

THE CAIAN

THE ANNUAL RECORD OF GONVILLE & CAIUS COLLEGE CAMBRIDGE

Reports relating to The Musical Society; and (where available) Chapel, and
The Choir and Music in Chapel (1970 on)

Extracted and edited by John Gwinnell
January 2021

The original formats have been followed as faithfully as possible and without any attempt to make them consistent as they varied considerably over the years. Access to The Caian up to 1969 is currently impossible and further research/checking will be carried out when feasible. Proof-reading of reports was clearly haphazard in certain periods, and (most) obvious errors have been corrected. Some artefacts of the Optical Character Recognition process may remain.

A parallel listing of Music and Choral Awards made in this period is also available.

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THE MUSIC SOCIETY 1958-1959

One of the features of the year's musical activities has been the diversity of music performed at the Society's concerts. The Christmas Concert included Gibbons' *Cryes of London*, and Brahms' *Alto Rhapsody* in which the soloist was Lesley Wood. Anne Keynes, Christopher Davies and John Rawson sang four Handel arias with obbligati and string orchestra conducted by Richard Silk, whose *Variations on a Nursery Theme* was also included in the programme. For the Lent Term recital in Chapel, in addition to a verse anthem by Purcell, Martin Neary played Handel's Second Organ Concerto with strings directed by Michael Foad. Verdi's *Te Deum*, the second of the Four Sacred Pieces to be performed by the Caius Chorus, was sung in an arrangement by John Edwards.

The May Week Concert, given before a capacity audience, included a repeat performance of *Connemara* by Professor Hadley and Charles Cudworth, following its successful first performance at last year's concert. The soloists were again Anne Keynes, Kenneth Bowen and Robert Rowell who, under the baton of the composer and with the encouragement of the Caius Chorus, admirably recaptured the Irish atmosphere. Timothy Reynish was the soloist in a polished performance of Mozart's Second Horn Concerto, and David Sutton played Walter Leigh's Concertino for Piano in similar fashion, both works being accompanied by an orchestra conducted by Michael Foad.

The Sunday evening Scales Club concerts have retained their popularity, and in addition John Edwards and Richard Silk have given a piano and an organ recital respectively. In perfect weather, the Open-Air Concert in Gonville Court was well received. Michael Foad successfully steered the Gilbert and Sullivan Society through two concerts this year with spirited performances of *H.M.S. Pinafore* and *Iolanthe*.

Officers elected for 1959-60:

President: Professor C. O. BRINK.

Vice-President: Mrs N. F. MOTT.

Secretary: P. D. GAINÉ.

D. J. WOOKEY

THE MUSIC SOCIETY 1959-1960

The Society has had a most successful year, and several innovations have proved highly satisfactory. The time-honoured tradition of the all-male Christmas concert was broken, and a performance given in conjunction with the Girton Chorus of the Britten 'Ceremony of Carols'. This was conducted by Mr Peter Tranchell, whose great endeavours were rewarded by a good performance: Professor Hadley conducted the Caius Chorus in its solo items, whereby tradition was satisfied, and the audience delighted. The Lenten Concert was in Chapel, and Mr Tranchell arranged the Oratorio *Jonas* by Carissimi, for the Chorus and soloists. Alan Armstrong sang the part of Jonah. The Byrd Mass for five voices was performed at the same concert under the direction of David Blake.

The Easter Term saw a most successful open-air concert, at which the chief attraction was the work composed especially for the occasion, a highly diverting 'Serenade for Ten Instruments' by David Blake, conducted by himself. The weather was once again clement, and the singing of the Choral Exhibitioners provided the audience with the standard that has made this concert so popular.

The highlight of the year's music is the May Week Concert, and this again was extremely successful. For it Mr Tranchell had written a cantata, *Aye, Aye, Lucian!* based on the *Vera Historica* of Lucian of Samosata. It was performed by the Chorus and soloists, with David Clark as Lucian, Alan Armstrong as Endymion, and Morys Davies as Lysimachus, Lucian's second in command. Martin Neary conducted, and the composer was at the piano. This formed the second half of the programme, but the items before the interval are worthy of mention also. Christopher Yates played the Mozart D Major Flute Concerto, K. 314, with David Blake conducting, and David Wookey conducted an early Haydn symphony. Alan Armstrong sang two arias by Purcell.

Scales Club concerts have been well attended, and of a generally high standard, though enthusiasm has come mainly from third-year men. There have been several Chapel concerts and organ recitals, which have also been popular. Perhaps next year we might attempt even more in this line. Professor Hadley has been, as always, the mainstay of the College music, helped to an enormous extent by Mr Tranchell, who is a vice-president of the Society. Mr McFarlane has been elected president to succeed Professor Brink, who has gone abroad. The Secretary was re-elected and Messrs Markwick, Beck and Downie elected to the Committee.

P. D. GAINÉ

THE MUSIC SOCIETY 1960-1961

Despite the absence of Professor Hadley, the Society flourished this year, thanks mainly to the good offices of Mr Tranchell, who prepared and conducted the Chorus in all three of the main Concerts.

At Christmas we did the Honegger *Cantate de Noel*, joining forces with Girton once more, and returning the compliment with a performance at Girton of Bach's *Christ Lag in Todesbanden*, both these Concerts being highly successful. Feminine assistance was eschewed, as always, for the Lenten Chapel Concert, for which we gave a highly interesting, and probably original, version of the *Messe de Notre Dame* by Machaut, during which, so diverse and exciting was the arrangement, several of the audience were seen to be in a state of shock—praise upon the loud cymbals being an integral part of Mr Tranchell's version. May Week was not so exciting as last year, and the Concert seemed a rather routine affair. The Chorus sang Vaughan Williams's *Five Mystical Songs*, and an attractive new work by Professor Hadley, which told the story of the *Farmer's Cursed Wife*, and her effect on the diabolical inhabitants of the nether world. Martin Neary conducted Ibert's *Divertissement*, and this was probably the most successful part of the programme.

We have had the benefit of a most musical freshman's year, and as a result the Scales Club Concerts have been most successful. And in the second year, both David Beck and William Eden have had works performed, the latter's quartet being already a firm Caius favourite. We look forward to hearing Mr Tranchell's delicious Nocturne again, though its impact on the Open Air Concert was slightly marred by some faulty playing.

Mr McFarlane has been a most enthusiastic and helpful Chairman, and the Music Society will miss his knowledgeable assistance.

DAVID GAINÉ

Report for 1962 not available

THE SCALES CLUB 1962-1963

A special concert of the Scales Club took place in chapel on Sunday, 18 November 1962. The main item was Alan Brown's setting of the Lamentations of Jeremiah for chorus and ten wind instruments. This had received its first performance at the University Music Club the previous evening, and the same performers now gave it again, surmounting with aplomb under the guidance of Martin Neary's baton the considerable difficulties that derive from the astringent harmonic texture and rhythmic complexity of modern works such as this.

David Beck (violin), Richard Bruce-Wilson (viola), and Basil Howitt (violoncello) rendered delightfully two Fantasias of Purcell; and Bach's Cantata no. 78, *Jesu der du meine Seele*, very satisfactorily concluded the proceedings. Of this, most memorable were the duet as sung by Rhiannon Harry and Margaret Cable, and Richard Frewer's bass solo.

THE CHRISTMAS CONCERT 1963

We are so accustomed to Hall being packed for the Christmas Concert that this year's rather diminutive audience was a great disappointment to all concerned. The poor attendance can hardly be attributed to any sudden attack of apathy on the part of members of the College: possibly it is the publicity which is at fault. This was the more regrettable since the concert itself was possibly the most interesting for some years, and was admirably suited to the forces available. It was especially refreshing to hear the male-voice chorus singing works actually written for this medium instead of arrangements, such as have by necessity been heard in the past.

