans return to College for such a spectacular event and we hope for a repeat in 2021.



Gisborne Court lit up for the May Ball



Thursday 26 September, 2019: London School of Economics (LSE) 80th Anniversary of the Evacuation to Peterhouse

This September marked the 80th anniversary of the start of the wartime evacuation of students and faculty from the London School of Economics to Peterhouse. They arrived in 1939 and stayed for the duration of the War, taking over the Peterhouse Hostel on Trumpington Street as their wartime headquarters. The Master and the LSE Director, Dame Minouche Shafik, thought it would be a nice idea for the two institutions to come together in Peterhouse again, to mark the date and to celebrate our common history and war-time collaboration.

On Thursday 26 September, the College hosted a commemorative dinner in Hall with guests invited from both institutions, preceded by a joint Peterhouse – LSE panel discussion in the Peterhouse Theatre.

Peterhouse