

Issue 17 • Autumn 2013



# THE FOUNTAIN

TRINITY COLLEGE CAMBRIDGE

## MUSIC AT TRINITY

Trinity College Choir

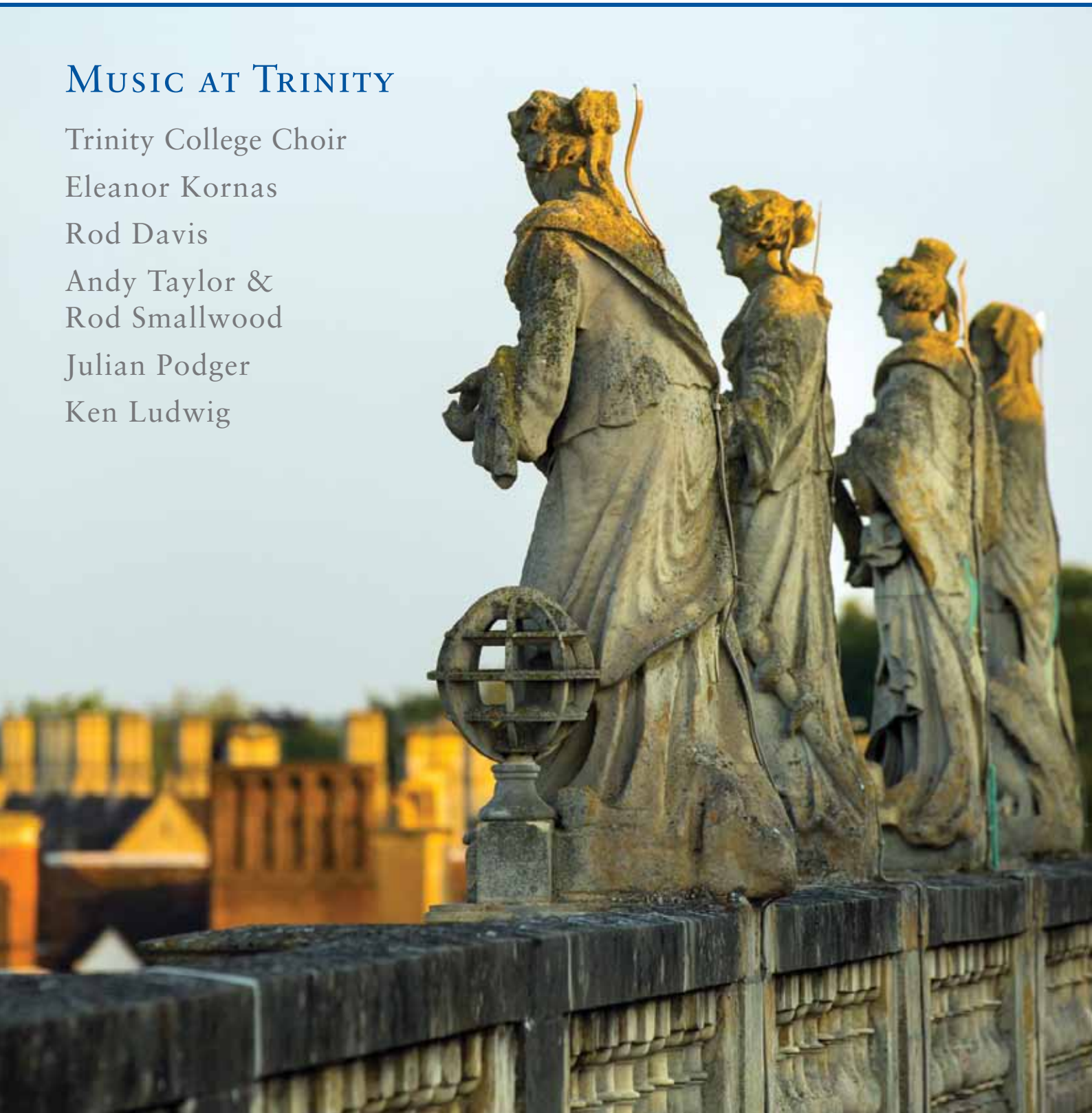
Eleanor Kornas

Rod Davis

Andy Taylor &  
Rod Smallwood

Julian Podger

Ken Ludwig







This issue celebrates musical achievements – in the broadest sense – of members of Trinity past and present. Joy Thompson records a conversation with Eleanor Kornas (2012), our current Organ Scholar. Paul Nicholson reports on the Choir. Kadi Liis Saar interviews Julian Podger (1987), who studied Music at Trinity and achieved international success as a conductor.

For others a life in music was unplanned. Rod Davis (1960), a member of The Quarrymen together with John Lennon, studied Modern Languages and had a picaresque career in, among other things, music and education. Ron Smallwood (1969, Architecture) and Andrew Taylor (1968, Natural Sciences) went on to found the pioneering independent music company Sanctuary. Ken Ludwig (1973), whose work has found success on Broadway and world-wide, had a degree in Music from the US but studied Law at Trinity. What unites them is a fondness for the College in which their ideas first took shape.

*Dr Neil Hopkinson (e1983), Fellow, Editor*



## CONTENTS

Trinity College Choir 4

Eleanor Kornas 5

Telethon Report 6–7

Rod Davis 8–9

Andy Taylor & Rod Smallwood 10–11

Julian Podger 12–13

Ken Ludwig 14–15

Events 16

The Fountain is published by the Alumni Relations & Development Office, twice yearly, in Lent and Michaelmas terms.

The views expressed in this Newsletter do not necessarily represent the views of Trinity College, Cambridge.

