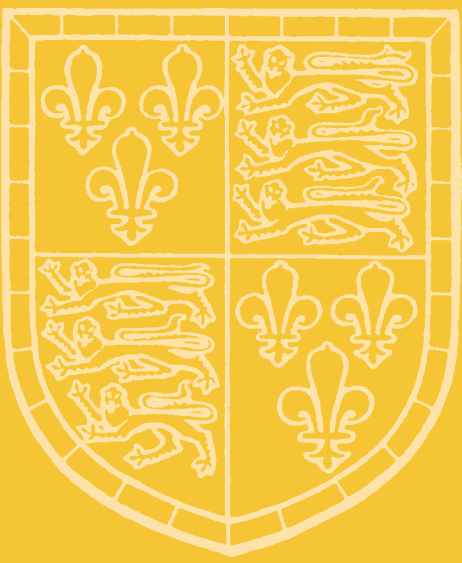


Issue 3 Lent Term 2002



# pieces

from Christ's College Cambridge



**Lightning conductor**  
Jeffrey Tate

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**Cutting edge**  
What future for NATO?

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**By appointment**  
Working for The Queen

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# The Master writes:

This edition of *pieces* is the last members' publication of my Mastership, although I very much hope to stay in touch with many of you after I retire in July. Since I arrived in the Lodge in 1995, I have worked hard to foster better and more frequent contacts between members of Christ's and your College. I am delighted that new initiatives like the Year Group Representative Scheme and the College website are making it easier than ever for members to communicate among themselves and with Christ's.

However, none of this would have been possible without the information you yourselves have provided. Over the last six years, we have undertaken a rolling programme of sending out Members' Record Update forms to every member of College. The information you have fed back to College has enabled us to respond to your wishes, and to devise new methods of maintaining contact in an increasingly busy world.

To maintain this forward progress, may I ask you to take a few moments to look over the form on the back of the carrier sheet sent with this magazine? It would be very helpful if you could fill in any missing information and correct any errors, before returning the form to the Alumni Office at Christ's (you can use a freepost address within the UK: Christ's College, FREEPOST CB538, Cambridge CB2 3BR). The information will be invaluable in helping us keep our records fully up-to-date.

The next big development in our services for members is the launch of a secure online directory. This will replace the paper directory, which inevitably goes out of date even before it is published. However, paper copies of the online directory will still be available on demand, for a small fee. To comply with Data Protection legislation, please indicate on your update form those details which you would like to appear in the online directory. I should stress that only bona fide members of Christ's will be issued with a password for the directory. If you have any queries, please contact the Alumni Office (telephone +44 (0)1223 334937 / email [alumni@christs.cam.ac.uk](mailto:alumni@christs.cam.ac.uk)), who will be pleased to help.

Thank you for your time – and please stay in touch with Christ's. We are always delighted to hear from members, and to welcome you back to College.

Best wishes,

**Alan Munro**  
Master of Christ's

# Editorial

As Christ's looks forward to the 500th anniversary of its foundation by the Lady Margaret Beaufort, her direct descendant, Queen Elizabeth II, celebrates her Golden Jubilee this year. The links between College and Crown stretch back over five centuries, and are maintained today. The College Visitor is HRH The Duke of Edinburgh; while a member of Christ's, Lord Luce (1957), is in overall charge of the Royal Household as Lord Chamberlain. To mark the Golden Jubilee year, this edition of *pieces* features interviews with three Christ's alumni whose careers have brought them into close contact with The Queen: as her racehorse trainer, her Assistant Private Secretary, and as Royal Librarian at Windsor Castle.

At great occasions and on a more intimate scale, music has always played an important role. For five hundred years, the College has nurtured young musicians. By means of organ scholarships, choral exhibitions and instrumental awards, this tradition continues – thanks to the generous support of alumni and other benefactors, described on page 4. This edition of *pieces* offers a celebratory fanfare to the musical life of the College, and to Christ's musicians – represented by conductor Jeffrey Tate and violinist Nicki Bradford.

The half-century of Queen Elizabeth II's reign has witnessed great changes, nationally and internationally. Major transformations of Higher Education in Britain have affected universities and students alike. The establishment of the Simon & Jill Campbell Foundation, featured on page 3, therefore marks a particularly welcome and timely initiative to offset the pressures on student finances, and encourage able young people from less well-off backgrounds to apply to Cambridge.

Finally, the major forces that are shaping Europe at the beginning of the 21st century are the subject of cutting edge research by a fellow of Christ's, Kristina Spohr (page 5). In the future, as over the past fifty years of The Queen's reign, Christ's College is determined to remain at the forefront of positive developments in education and research, to change our world for the better.

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### The editor welcomes

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### Front cover picture

Dr Jeffrey Tate in rehearsal

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# in the news

## Cover star

Professor Simon Schama (1963, Honorary Fellow since 1995) achieved that rarest of accolades for an academic: his picture on the front cover of the *Radio Times* (5–11 May 2001). To coincide with the second series of *A History of Britain*, Professor Schama was also interviewed on BBC Radio 4's arts programme *Front Row* (8 May 2001), when he mentioned his great teacher, the late Jack Plumb.

## Garden of delights

A feature on Cambridge gardens in the *Daily Mail* (23 June 2001) described the Christ's Fellows' Garden as 'the grandest' in Cambridge. The article highlighted the 18th century bathing pool and 'the 400-year-old mulberry tree under which the poet Milton dozed and composed.' It concluded that 'Cambridge college gardens make a delightful retreat from a busy city.'

