Events Programme 2014

Wednesday 5th – Saturday 8th March
Torpids

Saturday 15th March
Annual Law Dinner

Saturday 22nd March
College Gaudy
For those who matriculated in 1988, 1989 and 1990

Saturday 5th April
Medics Lunch
Classics Dinner

Sunday 6th April
Boat Race

Thursday 10th April
Washington D.C. Breakfast
The Metropolitan Club

Saturday 12th April
Oxford University Alumni Weekend in North America

Saturday 12th April
New York Reception and Dinner
The University Club

Friday 2nd May
Tercentenary Concert
St John’s, Smith Square, London

Wednesday 28th – Saturday 31st May
Eights Week

Saturday 31st May
Eights Lunch in College

Saturday 14th June
Benefactors’ Garden Party
In the Provost’s Garden

Friday 27th June
Tercentenary Ball

Tuesday 1st July
Reception at the British Academy, London

Sunday 20th July
College Garden’s Day
Tour of the College Gardens followed by lunch

Saturday 6th September
College Gaudy
For those who matriculated in 1960 and earlier

Thursday 18th September
50th Reunion Reception and Dinner
For those who matriculated in 1964

Friday 19th – Sunday 21st September
Oxford University Alumni Weekend
A programme of lectures and presentations to be held over the weekend in Oxford, organised by the University. Contact: www.alumniweekend.ox.ac.uk/

Saturday 20th September
Worcester Reception and Dinner
For Old Members and their guests. Accommodation available

Saturday 27th September
Boat Club Dinner

Saturday 4th October
College Gaudy
For those who matriculated in 1991, 1992 and 1993

Tuesday 28th October
Reception at the House of Lords

Events information and booking
Please visit www.alumni.worc.ox.ac.uk or contact the Development and Alumni Relations Office:
Email development@worc.ox.ac.uk,
Tel. +44 (0)1865 278346
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Celebrating three hundred years of Worcester College

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Page 22: Photo of Julian Ogilvie Thompson and Coleen Day by Rob Judges
Page 23: Photo of Dr Helen-Ann Hartley courtesy of the Diocese of Waikato and Taranaki

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Three hundred years – thirteen Provosts

As part of the Tercentenary Celebrations all portraits of the College’s former Provosts are now hanging in the Hall. The current Provost, Professor Jonathan Bate, has yet to have his portrait painted and below you will see we have included a photograph of him to complete the set.

1 Richard Smethurst, Provost 1991-2011
   Jennifer McRae, 2004


3 Oliver Franks, Provost 1962-1976
   John Stanton Ward, 1975

4 John Masterman, Provost 1946-1961
   Sir Edward Halliday, 1952

5 Francis Lys, Provost 1919-1946 Henry Lamb, 1923

6 Henry Daniel, Provost 1903-1919
   Charles Wellington Furse, 1905

7 William Inge, Provost 1881-1903 W D Adams, 1904

8 Richard Lynch Cotton, Provost 1839-1880
   Sir William Boxall, nineteenth century

9 Whittington Landon, Provost 1795-1838
   English School, 1839

10 William Sheffield, Provost 1777-1795
    English School, eighteenth century

11 William Gower, Provost 1736-1777
    Thomas Gainsborough, eighteenth century

12 Richard Blechinden, Principal of Gloucester Hall
    1711-1714, and first Provost of Worcester College
    1714-1736 Thomas Gibson, 1728
The College Choir perform a very special concert for the Tercentenary year

Rev’d Dr. Jonathan Arnold, Chaplain and Senior Research Fellow

The College’s Tercentenary year deserves many celebrations and the Chapel Choir will be marking the occasion with a very special concert in St. John’s, Smith Square, Westminster, London on 2nd May. We are delighted that the distinguished conductor, and former Worcester Organ Scholar, Nicholas Cleobury (1968) will be conducting two great large-scale choral masterpieces, George Frederick Handel’s Dixit Dominus and Joseph Haydn’s profound Missa in Angustiis, also known as the Nelson Mass. In addition, there will be a world première of a new commission for the choir by Worcester alumna Deborah Pritchard, one of the most exciting young composers in Britain today. The choir will be augmented by former Choral and Organ Scholars, and the soloists will be drawn from former students who have gone on to successful careers in the music world, such as the one-time Young Musician of the Year Anna Crookes, née Markland, and Robyn Allegra Parton, as well as current Choral Scholars. The choir and soloists will be accompanied by the excellent professional Oxford-based orchestra Charivari Agréable.