### Editor

Dr Neil Hopkinson (e1983), Fellow

### Acknowledgments

Trinity College would like to thank all those who have supported the production of this edition of the Fountain.

Trinity photography by James Appleton. Rod Davis photography copyright of Rod Davis.

© Copyright Trinity College 2013

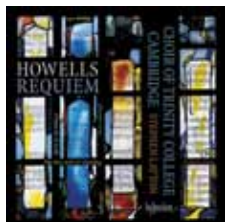


# TRINITY COLLEGE CHOIR

## HOWELLS RECORDING WINS A GRAMOPHONE AWARD

The Choir has become the recipient of a prestigious Gramophone Award for its recording of Herbert Howells' *Requiem* and other works.

It is the first Cambridge college choir to be awarded this accolade, which follows on from its nomination for a US Grammy Award. The winners were announced at the Gramophone Awards event at the Dorchester Hotel in London.



## LATEST CD RELEASE

The Choir's latest CD release on Hyperion is a second volume of Handel's *Chandos Anthems*, recorded with the Orchestra of the Age of Enlightenment.

"Three cheers for three more anthems for the Duke of Chandos to complement the same already available from the same conductor and choir...Stephen Layton directs his young singers with such a perfect control of texture and rhythm."

*Gramophone*

"Stephen Layton has drilled his singers to perfection in this trio of Handel's Chandos Anthems... aided by some wonderfully tight playing from the Orchestra of the Age of Enlightenment."

*The Observer*

For further information about all recent Choir CDs see [www.trinitycollegechoir.com/recordings/](http://www.trinitycollegechoir.com/recordings/) Copies can be bought directly from the College, in aid of Trinity College Choir Fund, by sending a cheque for £13.99 per CD (including P&P), payable to "Junior Bursar Trinity College", to the Chapel and Music Office, Trinity College, Cambridge, CB2 1TQ.

## RICHARD MARLOW 1939-2013



Gerald Place

It is with great regret that Trinity College announces that Dr Richard Marlow, Fellow of the College and former Director of Music, died

on Sunday 16th June 2013, in the Arthur Rank Hospice, after a long illness.

A memorial service for Richard Marlow will be held in Trinity College Chapel on Saturday 23 November 2013 at 2.30 pm.

Tickets will not be issued, but it would be helpful if you could email Selene Webb [sjw32@cam.ac.uk](mailto:sjw32@cam.ac.uk) if you wish to attend so that we can ensure that sufficient seating is available.

## FORTHCOMING CONCERTS

On Sunday 22 December 2013, the Choir will return to St John's Smith Square, London, to perform Bach's *Christmas Oratorio* as part of the Annual Christmas Festival. This concert will also celebrate the launch of the Choir's CD of the *Christmas Oratorio*, recorded in Trinity College Chapel in January 2013 and on sale from the autumn. Tickets for the performance are on sale now from the St John's Smith Square box office on 020 7222 1061 or [www.sjss.org.uk](http://www.sjss.org.uk).

Further information about all the Choir's concerts can be found at [www.trinitycollegechoir.com/concerts/](http://www.trinitycollegechoir.com/concerts/)



Through its concerts, tours and recordings Trinity College Choir has won international renown. The Friends of Trinity College Choir, as part of the Choir Fund, has been established to help support these activities, which are over and above the Choir's primary function of singing the regular services in the College Chapel.

By becoming a member of the

Friends of Trinity College Choir you are joining us in helping to take the Choir's music to a worldwide audience, both live

and in recordings. You are also giving the students who make up the Choir an unforgettable experience which is of enormous benefit to them in their lives, whether in professional music or in any vocation they choose after graduating.

For further information see [www.trinitycollegechoir.com/friends/](http://www.trinitycollegechoir.com/friends/)



# ELEANOR KORNAS: A MUSICAL LIFE

By Amelia Joy Thompson



Soon after Eleanor Kornas came up in 2012 as Junior Organ Scholar, she found a delightful – if somewhat unexpected – letter in her pigeonhole.

It was a note of welcome and encouragement, from one of Trinity's first female undergraduates, to Trinity's first female organ scholar. To Eleanor, however, this was simply another source of motivation, inspiring her to work to the best of her ability in all areas.

Music has always been an important part of Eleanor's life. She began to learn piano when she was five and to study the organ at fourteen, while attending Chetham's School of Music. When I asked her what it was like learning the organ – an instrument that can appear complex to non-specialists – she assented that overall 'co-ordination was initially a challenge'. Although organ students usually take a gap year to work as apprentices in cathedrals, Eleanor decided to begin her tertiary studies immediately after A-levels. The idea of working with choirs in Oxbridge, combined with the benefits of a degree, set her on the path to university.

So why Trinity? For Eleanor, as for many others, the answer was the Trinity tradition of excellence, both musical and academic. She was particularly drawn by the musical reputation of the choir; the fact that it admitted both male and female singers – a tradition begun by the late Richard Marlow – was a major reason that she applied. Her year with the choir has



confirmed her initial impressions, and during our interview she reflected that Trinity has some of the best musicians in the University.

The move to Trinity, however, was an entirely novel challenge. After nine years at Chetham's the school had become a second home, and the transition to a new place – not to mention the sheer scale of the College – was drastic. We commiserated over the perennial problem of 'walking into Hall, finding it packed, and not knowing a single person'. Becoming a college musician brought many responsibilities, including 'academic work, sacred duties and personal practice for one or two hours a day'; however, since she reads Music, she often found that her course work and college music benefited each other. And while the thrice-weekly schedule of performances in chapel services seemed gruelling to me, Eleanor appreciated the way it equipped her to cope effectively with nerves and ultimately to become a better performer herself.

