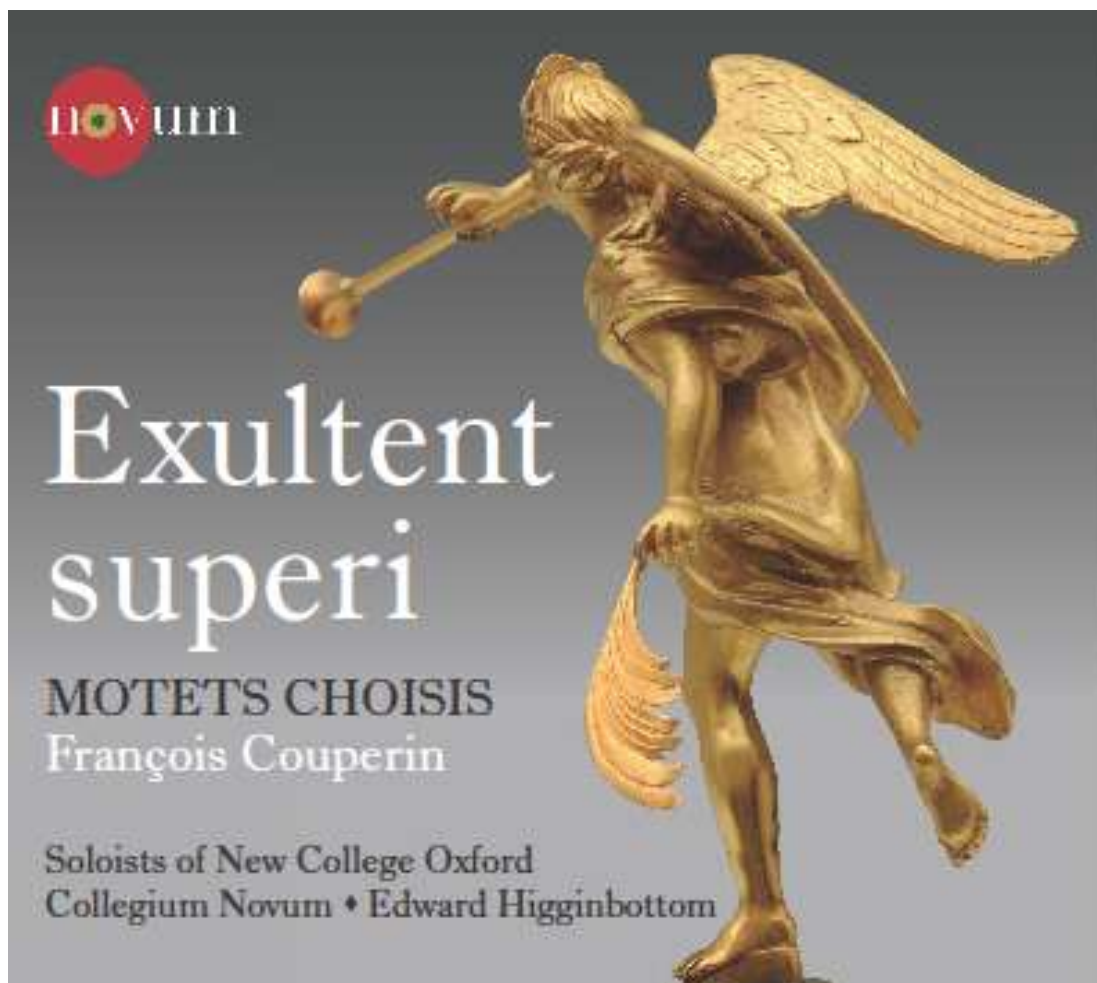


New College Choir Association

Newsletter – July 2012



Greetings!

Another year has passed and it has certainly been unusual meteorologically – let's hope we get one of those oft-promised Indian Summers. The Choir has been busy as always, as Edward explains on the next few pages.

I am always delighted to hear of the range of activities that past members have enjoyed, both musically and otherwise, and the happy memories we all hold of our (often brief) time within the College walls. Thank you all for your contributions. Particular thanks go to those who have taken the time to write pieces to share with you all and I hope you enjoy the words of Francis, Peter, David and Frank.

Many of you remembered, or were touched by, the performance of *The Hobbit*, as covered on Radio 4 recently. What a fantastic opportunity for a group of young boys to participate in that event, and thank you to Martin Pickard for alerting us to it. I am sure that the current Director of Music at NCS is feeling the pressure for future shows – *Ben 10 the Musical* doesn't have quite the same ring...

A number of members have requested that we set up an area online where we can all view and upload photographs, which I am going to do – details to follow by email, so if you think I don't have your email please send it to me at chassoc@softtop.co.uk.

As you know from my previous correspondence we got into the red recently, as the cost of producing the Newsletter (to say nothing of the postage!) is not insignificant, and very few members were contributing any subs at all. Just to reiterate, we do not receive financial backing from the College, and the subs are there solely to allow us to print and post the Newsletter and occasional requests and reminders. I am delighted to say that thanks to the particular generosity of a few individuals, along with a general increase in numbers of subscriptions, we are now back in the black. Thank you to all of you. For those who have not yet done so, please do consider paying a subscription if you can afford to do so. Further details are located towards the back of the Newsletter.

A word about the Choir's record label NOVUM: Thus far there have been seven releases (see back page), the most recent being the Haydn *Nelson Mass*. The Choir puts in substantial sums of money to support the costs of engineering, producing and manufacture. Please do what you can to support the label. The best way is to buy lots of CDs! There are further details on the back page, and all CDs are available from the Choir website: <http://www.newcollegechoir.com>.

I hope you enjoy reading this Newsletter as much as I have enjoyed putting it together. It's always good to hear from you, and great to catch up with those of you who I bump into regularly or occasionally.

Special thanks, as always, to Colin Gordon for all his help, staying in touch with so many of you and passing on news, and also for his meticulous proof-reading skills. Without him this Newsletter would inevitably be full of misspellings. Finally, I am confident that with the assistance of my young "helpers" almost all stamps and address labels should be going on the right way up...

Henry L'Estrange, Editor
The Last Few Months

I'm writing this report on recent Choir activity in a sun-drenched Alpine valley. And sun-drenched also was our first tour of the year to Umbria: temperatures in the high 20s as we sang in Perugia and San Gemini. The local festival was celebrating Bernstein, and we sang his *Chichester Psalms* with the Orchestra Camerata Strumentale Citta di Pratto. It was good fun to let rip with some really un-buttoned music, just about keeping our heads above the racket made by the percussion department. I've never been 'sure' about the *Psalms*, but they have such a strong personality that it is impossible not to be swept up in the mêlée. That was in September. Late October saw us in Cyprus for two performances of *The Creation* with their National Symphony Orchestra. That had all the colour you could imagine, as well as the most generous rehearsal allocation I have ever experienced as a conductor. That cuts two ways, and in the Mediterranean it tends to lend a certain ease to getting up to speed with the score. The next month we visited Aalst for a concert in which we joined forces with an excellent local choir, the Schola Cantorum 'Cantate Domino', directed by David de Geest. The Belgians are the epitome of generous hosts: they did not let us forget the reputation of their country for its confiserie. And then in December, off to Genoa, for a Christmas gig.

Meanwhile we were presenting our new Couperin CD to the world. Radio 3 made it their CD of the week, and both the BBC Music Magazine and The Gramophone were very complimentary in their reviews.

"The performance is astonishing. Two New College trebles, aged 11 and 13, sing with a musical maturity and technical focus which I have never heard bettered. Intonation is spot on, with none of that instability (for some winsome, for others unnerving) which often characterises unbroken boys' voices. In the duet 'Lauda Sion Salvatorem' their individually distinctive voices are beautifully matched. No less exceptional is the haute-contre (light high tenor) of Guy Cutting[...] With excellent strings and sympathetic recording this is a real revelation."

George Pratt, BBC Music Magazine

"Seven soloists from New College Choir showcase this music with impressive ease. The star turns are some astoundingly assured and mature singing from treble Jonty Ward, delicious haute-contre work from Guy Cutting that ought to ensure interest from other Francophile ensembles, and a fine delivery of Ad te levavi from bass George Coltart, but in truth there are no weaknesses here, no allowances that have to be made except, perhaps, to wish for more strongly coloured French pronunciation."

Lindsey Kemp, The Gramophone.

This project brought into focus the outstanding quality of some of our individual choir members. It also brought to light some hitherto unheard motets by Couperin. In terms of the objectives of the Novum label, this CD articulates our wish to cover neglected repertory as well as the familiar.

Familiar is the theme of our next release, due this September: Haydn's *Nelson Mass*. As in the Mozart *Requiem*, we draw all the soloists from the Choir, including the soprano. This is not to reflect Haydn's practice (which was to use a small mixed ensemble for his Eisenstadt performances), but to reflect *our* practice, and to give the floor to one of the most impressive trebles we have had in recent years, Jonty Ward: those coloratura runs in the Kyrie and Credo are his swansong in the Choir. He was later to star in Mendelssohn's *Elijah* at the BBC Proms with McCreesh and the Gabrieli Consort.



On Easter Day we took the floor on the Andrew Marr Show, providing a musical coda to the political debate that is the meat and drink of that programme. One of the advantages of our Oxford routine, following the University terms as we do, is that we are not otherwise engaged on Easter morning, when more or less every other choir in the Kingdom is. We took the trouble to have our party-piece from memory, and dressed

down for the occasion. This was a spin-off of the CD released by Universal called *Illumina*. It got into a media spat when Norman Lebrecht declared that the choral arrangement of the *Adagietto* from Mahler 5 made him feel very unwell ('sick' was his four-letter word). This provoked a response from me on the Choir blog, where I referred to the tangle in Mahler's life that was Alma, Freud, religion and artistic freedom (still there if you are interested). The leading track is another arrangement, this time of Barrington Pheloung's music for the Morse films. The illustration on the CD is of the Radcliffe Camera, to remind us of the Oxford routes taken by Morse's Jaguar. There is some great singing on this CD, over a wide range of repertory, including music by Lauridsen and MacMillan.

As for canning our music, we added some Britten to our stock in April, and some Charpentier in July. We now have a 2-CD release of Britten's sacred music in prospect for the centenary year (2013), and some wonderful French baroque music to go alongside Couperin. Watch out for these releases.

The Choir has formed a working relationship with the Oxford Philomusica, and in July we toured a Bach and Telemann programme, passing by Malvern, Bath and Oxford. The Bach was his *Magnificat*, possibly the most difficult choral piece he wrote. We got the better of it as we moved from gig to gig! Earlier in the year, in January, we sang another Bach programme with OP in the Sheldonian, and the previous September, *The Creation* for the University's alumni weekend. Our UK touring also included a visit to St David's Cathedral to present a programme of music for British coronations. We don't often get about in the UK, and it was a nice change not to need our passports, even though we travelled to Wales.

Will Missin, former academical clerk, suffered a serious brain haemorrhage in January. In April we gathered a large number of his friends - social and professional - to sing evensong in New College. It was a memorable and moving event, reminding us of the

role of the Choir in supporting its members, present and past, and providing a focus for a collective act of prayer and solidarity. In a moral and tangible way we were able to make a difference to the difficult times he and his family are undergoing.

The weather in Trinity Term wrote off cricket completely. And so when we came to the annual (mid-July) Decani v. Cantoris match we had to resort to rounders (the groundsman having forbidden us to use the sodden wicket). Rounders turns out to be a highly competitive game - not for the faint-hearted. So after the initial disappointment of not wearing our flannels, things were much the same, with a closely won victory chalked up to Decani. The game is of course merely a backdrop to a lavish barbecue, and on that day the rain actually held off.

At the end of Trinity Term there was quite a cull of voices: five trebles - although two had already slipped into other voices (Tom Montgomery, Theo Ross, Edmund Breen, Carl Olavesen, Hugh Finnerty), two tenors (Guy Cutting, David Lee) and three basses (Nick Daly, Oliver Longland, James Geidt). The altos suffered only one loss (Ben Sheen). Still, as a proportion of the Choir, that amounts to a third. At times like this, one is reminded vividly of the role of the Choir in training musicians: taking in raw recruits; turning out finished articles (more or less). Whilst it may be invidious to single out names, I cannot let Ben Sheen slip away without acknowledging his crucial role in getting the Choir website off the ground, and in keeping it in such excellent form. He was also instrumental in developing our evensong webcasts (September 2011 – July 2012 we have registered 33,039 hits), and in feeding our Facebook and Twitter. We have been very fortunate in that regard. And then Guy Cutting (a previous treble) has given us a masterclass in classy tenor singing: his diary was more or less full before leaving New College. On top of that he got a first, which says that singers may well have a brain inside their heads (not simply a resonating cavity).

On the organ bench, both Ben Bloor (first year organ scholar) and Steven Grahl (assistant organist) have been active in International Competitions. Ben was a finalist in both the American Guild of Organists Quimby Competition for Young Organists held in New Jersey, and the Northern Ireland International Organ Competition held in Amagh. And Steven was a finalist at the St Alban's International Organ Competition. Many congratulations to them both for these achievements.