## Number one

'Christ's College holds on to top slot at Cambridge' was the *Independent's* headline (30 July 2001) following the publication of the 2001 Tompkins Table. For the third year in succession, Christ's came top of the table, which is based on examination results. Christ's students also recorded the highest number of First class marks of any college – 31.8%.

## Big in business

Two of Christ's most prominent businessmen alumni were nominated by the *Sunday Telegraph* for its Corporate Giants 2001 Awards (9 September 2001). Sir Martin Sorrell (1963), chief executive of WPP, was nominated for Business Leader of the Year. The paper described how his leadership had 'rewarded his backers with stellar performance.' John Makinson (1973), of Pearson plc, was nominated for Finance Director of the Year.

## On the record

The Lord Chamberlain, Lord Luce (1957), gave an unprecedented interview to the *Sunday Telegraph* (8 July 2001) following the publication of his review into the business interests of the Royal Family. He stressed that the guidelines were meant to avoid potential conflicts of interest, but that 'at the end of the day it is up to individual members of the Royal Family to make their own judgements'.

## Those were the days...

The changing cost of a Cambridge education was highlighted in the *Sunday Times* (1 July 2001) which featured the story of grandfather and grandson, Donald Piggott and Nick Courtenay-Evans, who both studied at Christ's. Piggott, a student from 1939 to 1941, recalled how lucky he and his generation were: "Laughable as it seems now, it cost about £330 a year to study at Cambridge." By comparison, students graduating today leave College with an average debt of £12,500, 'even for those who have worked in their holidays in an attempt to reduce the burden.' Nick commented "Students now are pushed for money." (*The recently announced Simon & Jill Campbell Foundation has been established to help in this regard – see opposite.*)

## Golden wonder

Olympic gold-medallist and last year's President of the Cambridge University Boat Club, Kieran West (1995), won the *Cambridge Evening News* Sportswriters' Award for his outstanding rowing performances over the year. During the presentation at the Cambridge Science Park, Kieran was modest about his achievements: "I'm just a normal guy," he said. "I'm a student and, if I can do it, I'm sure there are people at these awards who will be with me in Athens for the Olympics in three years' time" (3 July 2001). We'll be watching...

## Rising to the challenge

On the BBC2 quiz programme *University Challenge* (6 August 2001), a team from Christ's College beat rivals Edinburgh University by 190 points to 150, to win a place in the second round. The team consisted of undergraduates J S Dhesi (reading Modern Languages), O W Lee (reading History), P Davis (reading Maths) and captain C R H Martin, (reading Pharmacology).

## Calm under fire

The Rt Revd Dr Rowan Williams (1968), Archbishop of Wales, spoke on BBC Radio 4's *Today* programme (13 September 2001) about being trapped in a church next to the twin towers of the World Trade Center in New York when they were destroyed in terrorist attacks. He said the experience had helped him to understand the plight of people living in war-torn areas of the world.

## The end of an era

The death of Sir John Plumb (Fellow since 1946, Master 1978–82) marked the end of an era for Christ's, and the demise of one of the greatest historians of the twentieth century. Obituaries were published by newspapers in Britain and the United States, reflecting Sir John's international reputation. Writing in the *Guardian* (22 October 2001), Neil McKendrick (1953, Honorary Fellow since 1996) described Sir John as 'a hugely influential teacher... and an unforgettably colourful character'. For the *Independent* (27 October 2001), Simon Schama (1963, Honorary Fellow since 1995) summed up Sir John's achievements in light of recent world events: 'Should history... somehow keep a place in the indispensable archive of our beaten-up world, it will be because Jack Plumb wrote and taught and lived as he did.'

# Fair shares

“When shares are donated to the College then the total value is transferred, including any capital gains... Equally important, the benefactor can deduct the total value of the donation from taxable income... Nothing could be simpler.”

Last September, the College was delighted to announce the establishment of the **Simon and Jill Campbell Foundation** to provide bursaries for students from state schools reading Natural Sciences or Mathematics. Up to ten bursaries of £1000 will be offered each year to students who have gained admission to Christ's and who could suffer significant financial difficulties without help from the Foundation.

Here, Dr Simon Campbell FRS describes some of the thinking behind the Foundation: “I left school at 17 because I could not afford to go to University, and I worked in industry for a year. I was then fortunate to be awarded a full Local Authority grant for maintenance and fees, which I supplemented by working in the holidays. This meant that I was able to go to University, complete my BSc and PhD and then pursue a successful scientific career in industry that culminated in election as a Fellow of the Royal Society. If there had not been a full grant available, or a Foundation like ours to turn to, my life would have been completely different. Unfortunately, times have changed, and there has been a marked shift in higher education funding away from central government and local authorities and much more towards families and individuals. We have been worried for some time that there are bright and able students who may not be able to go to university without new forms of financial support that supplement the current system.” Jill Campbell continues: “We are also concerned about the negative impact of student debt that seems to be increasing over the years and which can be a further barrier to pursuing a university education. We hope that Foundation bursaries will help students to relieve some of that debt and reduce financial worries while at Christ's, and as they enter the wider world post-graduation.”