After a year at Trinity, it is clear that she finds the musical life in College utterly engrossing. She has enjoyed becoming a part of the choral community here; Organ Scholars may sometimes take rehearsals or conduct,

and Eleanor sings with the choir when not playing organ for services. Of working with Stephen Layton, she said that he has 'always been encouraging and inspiring'. She also relishes the 'Trinity experience' that has allowed her to 'approach a wider scope of music-making'.

Eleanor is not yet sure what her life after Trinity will entail, but she is determined that it will be a musical one. She wishes to continue performance or accompaniment, and is fascinated by music history – this stems from a passion for history that she has had since childhood. 'It's common for musicians to try several career options before settling into one', she told me, and in keeping with this she has already acquired some teaching experience, as well as working as a restaurant lounge pianist most summers!

And her favourite repertoire? After naming Beethoven and the Russian Romantics, she laughed and confessed that she could not fix on a single composer. For one who is so immersed in music, choosing a favourite seems impossible.

*Amelia Thompson (2012) is reading for a PhD in Developmental Biology.*

# TELEPHONE APPEAL

By Paula Jackson, Annual Fund Officer



The Annual Fund Telephone Appeal is now a firm fixture in the Alumni Relations and Development Office calendar. This year our team of

13 student callers were telephoning Trinity members between 9th and 22nd April, and you may have been one of the 600 alumni that they spoke with. If you were, thank you for taking part; we hope that you enjoyed your conversation. The telephone appeal provides a wonderful opportunity for the College to reconnect with its members. You will see from reading below just how much the students enjoy the experience too. With so many fascinating stories of the College past and present to share, the Telephone Appeal really serves as a reminder of what a special place Trinity is.

The warmth and generosity of our members is demonstrated not only by their readiness to converse, sometimes at length, with our callers, but also by their willingness to support the College. The Telephone Appeal is a vital way of raising much-needed funds, and we were delighted that more than half of the members that we contacted chose to donate, with the result that a further £125,000 has been pledged over the next four years to the Trinity Annual Fund. Thank you to all those who donated to the Annual Fund through our brochure and Telephone Appeal. Your support is incredibly important: it

makes a palpable and immediate difference to the College and to the lives of current students. We look forward to bringing you news of how your donations are making a difference in our Alumni Relations & Development Office Annual Report due for publication in January.

Of course, none of this would be possible without the dedication and enthusiasm of our student callers, who worked tirelessly during the two-week telephone appeal to contact as many Trinity members as possible. We look forward to speaking to many more alumni in years to come.

If you would like to be part of our telephone appeal in 2014 or have any questions at all about the Trinity Annual Fund, please do not hesitate to contact me at the Alumni

Relations and Development Office (details at the end of the page). If you would like to contribute to the Annual Fund, there is a gift form included within this edition of *The Fountain*. Alternatively, you can donate online via the Trinity Members Online website at <https://alumni.trin.cam.ac.uk/OnlineGiving>.

## PERSPECTIVES OF THE CALL TEAM

The purpose of the Annual Fund is to provide support for many aspects of college life, from graduate studentships to doctoral research that the otherwise fully committed endowment cannot supplement. However, the area that receives the most funding is student support. Over the course of the Telephone Appeal, we found that alumni were



*The Telephone Appeal team in action*



particularly keen to direct their contributions towards this area, and in fact many of us participating in the Telephone Appeal gratefully receive this funding, without which our time at Trinity would be very different.

Overall, our calls were received very positively, and even if Alumni were not able to make a donation at the time of calling they were generally willing to engage with us in conversation, discussing the College's latest news and their time at Trinity. For us callers, the extensive conversations that we had with alumni were the most enjoyable part of the two weeks. Some of the anecdotes were very amusing; from clambering through windows after the curfew to hiring a scholar's croquet set in order to crash the May Ball. It certainly sounds like past Trinity students had fun, and the calls made us realise how fortunate we are to be here – we certainly hope that we shall graduate with as many happy memories as those that we spoke to!

*Kathryn Savage (2011) and Sarah Lusack (2012).*

The Telephone Appeal was a very enjoyable experience. I learnt new skills, spoke to some really interesting people, and managed to raise money for a worthwhile cause.

It was unlike anything I had ever done before. I had never thought of ringing strangers up and talking about their time at university in order to raise money. But these people weren't really strangers. Our shared experiences of Trinity, of what it has to offer, and of the University in general, provided ample topics to talk about. It was exciting to hear about people's past experiences, learn what the College was like in their day, and discover the things they got up to while they were here. In many

ways Trinity hasn't changed, but at the same time I was astonished to hear the different tales from different periods and what people did within these walls!

No two conversations were the same, and with every chat I learnt something new. People were actively involved in trying to help me decide on my future – giving invaluable tips and advice. The vast majority of those who engaged with me on the phone were delighted to speak with me, and I believe that through these phone calls we recreated magical memories of Trinity in the minds of the alumni. The Telephone Appeal was a great experience, and I was really pleased to be part of it.

*Oskar Schortz (2012)*

*“Your support is incredibly important: it makes a palpable and immediate difference to the College and to the lives of current students.”*

## THE GREAT COURT CIRCLE

The College is extremely grateful to those who have remembered Trinity in their will. Those who leave a legacy to the College join the great philanthropic tradition that exists here at Trinity and make a real difference to lives of current and future generations of students. Membership of the Great Court Circle honours those who have decided to remember Trinity in their will and provides an opportunity for the College to maintain contact with and say thank you to our members for

their intended gift to the College. An annual luncheon is held in College in the summer, with a choice of afternoon activities. You can read more about this year's luncheon in the event update report on page 16. Members of the Great Court Circle are included in our annual List of Donors which is published in the Alumni Relations and Development Office Annual Report.

