

THE PETER TRANCHELL FOUNDATION
Registered Charity 1193849

Presents

A Musical Soirée and Reception

to celebrate the centenary of Peter Tranchell's birth in 1922
26th November 2022, 18:30 St Paul's Knightsbridge



Champagne will be served from 18:30 until the concert begins at 19:00

A buffet Reception follows for those who have booked (signified by possession of a blue lanyard). Vegetarian and vegan options are available, clearly labelled, for those who signified these requirements.

Silentium (1975) Peter Tranchell

Festive Overture (1966) Peter Tranchell arranged by Tim Harper
Kevin Bowyer (organ)

Bread of the World (1970) ‡
Peter Tranchell arranged by Geoffrey Webber

Responsorial Psalms 121† and 133‡ (1962) Peter Tranchell

Psalm 133: The Peace of God (2022) Cheryl Frances-Hoad
Gonville & Caius College Chapel Choir and ‡Kyoko
Canaway or †Kevin Bowyer (organ) conducted by Matthew
Martin.

Thackeray Ditties (1962) Peter Tranchell

The Chaplet
A Credo

Caius College Consort conducted by Matthew Martin

*First and second prize-winning entries to the 2022 Organ Composition
Competition:*

Five Portraits of Peter (2022) Sarah Cattley

Partita Petrus (2022) Robert Fielding
Kevin Bowyer (organ)

Interval of ten minutes

Organ Sonata (1958) third movement Peter Tranchell
Norman Harper (organ)

Sonatina 'for Jane' (1949) Peter Tranchell
I. Moderato II. Allegro, lento, Marcia III. Andante
IV. Lento, allegro, lento V. Marcia
James Thomas (piano)

If ye would hear the angels sing ‡ (1965) Peter Tranchell

People, look East† (1982)
Gonville & Caius College Chapel Choir with the Caius
College Consort and ‡Kyoko Canaway or †Kevin Bowyer
(organ) conducted by Matthew Martin

Now Thank We All Our God†
last verse harmonised by Peter Tranchell 1988
to be sung by all Kevin Bowyer (organ)

Now thank we all our God
with heart and hands and voices,
who wondrous things has done,
in whom his world rejoices;
who from our mothers' arms
has blessed us on our way
with countless gifts of love,
and still is ours today.

All praise and thanks to God
the Father now be given,
the Son and Spirit blest,
who reign in highest heaven
the one eternal God,
whom heaven and earth adore;
for thus it was, is now,
and shall be evermore.

Buffet Reception

A selection of Peter Tranchell's light songs will be performed during the Reception by members of The Choir of All Saints Church, Fulham directed by Jonathan Wikeley

Please leave the church by 22:30 to enable clearing up in preparation for services tomorrow.

Silentium (1975)

Peter Tranchell

“9 June 1975 [Original 3 octaves higher in D sharp]”

Guy Turner recalls: “At the Perse Feast in 1974 the choir begun singing from the balcony and the punters did not stop talking. Peter T went white with fury, and at the end of the number turned to the audience and shouted ‘We will now sing that piece again for the benefit of those who weren’t listening – courtesy IS courtesy!’ – to many dignitaries, including, I think, the Lord Chancellor! At feasts thereafter *Silentium* was sung. So the ‘3 Octaves higher’ refers to his anger on that occasion.”

Festive Overture (1966)

Peter Tranchell arranged by Tim Harper

Festive Overture was written in 1966 for Peter Marchbank and the Basingstoke Musical Society Orchestra (now the Basingstoke Symphony Orchestra), and was first performed in the Haymarket Theatre, on Saturday 14th May 1966. Well received, it was repeated the following year. Apparently, the marking *con amore* (b. 149) caused consternation among the elderly viola players, who had never been faced with such an instruction before.

A recording by the BBC Concert Orchestra, conducted by John Wilson, was released on the 2010 Dutton Vocalion CD *John Ireland: Orchestral songs and miniatures*. Dutton Epoch series CDLX 7246.

Tim Harper writes: “Being the son of one of PAT’s organ scholars, Norman Harper, I first encountered the former’s music on the latter’s copy of the 1985 LP *Music from Caius*, then the *Festive Overture* on the CD mentioned above. Fortunate to have access to the typeset full score, I completed the arrangement for organ as a 2020 lockdown project and, noting the composer’s centenary year, first performed it as part of the Ripon Cathedral Summer Organ Festival on 5th July 2022.” Tim Harper has proposed an abridged version which Kevin Bowyer plays this evening.

Bread of the World (1970) tune: Durley Mill

Peter Tranchell arranged by Geoffrey Webber

Words Reginald Heber (1783-1826)

Bread of the world in mercy broken,
wine of the soul in mercy shed,
by whom the words of life were spoken,
and in whose death our sins are dead.

Look on the heart by sorrow broken,
look on the tears by sinners shed;
and be thy feast to us the token
that by thy grace our souls are fed.

In the early 1970s Tranchell wrote a number of hymn tunes for the Chapel Choir to sing as simple anthems, some in unison and some in harmony. They were named mostly after places near the family home in Curdridge, Hampshire, except for 'Wish Road' which is the location of Eastbourne College – this tune (1978) forms the basis for his much-loved 1986 anthem *Fortunare Nos*.

Responsorial Psalms 121 and 133 (1962)

Peter Tranchell

Psalm 121

Antiphon (I John 3.1): Behold what manner of love the Father hath bestowed upon us, that we should be called the sons of God!

- 1 I will lift up mine eyes unto the hills:
from whence cometh my help?
- 2 My help cometh even from the Lord:
who hath made heaven and earth.
- 3 He will not suffer thy foot to be moved:
and he that keepeth thee will not sleep.
- 4 Behold, he that keepeth Israel:
shall neither slumber nor sleep.
- 5 The Lord himself is thy keeper:
the Lord is thy defence upon thy right hand;

- 6 So that the sun shall not burn thee by day:
neither the moon by night.
- 7 The Lord shall preserve thee from all evil:
yea, it is even he that shall keep thy soul.
- 8 The Lord shall preserve thy going out, and thy coming in:
from this time forth for evermore.
- Glory be to the Father, and to the Son :
and to the Holy Ghost;
- As it was in the beginning, is now, and ever shall be :
world without end. Amen.

Psalm 133

Antiphon 1 (Colossians 3.13):

Even as Christ forgave you, so also do ye

Antiphon 2 (Colossians 3.15):

Let the peace of God rule in your hearts

- 1 Behold, how good and joyful a thing it is:
brethren, to dwell together in unity!
- 2 It is like the precious ointment upon the head, that ran down unto
the beard:
even unto Aaron's beard, and went down to the skirts of his
clothing.
- 3 Like as the dew of Hermon:
which fell upon the hill of Sion.
- 4 For there the Lord promised his blessing:
and life for evermore.

Glory be to the Father, and to the Son :
and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be :
world without end. Amen.