After an interim year, we welcomed Dr Erica Longfellow as Chaplain and Dean and Divinity. She is an Oxford DPhil and a John Donne scholar. She came from a readership at Kingston University. Our chaplains need a multitude of skills: pastoral competence, excellent academic credentials, liturgical nous, a liking for music, ease in a vestry crowded with men, and ease also in an SCR largely sceptical about Christianity. Erica has all these.

A final word on chorister recruitment and training. As from this last year we have instituted a probationer programme running over two years, recruiting into year 3. This seems to be yielding good results. The situation is helped by the excellent health of the Choir School, whose pupil numbers, under Robert Gullifer, have climbed to 150 from about 100 four years ago. The viability of the School is of course an absolute prerequisite of the Choir: without its success we would have no choristers.

EH

Harmonic Progressions

By Francis Pott (67-71)

Asked what we best remember of New College and NCS, most of us might naturally think first of the Chapel, and what we sang. For me, though, what led me towards composition as a way of life happened as much in the boarding environment of Savile Road as in College; so perhaps the mental photograph album marked 'NCS' is ripe for exhumation from the disorderly attic of my brain and could do with a dusting-off.

For me, there were three key people among the staff. One, Paul Drayton, then in his late twenties, was an inspired Director of Music, already creating a far wider impression outside as a composer. A superb pianist, he often left items from his own collection of piano music wherever he had found time to practise them. Some of my earliest memories concern the tiny cubby-hole of a room behind the assembly hall in New Building, with its summer smell of dust, floor polish and art class materials slowly baking beneath the sun on the stage area directly outside. There, I trespassed happily upon an intimidating Sonata with five flats by Vorisek, a Bohemian resident of Vienna largely overshadowed by Schubert. (Some twenty years later, I included this in a group of recitals.) I also found such unlikely offerings as the fugues of Kirnberger, the subject of one finding its way into an Oxford University exam. paper when it fell to me to set such things occasionally during the 1990s.

In particular, I recall Paul sitting down one day in the assembly hall and giving an impromptu performance of Mendelssohn's *Hebrides Overture* in its piano version, along the way pointing out points of interest with his habitual air of humorous ironic detachment as his eight hands flew effortlessly over the keys, never dropping a stitch. This now blurs into one with another occasion in the same spot, when for some reason there was a record player in the hall and Paul played to three of us an old vinyl disc of the Vaughan Williams *Fantasia on a Theme by Thomas Tallis*, having first taken us through the original - as handily presented in the English Hymnal which resided permanently on the venerable Bluthner grand. This is the piece whose first performance in 1910 had the 18-year-old Herbert Howells pacing the streets of Gloucester all night, unable or unwilling to shake off the magic of what he had heard. Its impact on a younger pair of ears was less immediate, yet I know that this marked some decisive epiphany for me: Paul had opened my eyes to that many-layered expression, the 'English Renaissance', and to some (not all) of what it might mean. Despite Howells, Hadley, Sumsion, Murrill and a host of others whose music we sang, the '*Tallis Fantasia*' was the door through which I made my true entrance into 20th-century music.

In recent years I've kept up occasional contact with Paul, who kindly sent me a book on music appreciation which he had written in the course of his work for adult education in Cornwall. Bearing the title *Trampolining in the Vatican*, it did not disappoint: opening it at random, I was promptly asked whether I had noticed that 'orchestra' is an anagram of 'carthorse'. The sense of humour hadn't changed. In early days it had sparked to sublime (and ridiculous) effect in a series of collaborative stage productions at NCS by Paul with Humphrey Carpenter. It wasn't so much a G&S partnership: if you put Paul Merton, Flanders & Swann and Monty Python in a jar with Cole Porter, Richard Rodney Bennett and Tom Lehrer and then gave them all a good shake, you'd get more of a sense of the flavour. The crazy words of the late, much-lamented 'Humph' have

mostly stayed with me (alas, Paul no longer has them), but take honourable second place behind Paul's matchless talent for acute, erudite and hilarious musical parody. At a Wykehamist reunion in Winchester last month, I discovered that Martin Pickard remembered it all in exactly the same terms. He reminded me of *Number, if you please*, which Humph may have seen initially as a take on Flanders & Swann's *Slow Train*, that elegy on Beeching's closure of rural railway lines. Instead, in Paul's hands it became a sort of deranged Bach aria and riotous patter song of 'phone exchange place names, crowned at its height by a chorale apparently being sung as a recorded message by an implacably robotic chorus of BT operators. Other Rory-Bremner-like feats included a fake public school song, a cowboy ballad and a poignant McCartney evocation, *Summer is growing old*, which more than stood comparison with the real thing. A serious composer to his fingertips, Paul understandably views these things as forgettable diversions from 'a time that was', yet they stand in the estimation of those who remember them as the very best of their kind, setting the standard by which lesser talents are to be measured.

The others who exerted an influence were not musicians, and it might surprise them now to know the effect they had. As duty master, John Deason used to console himself in the presence of The Great Unwashed by bringing a transistor into the chorister bathroom, tuned resolutely to Radio Three as if to ward off our more unsavoury aspects. This evolved into an occasional quiz: we had to guess the composer before the piece finished and his cover was blown. I remember Mendelssohn's A minor String Quartet flummoxing us all and greatly impeding our ablutions as John carried his talent for mock incredulity to new heights. Thanks to him, a great deal of 19th-century chamber music first came my way in this staggeringly inauspicious setting, and has stayed with me since. New to Beethoven, I began to think of my particular basin beneath the window as 'The Archduke': a slightly senile archduke, since it had a habit of gurgling to itself as if in contemplation of some ghastly private joke at my expense. Probably it is no longer there. For three years in the 1980s, when I followed in Paul Drayton's footsteps, it was my privilege to know John as a generous and thoughtful colleague. I came to appreciate his cultivated mind over vast staff suppers (he remained fit and offensively trim; I ballooned) before ascending, now duty master myself, to censure anyone still dawdling pointlessly over The Archduke.

Finally, Martin Knox: a coiled spring of suppressed energy whose default setting seemed to be one of pained apology to Civilisation itself that the promise of its dawn should have dwindled finally, on his watch, to the dismal nadir which my personal crimes represented. This impression was enhanced by that characteristically decorous cadence and precision with which many Ulstermen speak English.

Martin possessed the sensibility of an artist, and possibly had a skin fewer than some. He, too, would play us music, but in his case an actual gramophone would make its appearance in the senior dormitory. As a non-participant in music, he possessed a memorable, enviable sense of wonder (which technical training has a tendency to blunt by replacing it with dispassionate professional observation). I recall a particular passage in *Also sprach Zarathustra*. Martin struggled for words, then found them. 'There's a wonderful ...Christmas in strings', he exclaimed, mostly to himself and the middle distance. I recall a very diminutive Howard Goodall falling about with mirth at this un hoped-for gift to his already formidable sense of the ridiculous. But I've seldom heard the word Christmas since without thinking of Martin, of the expression which

Strauss had managed to awaken on his face and of what the power of music truly signifies. It was a lesson that touched me then, and does so today, in a way that has remained salutary and restorative every time congested diaries, commuting and mental staleness have threatened the flowing of the creative juices. It was a pleasure when, during my three teaching years back at NCS, Martin occasionally visited, diffidently asked if he might borrow a few discs from my own collection, and went happily off to search for fresh Christmasses. As with John and with Paul, appreciation of the man was transformed in the adult encounter, reminding me of those cautionary words of Mark Twain: *'When I was a boy of fourteen, my father was so ignorant I could hardly stand to have the old man around. But when I got to be twenty-one, I was astonished by how much he'd learned in seven years'*.

I wish I could have known at the time what these three were giving me. Unlike Max Beerbohm, who declared that it was Oxford that had rendered him insufferable, I'm reasonably sure I already was, long before I arrived there. It remains humbling to contemplate what I received in return. – But thanks also to Howard Goodall! We used to compose our earliest efforts together in the same room: usually Lower 1. If I got up to go to the loo, Howard got up too – and proceeded to adorn my ms. lovingly with well-placed spurious accidentals (never was the term more apposite), causing me to doubt my own sanity later on. Not so very long ago I informed him that he might well be to blame for my adult harmonic style. He appeared suitably alarmed! Only last March, our respective efforts finally coincided again in the music for a single day's services at Christ Church. As Howard commented then, it's quite surprising what things got started in Lower 1 when Miss Mac's beady gaze was trained elsewhere!

A Lifetime of Singing

By Peter Wallin (29-30)

My time at NCS was unfortunately short-lived but nevertheless enjoyable. My first voice trial was with W.H. Harris, who had just been appointed to Christ Church. My mother had coached me – she was a member of the London Bach Choir and played piano and organ. The piece I had learnt was Max Reger's *Maria Wiegenlied*, and we did not take the music. When Harris asked for the music I told him we had not brought it and he said "Oh! I think I remember it". Halfway through I stopped him and told him he was playing it wrong!! This caused loud guffaws from the Dons at the back of the Song Room. A few months later I took a second voice trial under John Dykes Bower and succeeded in passing.

I recall I had "extra breakfast", an occasional egg or bacon. Imagine the others who did not pay for "Extra B"! I also remember cricket in the playground, crocodile walks over that funny high-arched bridge, learning the Winchester Grace, and lying awake in dorm listening to the "City of Bells". Mr Prince, a master, used to take you by the hairs near the ears if you were recalcitrant; another master, Mr McClellan, played the game which fascinated me (to this day, my game) - played with a funny oval ball! Other memories include waiting on Paddington Station for our parents to leave us in the train for Oxford, so that we could get on with the business of scuffles in the compartment, and John Dykes Bower showing us the wonders of the Willis Organ, an abiding love of mine.

Upon leaving NCS, I passed the voice trial for Westminster Abbey under Ernest Bullock and started as a day boy in the Choir School on my tenth birthday, 29th January 1931. On leaving as Senior Chorister in August 1935, I continued my studies at the City of London School, before starting work with an insurance company in January 1939.

I joined the Territorial Army in April of that year and was mobilized in early August. Then followed war service with a Heavy Anti-Aircraft Unit, the Narvik expedition to Norway in early 1940, then to Egypt, and in November sailing for Crete on the *Ajax*. Taken prisoner in Crete in June 1941, I was a guest of the Third Reich in Germany, in various Stalags, until April 1945. I was 'demobbed' in 1946.

I took part in a group which sang carols at Christmas 1948 in Crete, surprising the British Ambassador there. Then I had a break from singing until 1966 when my younger son inveigled me into the choir of St Thomas Church, Lytham St Annes. I joined the Choral Society there as our organist ran it. After a further move to Suffolk I joined the Ipswich Bach Choir and Choral Society, the latter claiming to be the 2nd Oldest Choral Society in England - founded in 1824 (after the Halifax CS). Upon retirement in 1984, we moved to Thurston near Bury St Edmunds and I transferred to the Bury Bach Choir until today. I gave up the Culford School Choral Society last year but still sing with a small group, the Suffolk Church Singers, who do three concerts a year at Easter, Harvest and Christmas in Suffolk Churches for their funds, which is great fun. We have another Abbey O.C. from post-war years who sings with us.

I am feeling the years a bit, but at 91 I still hope to "Sing unto the Lord, while I have my being". I can still sing in tune and read music so I believe I can still contribute something to the choirs, apart from the enjoyment I still obtain from singing. I would like to quote from William Byrd's Preface to *Psalms, Sonnets and Songs*:

2. *The exercise of singing is delightful to Nature and good to preserve the health of Men.*
3. *It doth strengthen all parts of the brest, and doth open the pipes*
7. *There is not any Musicke of Instruments whatsoever, comparable to that which is made of the voices of Men, where the voices are good, and the same well sorted and ordered.*

Since singing is so good a thing, I wish all men would learn to SING!

David Wright (AO 56-57) Remembers

I was lucky enough to be the Assistant Organist at NC in a truly vintage year (1956-57), having the unique experience of working under no fewer than three eminent musicians in that short period: H.K. Andrews, Henry Ley and Meredith Davies. All three treated me as a friend rather than as a junior, and I regard it as a great privilege to have had the opportunity to be so close to them and share their confidences, which were not always anything to do with music.

I had been the Organ Scholar at Exeter College, which was one of the very few Oxford Colleges that recruited local boys to sing with the college undergraduates who formed the ATB sections of the chapel choir. (Some little time later Organ Scholars at the college had the luxury of using boys from Christ Church School, and of course after the college ceased to be a single-sex one female undergraduates joined the choir instead of boys, and this is the situation now.)

In my post-graduate (B. Mus.) year, when my services were no longer required at Exeter College, H. K. Andrews invited me to be his assistant. I was flattered and thrilled that this great man had chosen me, but perhaps he was influenced by the fact that when I took the F.R.C.O. examination I was awarded the Limpus Prize. One day HKA told me that the Headmaster of New College School would like to meet me, so I duly went along to the school. There was a chap in scruffy old overalls mowing the grass, and I politely asked him if he could tell me where I might find the Headmaster, to which he responded: "I AM the Headmaster".