The challenge for Cambridge, like all other

universities is to make the pool of applicants better reflect the pool of talent at age 18. For this reason, when awarding bursaries from the Foundation, preference will be given to talented students from state schools in the United Kingdom. Indeed, an explicit aim of the Foundation is to encourage such students to apply to Cambridge. As Jill Campbell explains, “The underlying concept of the Foundation was that we really want to help bright students from state schools to enter one of the best universities in the country by alleviating significant financial barriers. We chose Cambridge initially because we know that students are of the highest quality, and there is also a world-class commitment to science and mathematics. Choosing colleges largely reflected personal interactions and my husband has worked closely with Chris Abell at Christ's.”

The Foundation was established by a donation of shares to the College under new and tax-efficient arrangements introduced in 2000. Simon and Jill Campbell are keen to emphasise that share donations are quite straightforward, and that there are tax advantages for both parties: “When shares are donated to the College then the total value is transferred, including any capital gains, without the College incurring any tax liabilities. Equally important, the benefactor can deduct the total value of the donation from taxable income simply by completing his or her tax return in the normal manner. Nothing could be simpler. We donated our share certificates to Christ's and a formal letter of acknowledgement from the College confirming receipt and value is sufficient support for an income tax return.”

In the years ahead, Simon and Jill Campbell hope to hear that their Foundation “has helped more bright students from state schools study science and mathematics at Cambridge and that the bursaries offered have made a real financial difference.”

In recognition of their contribution to the development of the College, Christ's has been pleased to elect Simon and Jill Campbell to a Lady Margaret Beaufort Fellowship. For further information on making charitable gifts of shares and securities to Christ's College, please contact the Development Director (Telephone +44 (0)1223 766710). The Simon and Jill Campbell Foundation supports a similar level of bursaries at Sidney Sussex College.



Above  
Jill and Simon Campbell outside the Master's Lodge

# Success on the Cam

Nine months on from the formation of the **Friends of Christ's College Boat Club**, the Club's Chief Coach, Mike Muir-Smith (1962), reports on how the Friends' support is translating into success on the river: “Last term, CCBC was the most successful college club on the Cam. We won the University Men's Coxed Fours, and were the overall

winners of the Autumn Head with the 1st VIII, 2nd VIII and Men's Fours all winning their respective divisions. The Men's 1st VIII also won the Winter Head, while the Women's 1st IV got to the semi-final of the University Fours. The men start this term's Lent Bumps in fifth place with the Headship in their sights. I am now in my tenth year as Chief Coach and

would like to mark this anniversary by asking you personally to help the Boat Club by becoming a Friend of CCBC for the very small annual contribution of £15, by cash, cheque or credit card. Your support will help us achieve even greater success in the future.” Please contact the Development Director (tel: +44 (0)1223 766710) for details.

# Thank you for the music



## Music Challenge Fund

The College is delighted, and excited, to announce the establishment of a Music Challenge Fund. An anonymous benefactor has agreed to match, pound for pound up to a maximum of £35,000, all funds that the College raises over the next 12 months to support music. This is a magnificent gesture of support, and we hope that all music lovers will wish to help Christ's meet the challenge. If you would like to help, please contact the Development Director (Tel +44 (0)1223 766710; Fax +44 (0)1223 766711).

Left

A student string quartet rehearses in the Lloyd Room

In a recent 'rough guide' to Cambridge colleges published by The Times, Christ's was hailed as 'best for music'. This might have surprised some people. After all, the College is perhaps more famous for its outstanding academic performance in recent years. However, Christ's has always been concerned to provide students with the breadth of experience to equip them for the world after university. This means supporting the full range of student societies, sports, the arts, and music.

The musical life of the College is rich and diverse. The Christ's College Music Society (CCMS), now over a hundred years old, organises a varied programme of concerts and recitals each term, giving College musicians the opportunity to shine as soloists, in chamber groups, or as members of an orchestra. Some of the very best instrumentalists at Christ's are supported by Instrumental Awards which help defray the costs of expert tuition.

Choral singing is also flourishing at Christ's. Led by the Director of Music and the two organ scholars, the Chapel Choir (pictured below) sings evensong twice a week in full term, and gives a wide range of concerts throughout the UK and overseas. In recent years, the Choir's tours have taken it to Hong Kong, Australia and New Zealand, the USA and Canada. The Choir also undertakes an active recording programme. Its latest CD, *Music of the Tudors*, is now available.

Individual choir members who meet the required standard are awarded Choral Exhibitions and the cost of singing lessons arranged by the Director of Music. Like the Instrumental Awards scheme, this signals the College's determination to maintain the high standard of musical performance for which it has become known. An amateur choir, Christ's Voices, gives other keen singers the chance to perform large-scale choral works twice a year.

The activities of the Chapel Choir, Christ's Voices, and the Christ's College Music Society are supported by the College through the grant allocated to the Student Union.

The College is especially grateful to its benefactors whose generosity will help to ensure that music continues to flourish at Christ's. Recent benefactions to support music include:

**The Ralph & Prudence Raphael Award** for instrumentalists, established as an endowment by Mrs Prudence Raphael, widow of the late Professor Ralph Raphael CBE FRS (Fellow and Honorary Fellow)

**The Helen Thornton organ scholarship**, established by Helen Meixner, widow of the late Jack Thornton CB OBE (m. 1932).



## Music of the Tudors

Tallis: Lamentations and other sacred works by Mundy, Parsons, Sheppard, Taverner & White

*The Choir of Christ's College, Cambridge*

Directed by David Rowland





# Security conscious

“I think 11 September 2001 might be seen as a watershed in post-Cold War politics.”

Dr Kristina Spohr, Junior Research Fellow at Christ's College (since 2001).