Criticism might be levelled at the order of presentation of the various items. Brahms' *Alto Rhapsody*, with which the concert opened, should surely have been the focal point, rather than what it virtually became, an overture. It was a great pity that such an excellent performance of this work should have been punctuated by the shufflings and bangings of late arrivals, since the distraction for audience and performers alike must have been considerable. In spite of these initial hindrances, Miss Jean Allister gave an admirable account of the lengthy and exacting solo part. Not only did she sing beautifully in tune—seemingly a rare accomplishment these days—but she also had the measure of the deep lyricism with which the work is imbued. Her rich and powerful lower register was coupled to an upper range of exceptionally pure tone quality (Brahms requires a top G flat), and she was most agile in getting from the one to the other. The work demands considerable versatility of voice from the soloist, but Miss Allister was fully equal to the task. The chorus excelled itself, and the orchestra, sensitively directed by Martin Neary, accompanied with a suitable blend of forthrightness and self-effacement. It is worth bearing in mind that at this time of year instrumentalists are very much in demand in Cambridge, and it is no mean feat for a college to be able to muster a band capable of coping even with moderate difficulties of performance. All in all this was a first-rate effort.

The Handel Trio Sonata (No. 14 in G minor) which followed was, of course, in very strong contrast, but it was given a most polished rendering. The violinists were Alan McNaught and Peter Ellis and the continuo was played (on the piano) by Allan Brown. It was a rare pleasure to

hear two fiddlers play so well in tune throughout an extended work, although the first violinist's rather more powerful tone tended to dominate the partnership. Furthermore the second violinist had to play away from the audience—a seemingly insuperable problem in a work of this sort—which only served to aggravate the tendency. However, this scarcely detracted from the overall good impression. Mr Brown accompanied efficiently and unobtrusively and the whole thing went with a swing.

A good deal of adaptation was necessary in the Bliss 'Conversations for string trio, flute and oboe'. The wind players are required to double bass flute and cor anglais respectively, but as no cor anglais was available the soliloquy was performed by Hugh Whitfield on his bassoon. In the third movement, the versatile Mr Beck relinquished his violin in favour of a clarinet, on which he had to play the bass flute part. There was, overall, a certain amount of raggedness of ensemble, but the humour of the five pieces was well realised. Written more than forty years ago, they have a liveliness and bustle which is faintly reminiscent of Stravinsky's early ballets. The instrumental writing is quite complex, but the difficulties were well managed and the result was attractive and witty.

The three Schubert part-songs with which the concert (almost) ended were less successful. The best sung was the first (*Nachthelle*), in which the tenor soloist, Richard Dibley, sang with considerable sensitivity. His voice did not perhaps quite carry to the farther reaches of the hall, but this was a small matter. In the unaccompanied *Sehnsucht* the tempo seemed a little variable and the ensemble suffered in consequence, but the intonation was good and the extreme sustaining of tone necessary for a completely successful rendering was well attained. The final number (*Im gegenwaertigen Vergangenes*) had to survive a number of mishaps and there was a certain amount of disagreement at the end between conductor and accompanist. This is the least satisfactory of the three songs and the same might be said of this performance. The conductor was Mr Peter Tranchell, and the accompanist Martin Neary.

The same conductor led the chorus in the time-honoured Hadleian 'finisher', *Christmas is Coming*. It is perhaps about time this item was replaced as it is growing a little weary. In any case, the performers had still not resolved their differences, and the result was possibly even more uproarious than was intended.

STEPHEN WALSH

MUSIC SOCIETY 1963-1964

Secretary: P. S. L. Brice.

This year while the Hall has been out of commission the University has kindly permitted us to hold concerts in the Senate House. The College orchestra performed Samuel Barber's Adagio for Strings, Music from Purcell's *Dioclesian*, Telemann's Concerto for two flutes and violin (flutes: Arvid Grants, Henri Fromageot; violin: Stewart Field), and Carl Stamitz's Violin Concerto in G (violin. Peter Ellis). The conductor was Peter Marchbank. The two main choral works of the year were Giacomo Carissimi's oratorio *Jonah* and Peter Tranchell's concert operetta *His First Mayweek*. Unusual items were: a piano duet improvised (at the Christmas Concert) by John West the organ scholar, and Peter Tranchell, and *Noctet* (at the Open Air Concert in June) written for the occasion by Peter Tranchell, involving four flutes, one bassoon, one violin, three 'cellos, one double bass, two pianos and the chapel organ to be heard 'off-stage', and a quartet of trumpets and trombones. Informal concerts were given in the Parlour fortnightly in the Michaelmas and Easter Terms. Amongst other performers the excellence of Mrs Juana Fromageot (wife of Henri) was heard at the piano. At the Freshman's Concert Adrian Rooke played a 'Scherzo' of his own composition.

Elected for 1964-5: *Secretary:* G. J Weaver.

MUSIC 1964-1965

Secretary: G. J. Weaver

The past year has been a particularly active one for the College Musical Society. The Informal Concerts, held fortnightly in the Parlour, proved a bigger attraction than usual, and perhaps the most memorable performance in the Concerts was that of Beethoven's "Appassionata" Sonata by Mrs. Juana Fromageot. The past year saw the introduction of chamber works, such as the Brahms' Piano Trio and Piano Quintet, and it is hoped that in future years these ensembles may come to play a still more prominent part in domestic music-making.

The Christmas Concert, held in the Senate House, consisted of Bizet's suite "Jeux d'Enfants", with the College Orchestra conducted by Geoffrey Weaver; Poulenc's song-cycle "Tel jour telle nuit", sung by Alan Opie, accompanied by Adrian Rooke; and Mozart's Flute Quartet K. with Arvid Grants (flute), Alan McNaught (violin), Richard Bruce-Wilson (viola) and Tom Akeley ('cello). The College Chorus, conducted by John West, sang some Schumann part-songs; and the Concert concluded with Peter Tranchell's "Three Chinese Songs", for baritone solo (sung by Peter Brice), chorus and orchestra, with the composer conducting.

In the Lent Term, in addition to a successful performance of "Pirates of Penzance" in the Senate House, a Concert was held in the Chapel, consisting of a Bach Trio-sonata for two flutes (A. Grants and H. Fromageot) and organ (John West); Machaut's "Messe Notre-Dame" for chorus and orchestra, conducted by Peter Tranchell; a new work, "Still Falls the Rain" for baritone solo (P. Brice), chorus, piano and horn by Colin Bone, a 2nd year undergraduate; and Handel's Organ Concerto No. 6 in B-flat Major (solo—John West).

In the Easter Term, rain again interfered with the Open-Air Concert in Gonville Court, but not before John Jones had excellently rendered a group of Campian songs, accompanied by John Braga on the guitar. The rest of the Concert was held in the Parlour, and consisted of some glees by the Choral Exhibitioners, Poulenc's Sonata for flute and piano, played by Henri and Juana Fromageot, and three movements of Schubert's Octet. A certain amount of novelty was provided by the performance of a two-piece work (a Mozart piano sonata, with additional part by Grieg), with the two pianos spatially separated by being in two different rooms, and controlled to a greater or lesser degree by Geoffrey Weaver from the middle of Gonville Court.

The May Week Concert, held in the newly-restored Hall, was a great success, and a sell-out some time before the day. It opened with "Divertissement" for violin, viola, 'cello, trumpet, horn, bassoon and piano, a new work by Geoffrey Weaver dedicated to Peter Tranchell. This was followed by Mozart's Bassoon Concerto, beautifully played by Hugh Whitfield, with the College Orchestra conducted by Geoffrey Weaver. The final work of the evening was the first performance of Peter Tranchell's "Robot Emperor", an entertainment in five scenes for orchestra, piano, organ, chorus and soloists. This was awarded an enthusiastic reception, and provided a fitting end to the Concert.

Secretary for 1965-6: P. A. Rooke.