I got on really well with HKA, and found him to be very kind, supportive and encouraging, in spite of his reputation for being awkward and at loggerheads with most people. I remember that when an admiring student asked him how he managed to get his choristers to produce such beautiful tone, he growled: "They wouldn't dare not!". HKA was also very generous. He was even intending to take me on a trip to Bayreuth, to experience Wagner on his home ground, although in the end this had to fall through. I was able to enjoy having the occasional dinner with him at High Table in New College at his expense, though, at which the alcohol flowed freely, including my introduction to the delights of Cognac.

My only disappointment during this wonderful time was that a BBC programme of music by Morley that we were due to record had to be cancelled because the boys succumbed to an outbreak of chickenpox! (Or was it measles? No doubt there are ex-choristers who remember.)

During the Michaelmas term HKA resigned, and Meredith Davies was appointed to succeed him. As he was the Organist at Hereford Cathedral he had to give the Dean and Chapter there the appropriate notice and therefore was not able to take up the NC post for a few months, so Henry Ley was brought out of retirement in Ottery St. Mary to bridge the gap. I greatly respected him because of what he had achieved during his working life, and he was delightful to work with, but was of the opinion that the NC Choir was so good that rehearsal was superfluous! I disagreed with him over one issue – at one Evensong we had performed one of Herbert Howells's settings (probably the Coll. Reg.), and when he came up to the organ loft afterwards I was enthusing about the

beauty, not only of the choral writing, but also that of the organ part. He made it clear that he did not think much of Howells's organ music, saying that only Bach really knew how to write for the organ!

In those days, as well as being a keyboard player, I was a countertenor singer, and when Meredith Davies eventually took up office he made more use of me as an alto in the choir, singing opposite Michael Groser. (Incidentally, I was surprised that in all that was written about Michael after his death, no mention was made of what is my abiding memory of him, that he used to ride about on a precarious-looking motorised bicycle! It seemed somehow so to characterize his delightful but somewhat off-beat personality.) I remember in one BBC recording in which I was singing Meredith stopped the choir after the very first chord because my note was apparently not quite in tune!

Meredith had a wry and rather naughty sense of humour, and I shan't forget an occasion when forty singers, including both him and me, were arranged in a semicircle on the Holywell Music Room platform to perform Tallis's *Spem in Alium*. It fell to my lot to start the whole thing off, and Meredith, who was standing nearly opposite me, was doing his best to make me laugh just as we were beginning by pulling funny faces at me.

It was in his time that I received the biggest fee, relative to the amount of work involved, that I have ever been paid. It was a BBC recording of music that was almost entirely unaccompanied. There was just one anthem (by Henry Ley, I think) that had an organ introduction consisting of just six single notes. As the organist's fee was eighteen guineas – a princely sum to a student in 1957 – I was in effect paid at the rate of three guineas per note! Incidentally, I never heard the broadcasts that we did, and I should be very interested to hear from anyone who has any recordings (presumably on reel-to-reel tape) from this era. I think they were recorded for the BBC Overseas Service.

It seems a sad fact that no-one mentioned in these recollections of mine is still alive, but we are after all going back fifty-five years!

H K Andrews

Many people enjoyed Christopher Hobart's article about HKA in the last issue, and I know that Simon Andrews (his great nephew) is doing more research into his life. Frank Chandler has also sent this:

An Extract from my Memoirs

by Frank Chandler (43-46)

I remember the last time I was allowed to sing Evensong in New College Chapel; Dr Andrews was conducting next to me at the head of Cantoris and, in a hoarse whisper, he said, "Shut up, Chandler! You're making a noise like an old tin pot!" Now my voice was breaking, I had to spend the services up in the organ loft. During the lessons and the prayers, Dr Andrews used to mark my harmony exercises (from Kitson): "Chandler! Fifths!" he'd growl. Meredith Davies[, then organ scholar of Keble College], later to become Master of the Choristers at Hereford Cathedral, [Organist at NC of course,] and later still, a conductor at the opera at Covent Garden, was looking over my shoulder and whispered, "Actually, Chandler, it sounds rather nice. Don't worry; it's only old Ken!" It was virtually the only academic instruction in the art of music I ever had.

"Andy", or Dr H.K.Andrews, in some ways was a bit of a mystery as far as his personality was concerned. On the one hand, he could be something of a martinet. Certainly, he demanded absolute perfection in the singing. Every Wednesday, when we were not preparing for an evensong, he did voice training and the boys were expected to produce a crystal-clear, clean tone – a bit too virginal (!) by present day standards perhaps. It took a sharp ear to detect the augmented triad in an arpeggio! No vibrato! Nothing like the tone encouraged at St John's Cambridge. Woe betide anybody who made a mistake (even in the pointing of the Psalms) during Evensong. Sometimes, he would produce manuscript paper and issue it to all of us with instructions to write out all the treble part of a service or an anthem as a punishment for getting something wrong. It was also said that he kept a cane behind a cupboard in the Vestry. On two occasions I came perilously near to getting a hiding. On one of those, only the timely intervention of Michael Badcock saved my skin – literally! He pointed out to Andy that I didn't know the meaning of a word I had uttered.

When Andy caught shingles, he was particularly hard on us – understandably so. Although perfection was at a premium, strangely I don't recall his ever doing anything about dynamics in the Practice Room. NC, even now, tends to sing *sempre con belto*. Perhaps it's something to do with the rather dead acoustics of the Chapel. (It was rumoured, in later years, that Dick Seal, when in charge at Salisbury, declared that he would not treat his boys in such a way.) One thing I have never understood, though we all respected the demand for perfection: I recall only two occasions when we got a word of praise after a service, one of those being when we gave our first performance of Byrd's *Laudibus in Sanctis*. Byrd was a speciality of the scholar in him and he was keen to introduce the newly published editions of E.H.Fellows into our repertoire. But praise? I myself, as a teacher, found that a little praise went a very long way with my pupils. The other occasion when we received Andy's praise concerned the great enthusiasm and

gusto with which we sang Psalm 107: “They that go down to the sea in ships”...especially “and stagger like a drunken man”!

However, there were frequent occasions when a very different Andy treated the boys in a very warm-hearted way. He liked, sometimes at the end of a practice, with a veritable bonfire of a pipe in his mouth, to hob-nob with us about all sorts of things. I have noticed him referred to twice in the Radio Times as Kenneth Andrews. Apparently he was not, for one morning a boy asked him what his initials stood for and he proudly replied “Herbert Kennedy Andrews”. He sometimes encouraged the telling of a scurrilous teenage joke. Magdalen boys particularly, since they were not so closely dragooned by the School, were favoured with friendly chats, backs to the radiator in the alcove which formed part of the city walls.

But there was more to this lovable side of Andy than that. Sometimes, satisfied with progress, he would simply announce “Bowls!” (Actually, he pronounced it “bowels”) and we would fetch the Fellows’ woods from a box in the blowing room and repair to the cloisters where, sometimes, a lucky boy got a “toucher” on the Jack and was rewarded with half a crown. I remember spending mine on meat pies on the way back from the Cowley Baths – which he sometimes declared to be off-limits for the sake of choristers’ voices. There were occasions, too, when, on a Sunday afternoon, some of us would be invited to play games, like blow football, in his rooms in College and then he would arrive with refreshments from the College Kitchen. I remember once going to his home in Iffley one sunny Sunday afternoon for tea and playing a water game. Needless to say, we saw to it that Andy got soaked – he could be a good sport! (He loved games: he was a very keen tennis player.) He used to run a capacious Wolseley car in which he took us to Woodstock for bird-watching in the grounds of Blenheim Palace and would hand round his binoculars with instructions to watch a particular bird on the lake.

Perhaps his character and resultant relationships were formed by not having family or many close friends. He had a niece who would sometimes sit in on choir practice. One close friend (rather distant in miles) was Gordon Slater, the Master of the Choristers at Lincoln and father of our fellow chorister the late Ryan. Ryan’s sister, one of HKA’s pupils, came very occasionally to choir practice too. Dick Greening told me, once when I was with him up in the organ loft at Lichfield Cathedral, how, some time after I left, Andy went to Lincoln Cathedral and sat “upstairs” while “Gassy” Slater was conducting the choir in *Laudibus in Sanctis*. Dr Slater came back up afterwards glowing with pride and said to Andy, “You’d have to go a long way to hear it sung better than that!” Andy told Dick, “I felt constrained to agree.” What is that quiet humour with a deceptive leer called, for Andy certainly had it?

Obituaries

Fred Appleby (1927-2012)

by Frederick Appleby Jnr (son)

I regret to inform you of the death of my father, Fred Appleby. He died in Cheshire on 13th April 2012 after being taken ill suddenly whilst on holiday in Madeira. Born in Newark, he became chorister at New College under HK Andrews, before going on to Malvern College and the Royal Agricultural College in Cirencester. After national service he qualified as a Chartered Surveyor and practised as a Land Agent and Chartered Surveyor, becoming Senior Partner in Gandy and Son, of Northwich, Cheshire until his retirement in 1992. He cherished the memory of his days at NCS and kept up a regular correspondence with HK Andrews after he left, as well as with the Old Boys. His love of music, and especially the works of Bach, remained with him throughout his life. For thirty years he was a Governor of the Grange School in Hartford, Cheshire, seeing the school through a critical period of change and growth, and overseeing the substantial building development that this implied. He was immensely proud of the achievement of the school, and the small part that he was able to play in this. In 2003 he and his wife moved into a house of his own design, which turned out not to be the downsizing we were expecting. His wife, Philippa, two sons, two daughters, five grandchildren and a great granddaughter survive him.

Michael Badcock (1928-2012)

by John Badcock

My father Michael Badcock was a pupil at New College School from 1936-41, and subsequently at Magdalen College School from 1941-46. During that time he was a chorister, until his voice broke at the age of about 16.

He was born in Staines, Middlesex in 1928, and had his “early years” education there. He recalls that the local choirmaster heard him singing when he visited his school, and suggested to his parents that he try out for a choir scholarship at NCS. So he arrived in Oxford at the age of 8 and stayed there till he was 18, being fortunate to live in an “open city”, at least during term-time, throughout the Second World War.

He had fond memories of his time at school and recalled choir practices during the Abdication Crisis singing “*Hark the Herald Angels Sing, Mrs Simpson’s pinched our King*”. He also recalls bath times (weekly?) when one bath was shared by about 30 boys; the dilemma was whether to get in first, when it was cold but clean, or later when it was warmer but pretty dirty! In the later years at school he remembered having quite a lot of freedom to come and go.

In December 1940 he was in a school production of *Everyman*, where he played the Devil, and so “Devil” became one of his nicknames. Being called Badcock, I dare say he had many others, if my schooldays were anything to go by.

Although (or because) he rose to Head Chorister, his academic career was not distinguished, and he left school after his 18th birthday when he was called up for National Service. After basic training he served for about 18 months in Palestine until the Mandate expired in 1948. On return to the UK, he took a temporary job with the Commissioners of the Inland Revenue in Hinchley Wood, Surrey, which led to a 40-year career in the Civil Service, moving from the Revenue through the ill-fated Land Commission in the 1960s, to the Department of the Environment where his specialisms were transport and planning.

In his retirement he enjoyed bowls, volunteer driving for a local care organisation, and being a churchwarden. He also joined his local church choir in his later years, having a leading role until a few months before he died. He was happily married to Joan for 52 years, being widowed in 2004, and leaves two sons and three grandchildren.

Ian Harwood (1931-2011)

Abridged from an article in the Guardian

Ian taught many of today's musical-instrument makers, either in his own workshop or at the London College of Furniture, where he was senior lecturer in the 1970s. He will be remembered for his pioneering work researching and building lutes and renaissance viols, and for his generous academic (rather than commercial and competitive) attitude.

Ian was born in Petersfield, Hampshire, where his father was organist, and became a chorister at Winchester Cathedral at the age of 10. There, while exploring a dark and cobwebbed corridor of the Pilgrims' school, he saw his first lute. In the handicraft workshops, he built battery radios and made model aeroplanes. On one of the former, he first heard the Dolmetsch family, pioneers of the early music revival, playing their viols. Ian's interests in music and aeroplanes were to shape the rest of his life.

He bought his first playable lute from the lutenist Diana Poulton, and took lessons with her. In 1955, on an afternoon walk across the Sussex downs to visit the Dolmetsch family in Haslemere, he and Poulton first discussed the creation of the Lute Society. Founded the following year, it now has more than 900 members worldwide.

After working at Addenbrooke's, Ian became a lay clerk at New College, Oxford, combining a precarious career as maker and player of lutes with research in the Oxford libraries. When the post of lay clerk at Ely Cathedral, in Cambridgeshire, was offered, with house and workshop included, he moved again.

Singing continued to play an important part in Ian's life, and he took private lessons in lute and voice from Desmond Dupré and Alfred Deller. In 1971 he and his wife became curators of the National Trust property Fenton House in Hampstead, north London, and its collection of early musical instruments, but, frustrated by the lack of a workshop, he left after only two years to apply the results of his research into pitch standards to the building of renaissance viols. Ian suggested that the different sizes of surviving 17th-century instruments could best be explained if two pitch standards had been used.