“Between 1990 and 2000, Germany had pretty close relations with the Soviet Union and then Russia. This was partly due to good personal chemistry between Kohl and Gorbachev, then Yeltsin, but it was also in Germany's national interest: so that Russian troops would withdraw from East Germany, and give the newly unified country real sovereignty. Because of this German–Russian axis, and despite Germany's rhetoric of promoting eastern Europe's return to the ‘institutional West’, Germany didn't take a very active stance in helping the Baltic States to become NATO members. In other words, although we talk about European integration driven by institutions, actually post-Cold War politics are dominated by nation-states and their national interests.”

Contemporary historian Kristina Spohr spent seven months at NATO headquarters in Brussels, after completing her doctoral thesis on unified Germany's eastern policy. Access to the organisation's top officials and classified documents have given Kristina an unparalleled insight into the way NATO works, its strategies, and its complex role in international relations. The future, eastward expansion of NATO is one focus of her current research, and she explains some of the underlying motives: “In 1997, NATO enlargement was mainly a political decision, because Germany wanted to guarantee its vital security interests. Even if it wasn't said, Russia was seen as a threat.”

“We can't go back.” Despite Russian objections, Kristina firmly believes that further NATO enlargement is inevitable, as the organisation has already invited countries to be part of its Membership Action Plan. “You can't lead countries down a certain road and then tell them to go away.” What may change, however, is the whole process of enlargement: “It would be much

more visionary to look at enlargement as a gradual process, in which all aspirants would be invited to join NATO, but could only become full members after fulfilling certain criteria. Since a consensus of all NATO members is required to invite new countries, with such a process this would only happen once. That's a really big step.”

The events of 11 September last year will, Kristina believes, have far-reaching implications: “Institutions like NATO are much more under pressure to define clearly their future role and mission. Today, it has nothing to do with territory and nuclear deterrence, but successful counterattack. ‘Defence’ is now part of ‘security’. This change happened in 1999 at the Washington summit. NATO now has to deal with risks, not threats. These risks include terrorism, regional conflicts, ethnic and religious tensions, corruption, and organised crime. Now it's not only about collective defence, it's actually more about common security.”

“The Russians have always wanted to have a say within NATO.” In the wake of the attacks on America, international alliances are being re-drawn, and Kristina is clear about Russia's motives for offering assistance to the anti-terror coalition: “It wants the West to look away from the Chechen problem. The Russians have always talked about Chechen terrorists, and now they think the West will underwrite their actions. Russia also wants to join the World Trade Organisation; at the moment, America is happy to prepare the negotiations. If Russia gets these two things, plus a new body where it can consult even more closely with NATO, it will be easier for Putin to sell NATO enlargement to his own people and the military. He has understood that NATO will enlarge, and probably to the Baltic States; but Moscow must be able to sell it internally.”

Enlargement will not be trouble-free, even with Russian compliance. Kristina explains: “Despite NATO's new definition of threat and risk, defence and security, the Baltic States look at politics today with a sharp awareness of their fate in the past. They were overrun from the East, and nobody in the West came to their aid. Even today, they live with that fear, and one has to understand where it comes from.” For that reason, Kristina's new project is to study the ‘Baltic Question’ in the 20th century. For, as an historian, she appreciates that planning for the future requires a firm understanding of the past.





# Old Masters, new methods

**Oliver Everett CVO**, Librarian, Windsor Castle, and Assistant Keeper of The Queen's Archives (since 1985). Born 28 February 1943. Studied Natural Sciences and History at Christ's College 1962–65. HM Diplomatic Service 1967–81 (Assistant Private Secretary to HRH The Prince of Wales 1978–80); Private Secretary to HRH The Princess of Wales 1981–83; Deputy Librarian, Windsor Castle, 1984.

“The Royal Library here at Windsor is probably best known internationally for its amazing collection of Old Master drawings, numbering about 40,000. Of those, almost half were collected by George III – a great bibliophile. But the current library was only established in the 1830s. It was William IV who walked around Windsor Castle with Jeffrey Wyattville the architect, and they selected three rooms on the north side to be the new royal library.” Sitting in his late 15th century office (the same age as the First Court of Christ's College), overlooking the battlements of Windsor Castle, Oliver Everett enthuses about the history of the castle and its unique library.

Some of Britain's most important books and manuscripts fall under Oliver's care, and he highlights a few examples of the Library's treasures: “The earliest printed book we have is the Mainz Psalter, published in 1457. There are only nine or ten copies left in the world, and ours is in the best condition. That's our most important printed book. But there are many others with royal connections – for example, a copy of the diatribe against Luther which King Henry VIII wrote in 1521. He sent a copy to the Pope who then gave him the title Defender of the Faith. That copy is still in the Vatican Library – but our copy is signed by Henry VIII himself.”

“The acquisitions policy continues, but not on the same scale as years past.” More than just a museum and a resource for scholars, the Royal Library is also a working reference collection, and this means keeping up to date with new publications. Oliver explains “Currently we have a small budget for purchases, mostly modern books rather than antiquarian books. We focus on royal biography, history, Commonwealth history, and reference books because we have to answer a lot of questions.” The Royal Library is also used by The Queen herself: “During April each year, when

Her Majesty is at Windsor, she usually holds two or three dinner parties, after which her guests are brought to the Library where we put out special, tailor-made exhibitions. That has been going on for a long time now, so The Queen is very well aware of what is in the Library. It is also used by other members of the Royal Family to do research from time to time.”