Since leaving Worcester, Nicholas Cleobury has enjoyed an acclaimed musical career. He is currently Artistic Director of Mid-Wales Opera, principal conductor of the Oxford Bach Choir and Founder Laureate of the Britten Sinfonia, amongst other positions. He has conducted all the major UK orchestras throughout the world and has worked with numerous opera companies including ENO and Glyndebourne. He is also a specialist choral conductor and has a particular gift and flair for working with young people and students, as conductor, lecturer and teacher. He is an Honorary RAM and Fellow of Canterbury Christ Church University, Fellow of the Royal College of Organists and a Trustee of Britten in Oxford, Schola Cantorum of Oxford, Sounds New and Youth Music.

Charivari Agréable is ‘one of the most versatile Early Music groups around at the moment and has been hailed for its ‘thinking musicians who treat music of the past more creatively’ Gramophone. The ensemble specializes in the ingenious use of period instruments with a chronological remit spanning epochs from the Renaissance to the early classical.

George Frederick Handel completed his Dixit Dominus in April 1707 whilst he was living in Italy. The text is a setting of Psalm 110 and is scored for five vocal soloists, choir, strings and continuo. Each contrasting movement has a baroque vigour and splendour that brilliantly sets the psalm verses.

Joseph Haydn (1732-1809) had close connections with Oxford and was given a doctorate from the University. His Symphony no. 92 is called the ‘Oxford’. He completed his Mass in D Minor in 1788, but soon after the Battle of Trafalgar in 1805, it became known as the Nelson Mass. It is Haydn’s longest mass and one of his most well-known and loved. Scored for soloists, choir and orchestra, and on a much grander scale than the baroque Dixit Dominus, it is a piece of high emotion and exquisite musical drama.

The fine facilities at the concert hall will ensure a pleasant evening for all. There are superb acoustics and seating, as well as an undercroft restaurant for pre-concert dinner, interval drinks and a champagne reception after the concert for those who wish to linger. If you would like to know more or book for the champagne reception, please contact Coleen Day (coleen.day@worc.ox.ac.uk). The box office number is 020 7222 1061 or email boxoffice@sjss.org.uk. The address of the venue is St. John’s, Smith Square, London, SW1P 3HA. You can book a pre-concert meal in the restaurant by calling 020 7222 2779. Further details will be available at www.sjss.org.uk or the Chapel website: www.worcesterchapel.co.uk.

We look forward to welcoming you to this very special event and we hope that you will find the sublime music a fitting celebration of the College’s 300 years.
Since leaving Worcester, Nicholas Cleobury has enjoyed an acclaimed musical career.

The Choir will be augmented by former Choral and Organ Scholars.
The Himalaya result from the collision of the Indian plate with Asia some 50 million years ago, one of the largest continental collisions the World has experienced in the last 500 million years. 130 million years ago India was attached to Madagascar, East Africa and Antarctica. During the breakup of the super-continent Gondwana, India detached from its neighbours, pushed apart by newly formed oceanic spreading centres in the Indian Ocean, and began its rapid drift northwards. 50 million years ago the Tethys ocean that once lay between India and Asia closed as India collided with Asia. Folding and thrusting along the north margin of India resulted in hundreds of kilometres of crustal shortening and doubling of the crustal thickness to 75 km. This crustal thickening caused an increase of temperature and pressure and intense metamorphism of the rocks. Shales became crystalline schists, limestones became marbles, and at the highest temperatures, the rocks even started to melt producing granites. Many of the highest peaks along the Himalaya are composed of granites, dated by uranium-lead isotopic dating techniques between about 24 and 19 million years old (Miocene).

The rise of the Himalaya coincided with the Miocene phase of crustal thickening and the resultant uplift formed the magnificent mountain ranges we see along the Himalaya today. Global Position System satellite data show that the Himalaya are still under north-south compression. The tectonic forces that continue to push India northwards, indenting into and underthrusting Asia, are balanced by the erosional forces that constantly try to tear the mountains down. The Himalaya form the northern barrier to the Asian monsoon and the geomorphological divide is stunning. The southern slopes in India, Nepal and Bhutan have lush tropical jungles whereas the northern slopes in Tibet are dry, barren desert.