From a concert programme written by PAT in 1968: “In 1961, Canon Hugh Montefiore, then Dean of Gonville and Caius College, proposed to Peter Tranchell, the Music Director, that the psalmody of Gelineau should be adopted in chapel. Their discussions led to Tranchell’s composing a gradually growing corpus of special psalm-settings of a type peculiar to the College, the psalm being set (in Coverdale’s version) to a melody not a chant, and being given a recurring refrain or antiphon to words mostly chosen from the New Testament. It was intended that the congregation should sing the refrain.

“In the absence of congregational practices, it was found that a good portion of the congregation could pick up the antiphon only by the psalm’s frequent re-appearance on the service-lists. But those of quicker musical apprehension or with sight-reading ability, grew tired of the repetitions. Thus, it fell out that (as with new tunes for hymns, or with unfamiliar chants) the choir soldiered on, leaving the congregation to tag along if it could.

“At first the special settings had been written for unison choir, but as the congregation resolutely failed to tag along effectively, more attention began to be paid to making the things of interest to the choir. Subsequent settings show division into two or three part harmony, more syncopated and difficult rhythms, and a more complex melodic idiom. The antiphon was sometimes so closely integrated into the psalm as to cease to be an isolated refrain. In effect the setting became a choir-anthem.”

After a flurry of activity composing a foundation for the collection in the early 1960s, Tranchell continued occasionally to write psalm settings over the rest of his Caius incumbency, and to re-arrange existing settings for a choir with altos (from 1972) and sopranos (from 1982).

Three of the settings (including 133) have been published by Oxford University Press for the Church Music Society; most of the others have been typeset and are available from the Foundation website.

Psalm 133: The Peace of God (2022)

Cheryl Frances-Hoad

The words are the same as Tranchell's setting of Psalm 133.

Cheryl Frances-Hoad writes: "I was delighted to be asked to write a new work for this soirée in celebration of Peter Tranchell's Centenary. My aim was to pay homage to aspects of Tranchell's musical style as well as (hopefully!) creating a short choral work that could be used in a liturgical context in the future. Looking through Peter's works for inspiration, his setting of Psalm 133 particularly appealed to me. 'Behold how good and joyful a thing it is...to dwell together in unity' seemed the ideal text to put to music for an evening such as this. In my setting, I have tried to pay homage to Peter's harmonic and rhythmic language whilst retaining my own compositional style: I hope you enjoy it!"

Commissioned by The Peter Tranchell Foundation for Gonville & Caius Chapel Choir; première performance. Published by Chester Music.

Thackeray Ditties (1962)

Peter Tranchell

words from *Five German Ditties* by William Makepeace Thackeray

THE CHAPLET

A little girl through field and wood
Went plucking flowerets here and there,
When suddenly beside her stood
A lady wondrous fair.

The lovely lady smiled, and laid
A wreath upon the maiden's brow:
"Wear it; 'twill blossom soon," she said,
"Although 'tis leafless now."

The little maiden older grew
And wandered forth of moonlight eves,
And sighed and loved as maids will do;
When, lo! her wreath bore leaves.

Then was our maid a wife, and hung
Upon a joyful bridegroom's bosom;
When from the garland's leaves there sprung
Fair store of blossom.

And presently a baby fair
Upon her gentle breast she reared;
When midst the wreath that bound her hair
Rich golden fruit appeared.

But when her love lay cold in death,
Sunk in the black and silent tomb,
All sere and withered was the wreath
That wont so bright to bloom.

Yet still the withered wreath she wore;
She wore it at her dying hour;
When, lo! the wondrous garland bore
Both leaf, and fruit, and flower!

A CREDO

I.

For the sole edification
Of this decent congregation,
Goodly people, by your grant
I will sing a holy chant—
I will sing a holy chant.
If the ditty sound but oddly,
'Twas a father, wise and godly,
Sang it so long ago—
Then sing as Martin Luther sang,
As Doctor Martin Luther sang:

“Who loves not wine, woman and song,
He is a fool his whole life long!”

II.

He, by custom patriarchal,
Loved to see the beaker sparkle;
And he thought the wine improved,
Tasted by the lips he loved—
By the kindly lips he loved.
Friends, I wish this custom pious
Duly were observed by us,
To combine love, song, wine,
And sing as Martin Luther sang,
As Doctor Martin Luther sang:
“Who loves not wine, woman and
song,
He is a fool his whole life long!”

III.

Who refuses this our Credo,
And who will not sing as we do,
Were he holy as John Knox,
I’d pronounce him heterodox!
I’d pronounce him heterodox,
And from out this congregation,
With a solemn commination,
Banish quick the heretic,
Who will not sing as Luther sang,
As Doctor Martin Luther sang:
“Who loves not wine, woman and
song,
He is a fool his whole life long!”

The **Thackeray Ditties** were composed for the Cambridge University Madrigal Society and their conductor, Raymond Leppard, for their May Week Concert on the Backs in 1962. The programme lists only two of the five Ditties being performed on that occasion and Leppard had no recollection of the others being sung in his time. A letter from Tranchell to his parents says that three of his madrigals were performed on this occasion to an appreciative crowd of about 5000 and that he “scarcely could have taken a curtain-call or bow, save by walking on the water!”

It is almost certain that the Gonville and Caius College Choir under Geoffrey Webber gave the first performance of the full set at the Tranchell Commemoration Weekend in Cambridge in September 2005 (A CD of highlights is available). While entertaining for the listener, the music is demanding for the performers with the choir frequently dividing into eight or more parts and using vocal techniques such as vocalising with the mouth closed and *sprechgesang*.

Winner of the First Prize in the 2022 Peter Tranchell Centenary Composition Competition for Organ. The composer has provided the following notes:

Starting with pitch C for letter A and climbing up in semitones, each letter of the alphabet is allocated a pitch to create the tone row:

D#	E	G	E	F	G	F	C	C#	D	G	E	B	B
P	E	T	E	R	T	R	A	N	C	H	E	L	L

This tone row appears in each of the five portraits. Each portrait reflects a different aspect of Peter Tranchell's life and work

1. *Fanfare: Peter cum laude* celebrates Peter's musical and academic prowess which earned him the highest distinction ever given in the MusB.
2. *Pen to Paper: Peter the Writer* finds Peter deep in concentration against the backdrop of a ticking clock in the pedal part. Occasionally the music takes off into flashes of faster material as inspiration strikes him.
3. *A Day in the Garden: Peter the Gardener* references Peter's work as Director of Gardens at Caius, and takes its title from Peter's comic song of the same name.
4. *Pedal Work for Orange Wellies: Peter the Teacher* is inspired by his joke in his 1988 Summer letter to Caius choir about his 'best orange wellies (usually kept for organ-scholars to borrow for pedal-practice)'.
 5. *Song at the Piano: Peter the Entertainer* ends the piece with a light-hearted homage to Peter's gift for popular melodies and comic song, complete with interrupting giggling from his listeners. Here Peter's name appears against a bassline GEADCA, formed of the musical letters of GonvilleAnDCAius.