MUSIC SOCIETY 1965-1966

Secretary: P. A. Rooke

The seven Informal Concerts of the year were well patronised with about fifty people at each one. There was an admirable variety, both in the composers played and in the medium which ranged from solo piano to a string band (an innovation which proved popular enough — the Dvorák Waltz, op. 54, no. 4 was encored). The composers ranged from Telemann to Bryan Kelly, though it was a pity not to have more compositions from College members. The only contribution in this category was a set of three songs by Nigel Burton (a Freshman). Beethoven's piano sonata, op. 110 played by Peter O'Hagan, and Liszt's B minor sonata played by Hugh Mather received memorable and energetic performances. The Freshmen's Concert confirmed the suspicion that the Society was to be given a shot in the arm from Saint Cecilia.

The Christmas Concert included Mozart's Quintet, in E flat major, K.452, well played by four Freshmen (Jonathan Harris, oboe; Paul Mosley, clarinet; David Osmond-Smith, bassoon; and Michael Thomas, piano) with William Prince, horn. Christopher Meux's "Suite for Orchestra", conducted by the Composer, was exciting and original with no trace of gimmickry or perversity. Alan Fairs and Christopher Johns expertly caught the varying moods of each of the four songs of Richard Strauss that opened the second half of the concert. We finished with "Country Tales", a setting of five folk-tales with connecting declamations. This work was specially written by William Eden, an Old Caian, for the occasion and for the forces available in the College. Edward German's "Merrie England" occupied the chorus during the Lent Term. It was performed in Hall with the orchestra, and in Owen Webb House with piano accompaniment. Both performances owed their success largely to John West, the conductor. Regrettably it has become increasingly difficult to engage female singers now that a University Society exists which can give greater scope to the staging of the Savoy Operas. The Gilbert and Sullivan Society, therefore, is to go into voluntary abeyance.

The Lent Term Concert began with a spirited performance of Beethoven's Overture to 'Coriolan' conducted by Adrian Rooke. The Tenor Solo part of "Dies Natalis", a Cantata by Gerald Finzi for Solo voice and String Orchestra, was magnificently sung by Nicholas Wilson. Christopher Meux conducted. Webern's Concerto for Nine Instruments, op. 24, followed the interval. The work, conducted by Adrian Rooke, was very strenuous to prepare, but there was more spirit in this performance than in many played even by accomplished professionals. Brahms' Trio in E flat major for Piano, Violin and Horn, played by Hugh Mather, Stuart Field and William Prince, was the highlight of the evening. It was played with perfect control, strength, brilliance, and, where needed, tenderness. The Open Air Concert took place on a beautiful evening which occasioned no mad rush to escape the rain which has dogged us for the last few years. The first performance of a Fanfare by Robert Tapsfield opened the evening, and was followed by Milhaud's "Suite d'après Corette" for oboe, clarinet and bassoon (Iain Thompson, Gordon Davies and David Osmond-Smith). Nigel Burton gave a vigorous account of Beethoven's tenth piano sonata. Hugh Dibley (flute) and William Prince (horn) joined the three Freshmen who had played in the Milhaud for an engaging performance of Haydn's Divertimento in B flat major. The Choral Exhibitioners, conducted by John West, sang part-songs including "O Moonlight deep and tender" by Alden Strange (first performance). The concert ended with the Nocturne from A Midsummer Night's Dream by Mendelssohn. The

orchestra was conducted by Adrian Rooke. William Prince lent his dulcet tones to the telling solo horn part.

The May week Concert, as ever, was the culminating point of the year's activities. It began with the first performance of "Crimson Joy" by Adrian Rooke, a setting of four poems from the Songs of Experience by William Blake. The poems set were "The Clod and the Pebble", "My Pretty Rose-tree", "The Lilly" and "The Garden of Love". Clive McCombie's fine voice gave a good account of the solo bass-baritone part. The small orchestra of thirteen players was conducted by the Composer. A surprise item followed: Henri and Juana Fromageot played a Sonatina for Flute and Piano only recently composed for them by Peter Tranchell. Mozart's Piano Concerto in F major, K.45 g, received a dynamic performance from Adrian Rooke (piano) and the orchestra; it was conducted by Christopher Meux. During the interval, which has become almost as important socially as the rest of the concert musically, the College Kitchens again excelled themselves in the provision of refreshments. The music was resumed with Martinu's sonata for Flute and Piano, superbly played by Henri and Juana Fromageot, who have been such stalwart pillars in the Musical Society during their years in Cambridge. They will be missed when they leave this summer for America. The concert ended with Schubert's Symphony no. 5 in B flat major. The spirit of the music was captured throughout in an energetic and understanding performance which was conducted by Adrian Rooke.

Secretary for 1966-7: C. J. Meux

MUSIC SOCIETY 1966-1967

President: Sir Rudolph Peters

Senior Treasurer: Michaelmas Term: Mr P. A. Tranchell ;

Lent/Easter Terms: Dr J. P. Casey

Secretary: Michaelmas/Lent Terms: C. J. Meux;

Easter Term: C. G. Johns

In the past year the Music Society has given, as is now customary, a series of informal chamber concerts during the Michaelmas and Lent terms, and, at the end of each term, a larger concert, including some orchestral works.

As the orchestra has, during the last year, been larger than ever before, with an available force of about forty players, the number of accessible works has been less restricted. The programme for the Christmas Concert was as follows: Mendelssohn's 'Ruy Bias' Overture, conducted by David Osmond-Smith; Schumann's song-cycle 'Dichterliebe', sung by Alan Fairs, accompanied by Christopher Johns; Hindemith's 'Kleine Kammermusik', played by a Caius wind quintet; Handel's Concerto Grosso in G major, op. 6 no. 1, in which the soloists were Stephen Mawer and Roger Bowan (violins) and Christopher Meux ('cello). The conductor was David Osmond-Smith. The College Chorus then sang a group of four songs by Kodaly and finally the orchestra played, 'On Hearing the First Cuckoo in Spring' by Delius. Both these items were conducted by Christopher Meux.

The Lent Term Concert began with Fauré's Piano Quartet no. 1 in C minor. The players were Roger Bowman (violin), Peter Elliston (viola), Christopher Meux ('cello), and Hugh Mather (piano). The second item was a new work, 'Rhapsody for Orchestra' by Nigel Burton, a second-year undergraduate reading music. The work was conducted by the composer. Christopher Johns conducted the chorus in a performance of 'Three Part-Songs for Male Voice Chorus' by Lennox Berkeley, and the final work in the programme was Beethoven's Fourth Piano Concerto in G major, in which the soloist was Peter O'Hagan, and the conductor David Osmond-Smith.

On the afternoon of 4 June, an Open-air Concert was given in the gardens of Harvey Court. Both the time and the place were a change from the usual practice, and both ideas proved successful. The groups taking part were the Warlock Singers, the Gibbons Consort, the Caius Choral Exhibitioners, and a wind group made up largely of Caius men. A week later the May Week Concert was held in Hall. The conductor was Christopher Johns, and the programme consisted of Stravinsky's Orchestral Suite no. 2 and Bach's Orchestral Suite no. 1. After the interval, William Prince played the solo in Mozart's second Horn Concerto, and Hugh Mather played the solo in Chopin's second Piano Concerto. Both the soloists and the conductor have done a great deal for the Music Society, and we are extremely sorry to see them go. P.A.T.