The latest attempt by the BBC to portray the stunning geology of the Himalaya was part of a series called ‘Rise of the Continents’ broadcast during June 2013. The producers of the series approached me the previous year to plan on locations and stories to film but they wanted to spend only 10 days in Nepal. To trek anywhere takes several weeks so I suggested some alternatives. As time was restricted I then proposed we hire a small plane and a helicopter from Pokhara to fly around the Annapurna and Dhaulagiri ranges. In this way we could film the majesty of the high peaks and glaciers in the shortest possible time.

Just before the BBC crew showed up I had been working along the Kali Gandaki valley between the great peaks of Annapurna (8091 m) and Dhaulagiri (8167 m) for a month. On 5th May 2012 a huge rockfall broke away from a 300 meter wide section of the summit ridge of Annapurna IV (7525 m). The debris fell down some 3000 metres into the upper reaches of the Seti khola (valley), falling on top of old lake sediments and temporarily damming the gorge. The rock avalanche from Annapurna IV acted as a bulldozer to the older, barely consolidated lake sediments. The river outlet was probably only blocked for a matter of 30 minutes, enough time for water to build up to dangerous flood levels. When the blockage was breached, seven or eight waves of fast-flowing mud
Filming the geology of Machapuchare from a helicopter

and water cascaded 20 km down the gorge and reached the village of Kharapani at approximately 10.15 am. Twenty minutes later the mudflows reached Pokhara town itself. Several houses in Kharapani were buried under 15 metres of mud and debris that also reached up to swing bridge previously swaying high above the river.

The rock avalanche was actually witnessed by Capt. Alexander Maximov of the Avia club, Pokhara, who was flying over the region at 9am that morning. He was able to alert the air traffic controller in Pokhara, who then spread the warning on local radio. However, the news failed to reach the remote villages in the Seti khola. Approximately 72 people died in a series of catastrophic mud-flows that swept down the Seti. When we reached the area one week after the disaster the brown muddy waters were still flowing down the Seti and into Pokhara itself. However, compared to the massive catastrophic events in the past geological record, such as the draining of the Tsaparang lake down the Sutlej or draining of the Mustang lake down the Kali Gandaki, the Seti khola flood was only a minor event.

With the BBC film crew we were able to fly around the Annapurnas filming the breath-taking beautiful scenery and geology of these spectacular mountains.

The whole BBC crew at Pokhara airstrip in Nepal
The south face of Annapurna IV showing the face before it fell off

The grey coloured mud-flows of the Seti Khola disaster entering Pokhara town in Nepal

With the BBC film crew we were able to fly around the Annapurnas filming the breath-taking beautiful scenery and geology of these spectacular mountains. Iain Stewart, the presenter of the UK version was in the small plane and I was in the helicopter, each with a cameraman. As we circled around these incredible mountains we were able to film across to each other, trying to explain the geology in simple terms as the enormous ice and rock faces slid past our open window. Huge cascading folds were visible on the face of Machapuchare (6993 m) the 'Fish Tail' mountain so revered by the local Nepalis, and the massive scar on the summit ridge of Annapurna IV (7525 m), the site of the Seti Khola disaster was clearly visible.

Mike’s new book Colliding Continents: A Geological Exploration of the Himalaya, Karakoram and Tibet can be purchased from Oxford University Press at a cost of £25.00

When we reached the area one week after the disaster the brown muddy waters were still flowing down the Seti and into Pokhara itself.
College wine

Is there anything left to say about enjoying good wine? I went back to College to find out. It seemed like a good idea at the time. **Jeremy Wright** (1965)

g
audies, for instance, and other main College events for Old Members. The menu for dinner is chosen with care, as you would expect. “Locally sourced” and “fresh” are the current watchwords, and they are certainly applied by Chef Rob Dennis. And then someone has to choose the wines. This arduous task is undertaken by the Catering Manager Stuart McAllister and the Director of Development Coleen Day, who taste a selection of wines appropriate to each course before making their decision.

So how do they choose; and what hints can they pass on to us? With care; among other things balancing the weight and colour of both food and wine; in general going from lighter to heavier through the meal; and so on. Nothing unexpected there. But if you are going to a Gaudy, take a moment to notice how good the wines are, and how well they go with what you are eating.

The Catering Manager likes people to think that what they are drinking is not only good but interesting. Mushrooms – try an amontillado; what about introducing a boutique wine from Spain; less well-known grape varieties such as marsanne or roussanne; old varieties in a new (world) guise. (Incidentally while Worcester is not the richest college, so you may not discover the richest wines, you might blush to know their cost in a commercial restaurant.) But the best hint he gave? That Alsace wines are a godsend, and a match for many different foods.