Partita Petrus (2022)

Robert Fielding

Winner of the Second Prize in the 2022 Peter Tranchell Centenary Composition Competition for Organ. The composer has provided the following notes:

In Peter Tranchell’s full name, a sequence of usable pitches (German h b), appears as below and is used in many forms beginning with a bold opening declamation.

P e t e r A n d r e w T r a n c h e l l



The sequence undergoes transformation in retrograde forms, combination with the *Tu es Petrus* plainchant and with the use of a mode of limited transposition. The use of ‘Partita’ for the title was chosen mainly because the work is loosely variant in form but also includes the initials P.A.T. The central A initial gives the work its tonal centre.

I have used the version of the antiphon *Tu es Petrus* from First Vespers for June 29th; feast day of ‘The Holy Apostles Peter and Paul’. The closing section uses a classic *toccata* figuration with the complete chant in the pedal.



Tu es Petrus, et super hanc petram aedi-difi-cabo Ecclesiam meam.

The following phrase must have been repeatedly on Peter Tranchell’s lips! Its simple rhythm, much like a knock on a professor’s door, appears in the pedal part and returns with a final appearance in the closing fanfare.



Gonville and Caius,

Interval of ten minutes

Organ Sonata (1958) third movement

Peter Tranchell

Norman Harper writes: “The *Organ Sonata* was written in 1958 for Peter le Huray, a fellow lecturer in the Music Faculty of Cambridge University, and Director of Music at St Catharine’s College. The music is closely based on the dedicatee’s name, and the third movement makes extensive use of the plainchant Antiphon *Tu es Petrus*.

“The title page quotes the Antiphon melody together with the Acrostic – an arrangement of the letters of the name Peter Geoffrey le Huray: A-H are used to create the pitches of the main themes, while the remaining letters appear as Morse Code rhythms.

“The final movement *Tu es Petrus in fuga* begins with a grand, richly harmonised statement of the *Tu es Petrus* melody (*Tempo comodo ma non lento*), before embarking upon a fugue (*Allegretto con moto*), based on EEGEFFEEHA as the main subject, and of considerable complexity, both contrapuntal and rhythmic. The time signature is 4/4, but as often as not the effect is 3 + 3 + 2 / 8; the plainchant melody appears regularly in this rhythm, over a somewhat irreverent *oom-cha-cha* accompaniment. The fugue ends with two further expansive harmonisations of *Tu es Petrus*, linked by a characteristically pianistic flourish.”

Sonatina ‘for Jane’ (1949)

Peter Tranchell

I. Moderato II. Allegro, lento, Marcia III. Andante IV. Lento, allegro, lento V. Marcia

Christopher Bishop writes:

“When I retired to Suffolk I was introduced to the novelist Elizabeth Jane Howard by Ursula Vaughan Williams.

“Very soon Jane invited me to dinner. She was very good company, and a brilliant cook. We discovered that we had both known and had great affection for Peter Tranchell. I first knew him as a lecturer when I was reading music at Caius, (though I graduated before he became Precentor) while Jane knew him in the 1940s because he had been a great friend at Cambridge of Wayland Hilton Young, later Lord Kennett, who was the half-brother of Peter Scott, Jane’s first husband.

“One evening Jane showed me the manuscript score of the Sonatina Peter Tranchell had written for her. Although she was a good pianist, she had never really managed to play it, and said she would love to hear it. I realised it needed a professional pianist, and immediately thought of John Fraser.

“John had been a professional accompanist, but had decided to become a recording producer, and he and I both worked in the classical Division of EMI. We became good friends, and I often listened in awe to him playing the piano. In addition to his excellent playing, John was an ideal choice to record of Peter’s piece, having all the facilities of the EMI Abbey Road studios available. He very generously agreed to make the recording, and in due course I was able to give a copy to Jane Howard, who was, of course, delighted with it.”

John Fraser has generously given permission for the recording to be made available for listening on the Tranchell Foundation website.

If ye would hear the angels sing (1965)

Peter Tranchell

words Dora Greenwell, 1821-82

If ye would hear the angels sing
‘Peace on earth and mercy mild’,
Think of him who was once a child,
On Christmas Day in the morning.

If ye would hear the angels sing,
Rise, and spread your Christmas fare;
’Tis merrier still the more that share,
On Christmas Day in the morning.

*Rise, and bake your Christmas bread:
Christians, rise! the world is bare,
And blank, and dark with want and care,
Yet Christmas comes in the morning.*

If ye would hear the angels sing,
Christians! see ye let each door
Stand wider than it e'er stood before,
On Christmas Day in the morning.

*Rise, and open wide the door;
Christians, rise! the world is wide,
And many there be that stand outside,
Yet Christmas comes in the morning.*

Peter Marchbank writes: "In 1965, Peter responded to a request from me to compose a Christmas carol for the annual service of Nine Lessons and Carols at Queen Mary's Grammar School for Boys, Basingstoke. He chose the poem *If ye would hear the angels sing* by the Victorian poet Dora Greenwell. As with all successful carols, it has an attractive and singable melody with some delightful harmonic touches in the accompaniment. Subsequently, it was performed a number of times thereafter. In 2003, Geoffrey Webber, then Precentor of Gonville and Caius College, came to visit me in Norfolk and I gave him a copy. That Christmas, it was sung by the Chapel Choir and Geoffrey arranged for it to be published by the Church Music Society. Soon after, the carol was taken up by the Choir of King's College, Cambridge, who broadcast it one Christmas Eve; and, thanks to John Scott, the carol was sung several times at St Thomas's Church, Fifth Avenue, New York. It is now firmly embedded in the Christmas repertoire of many choirs."

People, look East (1982)

Peter Tranchell
words Eleanor Farjeon

People, look East. The time is near
Of the crowning of the year.
Make your house fair as you are able,
Trim the hearth and set the table.
People, look East, and sing today:
Love the Guest is on the way.

Furrows be glad. Though earth is bare,
One more seed is planted there:
Give up your strength the seed to nourish,
That in course the flower may flourish.

People, look East, and sing today:
Love the Rose is on the way.

Birds, though long you've ceased to build,
Guard the nest that must be filled.
E'en the hour when wings are frozen
He for fledging time has chosen.

People, look East, and sing today:
Love the Bird is on the way.

Stars, keep watch. When night is dim
One more light the bowl shall brim,
Shining beyond the frosty weather,
Bright as the sun and moon together.

People, look East, and sing today:
Love the Star is on the way.

Angels, announce to man and beast
Him who cometh from the East.
Set every peak and valley humming
With the Word, the Lord is coming.

People, look East, and sing today:
Love the Lord is on the way.