In 1997 he identified Mathew Holmes as the 16th-century scribe of a vital lute manuscript and helped produce a facsimile edition, *The Mathew Holmes Manuscripts* (2010). At the time of his death he was arranging publication of *Six Seuerall Instrvments: the "English Consort" and its Music, c1570–1620*, a comprehensive study which brought together the fruits of his lifetime research.

Ian was elected president of the Lute Society in 1997 and appointed MBE in 2008. He is survived by his children, Jenny and Peter, and two grandchildren.

Sir David Lumsden recalls “When I arrived in New College (1959) I was delighted to have Ian Harwood as Decani Countertenor in the Choir. There were then only six layclerks (no choral scholars), “a bijou of a Choir” as one old member described it. My own Ph.D. research in Cambridge (1951-4) contributed, with Ian and Diana Poulton and others, to the opening up of a whole new world of music for the lute, solo and consort. You may well say “What was an organist/choirmaster doing larking around on the lute” - a fair question, with an easy answer - Bob (Thurston) Dart was my tutor/supervisor and his enthusiasms ranged over every conceivable aspect of music. He fired my imagination into studying the many manuscripts of lute music buried away in the University Library, one of the biggest collections in the world. In the course of these studies I soon encountered Ian and the Lute Society so recently formed. We exchanged over the following years endless scraps of information which often turned out to be much more significant than either of us had imagined.

His time in the Choir was short but significant. For one thing, he drew Bob Lowrie into the Choir and we all know how much we owe to Bob. Ian’s voice blended and balanced effortlessly with the others. So much so that when James Bowman succeeded Ian I needed to rebuild the Choir around *him*, an action which over the next few years transformed the Choir and hastened the appointment of six choral scholars together with the six layclerks. This transformed the Choir, for which I am eternally grateful and indebted to James.

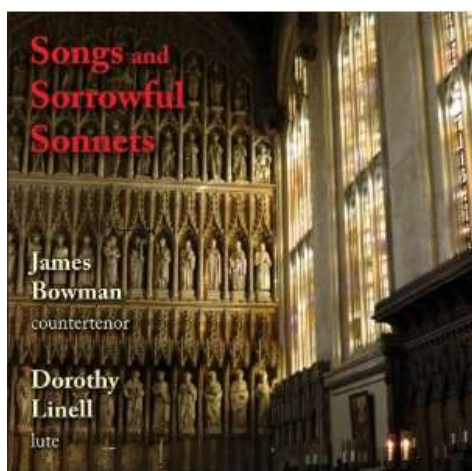
Ian and I kept in close touch while he sang in Ely (whence came James B...!). After that our lives went their separate ways and we met much less frequently, though we always kept in touch by post and telephone (no e-mails in those benighted days...!) Imagine my delight when our paths crossed again, permanently this time, when our son Andrew became Director of Music at Winchester Cathedral and (on the family’s insistence) we “downsized” and came to live in Winchester, where we are still. Ian had been a chorister in Winchester and was a keen Old Chorister, attending all the annual reunions, when we took the opportunity of catching up on each other.

Ian’s death came as a great shock. He was a seminal influence not only in the Lute Society but in the wider world of Early Music. He is greatly missed by all his many friends and colleagues. But his work and influence stand, and will continue as long as anyone plays the lute.”

Bob Lowrie wrote: “I hadn't been in close touch with Ian in recent years (he attended an event a few years ago, where we caught up on a few things) but he was the person who encouraged me to apply for the tenor vacancy at New College in 1959. I think he had been appointed by Meredith Davies, and he only stayed for a year or so before moving on to Ely.”

New CD by James Bowman – Songs and Sorrowful Sonnets

Producer: Duncan Saunderson (LC 90-)



James came up to NC in 1960 as a young, inexperienced singer. By the time he left the choir, having been first a Choral Scholar and then a Lay Clerk, he was ready to embark on a professional career. This was entirely due to his time in New College Choir and to the support given to him by the College. He always hoped that he might be able, sometime, to make a solo recital disc in the Chapel, and he now returns some forty years later to record a highly personal selection of lute songs, accompanied by Dorothy Linell. The lute she plays was used in the past to accompany both James and Alfred Deller.

“Bowman's voice is remarkable, apparently ageless. One notices that the lute songs enable him to sing within a relatively confined compass. His vocal production can seem a little stylised but Bowman's ability to capture the essence of these songs is beautifully captured. The recorded balance gives equal weight to both voice and lute, with the voice just clear enough to enable Bowman's fine diction to come over. Thankfully we hear little of the Chapel's acoustic, the feeling is entirely intimate and aptly chamber-like.

The disc is entitled *Songs and Sorrowful Sonnets* and this rather personal selection is suffused with a sweet and elegant melancholy, no 'Fine Knacks for Ladies' here. The songs of Dowland form the backbone of the recital, but we start with Tallis and Henry VIII, take in Philip Rosseter, William Ballett, Thomas Ravenscroft and Orlando Gibbons, finishing with Purcell's evening hymn.

Orlando Gibbons' *Drop, drop slow tears* represents one of his 'Hymns and Songs of the Church' which, like the Tallis, is sung to a 17th century text by Phineas Fletcher. The marriage of words and music is very fine and Bowman's diction, combined with the way he colours the words, makes the song seem quite a highlight. Until, that is, we hear the next Dowland song, *Dear, if you change*, which has moments of aching beauty

Bowman seems to distil a lifetime's artistry and his voice defies time, so that the recital will surely be of interest to all lovers of the voice.”

Robert Hugill, Music Web International

“New College antechapel really is the ideal place to record, with a perfect acoustic (despite the odd tourist rattling the door). Now that New College Lane is closed to traffic, it's even quieter. We always used to sing the Introit there, and the change of acoustic, when we entered the chapel was always a bit of a shock.” *JB*

This year is Alfred Deller's 100th Anniversary, and James was invited by his son Mark Deller to plant a tree in his memory at Stour in Kent where he is buried.

Available online price £10 + £2 p&p at <http://www.maproomrecordings.co.uk>

or at Blackwells Music Shop, Oxford.

News

Peter Wallin (29-30) enjoyed **James Bowman's** article in the last newsletter, with which he thoroughly agreed. He says that although he has sung first bass since his voice broke (with occasional bouts of tenor in "emergencies"), he was persuaded to sing alto by his Bach Choir former director Harrison Oxley, for Evensong at York Minster. He was informed he would be the only male alto as the "other one" couldn't make it, on the day of departure at 8.00am! So he had to learn the part quickly on the coach on the way. Fred Oxley said he'd be fine with one of the female altos to hold his hand, and indeed he was! He quite enjoyed it and continued singing alto for quite some time. Fred Oxley was among the first (with Dennis Townhill of St Mary's Edinburgh), to have girl trebles as regular members with the boys at St Edmundsbury and they worked very well. I myself see absolutely nothing wrong with combining the two. Timothy Byram-Wigfield, when he succeeded Dennis at St. Mary's, held a trial with girls and boys behind a curtain before experts, and most of them got it wrong in deciding which!! However, I do think that there is nothing to touch a good boy treble. It is wonderful to see that the choir under EH continues to do such wonders, and that they now have their own label.

John Platts (38-44) emailed to say that "Dr Chris Tyerman, editor of the attractive book on New College, published last year, asked me to make a contribution about the choir in the Second World War. This practically coincided with my choristership. I sent him the article I wrote for *Choir News* in 1997 and it was duly included. I had a few words with Chris at the last Gaude and had a charming letter from the Warden. Unfortunately, at the age of 81, I did not feel up to coming to a celebratory dinner in Hall as it was in the middle of the bleak midwinter. I believe the book is proving a great success (not because of my small contribution!) and I encourage you to give it publicity wherever you can."

Frank Chandler (43-46) writes that he "listened to a superb evensong on Feb 5th! I love Leighton! Fine singing with a rich blend. Hymns sung as if they really meant it! I always try to find a weekly choral evensong I've missed by going on BBC iPlayer. After no luck today, I remembered seeing the website at the foot of one of the pages of "Choir News" and, for the first time, tried it. Wonderful sound. As for the organ at the end, magnificent and I have not heard any organist judge the tempi and dynamic variations so perfectly.



In April, what the reserved British might unkindly term a disgusting ego-trip took place when my wife and I, shepherded by my elder daughter and her husband, went to Kenya for the revival of my 1973 opera, *Ondieki the Fisherman*, in a Nairobi theatre. I was met at the airport by Kenyans holding up a placard reading "UNCLE FRANK" – the most affectionate nickname this old schoolmaster had ever been given. They wanted us there

in time for April 9th when they threw a big lunch party at a country club in honour of

my 80th birthday. When it came to it, the cast didn't want me to listen until the dress rehearsal, because they "didn't want to disappoint the composer". In 1969, I was recruited by the then Ministry of Overseas Development when at a crossroads in my career. They, and the Kenya Government, sent me to take charge of English teaching at what was perhaps the country's foremost girls' school -- the happiest years of my professional life. Since I was a musician as well, I was asked in 1973 to come up with something special for the ceremonial opening of our new theatre and assembly hall on the beautiful school campus. A little Luo girl from near Lake Victoria handed in her little exercise book; on a page and a half, a Kenya folktale. Ondieki the Fisherman was a fool who believed catching fish was a matter for the gods, so he never mended his nets. Ironically, he drowned in the Lake tangled up in his own nets. So I wrote a libretto of some 17 foolscap pages of verse and set them to music. On the big day, in 1973, President Jomo Kenyatta didn't turn up, but of course the TV cameras did, expecting him to be there; in April this year, far more hi-tech TV cameras were also present, so DVDs and CDs are being made! The original version was scored for SSAA and a chamber group -- single woodwind and strings; for this year's production in Nairobi it was rescored for SATB and an orchestra, now including some brass and percussion. There were problems, of course; e.g. recruiting the orchestra of 25. The Leader, a professional from Sweden, and a fine viola player from Norway came at their own expense; but 1st Horn, from Oslo, couldn't make it and a cellist returned only just in time from giving master classes in Europe. Splendidly staged, the opera played to 4 full houses and has been declared in Nairobi to have been "not merely a success but a triumph". There is even talk of putting it on, next Spring, for the Bergen International Festival of Music, according to a cutting from The Bergen Times -- anybody know Norwegian?! In England, I'm a nobody; but having been trailed by reporters and TV crews, I need a larger size in hats! We did escape their attention with flying visits to the Coast and to the Masai Mara.

Down to earth, now! A fight against cancer of the tongue. Thank you for your concern, love and prayers. The knowledge that so many people were rooting for me while I had my operation and while I was recovering in hospital was very good for morale, though throughout it all I never had the slightest worry or fear because the team made sure I fully understood everything, so I realised I could not be in better hands. Moreover, there was One above who was watching over both them and me. I was very lucky, because, when the surgeons got to work on the tumour, they found it was as they expected laterally but not so deep. So the reconstruction procedure was not needed and the operation took 3 hours instead of 5 including removal of lymph nodes. Best of all, the skill and nature of the nursing care was truly heart-warming, for their attitude was holistic and there was such dedication to a calling rather than doing a mere job -- beautiful people! (And I don't mean "pretty nurses!"). Rest assured I am in high spirits and, though full recovery is expected to be 6 months, I have no doubts about it."

Mike Trevanion (46-49) tells me that he and the South West Festival Chorus performed *The Creation* in Bath Abbey on 23rd June. "I think it went rather well. I would have loved to hear NC choir in Bath Abbey on 21st July, but unfortunately it so happened that I was visiting my daughters in Scotland that week-end. Bath Minerva Choir, the non-auditioning choir with which I sing, gave what I (as objectively as possible) thought was a very good performance of the Bruckner *Great Mass (F Minor)* in Bath Abbey on 28th April. We are very fortunate to have as our conductor Gavin Carr, who is a first-rate choral trainer and conductor, who never accepts that amateur

singers (many with very little experience) are not capable of achieving a high standard. He is also the chorus master for SWFC. I am planning a trip to Georgia and Armenia with OU Travel Club in September. At my age, this will probably be my last adventure slightly off the beaten track. I wonder if I shall hear any of the polyphonic singing for which Georgia is said to be famous. I still have memories of hearing wonderful bass singing during a Sunday morning service in the Russian Orthodox Cathedral in Almaty (Kazakhstan) on a trip from there to Beijing in 2008.”