Increasing public access to the royal collections is one of Oliver's priorities, and he explains the steps that are being taken. “We put on a large number of exhibitions and we also have a very ambitious and large publications programme.” There are also more high-tech projects in the pipeline. “In May, The Queen will open the extended Queen's Gallery at Buckingham Palace, as a Royal Jubilee project. We hope to have a multi-media gallery – including computerised access to objects in the royal collection. To start with, we will concentrate on the objects in the first exhibition. Over time, we will transfer an increasing amount of material onto the royal collection website. That will be our main contribution to being online, to allowing worldwide access to the collection.”

In its long history, Windsor Castle has witnessed many dramatic events, not least the great fire of 1992. Oliver recalls the efforts to rescue the priceless collections housed in the Royal Library: “The fire started at 11.30am. We started to evacuate the library using something called a salvage list, which enabled us to take out the most valuable items first – for example the 600 drawings by Leonardo da Vinci. We also removed about a tenth of the books – and the library contains about 42,000 books! We had several human chains including the Gurkhas. By 4.30 in the afternoon, we were told we could stop because the fire wouldn't reach us. It was about three or four large rooms away, so luckily we didn't get any smoke or water damage.”



Above  
The Royal Library, Windsor Castle

“My favourites vary from year to year. I am very lucky and privileged to be able to spend time with the entire collection.”

With the castle restored to its former glory, Oliver is determined that the collections in his care should play a central part in the visitor experience: “There is now a standing exhibition here at Windsor, so that the public is always able to see treasures from the Royal Library.”

# The music

“Orchestral playing is a skill, but one that you can only really learn on the job.”



**Nicki Bradford**, (left) freelance violinist (since 2000). Born 20 October 1976. Studied Music and English at Christ's College 1995–98. Studied violin at the Royal Northern College of Music and the London Guildhall School of Music 1998–2000.

**Dr Jeffrey Tate CBE**, (right) conductor. Born 28 April 1943. Studied Medicine at Christ's College 1961–64. Honorary Fellow since 1988.

“Actually, it was luck to begin with. I was buying a new violin, and I went to a woman's house to try the violin she was selling. She heard me play and passed my name onto somebody else, and I got two jobs out of that.” For Nicki Bradford, forging a career as a freelance violinist is a combination of luck and hard work: “It's mostly being in the right place at the right time. But you also have to be prepared to sell yourself, not just sit back and wait for it to happen.”

The change from student performances at College to playing with the big orchestras has opened up a new world for Nicki, as she explains: “In Cambridge there's much more scope for playing chamber music – it's easier to get people together. I always used to love playing solos, but now that I'm doing a lot of orchestral playing I'm really enjoying that. It's not so pressured in some ways, and I enjoy playing in a group with a lot of people. It feels amazing when it works really well. You don't get that when you're a soloist.”

“It's very different from what you might expect.” Concert-goers experience only the ‘finished product’, but Nicki admits that the rehearsal process can be a rushed affair: “Usually, I'll be phoned up and asked if I can go down for a rehearsal that day, to do a concert that evening – and that's virtually it. I think that's why British musicians have a reputation for being brilliant sight-readers, because they have to do it all the time. In most other countries, there is more money put into the arts, so orchestras have more time to rehearse; but I don't know whether it necessarily makes for a better concert or not. Here, performances definitely have an edge!”

Nicki believes the relationship between players and conductor is crucial: “It can make or break a piece. If you have a good conductor, it makes a noticeable

difference. Really it's the energy. If you can tell that the conductor has an excellent knowledge of the piece, and knows what he wants to do with it, the orchestra responds really well. Conductors who nit-pick and say ‘Can we just rehearse this little bit here?’ aren't very popular.”

“The amount I practise varies according to how I feel and whether I've got something to work towards. I would generally try and do about two or three hours a day.” Nicki laughs when the question is asked, but explains that quantity and quality are not the same where practice is concerned: “I used to do quite a lot more when I was at music college. But I'm not sure if it's a good idea to do too much. You can do yourself a lot of damage – especially if you're playing concerts in the evening.”

Despite a vast repertoire for the violin, Nicki has no hesitation in naming her favourites: “I like playing English composers particularly: I love Elgar and Vaughan Williams. It's really exciting when you're in the orchestra – even if you're sat at the back of the second violins – and you're playing something like that. I've also done a fair few concerts of film music, which are fun as well. *Star Wars* is actually one of the most difficult things I've played in an orchestra!”

“When I was at College, I used to listen to a lot of music, and I liked going to concerts. Now that it's my life, I don't even put on pop music that much when I'm at home. I just want some quiet. Especially if I've been practising, I don't want to hear anything!” Being a professional musician has changed Nicki's life, but she looks forward to her future career with relish: “I like the idea of travelling as part of the job. It adds another dimension. I'd like to do a lot of different things. I wouldn't want to be stuck in the second violins section of a symphony orchestra for the rest of my life – it's not me!”

# makers



“I’m not a conductor of what I would call flashy music.”

“I suspected that I wanted to be in the Arts before I read *Medicine*.” Despite his choice of degree course Jeffrey Tate has never been in much doubt about his first love. While at Cambridge, he involved himself mostly in drama, although he recalls “I did my first proper conducting at Christ’s, with the College orchestra.” Moving to London for his clinical studies, Jeffrey became increasingly involved in the musical world. He eventually bowed to the inevitable and gave up his medical career to study at the London Opera Centre.