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Peter Marchbank writes: "Since Christmas in most Colleges is celebrated before the end of the term, the Advent Carol Service is a major event. So, in October-November 1982, Peter composed a carol for his Chapel Choir. He took Eleanor Farjeon's carol-hymn *People, look East*, and composed a delightful and witty setting for altos, tenors, baritones and two basses with organ accompaniment. The music is marked *Quasi Presto* and the opening four bars of the organ introduction contain a rhythmic figure which sets the joyous mood of the carol. Since the altos are taken up quite high in their register, this delightful carol was arranged for a mixed choir by the

present writer. The first performance of this version was given by the Choir of Gonville and Caius College in December 2013 and was taken up by the Choir of St John's College, Cambridge, who included it in their broadcast Advent Carol Service in November 2015 and their CD *Christmas with St John's* (Signum Classics, November 2016)." It has been also been recorded by Truro Cathedral Choir on *All the World Tonight Rejoices: contemporary Christmas music* (Regent Records 2021)

Now Thank We All Our God

last verse harmonised by Peter Tranchell 1988

Now thank we all our God
with heart and hands and voices,
who wondrous things has done,
in whom his world rejoices;
who from our mothers' arms
has blessed us on our way
with countless gifts of love,
and still is ours today.

All praise and thanks to God
the Father now be given,
the Son and Spirit blest,
who reign in highest heaven
the one eternal God,
whom heaven and earth adore;
for thus it was, is now,
and shall be evermore.

Buffet Reception

Light songs:

From 1947 to 1949 Peter Tranchell was Musical Director of Footlights and would relax from the rigours of serious composition by writing light songs for performance at the 'Smokers' and revues, mostly for a solo voice and piano and using someone else's words. In the post-Footlights era he was often stimulated by something he saw in a newspaper which tickled his fancy; he kept a selection of cuttings in his wallet and when called upon to sing and play at a party he would choose some upon which to improvise. A few were set for the choir to sing after a feast or at a suitable concert; however *A Day in the Garden*, a chorus composed late in his life, he set to his own words, and it is unique in the Tranchell canon.

The Dog That Sat

Peter Tranchell 1967, re-arranged 1976

The dog picked up at a roadside yesterday could hardly be called a stray. It had not moved for at least fifteen hours. It is thought by those who understand the canine mind that someone ordered the dog to sit and simply walked away. The nameless collarless black-and-white mongrel (terrier type) then sat by the side of the road at Wherstead in Suffolk through a cold and foggy night. It was noticed by a cyclist pedalling home at six p.m. the day before yesterday. He saw it again as he cycled to work at eight a.m. yesterday morning.

He reported to the RSPCA's Inspector at Ipswich, "The dog has not budged. I was so touched that I shared my sandwiches with it." The Inspector found the dog still sitting there. At first it refused to move, so he slipped a collar on its neck and pulled it away. He said it had been a vile foggy night, and as the dog moved away, you could see the impression on the ground where it had been sitting all those hours. "I could tell from its great reluctance to leave that the dog was obeying a command. We shall treat this as a case of a dog abandoned, since it is unlikely that the owner will come forward."

The dog picked up at a roadside yesterday could hardly be called a stray...

words from a newspaper cutting

Bullocks Terrorize Household

arr. Peter Tranchell (1960)

chants by H.S. Oakeley and from John Foster

- 1 Seven bullocks escaped from a slaughter-house :
In Newcastle upon Tyne today.
- 2 One of them made a bid for liberty :
And the rest followed.
- 3 Four of the bullocks :
Finding the front door of Mrs Swan's...
- 4 ... house at Park Road, open, :
Entered and climbed the stairs.

- 5 One of the bullocks burst into a room :
And terrorized four people there.
 - 6 Mrs Rosemary Costello, of Howden Crescent :
Was thrown upon her back.
 - 7 Efforts to get the bullock out of the room, failed, until Mrs
Swan's spaniel, Lassie, by feints and rushes :
Chased it out.
 - 8 The other three bullocks which were gathered at the top of the
stairs :
Followed it into the street, where a cattle wagon removed all
four.
 - 9 Meanwhile, Mrs Margaret Gibson of Norfolk Street :
Was trimming a grave in Elswick cemetery,
 - 10 When one of the seven bullocks galloped into the enclosure :
It jumped over her as she was bending down.
 - 11 Some men chased it :
to a corner of the cemetery,
 - 12 And thus allowed :
a funeral service to be continued.
- Story be from the Guardian :
and from the Sun, and from the Morning Post;
- What they wrote in the beginning, ain't true, and never shall be :
distorted for ever and ever by men.

His way of taming a shrew

Peter Tranchell 1977

Tired of his wife's nagging János Dey, a Hungarian living at Debrecen, decided to frighten her by faking suicide. He made a safety harness in which he could appear to have hanged himself. When his wife came in and found him "hanged", Oh! she screamed, and fainted.

A woman neighbour heard, and found what she thought were two corpses. She looted the flat of valuables. But as she passed the hanged corpse, he gave her a hefty kick! Bedding!

The shock was so great, the woman had a heart attack and died. János Dey was acquitted of her manslaughter and says his wife has stopped nagging him now. Hey!

First recorded citation of this story was as an urban myth in Harold Priestley *Truly Bizarre* (1979) but PAT composed this in 1977, the words 'taken from a news-cutting'.

A Day in the Garden Words and music by Peter Tranchell, April 1979

Miss Aphis was licking a rose-bud one day.
Lick-lick-a-lick lick-lick-a-lick lick-lick she went.
The rose-bud had no means of getting away
lick-lick-a-lick lick. She felt much discontent.
Miss Aphis's progeny joined in the fun.
lick-lick-a-lick lick-lick-lick lick-lick-a-lick lick.
The consequence was that ere day was half done,
that rose-bud was looking decidedly sick.
Lick-lick-a-lick lick-lick-a-lick lick-lick-lick lick.

Miss Ladybird with half a dozen good friends,
lick lick-a-lick lick-lick-a-lick saw what was up.
They felt the position could suit their own ends;
they settled and joined Miss Aphis at sup.
Lick-lick-a-lick lick-lick-a-lick lick-lick-lick crunch!
Aphis and family provided them lunch. Crunch!

A hoverfly hovering in waspish array,
thought that it might be a good buzzing day.
A pity his vision was not a bit wider,
he flew down direct, like a capital glider
right into the newly-made web of Miss Spider.

Buzz buzz-a-buzz buzz-buzz he glided so fast.
Buzz buzz-a-buzz buzz, but that glide was his last.

Miss Spider lost no time in making a grab.
Buzz-buzz-a-buzz Buzz-buzz-a-buzz Poor Mister Fly,
Miss Spider then gave him a poisonous jab.
Buzz-buzz-buzz

And by tea-time Miss Spider had sucked him quite dry.
Suck suck-a-suck suck suck.
She thanked her good luck,
Suck-suck-a-suck suck-suck-a-suck suck suck suck suck.