If you have already made arrangements to leave a legacy to Trinity and would like to join the Great Court Circle and receive

an invitation to the next year's luncheon, please contact the Alumni Relations and Development Office. If you are considering remembering Trinity in your will and would like further information about legacy giving, please contact the Alumni Relations and Development Office.

AR&DO  
Trinity College  
Cambridge  
CB2 1TQ  
alumni@trin.cam.ac.uk  
+44 (0)1223 761527

# ROD DAVIS AND THE QUARRYMEN

By Emily Fitzell



Rod Davis (1960) is part of rock 'n' roll history, having been a member of John Lennon's first band, The Quarrymen.

We met over coffee in the window

of a jazz-infused lounge, where he wastes no time on the etiquette of introductory small talk. 'In my three years at Trinity', he says teasingly, 'the most I learned to do was wiggle my ears'. It soon becomes clear that his self-effacing wit is just as sharp as his musically-attuned auricles.

I first set up camp on a spot of common ground, asking Rod about his time at Trinity reading MML (French and Spanish). Inspired by his Spanish teacher (also a Trinity MML graduate) and his headmaster, who had gained a double starred first in French and German from Caius, Rod took the entrance exams for Trinity and came up to Cambridge in 1960. 'People used to say to me, How did a Scouse git like you get to Cambridge? I would tell them I got an open scholarship. That soon shut them up'.

Rod notes, 'being serious for a moment', that 'one of the problems with getting non-public school kids to Cambridge is that some teachers have an inverted snobbery complex about sending people to Cambridge.' Without wishing to generalise, he highlights the issue as one which his recent experience in the teaching profession has led him to reflect upon.

Rod attended Quarry Bank High, the grammar school in Liverpool which gave its name to the legendary

band The Quarrymen of which Rod became a part, alongside its founder, John Lennon. The word legend seems apt given the almost mythical heights to which the band's history has been elevated as the embryonic precursor to The Beatles.

He's got me doing it too. For now, back to languages: 'The joke', Rod says, 'is that what got me most interested in them was reading the HP sauce bottle when I was a kid. I used to read everything. God knows why, but on one side it was in French...why the French would be remotely interested in putting HP sauce on anything...'

Whilst at Trinity, Rod studied Medieval French, Spanish and Linguistics. Not content with this, he applied for a place on a college-funded language course in Romania in the Long Vac of '62, and after graduating he moved abroad to teach in Germany. Languages, it would seem, have come in handy over the years. And now with the reformed Quarrymen still playing internationally: 'I do all the announcements and jokes in German and Spanish...it keeps the rest of the guys amused'.

We move on to talk about Rod's musical past, the original Quarrymen, and his thoughts on Skiffle - the style that characterised their music. He cites the influence of New Orleans Jazz and names Lonnie Donnegan's record from November 1955 as 'the thing that started everything from a Skiffle point of view.' 'Whenever we go to America now people always ask us, "What's the skiffle music you guys play?" I tell them we're doing the old British trick of re-exporting your old

music back to you and charging you an arm and a leg for the privilege'.

As a band, the reformed Quarrymen moved on from Skiffle many years ago, but they still play it when asked: 'People want to hear what inspired Lennon, McCartney and Ringo because they were all in Skiffle groups at one time'.

Shortly after reforming, The Quarrymen were approached to try and help recreate the day that Lennon met McCartney. Rod shows me a photograph from that day in '57, of the band playing on the back of a lorry during their village parade: 'That's Lennon there, singing away with his eyes closed. I was fifteen at the time.'

I ask Rod how he feels about living in the shadow of The Beatles: 'Well I wouldn't be here otherwise. You've got to be nice to [fans] and answer. Back then, we were the spotty grammar school guys, the target for all the rock 'n' rollers, and now they're terribly charming to us...but occasionally it does get a bit tedious, people asking what Lennon was really like.'

On the other hand, he adds, 'People don't believe us now quite often. Apart from the fact that I don't look my age, everyone in Liverpool has



*The Trad Grads on the Cliff Mitchelmore Tonight Show*







*L to R: Pete Shotton, Eric Griffiths, Len Garry, John Lennon, Colin Hanton, Rod Davis*



*Dick, Rod and John*

their story about when they met John Lennon. There are times when people say “you’re winding us up”. And yes in many cases, it’s true. If everyone that had played for The Quarrymen had really played for The Quarrymen we’d have been bigger than the Philharmonic Orchestra.’

I ask Rod if when coming up to Cambridge, he felt like he was leaving a musical opportunity behind: ‘I never entertained ambitions of doing it professionally; I was just having fun... It had started to become more of a rock ‘n’ roll band, and I was a folk player, I wasn’t interested in that. When I actually came up to Cambridge, that was stepping onto the bigger scene for me. It was fantastic. I was meeting a lot of other people who could improvise, I played in the jazz band... It was an eye opener, absolutely brilliant. I never thought for one minute I was leaving something behind.’

Rod speaks with enthusiasm about his musical exploits in Cambridge. It was the place that sparked his love affair with Bluegrass: ‘A friend from Trinity played me a Bluegrass record... I hadn’t really heard about it before then’. He also notes that when he came up to Cambridge, ‘there was a thriving folk scene’. From an ‘expensive IKEA bag’ filled with ‘junk memorabilia’, he draws out his original membership card for the St Lawrence Folksong Society, of which he ‘ended up President’ in his final year. ‘It sounds a bit pompous, as if there was some sort

of religious aspect, but it was very far from that’, he jokes, as he reminisces about meetings at the Horse and Groom pub on King Street and a performance by Pete Seeger at the Union.