Dickie Dutton (47-49) emailed “I am on the Committee of the Noblemen and Gentlemen’s Catch Club (instituted 1761). EH and his wife Caroline came as my guests to our Annual Ladies’ Night in the Peers’ Dining Room in the House of Lords this May. **James Bowman** is also a Member. Pippa, my wife, who from Westonbirt, took a County Scholarship to the R.C.M., (singing) became Secretary to **Sir Keith Falkner** (NC Choir 09-13), then became Secretary to Sir David Willcocks at the Royal College of Music, and at his suggestion became Secretary of the Bach Choir. In 1974, at Sir David’s suggestion she joined the Bach Choir as a soprano and has sung with them ever since. We met in the Bach Choir in 1974, where I was a Second Bass until I ‘retired’ in 1980. All her main employers have been knighted; for after Sir David Willcocks she worked for Sir John Tooley, then Sir Peter Jonas, and then Sir Peter Hall. She is now, and has, for the last fifteen years, been the Assistant Secretary of the Royal Warrant Holders’ Association. Among her many skills are great competence, tact, resilience and huge diplomacy!! She is also a game long-distance cyclist (it was part of her marriage contract with me) and has cycled in Cuba, France, Italy and Germany with me. We have cycled several hundred miles along the Danube, along the German Baltic coast and have just returned from Cycling Round Lake Constance.”

Gavin Beaumont (48-53) writes that he was a chorister in 1948 when Dr. Andrews was choirmaster. “I was 8 and we boarded at New College School where I was until 1953. I still occasionally go back to evensong which is a great treat and enjoy listening to the choir. I am the local church organist here in our village and so still enjoy choral music.”

Ramond Calcraft (48) wrote a nice summary of his musical experiences: “That man will sing!”, said the Professor of Spanish, pointing at me early in my first term at St Andrews University in 1957. And indeed I did sing, ten years after leaving NC Choir, joining a small group specializing in Renaissance music, in particular of Italy and Spain. In the intervening years, at Ealing Grammar School, I had been encouraged to develop interests in many areas of music, and the proximity to London allowed us, for example, to sit behind the orchestra at the Royal Festival to watch Herbert von Karajan conduct, for just 2/6d!, or to sit on stage near the piano to hear artists such as Hans Hotter or Elisabeth Schwarzkopf in recital. After leaving St Andrews I became a university lecturer in Spanish, at Portsmouth, Warwick and finally Exeter, but also developed a parallel career as a choral and orchestral conductor. As Director of the Portsmouth Festival from 1971-74 I founded the Festival Choir (now in its 40th year), following it with the establishment of The Renaissance Choir in 1976. As well as broadcasts for the BBC, and recording music by Sebastián de Vivanco for the University of Salamanca, the RC and I had the great pleasure of returning to New College in 1985, thanks to the kindness of EH, to sing a programme of music by Francisco Guerrero in the Chapel, my mother – who had brought me to the Choir School back in 1948 – being among the audience. In 1986 I directed and conducted a two-week Festival of music in honour of Joaquín Rodrigo at the Queen Elizabeth Hall, in the presence of the composer and his

wife, and went on to compile the first complete catalogue of his music. From 1988 until my retirement in 2003 from both university work and musical activities, due to illness, I conducted Exeter Philharmonic Choir, which had been founded in 1846, giving more than eighty concerts in Exeter Cathedral, and working during the last four years with the Royal Philharmonic Orchestra on a regular basis. In 2000 we recorded the major Rodrigo vocal and choral works with the RPO for EMI Classics, and two years later gave a Rodrigo Centenary concert with them at the Royal Festival Hall. My memories of New College, as of all the music I have been involved with since then, remain extraordinarily vivid, and I feel immensely grateful to all the friends, teachers, artists, and academic and musical colleagues, for so much of the happiness I have enjoyed throughout my life.

K Ian Parkin (50-53) wrote to say that “my number two son – the one named after Graham Pollock and Wesley Hall – has returned with his family from Germany and is now living in Newcastle NSW. Thus, I won’t be getting jet lag when Gay and I fly up to see them. The journeys to Germany were getting to be a strain for folk of our age.”

David Saunders (52-56) is “still enjoying retirement, nobody told me you would get old, seventy next year! We continue to do as much travelling as we can. Off to France next week towards the Ardèche and then two weeks in Crete in September.” [*Apologies for putting the wrong dates in the last newsletter! Ed.*]

John Walkley (52-56) emailed to say “I arranged a mini cultural festival in my village of Scothern, near Lincoln, including jazz and classical music by local musicians, two plays written by a local playwright, art off the wall of local houses and a presentation by a local historian/novelist - and it went down wonderfully well as part of the Jubilee celebrations.”

Howard Williams (55-60) says he “hugely enjoyed catching the NCS Hobbit programme on R4, which brought it all back. Having left NCS in 1960 I was an undergraduate in ’67 and led the orchestra for The Hobbit. I’d no idea there was a recording of it, so this was a delightful surprise! Meanwhile, I am still very busy conducting in various parts of Europe – especially Hungary with most of their wonderful orchestras. At home I am in charge of the Sinfonia of Cambridge and the Choir of the 21st Century (in London), as well as the Symphony Orchestra of the Junior Academy. As an all-too-topical footnote, I helped create the National Youth Orchestra of Syria five years ago and have been continuing to help there until as recently as this July – it’s a great thing for the young musicians there, but sadly the future of the project has to be seen with some trepidation.”

Roger Bourgein (57-60) emailed “Happiest period of my life here in Exmouth! Being Town Crier is so satisfying, singing sea shanties round Europe and UK with Exmouth Shantymen is so satisfying, singing with the Bickton Classics is so satisfying and finally being a Samaritan is, surprisingly satisfying!”

Colin Macbeth (58-61) tells me he is “Back again in UK from Uganda, where I was training/consulting editor with Red Pepper and Razor publications, and South Sudan. Kept myself busy also with ladies' cricket - but now in 65th year not so zippy as I once was!”

Richard Day-Lewis (LC 59-61) writes that “having been happily buried in the Limousin for quite a while, I was pleasantly surprised to be invited by Mark Deller to sing in *Spem in Alium* at Stour Festival. This year was Alfred's centenary, and fiftieth anniversary of the festival. One of the highlights, for me, was hearing nine high-voiced males singing *Sound the Trumpet* as an encore! What a treat... It was so good to see so many old colleagues and friends. Can I reiterate that we can accommodate a small group in return for a concert if there are any amateur/semi-pro groups that would like to come out here, or include us in their tour?”

John Cox (AC 60-62) writes “I am still singing aged 72 years with an upcoming solo slot with the Cheltenham Bach Choir (Conductor Stephen Jackson) in Carl Ruggt's *Missa Angelorum*. Also at last re-singing Brahms *Four serious Songs* - perhaps I was always a potential baritone rather than a tenor, had I not studied medicine! The Musical Brain Charity (for which I am a Trustee) has two upcoming events:

The Beethoven Question: can art make life worth living? Stephen Johnson with neuroscientists and Sarconni Quartet, in the Purcell Room on Saturday October 27th.

Musical Brains Trust, at Dewshall Court, Hereford on Friday November 9th, with Stephen Johnson and Ben Hancox. I am giving a lecture on the Psychology of Song. Do come if you are nearby. And so it still goes on!”

Bob Lowrie (LC 60-64; 66-83) writes “I had the great privilege of producing and performing in Gian Carlo Menotti's *Amahl and the Night Visitors* in January. People of my age will be familiar with it (it was written for American television in the 1950s) and I first took part in it as an undergraduate. We staged it in St Mary's church in Wheatley and St Barnabas, Jericho in Oxford. I sang the part of Kaspar, old and dotty and a bit deaf, (nice bit of casting there!). It went down very well with our audiences, and I enjoyed what will probably be my last stage role of this kind - memorising now takes me far longer than it used to! I also played in the orchestra (percussion) in *The Hobbit* at NCS in 1967, and just remembered that **David Lumsden** was playing bassoon!”

Matthew Toulmin (60-66) is now singing with the Melbourne Symphony Chorus (who claim to be the best choir in the southern hemisphere??!). He says “we are looking forward to welcoming Sir Andrew Davis who takes over as our Principal Conductor next year. We are current rehearsing for performances and recording of many of Percy Grainger's pieces for chorus and orchestra. A decidedly odd package! Thinking of the *Hobbit*, we are putting on a performance of the Lord of the Rings with the orchestra and chorus performing the Howard Shore score in front of a screening of the film! We have no shame! Otherwise putting up choristers from my old stamping grounds of Clare College Cambridge next week-end who are touring Australia. Always happy to provide lodging and watering for wandering minstrels.”

Tony Kent (62-68) writes that he has been at the London College of Fashion, in the University of the Arts London for the past 18 months as Dean for Research. “The College is a global leader in its field so there's never a dull moment, most recently with interesting and enjoyable conferences in India (where for some reason I volunteered to play polo on an elephant) and China. I have an idea at the back of my mind to organise a joint musical and fashion research event focusing on a formative historical period or style, for example Chanel in '20s and '30s France, or court music and costume of a particular era. I'm open to any other thoughts on this; my next step is most likely to be

to hawk it around the London music colleges. In terms of music I am still enjoying singing the bass line with a small group, the Musicmakers, in Southwest London. Our most recent concert was in St James Piccadilly in June.”

Derek Longman (63-66) reports that “the Gamba playing is going well. Unfortunately, there will be a slight interruption as we are about to relocate to New Jersey, US. My wife has a two year assignment starting in September. We'll be living in Madison and hoping to enjoy a different culture for a couple of years.”

Ashley Goodall (64-69) bumps into the Editor at various of **Michael Smedley's** concerts, and enjoyed recalling *The Hobbit* for the radio. He wrote “the whole programme was very emotional and caught much of what it was like in the post-Dickensian school... But the music and event was a paradisaical thing.”

Roger Lawrence (LC 64-66) is the “Sub-Director of the Music” at the Madrigal Society. This austere body was founded in 1741 and has been singing madrigals ever since - meeting in the Tallow Chandlers' Hall 6 times a year. He emailed “In my position of Sub-Director (a ghastly name, but probably unique), I was charged to compose a Jubilee Madrigal, which was sung at our February meeting. I've heard that it's being done at the Canterbury Festival and by another choir in E Anglia. Just finishing my 33rd season with Felsted Choral Soc.: last month *St Matthew Passion*, next month Britten *Hymn to St Cecilia* and Brahms *Liebeslieder* - and my Jubilee madrigal - of course.”



Martin Pickard (64-68) informed me that “on 4th August Radio 4 is broadcasting a documentary about the NCS production of ‘*The Hobbit*’ in 1967. They interviewed **Simon Halsey, Ashley Goodall, Howard Goodall, Stephen Lumsden** and myself. A link to some pictures (from my scrapbook) on the BBC website:

<http://www.bbc.co.uk/programmes/b011d15z>

I went to the re-recording of Paul Drayton's songs in St. Barnabas' Church a couple of weeks ago - hence the snap of us two 45 years on. Of myself: this season I've been conducting performances of *Madama Butterfly* for Opera North, including one in Dublin on St. Patrick's Day (with iron self-discipline stayed off the Guinness until after the show). News just in - I've just been awarded a PhD by the University of Leeds for my thesis about the 19th-century German composer J.N. von Poissl. And no, you're not expected to have heard of him...!”



Philip Beard (65-69) wrote to say “many thanks for the tip about the Radio 4 programme on *The Hobbit*. I thoroughly enjoyed it and like **Martin Pickard** am very moved when I recall that production. I was part of the chorus and played various parts including an elf, a goblin and a man. (I’m second from the right in the photo, partly hidden by the pillar.) I remember Tolkein coming into the Green Room (Form 3) and giving George Halliday (Bilbo) a big hug at the end of the final performance. Also “Butch” (the headmaster, Alan Butterworth) as Smaug the Dragon speaking through a megaphone down the back stairs of the Assembly Hall behind the stage – terrifying! I’ve unearthed my copy of the programme (signed by Tolkein) from my scrapbook. All members of the cast were given one some time after the production had finished. Interestingly **DL** played bassoon and **Bob Lowrie** timpani in the orchestra. In other news, I sent you my change-of-address at the end of last year, and recently married my other half (Gail Farmer) in Tiverton, Devon on 12th July 2012. It’s second time around for both of us. We’re enjoying village life in Devon although we do sometimes miss being close to Oxford. We appreciate the choir’s webcasts as an alternative to our regular visits to college for Evensong in the past.”

Howard Goodall (66-71) wrote and conducted one of the New Water Music commissions for the Royal Jubilee River Pageant (not that the BBC covered *any* of the 10 musical barges!). “I created with Rowan Atkinson, and did the orchestral arrangement for the LSO for the Chariots of Fire sketch in the Olympic Opening Ceremony (and a few other bits & bobs for Danny Boyle's extraordinary opener too); my musical *Love Story* has its US première in Sept in Philadelphia, my musical *A Winter's Tale* has its professional première in London in October and my new CD, *Inspired*, featuring my 2011 King James Bible Oratorio, *Every Purpose Under the Heaven*, is released by Decca in January; my 6-part BBC 2 series *Howard Goodall's Story of Music* is also transmitted from January and it has an accompanying Chatto & Windus book, published at the same time.”

John Schaefer (OS 67-69) tells me he has been Organist/Director of Music at Grace and Holy Trinity Cathedral in Kansas City, Missouri for 35½ years. (36 as of 1st October). “It’s been a slice.”