A Lady came out of the house by and by.
Snip-snip, a-snip-snip her big scissors went.
The rose-bud was snipped off, and others, for why?
Snip-snip a-snip-snip they had a good scent.
While she was going a-snip-snip-a-snip-snip,
her doggie rushed out and leapt up like a chum.
Yap yap yap-a-yap! Get down! It made her hand slip.
She snipped off three fingers and most of her thumb.
Drip drip-a-drip drip drip-a-drip drip drip drip drip.

The rosebuds were bigger and redder next year,
and many more Aphises came for good cheer.
The lady and doggie weren't there any more,
and nature went on as it had done before.
Lick lick-a-lick suck suck-a-suck, buzz buzz-a-buzz.
Crunch-runch
That is its law. Nature went on as it had done before.
Lick-a-lick lick-lick-a-lick
Had done before. Lick! / Suck! / Buzz! / Crunch!

The Peter Tranchell Centenary Composition Competition for Organ, supported by the Foundation, was held earlier this year, with a brief to submit a composition (maximum duration 6 minutes) for organ, inspired by some aspect of Peter Tranchell's life and works, specifically one or more of the following:

- Peter (Andrew) Tranchell's name;
- the *Tu es Petrus* plainchant melody;
- any aspect of Peter Tranchell's music or life.

– with a prize of £500 and a world première performance by Kevin Bowyer at this PAT100 Soirée. The judging panel comprised a group of acclaimed organists and composers, chaired by David Hill: Matthew Martin, Cheryl Frances-Hoad, Jonathan Wikeley, Martin Neary and Kevin Bowyer.

The results were announced on 14 September 2022: In view of the quality of the entrants the panel awarded the following prizes:

1st: 'Five Portraits of Peter', by Sarah Cattley (£500)

2nd: 'Partita Petrus', by Robert Fielding (£250)

3rd: 'Petrus Fantasy', by Adrian Lucas (£100)

and a special commendation to 'Petrus Petras', by Samuel Kemp (£50)

The remaining short-listed entries were also highly commended, felt to be worthy of consideration for publication and/or recording – in alphabetical order:

'Dptych', by Rupert Jeffcoat

'Fantasia' on the name of Tranchell, by Liam Condon

'Introduction and Variations on Tu es Petrus', by Stephen Barber

'Move On', by Mark Gotham

The brief was inspired by the 1958 Organ Sonata which was commissioned by and written for Peter Le Huray, and incorporated his name in musical and rhythmic forms, also making use of the *Tu Es Petrus* melody. The third movement is played this evening by Norman Harper.

It is hoped that the Foundation will be able to promote further composition competitions in the future.

Biographical Notes

KEVIN BOWYER

Kevin Bowyer was born in Southend-on-Sea in January 1961 and studied with Christopher Bowers-Broadbent, David Sanger, Virginia Black and Paul Steinitz. He has won first prizes in five international organ competitions and has gained a reputation for playing unusual and new music and for taking on “impossible” projects. In 1987 he gave the world première of Kaikhosru Sorabji’s two hour solo *Symphony for Organ*, considered “impossible” ever since its publication in 1925. Other UK premières have included works by Brian Ferneyhough (*Sieben Sterne*), Charles Wuorinen (*Natural Fantasy*) and Iannis Xenakis (*Gmecoorth*). He gave the première of Sorabji’s massive *Second Organ Symphony* (1929–32, about 8½ hours) in 2010.

At home Kevin has played solo and concerto concerts in most of the major venues and festivals. Trips and tours abroad have taken him throughout Europe, North America, Australia and Japan. In summer 2003 he played the complete solo organ Symphonies of Widor and Vierne and the complete organ works of Olivier Messiaen in three concerts in the same week, 16 hours of music, at St. Giles, Cripplegate.

Kevin has released a great number of solo CDs, many of which have won awards. These include many landmark recordings of contemporary music as well as the complete organ music of J S Bach and music by Alkan, Brahms, Schumann, Reubke, Hindemith, Schönberg, Messiaen, Alain, etc.

He is a popular teacher, working for the St. Giles International Organ School and at the Royal Northern College of Music and the Royal Scottish Academy of Music and Drama. Kevin has lectured and given masterclasses in many countries and appears regularly on the staff of the Oundle Summer School for Young Organists. He is Organist to the University of Glasgow and runs an extensive recital series there which includes many new commissions.

CHERYL FRANCES-HOAD

Cheryl Frances-Hoad was born in Essex and received her early musical education at the Yehudi Menuhin School, where she studied 'cello and piano, and first started composing. At 15 she won the BBC Young Composer of the Year Competition, and it was during the first performance of her *Concertino for Cello, Piano, Percussion and Orchestra*, by cellist Peter Dixon and the BBC Philharmonic, that she became convinced that her life had to be in composition. She read Music at Gonville & Caius, Cambridge, though well after Peter Tranchell's time there. She gained a Double First in her BA (2001), and a distinction for her MPhil in Composition. At King's College, London, she was awarded a PhD in Composition.

Since then she has been awarded many prizes, scholarships and residences, and has received many commissions. Several CDs of her work have been released on the Champs Hill Records label. Her output addresses all genres from opera, ballet and concerto to song, chamber and solo music, reaching audiences from the Proms to outreach workshops. Her most recent Proms commission, *Your Servant, Elizabeth* was performed at the 'Music for Royal Occasions' Platinum Jubilee celebration in July this year. In November this year she was honoured at the Ivors 2022 Awards in the Large Ensemble class, for *Scenes From The Wild*.

NORMAN HARPER was born in south Essex and was organ scholar at Gonville and Caius College Cambridge. There he studied organ with Peter le Huray and Gillian Weir, and composition with Peter Tranchell. Following a career as teacher, examiner, choral director and recitalist, Norman was appointed to the music staff of St George's Metropolitan Cathedral, Southwark, where he served as organist and director of music. Norman has performed in cathedrals, churches, major collegiate chapels and other high-profile venues in the UK, America, Netherlands and Australia, and has broadcast solo organ recitals on BBC Radio 3.

His latest CD, *Church bells beyond the stars*, was recorded in St George's Cathedral and released on the Signum Classics label in the summer of 2022. It consists of 20th & 21st century British music, and the central work

is the *Sonata for Organ* by Peter Tranchell, celebrating the composer's centenary year. The CD also includes music by Cecilia McDowall, Alan Ridout, Timothy Craig Harrison and Thomas Hyde, and is on sale at the end of this evening's concert.

MATTHEW MARTIN

Matthew Martin is Precentor and Director of College Music at Gonville & Caius College, Cambridge. He read Music at Magdalen College, Oxford before studying at the Royal Academy of Music and with Marie-Claire Alain in Paris. From 2015-2020 he was Director of Music at Keble College, Oxford and Artistic Director of the Keble Early Music Festival.

Matthew spent much of his early life immersed in cathedral music and in 2010, after six years as Assistant Master of Music at Westminster Cathedral, he decided to focus more on composition. Since then he has been commissioned to write music for The Tallis Scholars, the choirs of Westminster Abbey, St Paul's Cathedral, The Gabrieli Consort and The Sixteen.