I agree, but don’t spread the word too much. Alsace wines are still underrated, perhaps because they do not all have the acidity we are used to in wines from other grape varieties or different regions. (“Structure needs acidity.”) But those that do are truly delicious, probably because they are “fruit-driven”. At least I think they are: I have never really understood that phrase, unless it means “taste very good”.

A good Alsace pinot gris can be drunk throughout the meal; a riesling can make you think of liquid sunshine; a gewurtztraminer goes very well with blue cheese (and not just crispy duck). Some Cremants d’Alsace are terrific – fully a match for many a Champagne. The wine makers in this beautiful region made single-variety wines long before most if not all other wine makers. The tall slim bottle reminds us that their wines are different from any others, from muscat to the gewurtztraminer.

So for me the visit to College was indeed a success. I discovered, too, that Worcester has its “own label” sherry, port, claret and Bordeaux Blanc. Now that’s a good idea.
Ollow that are two of the most ominous words in theatre. It may be a well graced actor, a winning child or a slobbering animal who's just charmed the punters; but on you must go. Lucie Dawkins had a different facer: the legendary Tempest that Nevill Coghill directed by the Worcester lake in 1949. A 22-year-old Lincoln undergraduate called Charlie Hodgson as Ariel made the nightly run across the lake on slats hidden just under the water, then climbed a tree to wave good bye to Prospero, and no-one who was there has ever forgotten it. Coghill was 50, and a household word for his BBC broadcasts of Chaucer as spoken circa 1380. Lucie is 20, and not remotely abashed by picking up the gauntlet. She would direct The Merchant of Venice beside our lake; and anyone lucky enough to have seen both productions could judge for himself. I was; and can hail another triumph.

It was clear in the opening moments that this was going to be a show touched with the same magic. The gondola dock built out over the lake was smaller than a boxing ring; but on that compact square the action would have high definition focus. And it would be unrelentingly fast. The young gallants of Venice came into view over the bridge at a fair gallop; the girls walked on in gossiping groups. The air seemed charged with intrigue, sex, and loadsa money as the high rollers of the Rialto placed their bets. There was an overwhelming sense of confidence abroad; the young players spoke with an enviable clarity that shamed their mumbling elders. This was an ensemble performance with no glittering stars but a host of pleasing cameos.

Shylock is always going to be a challenge for a 20-year-old; Barney Fishwick gave us his rage and ancestral reverence for the law; his pathos will come with the years. Tom Hilton was a suitably venal Bassanio, Nathan Ellis a dashing Lorenzo; Nick de Mulder a deliciously camp Morocco. Hannah Gliksten had the right chutzpah for Portia, if not quite the poetry; Amber Husein proved an increasingly remorseful Jessica; Constance Greenfield was a smash as Nerissa. The set is an enchantment; the closing jig a joy. And as an old college no 6, may I applaud the rowers for delivering the cast to their several destinies with such panache. Nevill would have loved it.
The gondola dock built out over the lake was smaller than a boxing ring.
despite the best efforts of its excellent academic staff at least two of the 1964 Worcester intake turned out in later life to be seriously recidivist train spotters. Richard Faulkner (1964), now Lord Faulkner of Worcester and a distinguished Honorary Fellow of the College, read PPE at the same time as I read Law. Richard, who says his political views owed more to Methodism than Marx, tried unsuccessfully to be a Labour MP and worked for the party for many years before he went to the Lords where he is busier than ever and an excellent advertisement for the second chamber. My career as a Conservative MP and Minister for Transport in John Major’s government is proof of Enoch Powell’s dictum that all political careers ultimately end in disaster. I did however come to share his love of railways, the men and women who work on them and the sheer magnificence of their engineering which I have never lost.