Murray Somerville (OS 67-70) tells us that “Hazel has retired from her position as Artistic Director of the Children’s Choruses at the Blair School of Music at Vanderbilt University, we have left Nashville, and moved to her home town of York, South Carolina. Our house there is one of the oldest in the town, with parts of it going back to 1790 (not quite 1379, but not bad for these parts!), and over the last year we have added a lovely music room to hold our practice organ, chamber organ and my harpsichord. Hazel’s last year at Blair was very rewarding, with concerts with the Nashville Symphony (at the last, the general manager thanking her from the stage in front of a full house for her work preparing children’s choruses over the last nine years), and tours with the girls to Virginia and with the boys to Harvard and Yale. Murray has also

retired from his position as Artistic Director of Music City Baroque; his last two concerts with them included Nashville's first period-instrument performance of the *B minor Mass*, and another instalment of the Baroque Fiddling project that traced Tennessee's musical roots, in a concert at the Loveless Barn (and yes, he wore boots!). His most recent organ CD, recorded on the fabulous new Fisk at Covenant Presbyterian Church in Nashville, got five stars from Choir and Organ magazine, and plaudits from Michael Barone of NPR's Pipedreams. And just to add to the fun, we have also recently bought a pied-à-terre in Charleston, home of the Spoleto Festival USA, which we are much looking forward to enjoying. But we will have less time than we had anticipated to sit on the porch and sip mint juleps, since we have just been recruited to assist this fall at Christ Church, Charlotte, during their extended interim. However, we have told them we are not available at Christmas, when we will be at The Other Place — since a former chorister of Hazel's at Blair, Parker Ramsay, is currently the first American Organ Scholar at King's College, Cambridge. Amicabilis concordia and all that... By the way, I'm fascinated to see about the radio 4 show about the Hobbit — with **Martin Pickard, Humphrey Carpenter** and **Paul Drayton** et al. That was at the end of my first term at New College — who would have thought all those folks would have gone on to such stellar careers? I vaguely remember attending the show that December — little did I realise what I was witnessing!!”

Patrick Wrixon (66-67) emailed to say he enjoyed the Hobbit story. “I was there and remember meeting JR at the school but cannot for the life of me remember what part (if any) I played in the performance.”

Tim Brown (AC 68-9) has just retired after thirty-one years as Director of Music at Clare College, Cambridge. Tim, who is a life Fellow at Clare, is now Visiting Director of Chapel Music at Robinson College, Cambridge. He combines this with some teaching for the Music Faculty, where he was as Associate Lecturer until 2011. In 2011 Tim became the first Artistic Director of a new professional chorus, the Zürcher Sing-Akademie, in Zürich, Switzerland. This 32-strong chorus provides the choir for choral projects undertaken by the Tonhalle Orchestra (cond. David Zinman), as well as undertaking its own projects in Switzerland and abroad. He remains Director of the professional chamber choir, English Voices, based in London. He enjoys shuttling between his homes in Cambridge and Zürich, and is grateful to be able to be based in two of the most beautiful cities in Europe!

Charles Pott (70-74) is carrying on singing with lots of mostly “early music” groups. However, he hopes to spend more time in Oxford over the next three years as his son Alexander is starting as Christ Church organ scholar in September. He says he is “looking forward, therefore, to Oxford United home games followed by Christ Church evensong - not many people go to both, I don't think!”

Michael Smedley (LC 70-78; DoM, NCS 72-81) and his wife Alison both had birthdays in 2012 of sufficient significance to warrant some celebratory musical events. In February, Alison celebrated hers by preceding the party with a performance of Handel's *Dixit Dominus*. In this, **Bob Lowrie** joined with a group of friends in the choir and Alison was joined in the solo line by son **Alexander, Alastair Thompson** and **Chris Hodges**. Later, **Henry** put down his viola to join his brother in a suitably flamboyant performance of *Sound the Trumpet*. For his birthday in July, Michael conducted the Monteverdi *Vespers* in Merton Chapel. The Oxford Pro Musica Singers

were accompanied by Charivari Agréable who were the band playing in the NC recording of this piece a few years ago. Alison and Henry contributed strongly to the singing and soloists included daughter-in-law Joanna. Alexander was not able to be there as he was involved in one of the many performances there have been of his African-influenced piece *Zimbe!* Earlier in the year, Michael had performed this piece with OPMS, 125 children from the Thame area and a Jazz Quintet that included both the composer and **Dominic Franks**. Another performance of this happened just a few days later when Dominic conducted it at his school near Cirencester. In this he was joined by a choir that is conducted by **James Babbage**. Any choral conductors who are looking for something slightly different should try this piece – Alexander will be delighted and will be able to provide you with CDs and even T-shirts!

Justin Waters (70-75) writes that he “bumped into **Canon Christopher Dent** at St Andrew's, Bedford recently and realised we only just missed each other at Oxford; it took us 10 years, both of us living in/near Bedford before our paths finally crossed. I continue to accompany a number of local choirs and choral societies and have found time to write a couple of choral pieces, while trying to hold a job down, look after the family, help lead worship at our local Baptist Church and put on a fund-raising concert for a school in India. So looking forward to a week in the Lake District over half-term, particularly the walking, weather permitting.”

Paul Hale (OS 71-74) has written his book on NC organs, which is now being revised and edited. He is consultant for the ongoing construction of the \$2.1million organ for Merton College. He emailed “I flew out to Lake City, Iowa, USA in June to observe progress at the workshops of Lynn Dobson, and was mightily impressed by everything I saw. The appearance of the Dobson organ will take people's breath away as they enter Merton Chapel. I have little doubt that the new organ will be considered one of the very finest of Oxford's larger organs, along with New College, Christ Church and the new Tickell at Keble. Dobson's website has the story, the specification (same number of stops as New College) and many construction photos: <http://www.dobsonorgan.com>.

Patrick Russill (OS 72-76) - Head of Choral Conducting at the Royal Academy of Music - has just celebrated 30 years of teaching at the Academy, and 15 years in his current post. He has also been made a Patron of the newly-founded London Youth Choir. Wearing one of his other hats - as Director of Music of the London Oratory - Paddy was sorry to lose **David Clegg** from the Choir (after more than a decade David - now one of London's leading choral fixers - felt the need to reclaim his Sunday mornings), but the NC associations at the Oratory have been continued by the appointment of the splendid **Rory McCleery** in David's stead, and also by the appointment as Organist of the brilliant **Matthew Martin**, who seems to find the post fits very well with the increasing demand on his time as a composer: he's now exclusive to Faber and has a full in-tray of commissions.

Jeremy Cox (AC 73-76; LC 83-85) has, since January 2011, been Chief Executive of Association Européenne des Conservatoires, travelling regularly to Utrecht and Bremen.



Chris Hodges (AC 73-76) has completed 18 months' intensive travelling around Europe interviewing ombudsmen and similar animals. The outcome is a book written with a team of colleagues that describes the differing national architectures under which consumer-to-business disputes operate that do not go through courts (known as Consumer ADR, or alternative dispute resolution, or for online disputes like Amazon or eBay, ODR). The findings underpin legislation that is going through Brussels this year that will create a pan-EU structure for Consumer ADR and ODR, so Chris has been busy briefing the European Commission, the rapporteur MEPs, various governments and consumer and business stakeholders. The travelling got worse when people woke up to what was happening, and requested him to explain things at conferences or meetings, so in 2012 he has been quartering Europe (Stockholm to Malta, Dublin to Vilnius) and some more exotic locations (eg Honolulu!). He is now trying to do less travelling for 6 months so as to write a Big Book, which brings together a lot of research and theory on what a modern European legal system should look like. Meanwhile, he continues to flit to Rotterdam, and in June gave his inaugural lecture at Erasmus University (only 18 months late, but the silly hat scores highly – see photo).

Rawdon Christie (75-81) reported “My life in the world of television presenting took an exciting turn in May when I was offered the role of hosting the Breakfast programme at Television New Zealand. In so many ways it's the dream job, and one I've been working towards for some years. The downside... a 4am alarm Monday to Friday, to be on air from 6-9. But there are few jobs where you get to interview the Prime Minister every week – not to mention the occasional rock star or sporting hero who might be in town. It's meant Jo and kids (Oliver 9, Georgie 8 and Charlotte 5) have had to get used to me being around at home during the day more, but we've just inherited a Steinway baby grand, so I keep myself busy when not reading up on Eurozone crises or Middle Eastern conflicts. I only get back to the UK every 2 or 3 years, but always pop in to the College for a wander and a listen... and as much as I miss Oxford dearly, life in NZ couldn't be better.”

Peter Barley (76-82) emailed “In terms of my news, probably the most succinct summary is that I am living and working [here] in Canada, where my wife is currently a Clinical Fellow in Regional Anaesthesia at one of the main hospitals in Toronto. Looking forward to meeting up with **Julian Humphreys** before too long! I was delighted to see **Ed Sykes** (Julian's exact contemporary) at a Chapel Choir reunion earlier in the summer in Winchester, where other New College faces included **Richard Roberts** and **Francis Pott**.”

Pete Caldwell (76-83) has just laid down a couple of guitar tracks for Basement Jaxx's next album. All well, children all entering teenage years, despite only being 10, 8 and 5.

Christopher Dent (Chaplain 76-84) emailed “I am retiring at the end of July after forty years in ordained ministry. For the past twenty years, I have been Vicar of St Andrew's Bedford and an Hon Canon of St Albans Cathedral. Vanessa (graduate student at New

College, 1981-84) and I are moving to the Kent coast and will be living in Deal. The town has a flourishing summer music festival and was, at one time, the seaside home of John Ireland, who wrote his *Concertino Pastorale* there. A blue plaque is shortly to be erected on his house to commemorate his stay. It's twenty-eight years (1984) since Vanessa and I were married in New College Chapel, the occasion gloriously celebrated by New College Choir with Ireland's *Greater Love*, as well as Bruckner's *Locus iste* and Britten's *Jubilate*. We remain hugely grateful to all of you who sang or played at that extraordinary service. In the intervening years, we have raised two children, Jonathan, who is a business analyst in London, and Elizabeth, who, as a hobby, is the lead singer in a rock band, called Lecarla. (Don't look at their web-site without earplugs firmly in place!) Warm greetings to all who remember the years 1976-84."

Ian Fountain (77-82) writes "These days I'm splitting time, hopefully with a degree of balance - between pianistic concerts and being a professor at the Royal Academy (where I recently enjoyed a chance lunch table featuring four old NC faces - **Patrick Russill**, **Nicholas Kok**, visiting to conduct an opera, and **J Summerly**). Recent recordings include complete Beethoven Cello and Piano music with David Geringas. Also starting to do some conducting (ah, another one... as world weary colleagues say to me), recently with Israel Chamber Orchestra, Cervo Accademia, and Chichester Pro Camerata. Together with my partner, the violinist Erika Geldsetzer (of the fine Fauré Quartett) we live mostly in Reading and partly in Berlin.

Rufus Müller (AC 77-81) sang the Evangelist in Bach's *St. John Passion* in NC Chapel, Oxford in March with Choir conducted by EH. He reported he was really happy to sing this rôle with the choir in which he sang as an undergraduate choral scholar many years ago.

Charles Hattrell (AC 78-81; LC 83-85) writes "I am still Director of Music at Austin Friars school in Cumbria after 12 years there. Remain constantly impressed by the standards achieved by the choir - it was never like that in my day. I remember Amner's *Ceasar's Service* breaking down on a Tuesday night - it gradually crept back to life with the organ (played by **Adam Gordon**) - and being the last to give up and the last to rejoin after the performance resumed! EH has been very useful with his advice for prospective choral and organ scholars."

Julian Humphreys (78-83) emailed "house is more or less finished, with the exception of the landscaping. In fact, I am spending this weekend (which is a bank holiday weekend here in Canada) building the fence and deck. So more or less finished I'd say at this point. Was quite a struggle at times, but worked out great in the end. I've been teaching Humanities at Humber College, which I quite enjoy, although I have to confess that when I first went there to drop off my resumé, and saw the enormous parking lot and ugly buildings, the first thought that occurred to me was 'How far I've fallen!' But I guess not everywhere can be quadrangles and chapels and gowns and all."

Ed Sykes (78-83) says "My news is I'm moving to Ealing to fit in with my wife Lorna's new job at St Mary's Hospital A&E Dept. Not much update on the last posting - multi-faceted career (or something), what with being an internet entrepreneur, freelance Hansard reporter, and domestic god. Have taught son Toby to sing 'Baa baa black bleep'. Not sure he has sussed out changing pitch yet, but sure it will come. There was a Winchester College Chapel Choir Reunion on 30 June. I went along and inevitably

bumped into various ex-New Coll people, including **Francis Pott**, **Peter Barley** (now taking up a musical job in Toronto), **Richard Roberts**, and **David Clegg**. David gave a well-pitched speech, steeped with emotion, to the assembled throng to mark the occasion of Julian Smith's second retirement. Julian was Director of Chapel Choir and taught at the school for 59 years, which must be something approaching a record. A very jolly time was had by all, and it was a wonder the roof didn't come down with our splendid renditions of Dyson in D and *Evening Hymn* (Balfour Gardiner)."