JAMES THOMAS

After applying (unsuccessfully) to read Natural Sciences at Sidney Sussex College, James was persuaded to read music at Gonville and Caius by Peter T at the (otherwise very successful) Organ Scholar Trials in 1981. Having sat the music entrance exam that December, James went up as Organ Scholar to Caius the following September. He will be forever grateful to Peter for that advice and subsequent encouragement.

James very much enjoyed playing a full part in the musical life of the College and has fond memories, some slightly hazier than others, of Choir Tours, Chapel Outings, concerts in Hall, Scales Club, singing lessons in the Bateman Room, formal dinners and Precentor's Cup.

A year at Homerton followed, studying for the PGCE, acting as assistant organist at Emmanuel College and occasionally helping out at Caius, most notably as Piano 2 in a new version of *Murder at the Towers* for the May Week concert in 1986. Peter Bennett directed; P.A.T. was Piano 1.

He handed James the score at the beginning of that term remarking, “My dear, if you find a note without an accidental, please let me know and I’ll see what I can do about it.” It was touching to hear that anecdote recalled by the Revd Dr Nicholas Thistlethwaite in his address at Peter’s Funeral Service in Winchester Cathedral, a service directed by Martin Neary which James had the privilege of accompanying.

Teaching and playing posts followed, first in Caen, Normandy, as Robert Weddle’s assistant at the Conservatoire, then in Blackburn and Chichester. James was Director of Music at St Edmundsbury Cathedral (in Suffolk) from 1997 – 2020, recruiting and nurturing hundreds of singers and directing thousands of choral services. Among his proudest moments during this time was to have provided music for the celebrations for the completion of the Cathedral Tower in 2005, hosting the Royal Maundy Service in 2009 and overseeing the completion and installation of the Harrison & Harrison Cathedral Organ in 2010.

JONATHAN WIKELEY

Jonathan Wikeley is currently Director of Music at All Saints Church, Fulham in south-west London.

He started his musical training as a student at Liverpool College. He went on to study music at Emmanuel College, Cambridge and Exeter College, Oxford, where he sang in and conducted many choirs and ensembles; he also spent a year as a choral scholar at Truro Cathedral.

Having previously studied the violin and the piano, at Oxford he reignited a love for the organ and when he moved to London he became director of music at St Mary’s Church, Battersea. Shortly afterwards he took his ARCO, winning all the major prizes.

Jonathan has conducted many choirs across the country and abroad: he has directed the Oxford Bach Chamber Choir on tour to Portugal, and is currently musical director of semi-professional ensemble the Tamesis Consort and the Chiswick-based Hogarth Singers.

When he is not playing or conducting, Jonathan works as a freelance journalist, music arranger and editor. He has worked as a critic for the

award-winning Arts Desk website, and for the US-based *The Classical Review*, has written for many music magazines, and has spoken about early music on BBC Radio 3. He has had many compositions and arrangements published, which have been performed by choirs all over the world.

Until recently, Jonathan was editor of *Early Music Today* and deputy editor of *International Piano* magazine at Rhinegold Publishing. He is now the choral editor for Novello at Music Sales Ltd where he able to indulge his interests in contemporary and classical choral music on a daily basis.

PETER TRANCHELL

For many years Peter Tranchell was a well-known fixture of the Cambridge University Music Faculty – from his appointment as an Assistant Lecturer in 1950 (becoming a full lecturer in 1953) to his retirement in 1989, lecturing to and supervising many generations of students preparing for the Music Tripos. For much of this time he was also Precentor (Director of Studies and of Chapel Music) and Fellow of Gonville & Caius College from 1960. A prolific composer, for the time he was at Caius the bulk of his output was written for performance in the college, either for chapel services or as cantata-like ‘entertainments’ for May Week concerts. He died in 1993.

Peter Tranchell was born on 14th July 1922 in Cuddalore, India. His father Henry (‘H.G.’), a Lieutenant-Colonel formerly of the 2nd Queen Victoria’s Own Rajput Light Infantry, was at the time HM Consul to the French enclave of Pondicherry on the eastern coast of India. Peter spent most of the first four years of his life in India; in 1925 Peter’s brother James was born and his mother Violet brought both children to Eastbourne to be cared for by her father and unmarried sister Celia when she herself returned to India. Violet was the widow of Captain James Shaw, of the same regiment as H.G., and they had a son Micky, Peter’s half-brother. His parents remained together in India for the next ten years, though his mother returned to Eastbourne for occasional extended stays. Although there is scant evidence of a family music tradition beyond domestic piano

playing by his mother, Peter showed a strong interest in music from an early age and asked for – and was given – a piano in 1927. He was soon picking out tunes and simple chords.

After his early education at a local pre-prep school, Peter went to the Dragon School (Oxford) in 1930 where he was involved as a pianist in a great deal of instrumental music, and made contact with a local organist who allowed him to play whenever he liked. However there was no significant choral or chapel tradition in the school, singing being confined to the annual Gilbert & Sullivan production – Peter was Pitti-Sing in *The Mikado* (1934) and a highly-acclaimed Lord Chancellor in *Iolanthe* (1935). He was never encouraged to learn another musical instrument, so he never had the experience of playing in an orchestra.



Tranchell family, December 1937

He gained a Classics scholarship to Clifton College (Bristol) in 1936 and had a successful musical, academic and ‘establishment’ career, being appointed Head of School in his final term (1941). Early in his time there (1938) his beloved brother James was killed in an accident on his bicycle in Oxford, a loss which Peter felt keenly for the rest of his life.

The school had a thriving musical life under Douglas Fox, and Peter was one of several gifted organists and pianists among the pupils, (including David Willcocks, two years his senior). He did not however attempt an organ scholarship to Oxbridge, gaining instead an Exhibition in Classics at King’s College Cambridge. Under wartime regulations this permitted him one year of academic study at the university before he was required to

enter the Army. At Cambridge he threw himself into the available musical activities but had no discernible relationship, formal or informal, with the King's chapel choir. One of his closest friends at this time was Wayland Hilton Young, at Trinity, and they often improvised two-piano duets.

Peter spent four years in the Army from 1942, gaining a commission in 1943 and serving with the Royal Signals in Malta and Greece. From Malta he took some leave in Naples (where he saw *Carmen*) and Rome, and again to Rome in August 1945 where he made two visits to the opera: "on a huge stage amongst the towering ruins of the baths of Caracalla. While I was in Rome I had my photo taken by a chap who had a studio in my hotel. I had a small moustache at the time, which I grew a month previously..."



He was able to go home on leave in April 1946, after which he was stationed in Athens where the new CO took a fancy to him. He made him go bathing, 'all by ourselves' and 'once in the water insisted on practising life saving – when he saved me in the American method, he nearly drowned himself'.