Richard’s father was a railwayman and his fascination with railways has been life long. His co-author of this copiously illustrated book is Chris Austin, a long serving senior manager at British Rail and its successor, the Strategic Rail Authority. Knowing them both I can attest to there being no two people better able to explain what has happened to the railways of Britain over the last century. In simple terms they show how the mode of transport which in the 19th century had massively improved the productivity of our industrial revolution by moving goods and people round the country in unprecedented numbers had by the time Harold Wilson’s Labour government took office in 1964 become tired, loss making and inefficient. The solution then was to pare the national network down to a profitable core closing thousands of miles of line in the process. The much maligned Dr Richard Beeching authored the key report which justified axing huge swathes of the marginal network. But Faulkner and Austin show how campaigners both inside and outside government fought splendid rearguard actions to preserve lines like the one from Settle to Carlisle, not only one of the most beautiful in the country but now both prized and profitable. Thanks largely to privatisation the talk now is of how rail ridership is greater than at any time in our history and how we expand capacity. For those of us who believe in the power of rail this is hugely encouraging but Faulkner and Austin have done us a huge service in reminding us that it was not always thus. I thoroughly commend this hugely enjoyable and fascinating account of a history which otherwise might have been lost for ever.
Peter Shears (1979) tells us how the new Sam Wanamaker Playhouse is inspired by drawings in the College Library.

The College Library is a place associated in many of our minds with long periods of silent study, late night essays and pre-finals tension, but as in any place where so much knowledge has been allowed to accrete over many hundreds of years, there is always a sense of discoveries waiting to be made. One such discovery came about in 1964, when a book was taken from a shelf in the College Library and a series of drawings, not seen since the 20s, came to light again. They were the plans for an indoor playhouse, and they are unique, being the earliest set of design drawings for an English theatre in existence anywhere in the world. Until relatively recently they seemed destined to remain as drawings but in January 2014 a new playhouse will open on the South Bank as part of the complex which houses Shakespeare’s Globe, bringing those designs to life and enabling us all to experience the kind of theatre for which Shakespeare wrote his later plays.

For many years the drawings were assumed to have been drawn up by Inigo Jones (1573-1652). Then, in 2005, at a conference at Shakespeare’s Globe, Dr. Gordon Higgot presented detailed research to suggest that the drawings were not by Inigo Jones but by his nephew by marriage and apprentice, John Webb. Webb worked as a stage designer and architect; he inherited Jones’s drawings and added his own. He died in 1672 and his collection of drawings was then divided up, with part bequeathed to the Dukes of Devonshire and the rest left by Dr George Clarke to Worcester College in 1736, which is how the drawings come to be in the College Library.

When Sam Wanamaker first set out in the 1970s to reconstruct Shakespeare’s Globe on the South Bank he knew that the Globe itself was only part of Shakespeare’s story; Shakespeare’s later plays were written to be performed at the covered Blackfriars theatre close to St. Pauls. Wanamaker wanted to build both an indoor and an outdoor theatre but it was not until 2009 that the Globe Theatre Trust was able to focus on re-creating an indoor theatre within the shell of the building that once housed its education workshops and rehearsal studios.

Anyone who has seen a play at Shakespeare’s Globe will understand how the nature of the playing space affects and changes the ways in which audiences and performers interact. A great deal of contemporary Shakespearian scholarship has focused in recent years on the ways in which Shakespeare’s writing was influenced by the places and people he was writing for; outdoors at the
Globe audiences today share the same rowdy camaraderie as their Elizabethan forbears.

Globe the only lighting came from the sun. Music was provided by the clear, brash notes of trumpets, drums and horns because these suited a noisy outdoor environment; *King Lear*, which was probably one of the last plays Shakespeare wrote for the Globe, is a good example. Moving indoors Shakespeare could take advantage of a wider range of instruments and create a broader soundscape. His indoor spaces were lit by candles, and these would have created a glittering and perhaps eerie setting, highly appropriate for plays such as *The Tempest* and *A Winter's Tale*, in which music and magic are central to the drama.

Globe audiences today share the same rowdy camaraderie as their Elizabethan forbears. Today just £5 buys you a ticket to stand with 699 other 'groundlings'; in Shakespeare's time it cost a penny. Shakespeare's indoor audience was made up of a more prosperous clientele than he had been writing for at the Globe; the most expensive seats at the indoor Blackfriars theatre cost more than five times as much as those at the Globe. Higher prices meant greater profits for Shakespeare and his actors, but may also have encouraged his audience, made up primarily of affluent young lawyers from the inns of court, to expect more for their money in the way of spectacle and magic, both of which the new venue was better equipped to provide than the Globe.