Jeffrey’s real break came some years later in the USA. A chance remark resulted in him being posted to the Metropolitan Opera in New York, as assistant to its famous principal conductor, James Levine. Jeffrey takes up the story: “I was conducting an ensemble rehearsal and Jimmy Levine came and sat in, and watched me doing it. The next thing I knew, I was being summoned to his office and he said, ‘you know, I think it would be appropriate if you took over some of these performances.’ I realised that my Met debut was going to be *Lulu* without a rehearsal. As I walked what seemed the interminable corridor between the conductor’s room and the stage, I thought ‘this is absolutely nightmarish. Why am I doing it?’ I did it. How it went, I have no idea; but the *New York Times* thought it was the most wonderful thing since sliced bread, and that was that. I suddenly found myself a professional conductor.”

“What tends to happen is that, in the middle of your career, you become less new, less interesting. At the moment I’m probably doing excellent work, but not in this country. They will rediscover me in ten years’ time.” Since his time with the English Chamber Orchestra, Jeffrey’s career has taken him largely overseas. The lifestyle has its ups and downs: “The longest

time I’ve spent anywhere in the last five years was four-and-a-half months in Australia doing *The Ring*. You do get a little tired of travelling. But the nice thing is that I have a whole panoply of places I go that I know very well. I enjoy the stimulation of different orchestras and cultures.”

From his international perspective, Jeffrey is clear about the worst aspect of British music-making: “Shortage of rehearsal time. That’s one reason, maybe, why I don’t feel totally at home here making music. I need time to develop my ideas. I like going into details – which you know the average London orchestra won’t like!” He continues: “The English have a total distrust of metaphysics. Surprisingly enough, Australians don’t mind. They have an extraordinary openness to discussing what the music’s about. American orchestras have an astonishingly high level of technical accomplishment, but they’re a bit more like the English.”

“There’s only a certain amount of originality you can bring to an interpretation. You can be radical sometimes, but there is a tradition to be found.” Jeffrey expands on the art of conducting: “If there’s a very famous interpretation of a standard piece that you haven’t done, then it behoves you to listen to it.” New works are a different matter: “You just have to find your way yourself. I’m not averse to that. However, when you do something for the first time, you’re well aware that it won’t be your best performance. You need to feel the music under your fingers.”

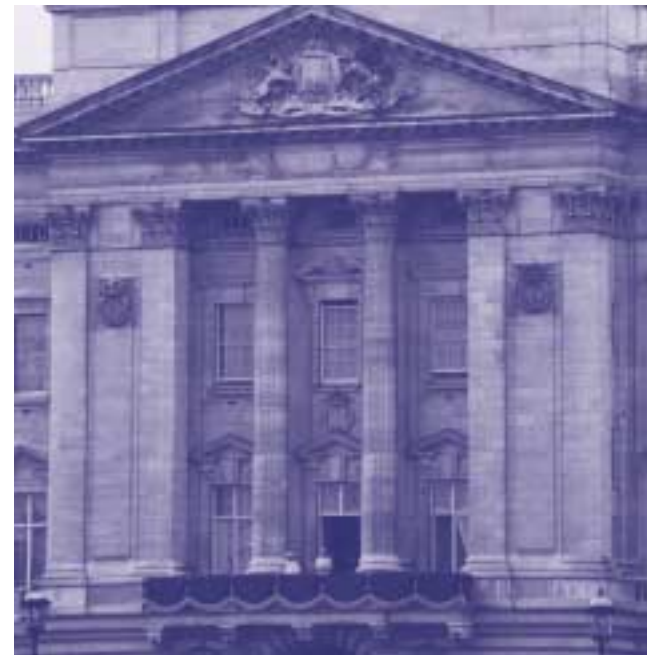
Jeffrey’s own musical tastes are clear: “The central German canon is what really means something. I’m not into the overtly Romantic Russians or glittering French.” He also notes that conductors are increasingly specialists: “Gone are the days when you could be a conductor like Furtwängler who laid his hands on everything.”

# Queen's counsel



## Tim Hitchens,

Assistant Private Secretary to HM The Queen (since 1999). Born 7 May 1962. Studied English at Christ's College 1980–83. Previous career with the Foreign & Commonwealth Office (currently on secondment to Buckingham Palace).



“It’s not a career path that was planned in any way, really. When I left Christ’s I joined the Foreign Office. When The Queen visited Pakistan in 1997, I ran the official programme and enjoyed it enormously. Then when I came back to London I had an invitation to come to Buckingham Palace, and I was invited to take on this job.”

As one of The Queen’s three private secretaries, Tim Hitchens plays a major, though largely invisible, role at the heart of national life. This includes planning The Queen’s official engagements – no easy task, given her multiple roles and the huge demand for royal visits. Tim explains the underlying thinking: “First of all, we try to get a good geographic spread. So, we make sure that we visit Scotland, Wales and Northern Ireland on a regular basis; and that, within England, we don’t simply concentrate on the south-east. Most importantly, we look at things that are interesting, like the 2002 Commonwealth Games in Manchester. There are also standard events in the year, like the State Opening of Parliament. But beyond those staples, it is entirely up to The Queen how she fills the rest of her diary.”