Lt Col Dryland and PAT

After months of prevarication he was finally promoted to Captain in July 1946, not long before he was demobilised.

He returned to King's in November 1946 and negotiated the transition back to *academe* alongside many other mature returnees, reading for the newly-established Music Tripos under Boris Ord, his Director of Studies at King's. (When Peter proposed playing some of his beloved Sorabji piano works at a King's music society concert he discovered that Ord had already 'vetoed in advance any piece by Sorabji whatever'.) He rapidly became an essential member of the Footlights, writing many numbers for the 'Smoker' concerts and the annual revues, becoming their Musical Director (1947 & 1948), and he continued with serious composition – not just for the Music Tripos, where he was awarded a First in 1948. It was in this period that he composed a complete setting (140 pages), which he

called 'The Prodigal Son', of Matins and Evensong in the Book of Common Prayer. It was an extraordinary enterprise on which he spent months of effort. He was at the time close to Jane Scott (married to Peter Scott, who was Wayland Young's half-brother; she later emerged as the novelist Elizabeth Jane Howard) and she was disapproving of the whole project – her view was that he should concentrate on writing instrumental works or get started on his projected opera, to be based on one of Hardy's novels, for which she was intending to write the libretto. Her house was a very convenient base for Peter to stay on visits to London, and she took great interest in his composing career and tried to promote his music to any of her musical friends who might be interested.

He was awarded the MusB in 1949 with reputedly the highest distinction ever given for his performance of Liszt's Sonata in B minor. Indeed, it was while practising this work in his digs in St Barnabas Road he heard through the wall someone in the next-door house playing it back to him. A competition to transpose it into different keys ensued; and it was not long before he encountered the other pianist at the bus stop: Raymond Leppard, in his first year at Trinity. A lifelong close friendship was born, quickly expanding into a triumvirate with the addition of Malcolm Burgess, who was not a musician but a very gifted designer. During the 1950s, when they all resided in Cambridge, they were inseparable. It was at the beginning of this period that Peter became notorious for wearing a dinner jacket to which he had sewn sequins; Raymond Leppard eventually cut it up and burned it...

Peter's student career completed, he was appointed Deputy Director of Music at Eastbourne College (1949) where his eccentricities made a considerable impression on the boys. He wrote some pieces for the school to perform – incidental music for *The Merchant of Venice*, and *City of God* (described as 'an extravaganza for chorus & orchestra', based on the hymn tune Richmond) but was also starting serious work on his Hardy opera based on *The Mayor of Casterbridge*. An outline had been submitted



PAT's sequins: 1953 Footlights

in 1949 to the Arts Council competition for an opera to be performed as part of the Festival of Britain in 1951, but it was rejected. Patrick Hadley, Professor of Music at Cambridge, was very supportive of the project and it's possible he 'arranged' for Peter to be appointed an Assistant Lecturer in the faculty (he was certainly invited to apply) so he could work on it under Hadley's wing and undistracted by schoolmastering.

The libretto was written in collaboration with Peter Bentley, who also produced the performance which was – just about – ready for the amateur production at the Cambridge Arts Theatre in July 1951 as part of the Cambridge Festival. It was met with considerable, though not unanimous, acclaim – Eric Blom wrote very enthusiastically in *The Observer* and carried that over into the 1954 edition of *Grove's Dictionary*, which he edited. Peter submitted the score as his 'thesis' for a competitive Fellowship at King's College Cambridge in 1952. The Electors' voting records show he was a very strong candidate, despite a damning report from Benjamin Britten, until the last round when it seems his candidature was torpedoed in a rather shady fashion, most likely on the intervention of Noel Annan.

The Mayor of Casterbridge was revived in 1959, slightly revised, and conducted at the Arts Theatre by a young Guy Woolfenden, but despite considerable interest it has not been heard since and a revival would pose significant artistic and financial challenges.

Although disappointed not to gain the King's fellowship, Tranchell continued to work very energetically: he was Director of Studies in Music at Fitzwilliam House from 1950, for which he wrote his second 'concert entertainment' *Murder at the Towers* in 1955 (the first had been *Daisy Simpkins* for Corpus Christi College in 1954). In collaboration with James Ferman, an American postgraduate student, he wrote the musical *Zuleika* (Arts Theatre 1954, sets by Malcolm Burgess). This attracted considerable commercial interest and a professional production started a provincial tour in 1956, culminating in a run at the Saville Theatre in 1957. Charles Mackerras re-orchestrated the music and conducted; Osbert Lancaster designed the costumes and sets. This production was plagued by problems and Peter had very little to do with it after some initial consultations and he had produced some new numbers in an increasingly fractious collaboration with Ferman.

Meanwhile during the 1950s he was writing criticism for the Cambridge Review; served as Secretary of the Music Faculty 1956-60 (for the first time, during which he conspired with Raymond Leppard to encourage Thurston Dart's move to the professorship at London – they both loathed



PAT at the piano in 1951

him and what he was trying to do to the Faculty); composing orchestral and instrumental music including incidental music for plays – notably the Cambridge Greek Play; 16 ballets for pantomimes produced at the Theatre Royal, Windsor, directed by Peter Bentley; the first of a series of talks for BBC Radio; and maintaining his lecturing and teaching. During this period he

was renting a house in Halifax Road (nicknamed Scallywags' Road) where he maintained his exceptional work rate while simultaneously entertaining an eclectic group of friends. Peter very much enjoyed two-piano improvisation with a suitably gifted collaborator and Raymond Leppard fitted the bill perfectly. Although he was no longer active in the club, he continued writing amusing songs in the Footlights tradition – some extremely risqué.

Towards the end of the decade Patrick Hadley, who was Precentor of Gonville & Caius as well as Professor, started to wind down his work in the college and Peter became more and more involved, becoming successively Director of Studies in Music from 1959, Director of College Music from 1960 when he was elected to a Fellowship, and Precentor from 1962 when Hadley finally retired from his fellowship and the professorship to his house on the Norfolk coast. As a consequence of Peter's responsibility for music in the chapel, his composing became more and more focused on works for the choir to sing at services. However as a gesture towards his relationship with Fitzwilliam (he finally ceased to be their Director of Studies in 1967) he wrote the *Fitzwilliam Mass* in 1960 (privately expressing a very low opinion of the choir's abilities – 'a paralytic choir under a charlie of an organist'). However he records in later letters that it went down very well and had at least one repeat

performance. It has recently been arranged by Geoffrey Webber for modern liturgical use, having its first outing at Hampstead Parish Church in May this year.