MUSICAL SOCIETY 1967-1968

President: Sir Rudolph Peters

Senior Treasurer: Mr P A Tranchell

Secretary: M. Bicknell

Librarian: R. Bowman

The usual series of informal chamber concerts was given during the Michaelmas and Lent terms, in the Parlour or in Chapel. The programmes included groups of *partsongs* sung by Choral Exhibitioners; groups of *solo songs* (*Brahms*: Alan Fairs, pf Peter O'Hagan; *Wolf* and *Fauré*: Edward Bailey, pf Robin Holloway; *Liszt*: Nigel Burton, pf Peter O'Hagan); *piano solos and duets*, *Sammartini's oboe sonata in G*: Jonathan Harris, pf David Osmond-Smith; *Beethoven's 'cello sonata in G op. 5 no. 2*: Patrick Routley, pf Peter Stanger; *Brahms' clarinet sonata in E flat major op. 120 no. 2*: Alistair Logan, pf Dieter Birnbacher; *Schumann's Carnaval*: Peter O'Hagan; *Bach's Trio Sonata no. 1 in C*; *Schubert's "Trout" quintet*; *Mozart's String quartet in C, K 465*; *Schutz' anthems for voices and instruments "Die Seele Christi heilige mich" and "Buccinate in neomenia tuba"*; *Purcell's anthem for voices, organ and strings "My beloved spoke"*; *Mozart's Piano Concerto in A major, K 488*: soloist (conducting from keyboard), Michael Thomas; and the first performance of *Nigel Burton (a 3rd year undergraduate) sonata for 'cello and piano*: Christopher Meux, pf Nigel Burton.

The Christmas Concert (4 December 1967) consisted of *J. S. Bach's Cantata no. 213 for soloists, chorus and orchestra "The Choice of Hercules"* (*Hercules* Alan Fairs, *Pleasure* Marion McNeish, *Virtue* Edward Bailey, *Mercury* Marcus Bicknell; Leader of the orchestra, Roger Bowman; Conductor Brian Blackwood); *Rossini's Overture "L'Italiana in Algeri"* (conductor, Nigel Burton); *Sibelius, Bartok and Schubert partsongs for chorus* (conductor, Brian Blackwood); *Haydn's Symphony no. 93 in D major* (conductor, David Osmond-Smith).

The Lent term Concert (11 March 1968) consisted of *Mozart's Wind Serenade E flat, K 375*; *J. S. Bach's Brandenburg Concerto no 5 in D major* (solos: flute, Dieter Birnbacher; violin, Roger Bowman; harpsichord, Robert Tapsfield; conductor, Michael Thomas); *Fauré's Elegie* ('cello solo, Edward Bailey; conductor, David Osmond-Smith); *Kurt Weill's "Berliner Requiem" (text by Brecht) for solos, chorus and orchestra* (solos: tenor, Peter Chapman; baritone, Alan Fairs; conductor, Brian Blackwood).

The Open Air Concert, in the gardens of Harvey Court on the afternoon of 2 June 1968, included madrigals and partsongs sung by Choral Exhibitioners and College Chorus, music for brass, and Dvorak's Serenade in D minor, op 44.

The May Week Concert (9 June 1968) consisted of *Beethoven's 8th symphony* (leader, Roger Bowman, conductor, David Osmond-Smith); the first performance of *Robin Holloway (a research student) Divertimento for orchestra* (conductor, Brian Blackwood); and the first performance of *Christopher Meux (a 4th year undergraduate)'s short concert operetta "The Property Toycoon"* (solos: *Rat*, Graham Cooper; *Toad*, Edward Bailey; *Badger*, Keith Penny; *Mole*, Marcus Bicknell; *Pooh*, Robert Kirby; *Piglet*, David Sloan; *Eeyore*, Martin Nelson; *Alice*, Deborah Francis; *The Queen of Hearts*, Nigel Burton; *The Shop-steward Brick*, Peter Chapman; *Little Noddy*, Alan Fairs; *Chorus toy bricks*, the College Chorus; Piano I, Peter Stanger; Piano II, Michael Thomas; Conductor, Christopher Meux).

This year the College Musical Society were particularly active, and in addition mounted three performances in Hall of an operatic double-bill consisting of Stravinsky's "*Renard*" and De Falla's "*Master Peter's Puppet Show*" (11 and 12 June 1968). In "*Renard*", the actors were: *Cock*, Minet Marrin; *Fox*, Michael Williamson; *Cat*, Helena Simon; *Goat*, Nicholas Whyte. The singers were: Tenor I, Alan Byers; Tenor II, John Potter; Bass I, Alan Opie; Bass II, William Mason. In "*Master Peter's Puppet Show*", the singing roles were: *Master Peter*, Peter Knapp; *Don Quixote*, Bruce Saunders; *The Boy*, Colin Harnwell. The puppets were played by sixteen boys from the Perse School and three daughters of Fellows. Leader of the orchestra, Richard Deakin; Conductor, Brian Blackwood.

Producer, David Pountney ; Designer, Malcolm Burgess; Wardrobe, Ursula Scott. Much preparation was needed; and a team of some two dozen constructed the stage, blacked-out the Hall, laid-out and numbered the seating, painted the scenery, rigged up the lighting, made-up the children, and helped in various ways. The bulk of the administration, which was considerable, was excellently borne by Marcus Bicknell.

The operas were considered the most ambitious and most successful (on all counts) production ever to be put on in a College. The College Council is to be thanked for making it possible.

Officers for 1968-69:

Secretary: P. Routley

Librarian: A. W. Evans

P.A.T.

THE MUSICAL SOCIETY 1968-1969

President: Sir Rudolph Peters

Senior Treasurer: Mr P A Tranchell

Secretary: Patrick Routley

Librarian: Peter Stanger

Informal domestic concerts were held as usual during the Michaelmas and Lent terms, under the traditional title of “Scales Club”.

The chamber music included *Bach’s Flute Sonata no. 1* (Flute, Dieter Birnbacher; pf Robert Tapsfield); *Schumann’s Phantasiestücke* (Clarinet, Alistair Logan; pf Michael Thomas); *Mozart’s Duo K.423* (Violin, Roger Bowman; viola, David Orton); *Haydn’s Trio in F, op. 11, no. 4* (Flute, Christopher Little; violin, Paul Wallace; ’cello, Philip Hier); *Mozart’s Concert Rondo K. 371* (Horn, Howard Jones; pf Nigel Burton); *Webern’s Three Pieces, op. 11* (’cello, Patrick Routley; pf Peter Stanger), and *Mozart’s String Quintet K. 515* (violins, Roger Bowman, Paul Wallace; violas, David Orton, Peter Elliston; ’cello, Patrick Routley).

The vocal music included part-songs sung by the Choral Exhibitioners, and solos by Anthony Wright (*Berg’s Four Songs, op. 2:* pf Timothy Coleman), and Nigel Burton; (*Five songs of Wolf:* pf Christopher Newton); while as piano soloists, Nigel Burton played four pieces from *Liszt’s Années de Pèlerinage*, Timothy Coleman played *David Bedford’s Piano Piece I, 1966*, Michael Thomas played *Beethoven’s Sonata in D minor, op. 31, no. 2*, Christopher Newton played *Haydn’s Sonata in E flat*, and Robert Tapsfield played *Ravel’s Jeux d’eau and Brahms’ Rhapsody in G minor, op. 79, no. 2*.

The concluding Scales Club concert of the year (23 February 1969) was given in Chapel and included Purcell’s verse anthem with strings and organ “Behold I bring you glad tidings” (Conductor, Keith Penny); The Gloria, Sanctus and Agnus Dei from Duruflé’s “Missa cum júbilo”, op. 11 1967 (Conductor, Peter Stanger), Arne’s Organ Concerto no. 5 in G minor (Organ, Christopher Newton; conductor, Peter Stanger), Boyce’s 4th Symphony (Conductor, Colin Fleetcraft); and the full version for chorus and orchestra with percussion of Ketelbey’s “In a monastery garden” (Conductor, Robert Tapsfield).