‘We played all kinds of music. We even played Russian music. There was a Slavonic society and they had an end of year punt party which we played at. The punt party launched off to Granchester, laden down with vodka, and by the time we’d got through our six tunes, everyone was so totally legless that we spent the rest of the evening playing the same six tunes and we got this totally unwarranted reputation for playing Russian music. But it was a really great party.’

Rod next produces from his Mary Poppins bag the programme for a Footlights concert which he played in, scanning through the names of Bill Oddie, David Hash, Sam Hut, Richard Stilgoe and John Cleese: ‘Needless to say I didn’t know any of them...I only realised who they were many years later.’

Rod recalls a particular encounter on the way home from playing with a jazz band, when he ‘got pinched by the Proctor for not wearing a traditional jacket under my gown (I was wearing a corduroy jacket with a zip up the front)’. He produces the original Proctor’s notice from his bag: ‘...When I turned up, I said, Can you tell me sir, why I am here? You weren’t wearing a jacket, he said. I said, With respect sir, I was wearing a jacket (I had brought the jacket along with me.) Well that’s not a

jacket. I said would you mind, Sir, if we looked up the dictionary definition of the word jacket? Anyway, he fined me five bob instead of six and eight.’

Tongue in cheek, he notes the main disadvantage of a Cambridge education as ‘the ridiculous imbalance between the sexes in the university, six males to one female when I was there. Having said that, I probably wouldn’t have been such a good musician otherwise.’

‘I always go to the Annual Gathering, a whole load of old guys with whiskers and wrinkles...It’s nice to see how the college changes.’ And he still meets up and plays with members of the St Lawrence Society.

Rod talks of his ‘lack of ambition’ as the reason for not having stuck at one job for long, but it’s a characteristic which I myself fail to see. For him, gratification may not come not from rank, position or fame, but it can most certainly be found in plurality and variety of life experience. ‘I’ve enjoyed the ride’, he says.

‘Now that’s most of my stories, you’ve got them’ Rod sighs, acting out an exaggerated state of exhaustion. He makes a joke of his talent for rambling: ‘My daughter says, Why don’t you just say yes and no like everyone else?’

‘I fear that’s not as much fun,’ he concludes.

*Emily Fitzell (2010) is reading Modern & Medieval Languages and has just returned from a year abroad studying at the École Normale Supérieure in Paris.*

# ANDY TAYLOR & ROD SMALLWOOD: HEAVY METAL

By Satchee Dodhia & Maudie Fraser



When Andy Taylor and Rod Smallwood met at Trinity in 1969 and joined forces on the committees of numerous balls, they had no idea that their partnership would endure well over four decades and go on to produce arguably the world's most successful heavy metal band as well as the music industry's first 360° service company. The pair matriculated at Trinity in the successive years of '68 and '69, Rod reading Architecture after switching from Engineering, and Andy reading

Natural Sciences. Both became heavily involved in event organisation within the university, working on RAG Balls, Trinity May Ball, and JCR events. Externally, they set up an independent business to cover all their events outside University, providing mobile catering and discos throughout the 70s, including for the Reading Rock Festival. It seems they were perfect business partners. 'It sort of just naturally happened,' Andy explains, going on to describe the balance between his role on the financial, logistical and business side of management and Rod's on the creative, musical and artistic.

Aside from an interest in entertainment and events, they have in common a grammar school education; and both, coincidentally, are the sons of policemen. Their

time at Trinity represented a significant step for both, in terms of coming into contact with sectors of society they had never previously encountered. Meeting and dealing with new people had a dramatic impact on their personal and business acumen. As Andy admits, it was even more important than the educational side of their time at Trinity; the social aspect affected them much more, and Andy sounds happy as he assures us that many of the relationships he and Rod started at Trinity are still intact.

After 45 years of collaboration, it is evident that Andy and Rod's partnership balances every aspect of the business perfectly. We listen in amazement as we hear about their endless achievements and successes: they became the biggest independent music company in the world with a roster of legendary acts such as Elton John, Beyoncé, The Who, Guns and Roses...the list goes on. The magical component seems to be their complementary skills. This is how it was when they worked for the Trinity May Ball Committee, where Rod would be heavily involved with booking the bands whilst Andy would deal with the organisational aspects.

Andy and Rod were pioneers in the music industry. Finding it unprofessional and deficient in the services sector, they developed their unique business model. The model revolutionised the way bands were managed by providing a complete set



*Andy Taylor*





*Rod Smallwood*

of services (which Andy refers to as a 360° service model), incorporating under one roof all the support necessary for any act; including business, travel, merchandising, publishing, audiovisual and, of course, the record label Sanctuary. Their concept grew dramatically in the 90s and is now regarded as exemplary, although no one else has quite managed to emulate it.

One part of the success of their flagship act, Iron Maiden, is due to the iconic imagery and merchandise so strongly associated with the band.



**Sanctuary Records**

This type of 'Eddy Art', the brainchild of Rod, was an attempt to create a wholesome image to accompany and support the music. With the graphics and art work, Smallwood-Taylor Enterprises pulled the whole concept together, leading to the immense popularity of the band's merchandise. In an increasingly digitalised music market, the vast majority of their sales continue to be in the form of hard discs; their download sales equal their vinyl sales at 10%. Andy tells us that they have even recently introduced Trooper Beer (named after their seminal song) for the fans: 'They want to have everything to do with Maiden!'