The new theatre, like the drawings it is based on, will have a pit area and two tiered galleries. Some members of the audience will sit, like their forbears, on stools on the stage itself. Inside it will be painted in colours which would have been familiar to audiences in the 1600s and performances will be by candlelight. The empty spaces in the Worcester drawings will be filled with sights and sounds similar to those experienced by Shakespeare and his contemporaries as he moved towards the end of his career, and the College Library will have made its own unique contribution to the construction of this extraordinary new theatre.
Cox Sam Barker (2010) reflects on their triumphant year

The Men’s 1st VIII of the 2012/2013 season had one of the most successful on record, but the start of the year was inauspicious to say the least. It rained almost constantly, and because of maintenance work occurring on the river the flag was raised and the river was declared out of bounds. Oxford witnessed flooding of serious proportions, and the lack of water-time was showing by Christmas.

A large and dedicated squad had made a collective decision to make this a special year. The weather remained horrific and Hilary started in earnest without the boat really getting onto the water, save for occasional trips to Eton Dorney. But the land sessions, of which there were a huge number, were completed ruthlessly and the fitness level of the crew was at a formidable level. I have never seen commitment like it; despite the freezing cold and constant drizzle or snow, the crew battled on.

The fitness work and land training should not be undervalued. As soon as the boat returned to the water it was moving faster than we had ever known it. We were going to give the Marauding Martlet a grand send off after her long service as the shell for the 1st VIII. The untested Worcester boat was branded as ‘totally hopeless’ and ‘a guaranteed spoons winner’ the day before Torpids by others. Four days and four mighty bumps later, a lot of humble pie was being consumed. Worcester had announced their return to top flight rowing in a flurry of ruthless bumps, and had earned themselves a hard-won reputation.

A cancelled Head of the River Race meant that Eton Dorney was to host much of the pre-Eights racing for Worcester. Some amazingly close side-by-side, six lane races which put our mettle to the test enabled us to emerge stronger and inspired to fly out of the blocks at Eights, now equipped with our wonderful new Empacher, ‘Tobias Garbrand’. And my word, did we fly. Without a single blue or half blue and in a boat where every man had learned his art at College, we had gone from ‘hopeless’ to hot favourites for blades. Keble and St. John’s on the first day, followed by Wadham, Teddy Hall and finally Hertford. The moment of that blade winning bump will last long in the memory.

For Henley, we put in days and days and days of extra practice, staying long after term had finished. We were going to qualify if it killed us, and it nearly did. The tension in the room as we waited for the alphabetically ordered list of announced qualifiers was hideous. The eruption of noise as the name was read out was audible over the microphone. We had done it; although ultimately outclassed in our opening round by a seeded American crew, we had done what is fast becoming a feat out of the reach of almost every Oxford College - qualified for the Henley Royal Regatta. The days of domination by Oxbridge Colleges at Henley are well and truly over, but we got “Worcester College, Oxford” back in the elegant programme, where I hope it will be seen again very soon.

Men's VIII Crew list 2013
B – Timothy Drewett
2 – Jack Breuer
3 – Christopher Stobart
4 – Guillermo Medina-Moralejo
5 – Benjamin Manley
6 – George Harding (C)
7 – William Clarke
S – Robert Leonard
C – Samuel Barker
Football

**Worcester** won the Cuppers football final 3-0 against Wadham, at Iffley Road on 22nd February 2013.

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Report on the St Magnus Composers’ Course 2013

**William Marshall** (2011) revels in the opportunity to experience the Orkney festival

In June 2013 I was able to attend the St Magnus Composers’ Course in Kirkwall, Orkney, thanks to the generous financial support of Worcester College. The course, directed by the composers Alasdair Nicolson and Sally Beamish, focussed on composing a piece of music for the Hebrides Ensemble: a leading contemporary music group comprising clarinet, violin, viola, ’cello and double bass. The experience was hugely productive and aided my academic development in a number of ways.

As an integral part of the St Magnus International Festival and lasting for ten days, the course offered generous amounts of workshop time, during which the Hebrides Ensemble performed sections of my composition as I was working on it. These workshops constituted the backbone of the course and were incredibly instructive. They provided a supportive forum in which I received much constructive advice from the ensemble and from the course tutors, helping me to clarify and to refine the musical material on which I was working, and offering many valuable lessons for the future. At the end of the course, the Hebrides Ensemble performed each participant’s finished piece at a Festival concert in St Magnus Cathedral.

Along the way there was time for group discussion sessions in which I and the other course participants were able to share our music with the course tutors and to discuss associated compositional issues and problems. Helpful one-to-one advice was available whenever needed. In addition, the course tutors led group discussion sessions focussing on professional development and issues pertaining to composition as a career. These proved immensely valuable.