The Christmas Concert in Hall (2 December 1968) included *Schubert’s Fantasia in F minor, op. 103 for piano duet* (Peter Stanger, Christopher Newton); the first performance of *Robert Kirby (a Choral Exhibitioner’s) two Intradas for Brass Quintet* (Trumpet, Robert Kirby; Horns, William Prince, Howard Jones; Trombones, Martin Davies, Paul Barnes); three orchestral works *Liadov’s Enchanted Lake* (Conductor, Michael Thomas); *Webern’s Symphony, op. 21* (Conductor, Patrick Routley); and *Ravel’s Mother Goose* (Conductor, Brian Blackwood); and the College Chorus accompanied by an ensemble of instruments and percussion rendered *Seven Chansons of Adam de La Halle* (Conductor, Peter Tranchell).

The Lent term Concert in Hall (11 March 1969) consisted of Four Madrigals for unaccompanied male voice chorus by Gesualdo (Conducted, Peter Tranchell); Three Songs from Purcell’s music to *The Tempest*, for Baritone, strings and continuo (Baritone, Richard Wigmore; conductor, Richard Whitehead); Mozart’s Clarinet Concerto K. 622 (Clarinet, Alistair Logan; Conductor, Colin Fleetcraft); and to end, the College Orchestra (Leader, Roger Bowman) played Schumann’s Symphony no. 3 in E flat major, op. 97 (Conductor, Nigel Burton).

The Open Air Concert was held in the garden of Harvey Court (1 June 1969) during the afternoon, and consisted of brass music (including *Locke's Music for His Majesty's Sackbuts and Cornetts*; and *Purcell's Music for Queen Mary's Funeral*), part-songs for chorus; *Six Sonatas for Wind* by C. P. E. Bach; the first performances of *Reproduction 78* by Timothy Coleman, a first-year undergraduate; and of *Music for Amplified Clavichord* by Patrick Routley, a second-year undergraduate; and concluded with *Sousa's March, The Liberty Bell*.

The May Week Concert in Hall (6 June 1969) started with *Eric Coates' Orchestral Suite from the Ballet "The Jester at the Wedding"* (Conductor, Robert Tapsfield); Michael Thomas played four *Sonatas* by *Domenico Scarlatti* on the harpsichord to mark the debut of the instrument recently acquired by the College.

To celebrate Patrick Hadley's 70th birthday (5 March 1969), his work, *Ephemera*, a setting of W. B. Yeats' poem, was sung by Kenneth Bowen, the orchestra (leader, Roger Bowman) being conducted by Brian Blackwood. The composer was present and took a bow. The College Chorus sang five unaccompanied *Madrigals* by *Landini* (Conductor, Peter Stanger), and the concert ended with *Richard Strauss' Horn Concerto no. 1 in E flat major, op. 11* (Horn, William Prince; conductor, Robert Kirby).

Officers for 1969-70:

Secretary: T. J. G. Coleman

Librarian: R. C. Whitehead

P.A.T.

THE CHAPEL 1969-70

The regular course of chapel services has been supplemented by experimental anthologies of music and words; and this year alterations have been made in the form of the Passion service. The Commemoration service has been altered slightly, with the introduction of some prayers of Dr Caius

The choir has given a recital at Kettering, and sung Evensong in Ely Cathedral. A new Magnificat and Nunc Dimittis by the Precentor, Peter Tranchell, have been sung, and his special Psalm settings have been in regular use on Thursdays.

The Quiet Day this year was held at Ely with a Roman Catholic priest conducting it, and with Roman Catholics attending it. A Latin Mass was held in the Chapel in All Souls' Day with the Chapel Choir singing.

A very successful series of talks on Other Beliefs was held in the Michaelmas Term. Buddhism, Islam, Christian Marxism and Scientology were covered. *John Sturdy*

THE MUSICAL SOCIETY 1969-70

President: Sir Rudolph Peters

Senior Treasurer: Mr P. A. Tranchell

Secretary: Timothy Coleman

Librarian: Richard Whitehead

Informal domestic concerts were held as usual during the Michaelmas and Lent Terms, under the traditional title of 'Scales Club'.

The chamber music included *Bach's Trio in G major* (Flute, Jonathan Fry; violin, John Wilkinson; 'cello, Keith Mills; harpsichord, Stephen Lodder); *Beethoven's Trio in C minor no. 4 opus 11* (Clarinet, Richard Whitehead; 'cello, Philip Hier; piano, Christopher Newton); *Brahm's Clarinet Sonata in E flat opus 120 no. 2* (Clarinet, Richard Whitehead; piano, Stephen Lodder); *Faure's Piano Quartet no. 1 in C minor opus 15* (Violin, Paul Wallace; viola David Orton; 'cello, Patrick Routley; piano, Peter Stanger) and *Nocturne no. 11 in F sharp minor* (Piano solo, Timothy Coleman); *Hindemith's Clarinet Sonata* (Clarinet, Andrew Steptoe; piano, Stephen Lodder) and *Horn Sonata* (Horn Howard Jones; piano, Peter Stanger); *Legrenzi's Trio Sonata in G minor* (violin Graham Cooper; 'cello, Patrick Routley; harpsichord, Christopher Newton); *Mozart's Trio in E flat major K.498* (Clarinet, Roderick Little; viola, David Orton; piano, Christopher Newton), and *Fantasia and Fugue* (Piano solo, Michael Thomas); *Poulenc's Elegy* (Horn, Howard Jones; piano, Peter Stanger); *Purcell's Suite no. 2* (Harpsichord Solo, Stephen Lodder); and *Schönberg's Six Little Piano Pieces opus 19* (Piano solo, Peter Stanger).

This year the Society was rich in keyboard facility, and a variety of pieces for two or more players (on the piano) were heard during the course of the year: *Chaminade's 'Les Noces d'argent'* (Timothy Coleman, Stephen Lodder, Christopher Newton, Michael Thomas); *Debussy's 'Six Epigraphes antiques'* (Timothy Coleman, Peter Stanger); *Gottschalk's 'Le Poète mourant'* (Nigel Buxton, Christopher Newton; trumpet obbligato, Howard Jones); *Hérold's Overture: 'Zampa'* (Nigel Burton, Christopher Newton, Peter Stanger); *Chabrier-Fauré-Messager's 'Homage à Wagner'* (Timothy Coleman, Richard Whitehead, movements 1-4; Timothy Coleman, Peter Stanger, movements 5-8); *Poulenc's*

Sonata for Piano Duet (Stephen Ladder, Richard Widdess); *Moskowski's 'Three Spanish Dances'* (Nigel Burton, William Watts); *Rachmaninoff's 'Polka italien'* (Nigel Burton, Christopher Newton).

Vocal music included music by *Palestrina* (sung by Leslie Baker, Samuel Dunkley, Keith Mills and Andrew Steptoe); and solos by Leslie Baker (three songs of *Fauré*; piano Keith Mills), Nigel Burton (five songs of *Reissiger*, and songs of *Cui*, *Curschmann*, *Danreuther*, *Kücken*, *Molique*, *Prock* and *W. M. Rummel*; piano, Christopher Newton; occasional horn obbligatos, Howard Jones), Samuel Dunkley (five songs of *Richard Strauss*; piano, Stephen Lodder), and David Griffiths (five songs of *Fauré*; piano, Timothy Coleman).

In the course of the normal Scales Club concerts, two first performances were given: The *Cello Sonata by Miss M. N. McAllister* of New Hall was rendered by the dedicatee, Edward Bailey, accompanied by Peter Stanger at the piano. *A Doaligue for Piano and Tape by Timothy Coleman* was given by the composer at the piano and Graham Cooper at the tape-machine.

A further concert devoted entirely to works composed by junior members of the College was held on 3 May 1970 partly in the Parlour and partly in Chapel. The works were: *Patrick Routley's Five Pieces for Glockenspiel, Vibraphone and Piano*; *Nigel Burton's Two Settings from Childe Harold* (Byron): '*Converse with Nature*' and '*Spain: The Peninsular War*'; *Timothy Coleman's 'An den Knaben Elis'* (Georg Trakl); *Peter Stanger's Piano Sonata*; *Richard Widdess's Music For Recorder and Organ*; and *Howard Jones's Wind Quintet*.