Do they think the market for Heavy Metal will survive? 'It's all about the show – and the music that goes with the show. It's like going to the theatre, [Iron Maiden] give a complete performance,'

whereas, in Andy's opinion, the pop industry is too fickle and changeable, with too little emphasis on the music itself. Indeed, today Iron Maiden attracts a young fan base, playing to audiences whose main contingent is under 22, showing their timeless appeal and strong grounding.

Currently on a world tour, Andy tells us of the importance of Iron Maiden's strong international fan base: their last studio album reached no. 1 in 28 countries and was in the top 4 in virtually every country in the world. They started touring early; Andy tells us that they were playing in Poland when the only way you could get paid was in caviar as there was no foreign exchange!

*Satchee Dodhia and (2011) Maudie Fraser (2011) are both reading Modern and Medieval Languages.*

# JULIAN PODGER: THE VALUE OF MUSIC

By Kadi Liis Saar



It was in 1987 that Julian Podger received a Choral Award to come to read Music at Trinity. Although the future singer had grown up in Kassel, Germany, from the age of 10 and had done most of his schooling there, coming to Britain was a natural next step for him, since during his teenage years he had always intended to come back to his homeland one day. After gaining the Choral Award, he had no doubt that Trinity was his destination. First he had to complete two years of alternative community service. He remembers his first year at Trinity as a time of getting used to British culture, the different jokes that were made and the different things that were said on this side of the Channel. It was only in his second year that he really got used to the system here.

Julian was introduced to music by his parents. He had been singing since the age of four, and although Modern Languages and History seemed interesting options as well, by the age of sixteen he had made up his mind to perform music. People with whom he works on stage today have by no means all studied academically, but Julian says his education has helped him enormously in appreciating music. 'You don't just love it, you know why it works. And this understanding influences the rehearsals and the performances'.

During his time at Trinity, Julian was singing in the College Choir and conducting. He also got together some baroque instruments and founded his own ensemble, *The Trinity Baroque*, consisting mostly of Trinity and Cambridge students. To this day its core group is made up of Trinitarians. Tom Guthrie and Kate Hamilton were founder members, and Clare

Wilkinson and Chris Adams joined a few years later. All are ex-members of the Trinity Choir, and one of the valuable aspects of this ensemble is that they all know each other so well.

Today Julian lives in Vienna. Although he very much enjoys the atmosphere in the city that is often considered the musical centre of Europe, there are a few disadvantages. Queuing for the Vienna State Opera in order to get affordable tickets can take up to four hours – 'But it is part of the Viennese experience,' he adds. In addition to practising in his own flat (there have not been any complaints so far!), which takes up a few hours a day, he attends courses in The Alexander Technique Teacher Training Course. 'It teaches you how to use your body and mind in an optimal way, sitting and standing up without using muscles you shouldn't. It is a very valuable and profound training,' he says. The course is increasing in popularity among musicians.

As a solo singer Julian is in demand both in England and abroad. He is a member of one of the world's leading medieval ensembles, *The Gothic Voices*. He has been to Copenhagen as the Evangelist in Bach's *John Passion* earlier this year and to Rome with *The Gothic Voices*. There is an opera in Dublin coming up soon, and some teaching to be done at a summer course in Italy. 'There is a lot to organise every day, booking the flights, making the logistics work and, of course, doing the preparation of learning parts by heart. Putting a programme together for *The Trinity Baroque* usually takes



Opposite page, bottom left:  
Julian Podger – left centre

Top right: Julian Podger – centre

around four or five days until I am finally happy with it.’ Once a year his performances typically take him to another continent. He remembers particularly well a tour to Bolivia last year, which involved singing in the jungle. The tour finished with a concert in La Paz, and it was the extra challenge of singing in the thin air 13,000 feet above sea level as well as a trip to Lake Titicaca that made this trip so memorable.

During his career Julian has appeared in countless major concert venues, including the Royal Albert Hall, the Mozarteum (Salzburg), the Konzerthaus (Vienna), the Palau de la Música (Barcelona) and the Teatro alla Scala (Milan). He has sung the



lead role in Monteverdi’s *Orfeo* at the Hokutopia International Music Festival in Tokyo and completed a solo voice recording of Bach’s motets with *The Trinity Baroque*. Given all this, it is touching to hear that his favourite venue is still Trinity College Chapel. ‘Every time I go there, it just feels perfect,’ he says. If our former Director of Music Richard Marlow were still with us he would be delighted to hear how Julian values the role he played

in his early career. ‘Richard was the person who introduced me to the grown-up world of music appreciation; he led me through the archway of just loving music as a kid to understanding it as a grown-up person. He was my mentor, the person who showed me the value of music.’

*Kadi Liis Saar (2010) is reading Natural Sciences and is planning to read for a PhD in Physical Sciences.*



# KEN LUDWIG: LAWYER TO PLAYWRIGHT

by Sanjit Maitra



Ken Ludwig came to Trinity in Michaelmas 1973, having already completed a year at Harvard Law School. He majored in Music Theory and Composition as an

undergraduate at Haverford College in Pennsylvania and then studied with Leonard Bernstein at Harvard despite – or because of – the usual Law School pressures. Trinity accepted Ken for Law, but he spent the first year studying English; although considering all the time we spent attending operas and concerts together, it could well have been Music. However, thanks no doubt to Tony Weir’s influence, he focused on Law in his second year, graduating with the LL.B in International Law in 1975.