I gained a great deal from the course’s close association with the wider St Magnus International Festival. Several Festival performers generously shared their time and knowledge in a series of useful workshop sessions examining the characteristics of particular musical instruments and voices, such as guitar, percussion, harp, saxophone, accordion and mezzo-soprano. Drawing on musical examples taken from twentieth century repertoire, these sessions provided important practical guidelines to be taken into account when writing for these relatively idiosyncratic instruments. As a course participant I also received free tickets to see these performers and others playing in Festival concerts: a particularly special opportunity in the year of the BBC Symphony Orchestra’s first visit to the Festival, and on the occasion of the world premiere of a new work by Sir Peter Maxwell Davies.

I hope I have conveyed something of the intensive and richly rewarding nature of the St Magnus Composers’ Course; it was an experience that I will remember fondly. I am most grateful to Worcester College for kindly supporting my participation.
Past Events

The First Annual Benefactors’ Garden Party

Worcester College was founded and built on benefactions. Indeed, the whole unique edifice of the Oxford and Cambridge collegiate system has relied for centuries on the generosity of those who have had the vision and will to give. Worcester has had the pleasure of getting to know many of its benefactors and felt it was time to institute an annual thank you for all the support and goodwill given over the years.

The whole unique edifice of the Oxford and Cambridge collegiate system has relied for centuries on the generosity of those who have had the vision and will to give
On Saturday 8th June the Provost Professor Jonathan Bate and his wife Dr Paula Byrne opened their gardens to welcome our benefactors to their first Annual Garden Party. The event was a huge success with over 250 Old Members and their guests attending. Many Fellows of the College came along to speak with their former students. The College catering team seemed to have an never ending supply of delicious cakes, sandwiches, strawberries and cream all to be washed down with glasses of college wines and cups of tea; we even had good weather. The Garden Party started just as the matinee performance of the Buskins production, *The Merchant of Venice* finished and a number of the actors turned up in full costume to mingle and chat.

The Provost gave a rousing speech thanking all those present for making the first event so successful. He thanked our benefactors’ for their huge generosity and encouraged them to continue to support Worcester each according to their own capacity, whether this be through the Annual Telethon, by making a bequest in their Will, or by single one-off gifts, stressing that all support was hugely appreciated by all at Worcester.

It is safe to say that everyone had a very enjoyable afternoon. This year the Garden Party will take place on Saturday 14th June.
Peerage for Ministry of Sound co-founder

James Palumbo (1982) takes the title Baron Palumbo of Southwark

Worcester Old Member James Palumbo (1982), co-founder and Chairman of the Ministry of Sound Group, has been made a peer in the House of Lords after being nominated by the Liberal Democrats; the announcement by Downing Street was made on 1st August 2013. The Right Honourable Lord Palumbo of Southwark, as he is now known, has taken the title Baron Palumbo of Southwark.
Worcester’s first female Bishop

Dr Helen-Ann Hartley (1998) elected Bishop of Waikato

The Reverend Dr Helen-Ann Hartley (1998) has been elected as the new Bishop of Waikato, Diocese of Waikato and Taranaki, New Zealand. Helen-Ann will become the seventh Bishop to hold the position, and will be the first woman to do so, as well as becoming the first woman ordained in the Church of England to serve as a Bishop.

Helen-Ann went to New Zealand eighteen months ago from Ripon College, near Oxford, where she was director of Biblical Studies and lecturer in the New Testament for five years. Prior to her election as bishop, she had been serving as Dean for the New Zealand Diocese at St John’s Theological College in Auckland since 2011.

“I hope my election will be an encouragement for supporters of the ordination of women to the episcopate,” Helen-Ann said. “All people, irrespective of gender, are able to witness to the gospel. Both women and men are entrusted with that sacred task.”

Knighthood for Honorary Fellow

Michael Codron (1948) receives a Knighthood

Michael Codron CBE, Honorary Fellow of Worcester College, has been awarded a Knighthood in the New Year Honours for services to the theatre.

Sir Michael is the West End’s longest-serving producer and a leading influence in post-war British drama.

He is a director of the Aldwych Theatre and a former director of both the National Theatre and Hampstead Theatre. He was the Cameron Mackintosh Professor of Contemporary Theatre at St Catherine’s College, Oxford in 1993.

He is most famous for the risk he took, 52 years ago, on a then virtually unknown playwright called Harold Pinter, with his play ‘The Birthday Party’.