The Christmas Concert in Hall (1 December 1969) consisted of *Suppé's Overture 'Pique Dame'* (the College Orchestra conducted by Richard Whitehead), *Four instrumental Intrados by Hassler* and two of *Monteverdi's solo Madrigals* (Baritone solo, Alan Fairs; the instrumental ensemble conducted by Timothy Coleman), *Three Choral Pieces of Orlando di Lasso: 'Bonjour!', 'O doux parler', 'Hola, Caron'* (The College Chorus conducted by Peter Tranchell), and *Dvorák's Symphony in G major opus 88* (The College Orchestra conducted by Michael Thomas).

The Lent Term Concert in Hall (9 March 1970) consisted of *Six Choral Pieces from the Wolfgang Küffer Manuscript (c. 1555)* (The College Chorus conducted by Peter Tranchell), *Three settings of Goethe's 'Mignon's Song'* by Schumann, by Liszt, and by Wolf (Baritone solo: Martin Nelson; piano, Peter Tranchell), *Brahms's Trio in A minor opus 114* (Clarinet, Andrew Steptoe; cello, Patrick Routley; piano, Nigel Burton), and *Prokofiev's Symphony no. 7 opus 131* (The College Orchestra conducted by Peter Stanger).

During the Lent Term, the Society's contribution to Cambridge's Charity Rag Week was a piano-duet Marathon in the Market Square. Three pairs of players (Peter Stanger and Christopher Newton, Richard Whitehead and Stephen Lodder, Howard Jones and Richard Widdess) played in shifts for seventy-two hours. They raised over £230, and were the most successful item of the week.

The Open Air Concert held in the garden of Harvey Court consisted of: music for string orchestra, *Vaughan Williams's 'English Folk Song Suite'* conducted by Edward Bailey, and *Dances by Beethoven* edited by Patrick Routley and conducted by Peter Stanger; songs for male-voice chorus (*Horsley, Schumann, and Traditional*) conducted by Nigel Burton; *Howard Jones's Wind Quintet* (a repeat performance); and music for large band: '*Colonel Bogey on Parade*' (conductor Christopher Newton), '*The Magnificent Men in their Flying Machines*'

(conductor Patrick Routley), *Suppé's Overture: 'Poet and Peasant'* (conductor Howard Jones), and *Wagner's 'Polonaise'* orchestrated by Christopher Newton (conductor Patrick Routley).

The May Week Concert in Hall (14 June 1970) consisted of *Butterworth's Cycle of Songs 'A Shropshire Lad'* (Baritone solo, Alan Fairs; piano, Stephen Lodder), *Mendelssohn's Piano Concerto no. 1 in G minor opus 25* (Piano solo, Peter Stanger, the College Orchestra (leader, Graham Cooper) conducted by Christopher Newton), and *Chaikovsky's [sic] Symphony no. 1 in G minor opus 13* (the College Orchestra conducted by Nigel Burton).

An additional May Week Concert was given in Hall on 16 June 1970 which consisted of a performance of Peter Tranchell's male-voice choral Concert Entertainment *'The Mating Season'* based on the novel by P. G. Wodehouse. The eighteen soloists and chorus (with the composer at the piano) were conducted by Peter Stanger. An account of the event appears below.

Officers for 1970-71:

Secretary: R. C. Whitehead Librarian: D. R. Widdess

P.A.T.

THE MATING SEASON 1970

One of the most successful evenings of the College's musical year was the May Week performance (16 June 1970) by the Musical Society of 'The Mating Season'; a choral concert-entertainment by Peter Tranchell, based on the novel by P. G. Wodehouse. A very large audience in Hall delighted to the humour and charm of 'Bertie Wooster', portrayed by Nigel Burton, aided, *inter alia*, by Antony Evans ('Corky' Pirbright), Brian Watchorn (Dame Daphne Winkworth), Andrew Steptoe ('Catsmeat' Pirbright), Peter Chapman (Esmond Haddock), Richard Whitehead (Silversmith) and Patrick Routley (Jeeves). Keyboard accompaniment was by Peter Tranchell, and the performance was conducted by Peter Stanger.

An unusual feature of the production was the inclusion of a light supper with wine cup, which was served to both audience and performers in the floodlit air of Gonville Court.

Much preparation was necessary and a large team of helpers constructed the stage, laid out and numbered the seats in Hall and set out tables for the buffet supper. Details of wardrobe and make-up were excellently arranged by Antony Evans. Much of the credit is, however, due to Peter Tranchell, who carried the bulk of the administration, and without whom, such an ambitious task could not have been undertaken.

J.M.B.

THE CHOIR 1969-70

The College Choir had two outside engagements during the course of the year.

They gave an eighty minute recital at the church of St Mary the Virgin, Kettering (at the invitation of the parish) on 15 May 1970. The programme which included a number of secular items was as follows: *'Osanna' from the Missa 'L'homme armé' of Dufay*; *'Sing O Heavens'*, anthem by Sullivan (tenor solo: Leslie Baker); *'Willkommen Werter Schatz'* from *Bach's* cantata no. 36 *'Schwingt freudig euch empor'* (baritone solo: Alan Fairs); *Carmen Cotidianum*, a setting of a newspaper cutting to a psalm-chant; 14th century organ piece *'Flos vernalis'* (Stephen Lodder); *Wolf's* setting of Grethe's *Mignoris Song** (bass solo: Martin Nelson; piano, Peter Tranchell); *Laude Spirituali* by *Innocentius Damurius* and *Bartolomeo Tromboncino* (c. 1500); *Purcell's 'I was glad'* (solos: alto: Antony Evans; tenor: Leslie Baker; bass: Samuel Dunkley); *Puccini's Gloria* from his *Messa di Gloria* (tenor solo: Keith Mills); 14th Century organ piece

'*Retrove*' (Stephen Ladder); Liszt's song '*Bist du*' (baritone solo: Nigel Burton; piano, Peter Tranchell); Gesualdo's Madrigal '*Mercé! Grido piangendo*'; Mendelssohn's '*If with all your hearts*' from his *Elijah* (tenor solo: Peter Chapman); '*Bonjour*' by Orlando di Lasso; '*The Folks who live on the hill*' by Jerome Kern (Baritone solo: Alan Fairs); The slow movement '*Andante espressivo*' from Elgar's *Organ Sonata* (Peter Stanger); an anonymous *Sanctus and Benedictus* of c. 1310; Schütz's '*Lobet den Herrn*'; Bach's '*Esurientes*' from his *Magnificat* in D. (Baritone solo: Alan Fairs); Weelkes's '*O how amiable*'; Rossini's '*Agnus Dei*' from his *Petite Messe Solennelle* (Baritone solo: Nigel Burton); and Perotinus's '*Viderunt*' c. 1200, with bells and percussion.

The Choir also sang Evensong in Ely Cathedral on 2 July 1970. The order of service included *Preces and Responses* by Tomkins; *Magnificat on the 8th Tone* by Dufay; *Deus Misereatur* in E flat by Garrett; and *Laude Spirituali* of the early 16th century. P.A.T.

*sic: presumably a misprint for *Goethe's Mignon's Song*

THE CHAPEL 1970-71

The Chapel has been undergoing redecoration and relighting this past summer, and in the course of this the surprising discovery was made of a small opening high up in the south wall near the gallery. An expert from the Royal Commission on Historical Monuments states that it is a mediaeval piscina, and its unusual position may suggest that the gallery room known to have existed there earlier was in some way used as a small chapel, rather than just as a treasury. Stripping and re-waxing of the woodwork is still continuing whilst a very careful refurbishing of the monuments is almost complete. It is hoped that some renovation of the organ will follow next summer. Whether more extensive work on it can be done depends on financial considerations.