I met Ken at dinner, probably Formal Hall, during his early days. I was in my second year of Economics, living in 4A Bridge Street. We got on very well, music and opera being common interests (despite my superficiality in these matters). His super-packed schedule did not prevent us from inviting each other to tea in our rooms, the highlights of which were Chelsea buns and the Sacher Torte from Fitzbillies, together with crumpets toasted on my electric fire. Fewer Health & Safety restrictions in those days.

We were fortunate enough to go to Covent Garden on a few occasions – *L’Elisir d’Amore* was one of the operas – accompanied by Ken’s girlfriend, Adrienne George. I recall with great pleasure the fact that they both came to a small party of mine for my 21st birthday. Although some Cambridge

colleges had already become mixed, Trinity hadn’t. Ade was, therefore, one of just three females at my party (of 13)! Ken and Ade subsequently married in 1976, Ken having gained the J.D. from Harvard Law School, and they moved to Washington D.C.

What remain striking about Ken and his phenomenal success as a playwright from the mid-1980s on, aren’t just his talents as a writer and musician, but, at the risk of sounding hackneyed, his dedication, hard work and discipline. He started as a lawyer in Washington D.C. with Steptoe & Johnson in 1976 and right up to the time he left them in 1987 in order to concentrate fully on writing, he used to work on his plays between 4:30 and 8:30 every morning, after which he would trot off to practise international law. I observed this routine first-hand on the myriad occasions when Ken and Ade so kindly offered me their hospitality during the 1980s.

The best way to digest Ken’s track record and success is to go to his website ([www.kenludwig.com](http://www.kenludwig.com)), from which we learn that Ken is an internationally-acclaimed playwright whose work has been performed in at least 30 countries in over 20 languages. So far he has had six shows on Broadway and six in the West End. He has won two Laurence Olivier Awards, three Tony Award nominations, two Helen Hayes Awards, the Edgar Award for Best Mystery of the Year, the Southeastern Theatre Conference Distinguished Career Award, and the Edwin Forrest Award for Services to the Theatre. In addition, he has had plays commissioned by the RSC and Bristol Old Vic, and his plays have appeared at the Theatre Royal Haymarket and the Old Vic in London.



Ken Ludwig

Ken’s first major success was *Lend me a Tenor*, which premiered in London in 1986, produced by Andrew Lloyd Webber and starring Denis Lawson and Anne Francis. Lloyd Webber subsequently produced it on Broadway. His most recent show in London was a revival of his musical *Crazy for You* which opened in Regent’s Park Open Air Theatre and then transferred to the Novello Theatre in the West End and won an Olivier for Best Revival of the Year.

In 2006, a profile of Ken in the *London Times* said ‘There is hardly a regional theatre in America that hasn’t a work of his scheduled’. Every night of the year there are several of Ken’s 20 plays in performance somewhere in the U.S., and the number of professional and amateur productions throughout America since the late 1980s now exceeds 6,000. His plays are performed almost as frequently in Europe in translation.

His newest play is a sort of sequel to *Lend Me A Tenor*: it’s about opera, set in Paris, with four of the same characters. And the play he’s working on at the moment is set in Hollywood in 1939 during the making of *The Wizard of Oz*.



Interestingly, however, Ken’s latest work isn’t a play at all – it’s a book entitled *How to Teach Your Children Shakespeare*. He describes the



book as a labour of love. In it, he tells parents and educators about his journey in teaching Shakespeare to his daughter from the time she was six to the day she left for university. Ken has been a student of Shakespeare since his high-school days, and in the book he emphasises the importance of memorising passages from Shakespeare as a way to get children to be comfortable with the language, stories and ideas of the plays.

He organises the book around 25 passages – from easy to challenging, from comedies to tragedies – and delves first into techniques for learning the passages, and second into the nuances of the passages and of the

plays they represent, adding along the way chapters on Shakespeare's life and publication history. Ken says that his basic view is that learning Shakespeare gives students a strong moral and literary centre from which to grow; and, in addition, it gives them a leg up in reading comprehension, public speaking and overall academic confidence.

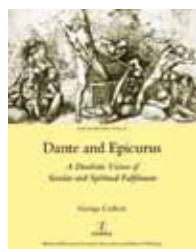
One of the best things that Ken and I have shared over the years is our love of classical music in general and opera in particular. We both rank Mozart's *The Marriage of Figaro* as our favourite opera; Glyndebourne as the best place to see it (or see anything); and Verdi,

Donizetti and the rest of the Italians as our favourite composers.

As for Ken's proudest achievement so far, he says it's his two years at Trinity, which gave him the joy of studying what he loved best in the most beautiful setting on earth, an opinion to which I heartily subscribe. His goal is to return to Cambridge and teach students about the history of English and American stage comedy, an area he considers woefully neglected in academic circles. To teach Shakespeare, Goldsmith, Sheridan and Shaw to Cambridge students is, he says, his idea of heaven.

Sanjit Maitra (1972)

## FELLOWS' NEWS



**George Corbett's** first book, entitled *Dante and Epicurus: a Dualistic Vision of Secular and Spiritual*

*Fulfilment* (Oxford: Legenda, 2013), has recently been published in the Italian Perspectives series (<http://www.legendabooks.com/titles/isbn/9781907975790.html>).

With a colleague in the Italian department, he has founded a new *Lectura Dantis* series, 'Cambridge Vertical Readings in Dante's Comedy', at Trinity. By the end of this year, Trinity will have hosted the first eight of thirty-four lectures, which will lead to the first complete reading of the *Commedia* (*lectura Dantis*) in this new format. The series has sparked a lot of interest amongst Dante scholars and enthusiasts internationally, and the most prestigious Dante journal in Italy, *L'Alighieri*, published the first joint lecture (with an introduction about the series), in April this year.