Chris Guinness (AC 79-82) continues in his role as Director of Communications and Advocacy at the United Nations Relief and Works Agency, assisting some 5 million refugees across the Middle East. Eight months ago he started to learn the violin.

Jeremy Pound (79-85) writes that he knows what **Ash Khandekar** is doing these days... Well, basically he spends most of his time pootling around opera houses drinking wine. He was spotted at a Covent Garden season launch with Angela Gheorghiu in the background, glass in hand. The sight is not an unfamiliar one...

Jeremy Summerly (AC 79-82) is now Director of Music at St Luke's, Chelsea and Artistic Director of Mayfield Festival of Music and the Arts. He says "I'm afraid I can't think of any NC connections (no matter how spurious) for either of these!"

Henry L'Estrange (80-85; AC 89-92) is continuing to juggle work, garden, house and small boys but all is going well. He does manage to maintain contact with Oxford, and indeed recently became a member of Oxford's most ancient body (no small claim!), the Freemen. This allows him to graze his cattle on Port Meadow, apparently!

Alexander L'Estrange (82-86) has just started an exciting recording project with the King's Singers, featuring, of course, not only **David Hurley**, in front of whom Alexander used to stand in the 1980s, but also, from a more recent decade, **Johnny Howard**, a former pupil of Christ's Hospital school in Sussex where Alexander was a jazz and singing teacher for a while. In other news, *Zimbe!*, the African/gospel cantata has almost clocked up 100 performances, all over the world - **David Burchell's** performance in Dunedin, NZ, wins the prize for the furthest afield so far...

Paul de Newtown (83-88) writes "After my education (Cherwell for A levels then Leeds Met studying Media Technology) I went into IT. I started at Nominet UK, the national domain name registry, then after a few years moved to Demon Internet in London, Frontier Internet in Cardiff then back to London to a god-awful new media company who shall remain nameless! After leaving said company in a huff at the world of desk-jobs and offices I took a bartending job to help pay the bills while I freelanced. I discovered that (a) I preferred bartending and (b) that you could actually earn half decent money with a bit of experience and an awful lot of hard work. 10 years later I've run a few bars and venues and got to the bit of my career where I'm quite good at it and have done some consulting. I'm now based in Brighton and work for Bacardi Brown-Forman as the UK Ambassador for one of their brands called Tuaca, a brandy-based Italian liqueur. I got married to a lovely lady called Lucy on June 3rd this year. I'd be more than happy for any of my old friends to get in touch via Facebook (just search my name - I'm the only one!)."

Dom Franks (83-88) writes that he is continuing the longstanding **L'Estrange-Franks** collaboration by putting on *Zimbe* at Rendcomb (where I've recently taken over as

DofM) in March. “All going well on the jazz front too... playing around the West, and just recorded an album of originals with my quartet. Hope to have it out soon, but the job’s keeping me busy for now!”

Jason Balla (LC 84-86) writes “Just moved to a leafy and quiet suburb north of Chicago. Now I wake up to birdsong and a garden instead of 12 lanes of traffic. Must be getting older!”

Robert Hollingworth (85-88) emailed “I Fagiolini remains my musical life-blood. The Striggio 40-part mass CD led to reconstructions for I Fagiolini of Giovanni Gabrieli behemoths by **Hugh Keyte** on ‘1612 Italian Vespers’ on Decca. Despite these mammoth outings and a UK toured version of the Striggio this summer, I Fagiolini remains essentially a solo-voice ensemble. We’ve been to Australia for the first time this summer, working on a moving piece called ‘*How Like An Angel*’ with an Australian contemporary circus company: this then toured UK cathedrals this summer for the cultural Olympiad. We’re hoping to bring back ‘*Tallis in Wonderland*’ next year but before then, my whole family moves to York as I take up a Readership in music at the university (with I.F. in residence) so it’s all-change.”

Allan Rostron (HON) lived for a time on the edge of the Western Australian desert, in sunny Perth. He writes “There I spent an enjoyable (if sweaty!) three years as a lay clerk in the choir of St George's Cathedral, first under Simon Lawford and later Joseph Nolan, lured from one of the Chapels Royal. The place was dubbed Oxford-on-Swan because of the many Oxford folk who show up there at some time during their lives (Simon L, John Shepherd, Richard Pinel, ...). One of the highlights of my time with St George's was a tour to Paris and the Somme, where we sang at the dawn service at Villers-Bretonneux to commemorate the Anzac troops who died 90 years ago liberating the village and hastening the end of the first world war.



Jeremy Burrows (AC 86-90) enjoyed last year’s Gaude and the chance to catch up with **Julian McNamara, Dan Norman, EH, Will Missin, Andrew Tusa** and others. There may even have been some singing later on, as the attached photo would seem to imply, though no one can recollect much about it...

William Missin (AC/LC 86-90) As many of you know, on 26th January William suffered a serious and life threatening brain haemorrhage. He had emergency surgery at Addenbrooke's Hospital to remove the clots and then moved to an ICU. He has since been moved to the Colman Centre in Norwich. His wife Jane emailed recently “William is still at the Colman Centre, and has been medically well, barring minor issues. On 25th July we celebrated our 20th wedding anniversary. The chaplain prepared a very thoughtful Eucharistic service which was attended by our children, my sisters, all of their children and Muriel, William's mum. We had the readings and hymns from our

wedding. After communion Mimi and I played *Ave Maria* - in 1992 this was sung by Helen Groves. William listened really intently, particularly to the music. At the end of the service his face crumpled and he started to cry. We were all completely overcome by his reaction but re-assured that William was fully aware of the significance of the day. After many tears from all of us we spent the rest of the day in the garden grounds having a picnic and watching the children as they held a mini Olympics event. It was, despite the circumstances, a really happy day. The following day, during the afternoon William wrote his name, mine and all of the children. He was able to write our address, what he did for a living and various other things. All of this he managed with his right hand (William is a real left hander!). The writing is shaky and he needed help with positioning but it was a massive breakthrough. The doctors have been really encouraged by this and are now looking at William differently - and seem to believe what I have always maintained, that William is very aware, despite the fatigue and other medical complications that have beset him. Four days ago the chaplain administered Eucharist to William and me. I held the service sheet in front of William - at times he looked and scanned the page, at others he seemed rather indifferent. It is incredibly difficult to know from the outside what is going on inside him. As the service drew to a close the chaplain gave the final blessing - I made the sign of the cross. The incredible thing was that William too made the sign of the cross - unprompted and very naturally, simply because that's what you do! The chaplain's jaw dropped and I started crying! For me, this has been the most amazing step forward because it demonstrates understanding and engagement, despite the fact that to look at William, you might think he was not necessarily taking in what was going on. I often play the piano to William, and last week I placed Will's hands on the keys and asked him to play C, D, E etc. And he did! Just to check it wasn't a fluke and that he wasn't simply going through the keys in order I asked him to find C# - and he did. I was sure he knew his way around the notes, but he did struggle with getting the notes to sound. So I took an electronic keyboard in which I thought would be easier for him. We recorded everything on an i-Pad: Mimi asked William to play some scales. Very slowly, but accurately, he played C major, G, D, A and E. All with the correct sharps! Brilliant, we thought - now what can we get him to do. Three blind mice - the whole thing in G major - no problem. We attempted the first phrase of a grade 5 piece William learnt about 3 years ago called 'In the Groove' - it drove our children mad at the time as William played it constantly! It's not easy - has a falling 7th in it - but very tentatively and slowly William managed it. I was getting very excited by this stage so in a moment of madness I said "Will, I wonder whether you can play the ground bass from 'Music for a while'?" I play this to Will quite a lot. As I said it I thought what on earth are you expecting from him - Mimi gave me a rather surprised look. Anyway, I played it through once and then William, with a good sense of pulse and steadily, played it note perfect, only halting as he reached the cadential figure! To me, this demonstrates that William has retained a huge amount of memory and has quite refined cognitive ability. The doctors have watched the recording and are impressed - obviously by the cognitive ability, but also by the fine controlled movements he is using to make this possible. I think they are looking at William in a more positive way and have admitted that their initial assessments have altered over the past three weeks. The upbeat, positive feeling when these things happen is always counterbalanced by a 'yes, but...'. However, despite all the limitations that William is currently experiencing there do seem to be some glimmers of hope. Time is the key - we knew that the recovery would be long and slow, but clearly something is happening. I'm not in a hurry - I'm not going anywhere, so please God, William will continue to grow in strength."

CJ Neale (86-90) reports that he has done almost five years now in the Swingle Singers. He is still enjoying the nomadic lifestyle of constant touring to amazing places around the world. He is gearing up for the group's 50th Anniversary next year and releasing an exciting collaboration album. He also started playing squash and tennis again this year, for the first time since University!! He says it was reassuring to find the body still just about works. Now living in South East London in Rotherhithe.

Justin Lee (AC 87-89) emailed "I went freelance over a year ago having been CEO of Southbank Sinfonia for over 4 years. I am very happy not to be commuting to London any more and to be based in Cambridge. (In fact I bumped into **Jeremy Summerly** here last night. He said he had been watching a film of me talking about the orchestral business on the Royal Academy of Music website -- I remember giving the talk; I don't remember being filmed. Aargh!). I now programme the chamber series at Kettle's Yard, the modern art gallery/house which is part of the University, and I have recently taken over as director of the Cambridge Music Festival. After a very successful period fundraising, artists for the festival this November will include Murray Perahia, Andreas Scholl, Alison Balsom, Academy of St Martin in the Fields, Academy of Ancient Music, Tallis Scholars as well as education projects and outdoor sound/light projections on to buildings in central Cambridge. I do all this on my own currently, so things are busy. If any CHASSOC members are in town, do get in touch. Family is well. Helen is teaching at the University and doing lots of touring, and the girls are now 6 and 9. Oh, and we have a puppy so getting used again to the smell of wet dog -- he cannot resist the River Cam!"

Dan Norman (AC 89-93) writes "I am in Boston where I am preparing for performances in Boston and LA of a new opera called *The Face*". I have to spend about ten minutes with my shirt off, so I'm spending as much time in the gym as in the rehearsal room! Eight months of my last year have been spent in Leeds, appearing in *Madama Butterfly*, *Queen of Spades* and *Norma* with Opera North. Such a happy and thriving company to work with, not to mention the excellent range of ales to be tested. A highlight was spending the Autumn half term holiday touring the canals and rivers of Yorkshire on a narrow boat with Sarah and our three boys, making sure we moored near enough a railway station for my commute into Leeds on a performance night. I was working with **Martin Pickard**, and funnily enough I bumped into him when he walked past our new house on his way to recording the Hobbit programme at St Barnabas Church. After that I got very battered and bruised in ENO's *Billy Budd*. I was really looking forward to working with **Toby Spence** in that show, but he had to pull out as he was not yet recovered from his thyroid cancer surgery. Then a move of house across Oxford to Jericho whilst trying to memorise 75 minutes of contemporary opera..."

Mark Milhofer (LC 90-91) has been keeping pretty busy, anywhere but the UK of course, including an *Entführung* in Rennes, *Peter Grimes* in Las Palmas (somebody has to do it!!!). A world premiere in Turin, based on The Brothers Karamazov, called *Leggenda* (I was a brother!), the Philosopher Rousseau's only opera *Le Devin du Village* in Geneva (it's his tri-centenary) and is currently in Berlin (Staatsoper) for the world's first opera, *La Rappresentazione di Anima et di Corpo*, by Cavalieri, conducted by René Jacobs. Next stop - Scottish Opera, for another world premiere, at the Edinburgh Festival, of Craig Armstrong's (he wrote film music for *Moulin Rouge* etc.) opera, *The Lady from the Sea*, based on Ibsen's play. Then it's back to Geneva to play a Eunuch in an opera by Honeggar, as you do!!



Nick Smith (LC 91-92) writes that “my climbing mate’s mother died of lymphoma in January so we have come up with this project...I Fagiolini will sing their first Albert Hall Prom this summer on 22 Aug and the next day I am flying to the Alps.

Matterhorn climb to conquer blood cancer: **Tenor to the Top!!**

I have hatched a plan to climb the Matterhorn, in order to raise money for blood cancer research. The team is made up of myself and two of my regular partners Bertrand Donniger, with whom I climbed the Old Man of Hoy last year, and Jean-Baptiste Chavanne. The three of us went to the Moroccan Anti Atlas in January on a climbing trip, and on our return Jean-Baptiste’s mother died of a form of blood cancer. The Matterhorn is 4478m high and not to be underestimated. On its first successful attempt, four of the party of seven fell to their deaths on the way down. Our first concern will of course be safety, but blessed with good weather and conditions, we hope to climb the Lion Ridge from the Italian side and descend into Switzerland down the Hörnli Ridge, thus completing a S-N traverse of one of the world’s most famous mountains. I have set up a fund-raising page at <http://www.justgiving.com/nhsmith> and would be honoured if you would click and make a small donation to the charity Leukaemia & Lymphoma Research. I’ll be sending out a regular newsletter, and will post regular updates on my Facebook page.”