Numbers in Chapel have remained more or less steady, with some noticeable improvement at Sunday Evensong. We do not know if this is connected with a change of time to 6.20 p.m. (the times of Sunday Hall been altered too, to 6.30 p.m. and 7.30 p.m.). The Carol Service in December was packed, and the Choir continued to provide some fine music at a Passion Service centred on the Seven Last Words. In the Lent Term the experiment was tried of holding a course of sermons on 'Our Understanding of Christ', wound up by a former Dean of Caius, Hugh Heywood. Another Caian, the Bishop of Leicester, preached in the Michaelmas Term; and Dr Fenlon, a Roman Catholic Fellow, preached at the Commemoration of Benefactors. Forty men joined in discussion groups between Christians and Agnostics (and others) in the Lent Term. So, though numbers are fewer than in the fifties, some life still remains!

THE CHOIR AND MUSIC IN CHAPEL 1970-71

The College has authorised the offering of Choral Awards for Altos (in addition to those for Tenors, Baritones, and Basses), and has instituted Scholarships to be awarded to choral candidates who show especial quality or promise as soloists. Both these innovations are to be effective at the choral trials to be held in September 1971 for men coming into residence in October 1972.

The Chapel Organ is now some hundred years old, and is in serious need of attention. A committee has been appointed to consider the steps to take.

Bishop Hugh Montefiore, when Dean, was responsible for the introduction of special musical settings of the psalms, with illuminating refrains. After ten years the tradition has crystallised into the singing of these settings (composed mostly by Peter Tranchell for the purpose) as a regular item at evensongs on Thursdays. There are now eighteen settings; and they increase annually as opportunity affords.

In the last two years it has become customary during Tuesday evensongs for the Choir to sing settings of the canticles. Thanks to the research of the Precentor, and to his suitable re-arrangements for men's voices, the Choir has enjoyed the rendition of a number of fine 19th century (occasionally much earlier) services, some of which might otherwise seem to be neglected. The following have been sung with relish: *Garrett's Deus Misereatur in E flat*, *Josquin's Nunc Dimittis in F*, *Smart's Magnificat in B flat*, *Dufay's Magnificat on the 8th Tone*, *Gibbons's Short Service Magnificat and Nunc Dimittis*, *Stanford's Magnificat in C*, and *Nunc Dimittis in G*; and the *Magnificat and Nunc Dimittis of: Blair in B minor*, *Lloyd in D major*, *Luard Selby in C*, and *Stainer in E major*. But particular pleasure has been experienced in

singing the *Magnificat* and *Nunc Dimittis* of *Steane in C major*, *Hilton Stewart in C major*, and the very finely written *Barnby in E flat*.

The Choir had two outside engagements this year, a third having to be turned down as it would fall during an academically unsuitable period.

They gave recitals conducted by Peter Tranchell at St George's, Colegate, Norwich (29 June 1971) and at All Hallows on the Wall (London Wall, E.C.) (1 July 1971), at the invitation of the authorities concerned. The programme for the two recitals (one of 85 minutes, the other of 55 minutes) comprised between them the following (some items being common to both recitals): *Osanna* from *Missa l'homme armé* by Dufay; '*O Domine quia refugium*' by Couperin; *Gloria* from the '*Playn Song Mass*' by Taverner; *Magnificat and Nunc Dimittis in E flat* by Barnby; '*Quid scire proderit*' by de Vitry; *Gloria* from *Messe 'cum júbilo'* by Duruflé; *Sederunt* by Pérotin (c. 1200) arr. for voices, bells and percussion; *Benedictus* from *Missa 'La Sol Fa Re Mi'* by Josquin; *Sanctus and Benedictus* from *Missa a tre voci* by Carissimi; '*Estate*' (*Summer*) by Dallapiccola; *Anonymous Sanctus and Benedictus of 1310*; '*Der Gläube schafft*' from *Cantata Wer da gläubet end getauft wird* by J. S. Bach; *Kyrie* from *Missa l'homme armé* by Okeghem; *Sanctus* from *Messe Solennelle* by Gounod; '*Exultet coelum laudibus*' by Palestrina; '*Hoc in anni janua*' attributed to the school of Pérotin; '*O how amiable*' by Weelkes. P.A.T.

THE MUSICAL SOCIETY 1970-71

President: Sir Rudolph Peters

Senior Treasurer: Mr P. A. Tranchell

Secretary: Richard Whitehead

Librarian: Richard Widdess

Informal domestic concerts were held as usual during the Michaelmas and Lent Terms, under the traditional title of 'Scales Club'.

The chamber music included: *Beethoven's Variations on Rule Britannia* (piano solo, Nigel Burton), *Romanze No. 2 in F major* (violin, Stephen Lodder, piano, Howard Jones), *Horn Sonata in F major* (horn, Howard Jones, piano, Nigel Burton), *Trio in E flat op. 38* (clarinet, Richard Whitehead, 'cello, Philip Hier, piano, Stephen Lodder); *Lennox Berkeley's Prelude no. 5* (piano solo, David Houlder); *Britten's Nocturnal op. 70* (guitar solo, Keith Bowditch); *Debussy's Syrinx* (flute solo, John Dutton), three *Preludes* (piano solo, David Houlder); *Haydn's Piano Sonata no 6 in G major* (piano solo, Nigel Burton); *Ingelbrecht's Dernières Nurseries (six piano duets)* (Hugh Taylor, Richard Widdess); *Walter Leigh's Sonata for Recorder and Piano* (recorder, Richard Widdess, piano, Stephen Lodder); *Alan Macbeth's Two Flower Pieces* ('cello, Philip Hier, piano, Richard Whitehead); *Lawrence Moss's Omaggio (piano duet)* (Hugh Taylor, Richard Widdess); *Mozart's Piano Sonata in C, K521 (piano duet)* (Peter Vizard, Norman Harper); *Roussel's 'Krishna' and 'Tityre' from Joueurs de Flute* (flute, John Dutton, piano, Hugh Taylor); Three pieces from *Skalkottas's Thirty Piano Pieces* and *Suite no. 3.* (piano solo, Richard Widdess); *Schumann's Reflets d'Orient (piano duet)* (Norman Harper, Hugh Taylor); *Weber's Variations op. 33* (clarinet, Richard Whitehead, piano, Stephen Lodder).

Vocal music included; five songs of *Beethoven* (tenor, Anthony Groves, piano accompaniment, Norman Harper); five songs of *Dowland* (baritone, David Griffiths, guitar

accompaniment, Keith Bowditch); six songs of *Mahler* (tenor, Leslie Baker, piano accompaniment, Richard Widdess); three songs by *Lennon and McCartney* (tenor, Keith Mills, accompanied by an instrumental ensemble directed by Stephen Lodder); four songs of *Schubert* (tenor, John Gwinnell, piano accompaniment, Anthony Groves); four (other) songs of *Schubert* (tenor, Keith Mills, piano accompaniment, Richard Widdess; *Sullivan's Song Cycle 'The Window'* (baritone, Anthony Groves, piano accompaniment, Nigel Burton); three madrigals of *Wilbye* (vocal ensemble: Anthony Groves, John Gwinnell; John Edmunds, Hugh Taylor, Peter Vizard; Daniel Clarke-Lowes, David Formstone, David Houlder; directed by Norman Harper); *Amy Woodforde-Finden's Four Indian Love Lyrics* (tenor John Gwinnell, piano accompaniment, Anthony Groves).