Raymond Leppard said that Peter at last felt he had a home at Caius, and loved the college. As well as the music, he threw himself into college life as Domestic Bursar and Keeper of the College Courts and Gardens 1962-1966. He was also active on the Fellows' Wine Committee... He was inspired to write several more Concert Entertainments, now he had a 'captive' group of performers and a guaranteed place to perform: *Aye, aye, Lucian!* (1960), *The Mating Season* (1962) and *The Robot Emperor* (1965). There was also *His First Mayweek* (1963) produced in St Catharine's College. Several of these were revived by other colleges and later revised by Peter for May Week concerts at Caius. In 1962 he wrote the five *Thackeray Ditties* for the Cambridge University Madrigal Society's May Week Concert, which was conducted by Raymond Leppard (with the choir in punts on the Cam and the audience on the banks).

Peter's last large-scale involvement with the national music scene was the commission to write a ballet for Covent Garden with Rudolf Nureyev, with choreography by Kenneth MacMillan. This had an impossibly short time-scale for its composition so Peter resorted to the time-honoured practice of composers re-using their own music. He drew on some of his Greek play music, a three-movement orchestral work *Scherzetto* written for CUMS at David Willcocks's invitation in 1960, a movement from the piano duet *Friendly Grotesques* (1953), and incidental music from *The Jew of Malta* (1957). The performance received mixed reviews: Clive Barnes opined 'inflated, ponderous music', others found it dense and too filmic. This was yet another setback for Peter; and though Raymond Leppard remarked 'Peter was amazingly stoical in disappointment' enough was enough. Henceforward he wrote for a more domestic audience, though his former pupil Peter Marchbank commissioned the *Festive Overture* (1966) and a *Concerto Grosso* (1972) for the Basingstoke orchestra he was conducting at the time.

When Peter took over the chapel choir in 1960 it was made up of Tenors and Basses; Altos joined in 1972 and after the college became co-residential in 1979 women joined as Sopranos and Altos from 1982. These changes in available forces necessitated transposition of existing works at the very least, and often extensive re-arrangement, so there are often two

or three versions extant of many of the more popular works. Peter wrote pieces for the chapel's liturgical needs, so there are settings of the canticles, some in faux-burden; versicles and responses, given titles reflecting the astrological sign under which they were written; and some substantial anthems, several written for the marriages of former choral exhibitioners. Two carols have become popular and will be heard this evening.

An innovation developed in conjunction with Hugh Montefiore when he was Dean in the early 1960s were the responsorial psalms, of which two are performed this evening. These, together with his straightforward and attractive hymn settings, are ideal as simple anthems. There is a considerable repertoire of men's voices music, a legacy of the pre-1982 years.

After his retirement in 1989 Peter – disappointed at not qualifying for a Life Fellowship and thus being entitled to retain rooms at Caius – lived and entertained in the family home in Hampshire, which he had inherited from his parents. Guests were often pressed into helping in the large garden, which required considerable maintenance. Regular visits to the opera in London continued, and he was a faithful supporter of Winchester Cathedral Choir and the Southern Cathedrals Festival.

Peter's reputation in the world of music and more generally was probably not helped by his often outspoken views and openly gay behaviour in times when homosexuality was illegal and/or disapproved of by many in conventional circles. Peter could be difficult and prickly at times, but he was more often friendly and cheerful. His formidable talents were hugely respected, and he was much loved for his mischievous wit, infectious good humour, sharp intelligence and generosity. Many students also remember with gratitude his commitment to the College and the Choir and to providing advice and help to individuals on their paths through the University and life beyond.

John Gwinnell



PAT in 1948



The Chapel Choir in June 1971 "Starting a snatch of Barnby's Magnificat in E flat under the direction of the Precentor" (PAT's caption)

Gonville & Caius College Chapel Choir

Sopranos

Hannah Brookes-Hughes *Caius Fund 2022 Choral Scholar*

Emily Callow *Graduate Choral Scholar*

Amy Howell

Grace Landgrebe

Butterfly Paterson

Sophie Rogan *Graduate Choral Scholar*

Hannah Wilkie *Graduate Choral Scholar*

Altos

Stephanie Christenson *Graduate Choral Scholar*

Lucy Evans *Graduate Choral Scholar*

Heidi Homewood *John West Choral Scholar*

Louis Pettitt *Peter and Thérèse Helson Choral Scholar*

Laura Wood

Tenors

Finlay A'Court *Graduate Choral Scholar*

Sebastian Blount

Tanay Vajramani *Caius Fund 2022 Choral Scholar*

Hugo Williamson

Basses

Toby Barnett *Sir Keith Stuart Choral Scholar*

Jacob Carey *Richard Hamilton Choral Scholar*

Harry Elliot *James Pitman Choral Scholar*

Xoan Elsdon *Patrick Burgess Choral Scholar*

Robert Henderson *John Chumrow Choral Scholar*

Oliver Merriman

Orlando Oliver

Organ Scholars

Kyoko Canaway *Assistant Organist*

Tammas Slater *Peter Walker Organ Scholar*

Caius College Consort

Sopranos

Clover Willis
Helen Ashby
Clare Lloyd-Griffiths

Tenor

Aidan Coburn
Sam Dressel
Philip Kennedy

Altos

Fiammetta Fuller Gale
Kate Symonds-Joy

Bass

John Gowers
Dan Gilchrist

Singers from The Choir of All Saints Church, Fulham

Sopranos/Altos

Camilla Aylwin
Madeleine Kelly
Esmée Loughlin-Dickenson
Yiyue Zhu

Tenor

Robin Flower
Hugh Kaliski
Francis Letschka

Bass

Rory Booth
Elliott Park
Stuart 'Chris' Rea

The Parish Choir of All Saints Church, Fulham, sings for the 10.30 am Eucharist and 6 pm Choral Evensong Sunday services at the church. At these services it performs a wide range of music, both well-known cathedral-style repertoire and more unusual music – from striking South American baroque works to South African choral dances and new commissions by contemporary composers, including, recently, a new Mass setting by Gabriel Jackson and an anthem by Richard Allain.

The Peter Tranchell Foundation is a *Charitable Incorporated Organisation* which was registered on 17 Mar 2021 – Charity number 1193849. Full details of our aims, and how we are spending the money raised through the current appeal, can be found at <https://peter-tranchell.uk>



The website has links to making a donation and to free downloads of most of the music being performed this evening.

Key activities for the Centenary Appeal include:

- The Peter Tranchell Centenary Composition Competition for Organ
- A Centenary Musical Soirée and Reception (on Saturday 26th November 2022, St. Paul's Knightsbridge)
- A programme of editing and typesetting to ensure all significant Tranchell choral, orchestral and instrumental works are available in performing editions
- Support for performances and recordings of Tranchell works

Some examples of the typesetting already completed are available for perusal this evening.

Trustees of the Foundation:

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Eric Storey
Dicky Thomas
John Williams

Reception managed by Aimee Walton

We would like to express our thanks to Fr Alan Gyle, Vicar of St Paul's Knightsbridge, and his team for kind permission to use their magnificent church and help with arrangements for the evening.

Front cover picture: PAT in 1960
Programme compiled and designed by John Gwinnell
Printed by Doxdirect.com



Peter Tranchell at Caius in 1992