David Clegg (AC 92-95) took this photo on a recent Sixteen trip to Bruges of the Brahms *Requiem* in the two piano version. Four former academical clerks and a former organ scholar: **David Clegg, Nicholas Pritchard, Tom Raskin, Christopher Hughes, Eamonn Dougan.** A good time was had by all. Singing carries on apace and amongst the usual round of UK and European concerts. this year has seen some wonderful tours including Purcell in Canada and the States with the

Theatre of Early Music, and trips to Hong Kong, Australia and New Zealand with The Sixteen. One of the most enjoyable of jobs was when five of us from The Sixteen took part in an opera with the Spitalfields Festival which was awarded an RPS Award, culminating in an a cappella performance in front of the great and the good of the music business at a dinner at the Dorchester. I continue to be ever busier in my music management capacity. As well as fixing soloists and choirs for various ensembles and conductors both here and abroad, I have now branched out into orchestras and am Head of Artistic Planning for Arcangelo. Now in our second season we have released three discs to critical acclaim, with our debut recording on Deutsch Gramophone in the can, and the current season sees our debuts at both the Edinburgh Festival and Snape Proms with future plans including Beethoven Piano Concertos in Potsdam and Bach in Carnegie Hall, New York. My annual appearance on the podium this year was Bach's *St John Passion*. An all-star team took part including **Matthew Beale**, who watched me like a hawk.

Gregory Finch (AC 92-96) emailed “Since September 2011 I have been the Director of Music at St. Andrew's, the Anglican church in Zürich. It's great fun, and the choir is going from strength to strength (it didn't really start at strength!), though we don't sing a service every week. I'm still singing a lot too, especially in the new vocal ensemble at Zürich's Tonhalle concert-hall, conducted by **Tim Brown** of Clare College Cambridge fame, of all people. Singing a fair bit as a tenor soloist too, with an Evangelist coming up for the Théâtre de Caen, the *Messiah* in Bern, and possibly the *St John Passion* arias in March too. Still teaching one day a week at the Paris Conservatoire National Supérieur de Musique (et de Danse) de Paris, where I've been coaching the singing students to sing in English for 14 years now (aagghh!). I did a lot of opera over the last few years (about ten productions, with a total of some seventy or eighty performances), following my studies at the Bern Hochschule (Konzertdiplom) and then on the Schweizer Opernstudio in Biel, but am taking a break from that for the moment. Maybe I never even told you that I did a three-year postgraduate singing diploma (distinction at the end of it) as a tenor at the Royal Academy of Music from 2003 to 2006, so I guess it's high time to put all that in the choir news if it's ever to get in there. My website is www.gregoryfinch.com if anyone is interested. I proved the sceptics wrong by making the change from counter-tenor to tenor, against the advice of my singing-teacher at Oxford, but it took a long time, and wasn't a journey for the faint-hearted!!!”

Clive Letchford (LC 92-96) emailed that “from next month I am going to be acting Director of Music at Holy Trinity church, Stratford upon Avon. I am fortunate in having two assistant organists to call on, as my organ playing skills have not been tried for many years. I am looking forward to seeing what connections I can make with the fact that it is Shakespeare's church.”

William Petter (92-96) writes “Over the last couple of years I have seen a lot of old New College faces, singing with many who were in the back rows when I was a chorister including **Tom Raskin**, **David Clegg**, **Eamonn Dougan** and **Matt Beale**. Last year I took over as musical director of Concordia Voices, an amateur chamber choir founded by **Chris Hodges**. And I'm also getting married this summer (to an excellent soprano, Rebecca Lea), and **Matthew Kay** and **Paul Plummer** are both best men!”

Tom Raskin (AC 92-95) reports that it's “all a bit mad here as we've gone and had another daughter. Alice was born on 13th April and is doing very well. She's already had her first trip abroad, to France, where I was singing Almaviva in *Barber of Seville* at the Baugé Festival in July. Before that I sang Agenore in NC Opera's *Re Pastore*; so nice to sing at NC again, although dashing up and down to get back home as often as possible for a 10-week-old wasn't totally relaxing. In terms of other OCs I saw **Paul Plummer** in Innsbruck where he was working at the opera house, last year. I also caught up with **Dan Norman** in Oxford just before he flew to Boston for a contemporary opera. Also in regular touch with **Matt Beale** who has moved near us in South London, and caught up with **Richard Murray-Bruce** in June. Most of us still live in London, but for how long once schools become an issue?! Other than the opera and oratorio concerts, I sing fairly regularly with The Sixteen, alongside **David Clegg**, **Eamonn Dougan** and **Nick Pritchard** who is doing very nicely in his first year in the profession. One to watch! I'm also touring with the Monteverdi Choir this autumn in an all-Beethoven programme, and teaching singing in Forest and Felsted Schools. Very happy to be busy in these tough times for the music business!”

David Gooda (AC 93-94) emailed “We have a third daughter now (Agnes, with Ischia and Constance ahead of her) and she’s a very happy little addition to the family. **Eamonn** delighted us with his agreement to be her godfather, and she was baptised the day after we celebrated our 10th anniversary.”

Ben Rayfield (LC 95-97) reports “Since the last newsletter it’s been a busy time – my music agency Rayfield Artists has merged with Allied Artists to form Rayfield Allied (www.rayfieldallied.com) and things are going from strength to strength. We’ll be moving house to Vauxhall (“up and coming...”) shortly, and just to make sure that there are no free minutes in the day, Louise and I had a gorgeous baby girl (Olivia Rose Rayfield) on 3rd May.”

Alexander Learmonth (AC 96-99) writes “I’m sure most readers know that my daughter Emily arrived last July, which is wonderful. I have been doing a lot of singing recently, (whilst keeping up the day job), including a few performances with the Tallis Scholars, some gigs and a recording with the Eric Whitacre Singers (with the Editor’s sister-in-law), including a solo on the first track, and I’ve been asked to do a concert with the Cardinal’s Musick. Last August I went on a short tour with NC to Perugia, doing the solo in the Faure *Requiem*. Great to see **Stephen** and **Duncan** again, and meet the new faces. I’ve also been singing the role of Belcore in Pop-Up Opera’s production of *L’Elisir d’Amore*. Still having lessons with **Colin Baldy** when I find time.”

Ben Linton (AC 99-03) is busy with the Olympics: “Just got back from a visit to HMS Ocean answering questions about the Met’s Olympic Planning from the senior army generals from Brazil. They don’t know what a whirlwind the next four years will be. Firmly into the operational delivery now thank goodness. Seems to be going well, mostly. If it carries on like this, the policing will be a non-story, as it should be. Long days underground in the command and control centre - closest we seem to get to a venue is on CCTV! Rest days are for wimps...”

Jane Shaw (Chaplain 01-10), formerly Dean of Divinity and now Dean of Grace Cathedral in San Francisco, was back in Oxford in June, giving the Vincent Strudwick Lecture at Kellogg College, on the topic of Our Moral Imagination, which she also spoke about at the Aspen Ideas Festival, in Colorado, in July. Her most recent book, *A Practical Christianity*, has just been published by SPCK. She is busy making preparations for the choir’s visit to Grace Cathedral in March 2013, when they will sing with the Grace Cathedral choir of men and boys in Holy Week and Easter services, and give a concert performance of Bach’s *St John Passion* on Good Friday. Come and hear them sing in San Francisco, and join us all for Holy Week and Easter.

Tom Rogers (AC 02-05) wrote to say thank you for the Mozart *Requiem* disc. “After a week or so I took it out of the clingfilm (for which my predictive text has just suggested condom, and then clinton...), and what a cracking listen! I adore the *Lacrimosa* particularly. I love getting the updates in the Newsletter, when usually a thick mixture of nostalgia and jealously (Cyprus!) fills my heart.”

Future Dates for the Diary

Friday 14th September

Choristers take part in performance of a new work by David Owen Norris, in Southampton.

Tuesday 25th September

Evensong as part of Martin Randall 's The Divine Office:
Choral Music in Oxford

Friday 28th September at 3.30pm

‘Mozart at Salzburg’
Coronation Mass KV 317
Vesperae solennes de Dominica KV 321
Choir of New College Oxford
Charivari Agréable Simfonie
Directed by Edward Higginbottom

Saturday 8th December

Old Members Carol Service NC Chapel (tickets from Development Office, NC).

Tuesday 11th December

Concert of Christmas Music, St Mary's Collegiate Church, Warwick

Thursday 13th December

Christmas Concert in aid of Pegasus Reading Room, NC Chapel

Easter 2013 US Tour

27th March Tenebrae Grace Cathedral San Francisco
29th March St John Passion
31st March Easter Day Eucharist
2nd and 3rd April Stanford University
5th April Concert in Tulsa
7th April Concert in Dallas

Summer 2014 – Next CHASSOC Reunion - *date to be confirmed*. Sorry it has not been possible to organise one earlier than this, but we hope that this will be a particularly special occasion, marking EH's retirement, and that as many of you will come as possible, especially those who have learned their craft under his watchful eye...

Births

To **Philip** and Sadie **Hallchurch** - Samuel Albert, on November 21st 2011
To **Tom** and Marie-Sophie **Raskin** – Alice, on April 13th 2012
To **Oliver** and Rebecca **Wright** - Annabel Liberty, on April 25th 2012
To **Ben** and Louise **Rayfield** - Olivia Rose, on May 3rd 2012

Marriages

Paul de Newtown to Lucy on June 3rd 2012
Philip Beard to Gail Farmer on July 12th 2012

Subscriptions

Many thanks to everyone who has sent a subscription or set up a Direct Debit. It would help if you could please use a Banker's Order – send the attached form to your bank (and ideally confirm to me that you have). The alternative of a cheque is of course perfectly acceptable if you prefer.

There are two subscription options:

B ^b	£10.00 annual
E ^b	£20.00 including a CD

We will be posting out this year's disc (the Couperin Motets) shortly to those who have subscribed to the E^b membership. Please let me know if you don't receive one but think you should.

If there are any problems, please do just contact me! Email is easiest for me but you are most welcome to call or write if that is easier for you:

chassoc@softtop.co.uk

The Woodlands, Boston Road, Gosberton, Spalding, Lincs PE11 4NU.

Tel 01775 840075.

Missing List

We do not have contact details for the following - please could you email Henry on chassoc@softtop.co.uk, or write, if you know of the addresses and phone numbers for the following, or any other information about them - whether you are that person or not! Also please do remember to tell us if you move!

Roger Barnes (54-55)	Leo Batchelor (89-90)
Toby Bourgein (57-58)	Christopher Brent (49-52)
William Brown (63-65)	Paul Burbridge (AC, 54-56)
Ian Butcher (68-70)	Jonathan Carras (85-88)
John Trueman Farrar (52-54)	Roger Fleming (58-60)
Guy Gibson (71-75)	Theo Green (81-83)
Martin Hallows (86-89)	Richard Hickman (56-60)
Michael Hinton (56-61)	Peter Hopkins (69-73)
Alistair Hopkinson (62-67)	Rupert Kirkham (64-66)
Christopher Moore (LC, 83-85)	Sgt Hugh Morgan (69-72)
Jeremy Munro (LC, 77-79)	Harvey Nightingale (AC, 78-81)
Gerald Orme (61-66)	Nigel Patten (51-53)
Robert Pearce (51-54)	Michael Price (59-62)
David Ransom (57-60)	Alex Sawyer (AC, 85-88)
David Skelton (66-68)	Clive Stapley (75-79)
Nathaniel Steele (94-96)	Ian Stewart (60-62)
Jonathan Stoughton (AC, 98)	Stuart Walker (37-40)
Nicholas Whitehead (74-79)	Laurence Wiliford (AC)

Recent Recordings



Latest release September 2012

Haydn's *Nelson Mass*

The only recording of his iconic work with a boy soprano taking the lead role.



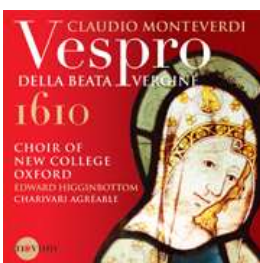
François Couperin, *Exultent superi* *Motets Choisis*

The first recorded performances of marvellous but neglected music.



Mozart *Requiem*

What makes this recording special? The use of soloists drawn from the chorus, as in Mozart's day, combined with the use of a period band. The contemporary virtues of this approach are consistency in the sound-world between chorus and solo ensemble, and homogeneity of style between orchestra and chorus.



Monteverdi, *Vespers of 1610*

The Choir of New College, Oxford
Charivari Agréable

Directed by Edward Higginbottom

"Edward Higginbottom draws wonderfully elegant and naturally expressive singing from his choir at New College, Oxford. This is the New College sound, and it serves the music very well indeed."

Simon Heighes, BBC Building a Library, Dec 2010

Also new for 2012, on Decca:



Illumina: Music of Light

Mahler/Rutter/Bach et al.

A choral anthology, including Mahler's Adagietto as you have never before heard it.

And to come (on Novum):

November 2012: **Britten 2 CD set of sacred choral music**

Spring 2013: **Charpentier *Motets***

All recordings are available for purchase online from <http://www.newcollegechoir.com>.