**Richard Hunter**

Greek universities are currently experiencing a period of profound change, both administrative and cultural. Some of this change is driven by the deep economic problems which affect every aspect of Greek life today, but some too is the result of a radical set of changes to the way universities are governed, first promulgated in a law of 2011. The most significant change is the introduction of Administrative Councils for all Universities, consisting of both internal and external members; the Councils are the supreme oversight body of the University, with widespread powers of approval and revision in all areas of University life. I was asked late in 2012 whether I would stand for election as an external member of the Council of the Aristotle University of Thessaloniki, Greece's largest University, with which I have a longstanding connection through the Department of Philology; subsequently, I was elected President of the Council

(the law stipulates that the President must be an external member).

The idea behind the introduction of Councils was, not just to introduce a measure of oversight of how public money is spent, but also to bring Greek universities closer to western models of transparency, accountability and meritocracy in decision-making in such areas as educational structures and academic appointments. The problems facing Greek universities are mountainous: huge student numbers with virtually no admissions control, desperate financial problems (the Aristotle's budget from the government has essentially halved in four years, with the expected knock-on effects on libraries, etc), low staff morale and rapidly dropping staff numbers, and very serious issues of personal security on campus are high on the list. The challenge is also cultural: a commitment to the good of the institution and the country, not just to one's own local interests and interest-groups, is something which cannot simply be taken for granted. Whether the change will stick, with Universities as with Greek society more generally, remains to be seen.

# FORTHCOMING EVENTS

## OCTOBER

**Tuesday 22nd/Wednesday 23rd: Reception with playwright & author Ken Ludwig (1973)** – Philadelphia

**Tuesday 29th: TEA Autumn Meeting**

## NOVEMBER

**Saturday 2nd: TAMA Speed Mentor Session** (OCR)

**Saturday 2nd: TFA Lunch & Lecture** (Allhuesen)

**Saturday 2nd: TMA Careers Event**

**Saturday 9th: Cambridge in America Day** San Francisco with Professor Priya Natarajan (1993)

**Sunday 10th: Remembrance Sunday Service & Luncheon**

**Thursday 14th: Joint TLA & TCA event** with talk by Professor Sarah Worthington (DLA Piper, London)

## DECEMBER

**Saturday 7th: Cambridge Global:** Toronto, Trinity College, Toronto

**Monday 9th: Alumni Carol Service**

**Sunday 22nd: Carol Concert** (St John's Smith Square, London)

*TCA: Trinity in the City Association*

*TFA: Trinity Faiths Association*

*TLA: Trinity Law Association*

*TMA: Trinity Medics Association*

*TCCA: Trinity College Choir Association*

*TAMA: Trinity in the Arts & Media Association*

*TEA: Trinity Engineers Association*

## TRINITY ONLINE

### Trinity Members Online:

<http://alumni.trin.cam.ac.uk>

### Facebook:

[www.facebook.com/TrinityCollegeCambridge](http://www.facebook.com/TrinityCollegeCambridge)

### Twitter:

@Trinity1546

### LinkedIn:

<http://www.linkedin.com/groups/Trinity-College-Cambridge-2633390>

# LENT & EASTER TERM EVENT UPDATE



The Trinity Associations have enjoyed a busy two terms with a variety of events on offer to members both in College and

further afield. The Engineers started the year with an exclusive tour of the Design Museum in London courtesy of Lawrence Lek (2001; pictured above left) and met again in April at the Master's Lodge (with thanks to Sir Gregory Winter). The Law and City Associations both dined in style in College and at Merchant Taylors Hall respectively, whereas TAMA had a lively debate on ethics in the media, touching inevitably on the Leveson Inquiry. Meanwhile, the TCCA and the Trinity First and Third Boat Club managed to enjoy the sunshine with their triennial gathering and Henley drinks.

Once again Trinity opened its doors to its legators (pictured above right), who avoided the rain and greatly enjoyed their annual luncheon in hall followed by a choice of a 'cello recital, a history lesson about Great



Court or being chauffeured by a punt down the Cam. Dr. Michael Banner (2006) and Ms. Robin Sharp (2011) hosted drinks in Boston and dinner in New York as part of Dr. Banner's trip to the United States. The Choir performed beautifully at their Frankfurt concert, after which they joined alumni for dessert and drinks. The new-look 'Taste of Trinity' Family Day was a great success, an opportunity for both young and old to learn something new (see below for details on next year's event).

This year, to thank members who have kindly donated to the College, we held a special, one-off Garden Party at the Royal Botanic Gardens in Kew. Members and their guests had the opportunity to tour a few of Kew's spectacular delights before renewing old friendships and making new ones in the Princess of Wales Conservatory.

## FAMILY DAY 2014

Building on the momentum of this year's Family Day, we are thrilled to announce that tickets are now available for Family Day 2014. Pooh Bear and Christopher Robin warmly invite you and your under 12's to join them in Trinity's very own custom-made 100 Acre Wood on Sunday 13th July, 2014.



Starting at 10:00am, join Pooh Bear and his friends for a day of music, crafts and drama in the Fellows' Garden, culminating in your very own Winnie the Pooh adventure performed and created by you and your family.

Tickets are £20 for adults and £10 for children, with under two's free.

They are available to book online now at: <http://alumni.trin.cam.ac.uk/family-day> or over the phone by calling 01223 761527.

If you would prefer to read The Fountain and/or the Annual Record online, please let us know by email: [alumni@trin.cam.ac.uk](mailto:alumni@trin.cam.ac.uk). Don't miss out on our regular email communications – make sure we have your email address.