“Instead of doing a lot of normal business based in London, The Queen has decided to spend most of the time travelling the country.” Tim outlines the plans for this summer’s Golden Jubilee celebrations, the switch of emphasis clearly reflecting a desire to keep the monarchy in tune with the public mood. One of the Private Secretary’s most important jobs is to advise The Queen on matters of policy and, in particular, how the monarchy is perceived in the country at large. Tim is clear about the delicate balancing act that the Royal Family needs to perform: “You don’t want to be on the cutting edge because, by definition, you’re then not reflecting

the bulk of British popular opinion. But you don’t want to be a back marker either. What people tell us is that they want the monarchy to be a symbol of stability as well as something that reflects the contemporary age.” Tim also emphasises the difference between the monarch and other public figures: “Whereas a politician has to be more of a chameleon, to appeal to lots of different constituencies, The Queen is a very clear, straightforward person. The Head of State also has to do things with a certain dignity; it’s important for the solemnity of the job.”

It comes as a surprise to learn that Buckingham Palace commissions regular opinion polls. Tim reveals the results: “For the last forty years the polls have consistently shown that there is a 70% support for the monarchy. That bedrock of public opinion is very solid.” Also surprising is the ultimate destination of the thousands of letters addressed to The Queen: “Actually, they all go to her at the beginning of each day. They’re all there on her desk, and as the first business she simply picks out letters at random. She is at least getting a representative selection, even if she doesn’t have time to read all of them.”

“There is always a certain distance when you’re dealing with the Head of State. The way you work with the monarch is not the way you would work with, for example, a minister. There is something slightly more formal about this position.” Tim describes how it feels to work for The Queen, and what it is like to turn up for work every day at Buckingham Palace. “I think of it in very much the same way I think of Christ’s – when I spent three years at Christ’s, people used to say ‘isn’t it a fantastic place to be living and working?’ and I would say ‘well, it’s just the college.’ Then, when you leave, you think ‘that was an amazing place to be’. I

suspect the same will happen to me here. I take it a bit for granted, now. But when I leave, I’ll think ‘those were remarkable years’.”

“The Queen is a person of great integrity. She knows herself and will not do something that is not in her character. So if I were to suggest that she had a photograph taken playing football, she would say ‘no, it’s not me’.”



**Ian Balding LVO,** racehorse trainer (since 1964). Born 7 November 1938. Studied Rural Estate Management at Christ's College 1959–62 (rugby blue 1961). Trained horses for Paul Mellon KBE; for HM Queen Elizabeth The Queen Mother; and for HM The Queen 1964–99.

# A racing certainty

“I was brought up with horses. My father was a trainer, and my brother and I were his cheap labour at a very early age.” Training racehorses is in Ian Balding's blood, and he is convinced that growing up with horses has been an advantage: “It certainly helps, because you learn not to be frightened of them. Most people who don't know horses are scared of them; and rightly so – because one end bites and the other end kicks. As a horseman you know what to do about it, and how to avoid it, how to deal with the animal in every sphere of horsemanship.”

Ian has put his skills to good use in a glittering career spanning nearly four decades. During that time, he has trained for some of the world's leading owners – including The Queen. He speaks admiringly of her knowledge and experience: “The Queen could easily have trained horses herself. When she used to come round the stables here, I'd pick her out about forty horses to look at. She'd want to see all the good ones and even some of the bad ones to compare with her own. She was also very observant. Sometimes you would have liked to say ‘Ma'am, I wouldn't come into this box; this horse might kick you.’ But I didn't have to say it: she would instinctively stay out of the box. She is just a natural horsewoman.”

Millions of people follow racing, yet few understand the process of training a winner. Ian explains what is involved: “The first thing is acquiring the racehorse. Buying a yearling is a very specialised subject. What you're looking for is an individual who looks as if he will mature

well enough to run successfully as a two-year-old, in the next season. You're looking for a horse that is enthusiastic and genuine – with a nice head and nice expression. More than anything, you're looking for an athlete. But you only see the horses walk, so you've got very little to go on. The training itself is a gradual process. You start as you would with a human athlete – going slowly, gradually building up muscle and strength. Once a horse is fit, it doesn't take a lot to keep it fit. We exercise our horses once, or in some cases twice, a day.”

“A large part of the trainer's skill is picking the right race for the horse. Once you've picked the race, you have to try and get the horse in as good shape as you can. That's the bit I enjoy. The main difficulty, of course, is that the horse can't talk to you and tell you how he feels, or whether he is fully fit. That is what, with years of experience, you try and gauge.” Ian's success speaks for itself: he has been the leading trainer once and leading international trainer three times, with a string of famous horses to his credit. One, in particular, stands out: “Mill Reef was by far and away the best horse I ever had. Exactly thirty years ago he won the Derby and the Prix de l'Arc de Triomphe. He is still thought of as one of the very best horses ever to have raced in this country. I've never had, nor would expect to have, one as good as him again.”

Racing has undergone major changes over the last forty years, and Ian has seen them at first hand – as trainer and before that as amateur jockey. One

change has been in the horses themselves: “Sadly the modern thoroughbred has become much more fragile than it used to be. Even when I was first training, we used to get through a whole season hardly hurting a two-year-old. Nowadays we're lucky if, out of forty two-year-olds, we get to the end of the season with ten of them totally sound. Whether that is because of diet or over-breeding to speed, I don't know – but it's a shame.”

“I'd love to win the Grand National.” Ian talks of handing over to his son quite soon, but his ambition still burns brightly: “There are very few trainers who have won both the Derby and the Grand National. We've got a horse in the yard who just might be a National horse one day. I'd love to think he might win...”

“Riding a thoroughbred is a different dimension – you get such a thrill from going that bit faster.”

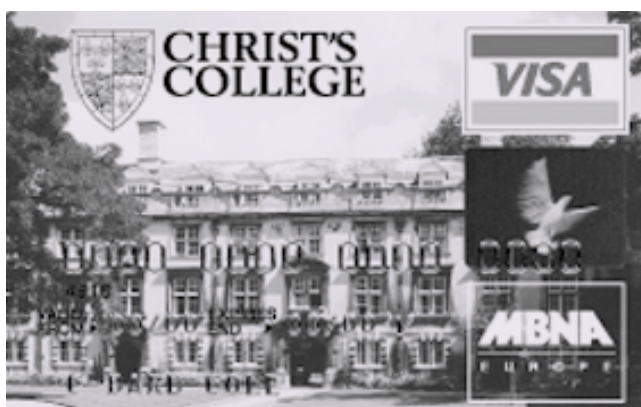
## www.christs.cam.ac.uk

The college's new web-site was launched in October with many new features. On the inside front cover of this magazine the Master, Dr Alan Munro, explains how we plan to extend the web-site to include access to an online **directory of members**.

Once it is up and running, this directory will be kept automatically up-to-date, and will enable you to search for friends by their names, subject of study, year group, geographical area or career sector. We hope you will find it useful.

Security and Data Protection issues have been considered carefully in the preparation of this directory; we have followed the advice of the University and the Data Protection Registrar. If you have any queries, please contact the Alumni Office.

Please take a moment to complete and return the form enclosed with this magazine (on the back of the cover sheet). (Note: for those without internet access, a paper version of the directory will also be available upon request.)



### MBNA Visa Card

MBNA continue to support Christ's with a competitive financial deal to all college members who open an MBNA Visa account. MBNA have agreed to make a significant donation to the College for each new account opened, and they will continue their support with a percentage donation of all retail expenditure on Christ's accounts. A leaflet is enclosed with details of how to apply.

### Christ's College Chapel Choir – new recording

As mentioned on page 4, the Choir has issued a new recording, *Music of the Tudors*, featuring *Lamentations* by Tallis and other sacred works by Mundy, Parsons, Sheppard, Taverner & White. CDs are available to College members at the special price of £8, plus postage (£1 for UK, £2 for overseas). To order, please send a cheque made payable to 'Christ's College Choir' to: Dr David Rowland, Christ's College, Cambridge CB2 3BU.

## Year Group News

One year on, there are now 48 Year Group Representatives, busy contacting their contemporaries to collect and collate news for their online newsletters or for publication in the newly revised *College Magazine*. The information collected so far is posted on the college web-site at [www.christs.cam.ac.uk/alumni/yeargroups.shtml](http://www.christs.cam.ac.uk/alumni/yeargroups.shtml)

We are still looking for representatives from the following matriculation years:

**1946, 1955, 1962, 1965,  
1967, 1969, 1978, 1984,  
1988, 1990, 1991, 1993**

If you would like to find out more about becoming a year group representative, and the benefits of the scheme, please contact the Alumni Office.

# Events and reunions

**Wednesday 6 February 2002, 5.00 pm**

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**Lady Margaret Lecture ALL WELCOME**

Professor Lord Hunt FRS, Professor of Climate Modelling, UCL.  
"Scientific and political challenges of environmental change".  
New Court Theatre.

**Thursday 28 February 2002, 5.00 pm**

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**Lady Margaret Lecture ALL WELCOME**

Professor John Burrow FBA (1954 and Former Fellow), Emeritus  
Professor of European Thought, Oxford University. "Christ's College in  
the Age of Imperialism". New Court Theatre.

**Saturday 16 March 2002, 2.30 pm**

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**Boat Naming**

The new 1st Men's VIII will be named the 'Kieran West MBE'.  
Please contact the Captain of Boats for details. Fellows' Garden.

**Saturday 13 April 2002, 7.00 pm**

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**English Reunion Dinner**

Graduates in English are cordially invited to an informal dinner in Hall.  
Speakers will include Richard Whiteley, Tim Hitchens and Peggy Vance.  
Tickets are available from the Alumni Office.

**Wednesday 1 May 2002, 5.00 pm**

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**Lady Margaret Lecture ALL WELCOME**

Professor Barrie Dobson FBA (Former Fellow), Emeritus Professor of  
Medieval History, Cambridge University. "Lady Margaret Beaufort and  
the Foundation of Christ's College". New Court Theatre.

**Saturday 22 June 2002, 12.45 pm**

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**Reunion Buffet Luncheon and Garden Party**

For members who matriculated in years up to and including 1945, and  
in 1947, 1957, 1967, 1977 and 1987. Fellows' Garden (Hall, if wet)

**Saturday 6 July 2002, 6.45 pm for 7.30 pm**

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**Christ's College Association Annual Dinner OPEN TO ALL**

Please contact the Alumni Office to apply for tickets to this annual  
event. Master's Garden (sherry) and Hall (dinner).

**Sunday 14 July 2002, 2.00 pm–5.00 pm**

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**Family Day OPEN TO ALL**

Entertainment for children and adults, followed by High Tea.  
Tickets are available from the Alumni Office; early booking is advised.  
Fellows' Garden (Hall and Upper Hall, if wet).

**Saturday 14 September 2002, 6.45 pm for 7.30 pm**

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**Reunion Dinner**

For members who matriculated in 1952, 1962, 1972, 1982 and 1992.  
Fellows' Garden (sherry) (Upper Hall, if wet) and Hall (dinner)