The Christmas Concert in Hall (30 November 1970) consisted of: *Rossini's Overture 'Il Signor Bruschino'* (The College Orchestra conducted by Nigel Burton); *Handel's Trio Sonata in A minor op. 1, no 4* (recorder, Richard Widdess, 'cello, Philip Hier, harpsichord, Stephen Lodder); *Perotinus's Organum Quadruplum 'Sederunt'*, and the *Conductus 'Hac in anni janua'* attributed to the School of Perotinus (Solos, Leslie Baker David Formstone, Keith Mills; The College Chorus with instrumental ensemble and percussion conducted by Peter Tranchell); *Brahms's Symphony no 2 in D major, op 73* (The College Orchestra conducted by Howard Jones).

The last Scales Club Concert of the year, held in Chapel (21 February 1971), consisted of: *Wagner's Siegfried Idyll* (Members of the College Orchestra conducted by Peter Vizard; *Buxtehude's Cantata 'Aperite mihi portas justitiae'* (Voices, violins, and organ, conducted by Stephen Lodder); *William Mathias's Partita op. 19* (organ solo, David Houlder) ; *Mozart's Horn Concerto no 3 in E flat major, K. 447* (horn, William Prince, the College Orchestra conducted by Richard Widdess).

The Lent Term Concert in Hall (8 March 1971) consisted of: *Dohnányi's Sextet in C major, op 37* (violin, Stephen Cripps, viola, David Orton, 'cello, Philip Hier, clarinet, Richard Whitehead, horn, Howard Jones, piano, Stephen Lodder; *Schubert's Song Cycle 'Die schöne Müllerin'* (baritone, Nigel Burton, piano, Peter O'Hagan); *Mendelssohn's Symphony no 3 in A minor, 'The Scottish'* (The College Orchestra conducted by Richard Whitehead).

The Open Air Concert, held in the J.C.R. at Harvey Court (not in the garden, because of bad weather) (6 June 1971) consisted of: *Three pieces by Heinrich Isaac for small instrumental ensemble*; *Mozart's Divertimento no 3 in B flat, K.229 for wind*; *Schein's Suite no 8, for instruments*; *John White's The humming and ah-ing machine*, and Beethoven's *Abschiedsgesang* (The College Chorus conducted by Stephen Lodder); *Rossini's Overture 'La Gazza ladra'*, three movements from *Bizet's 'L'Arlésienne'*, and *Elgar's Pomp and Circumstance March no 1* (The College Orchestra conducted by Richard Whitehead).

A special concert of music and readings from the 1920's was given in the Parlour (10 June 1971), consisting of: four songs from *Weill's Dreigroschenoper* (solos, Nigel Burton, Keith Mills); Poulenc's *'Cocardes'* (*settings of three texts by Jean Cocteau*) (solo, John Gwinnell); excerpts from *Walton's Facade* (speaker, Anthony Groves); tunes from the 1920's for instrumental ensemble. The conductors were Stephen Ladder, Hugh Taylor, Richard Whitehead. The readings were Ronald Firbank's 'Concerning the eccentricities of Cardinal Pirelli' chapter 1, Evelyn Waugh's 'Decline and Fall' chapter 1, and P. G. Wodehouse's short story 'Sir

Roderick comes to lunch', read (respectively) by Brian Watchorn, John Gwinnell and Nigel Burton.

The May Week Concert in Hall (13 June 1971) consisted of; *Mozart's Overture 'La Clemenza di Tito'* (The College Orchestra conducted by Richard Widdess); *Delius's 'Love's Philosophy'* (tenor, Keith Mills), *'Indian Serenade'* (tenor, Leslie Baker), and *'Eine Vogelweise'* (arranged by Peter Tranchell for tenor duet) (Leslie Baker and Keith Mills) (piano accompaniment, David Houlder); *Poulenc's Sonata for Flute and Piano* (flute, Christopher Little, piano, Hugh Taylor); two polychoral motets, *'Canzona a dodici'* and *'Omnes gentes'* by *Giovanni Gabrieli* (vocal solos, chorus, and instrumental ensembles, conducted by Norman Harper); *Weber's Clarinet Concerto no 1 in F minor, op 73* (clarinet, Richard Whitehead, the College Orchestra conducted by Stephen Lodder).

Officers for 1971-72:

Secretary: D. R. Widdess *Librarian:* J. R. H. Taylor

P.A.T.

THE CHAPEL 1971-72

The Chapel continued to cast a wide net for preachers through the year. Father John Coventry, the Jesuit, and Pastor von Rabenau of the Cambridge Lutheran congregation /extended our ecumenical frontiers, and Dr. Elisabeth Stopp, wife of our Fellow, was perhaps the first woman to preach in Caius Chapel. Beyond our regular services too a Methodist, Mr. Whitfield Foy, conducted the Quiet Day at Ely, and permission was given for a Roman Catholic/Anglican Baptism in Chapel. For this we received a paschal candle from the nuns of Bec in Normandy who because of the association with Anselm and Lanfranc foster relations with the Church of England.

Changing and varying habits of worship were reflected in recommendations made by the annual meeting of the Church in Caius. For two Terms we are experimenting with a late night celebration of Holy Communion on Wednesdays, informal College Prayers each week in the Dean's Rooms, and Communion Services on Sundays at which the Choir do not always have to be present. The shape of Chapel music may further alter with the arrival of altos in October, but hopes of reshaping the Chapel Organ fell foul of economic winds. Work has however proceeded on putting the action in order.

THE CHOIR AND MUSIC IN CHAPEL 1971-72

Special musical settings of the psalms, with illuminating refrains, were (as has become traditional) a regular item at evensong on Thursdays.

The custom was also continued of the Choir's singing settings of the canticles during evensongs on Tuesdays. The researches of the Precentor and his adaptations for men's voices of a good number of fine 19th century (some much earlier) services, many of which might seem otherwise to be unjustly neglected, were mentioned in last year's Caian. This year there were further additions to the Choir's repertoire of settings of the Magnificat and Nunc Dimittis: *Edward Bairstow in D, George Bennett in A, Samuel Coleridge-Taylor in F, Eric Gritton in E flat, John Ireland in C, Edwin Lemare in E, Charles Lloyd in D, Horatio Parker in E flat, Ronald Tomblin in C, and Charles Wood in E flat.*

It was decided to have the Chapel Organ overhauled, repaired and cleaned during the Long Vacation 1972, but not for the time being to make any tonal alterations.

The Choir had several outside engagements this year. They sang matins in Holy Trinity, at Bincombe, and evensong in St Nicholas's, at Broadwey, on Sunday 25 June 72. These two churches are in a joint parish in Dorset linked to the College by ties of patronage and land-tenure. They also gave recitals conducted by Peter Tranchell in St Nicholas's, Broadwey, on Saturday 24 June 72; in St Margaret's, Cley-next-the-sea, Norfolk, on Tuesday 27 June 72, as part of the annual Cley Festival; and in St George's Chapel, Windsor, on Thursday 29 June 72. The programme for the three recitals (one of 90 minutes, one of 80 minutes, and the other of 70 minutes) comprised between them the following (some items in common): "*Der Glaube schafft*" from *Cantata "Wer da glaubet and getauft wird"* by J. S. Bach; *Magnificat and Nunc Dimittis in E flat* by Barnby; *Jonah's aria and the concluding scenes from "Jonah" the oratorio* by Carissimi; "*O Domine quia refugium*" by Couperin; "*Where sin sore wounding*" from "*A pilgrimes solace*" by Dowland; a *Sanctus* by Duruflé; "*Veni sancte spiritus*" by Dunstable; "*Gloria*" from *Messe "cum júbilo"* by Duruflé; "*Tantum ergo*" by Fauré; *Sanctus* from *Messe*

Solennelle by Gounod; *The Finale* (“Alleluia”) from the oratorio “King David” by Arthur Honegger; “*Processional*” by Charles Ives; *The Sanctus* from *Missa “Mater Paris”* by Josquin; “*Long ago and far away*” by Jerome Kern arranged by Peter Tranchell; “*Exultet coelum laudibus*” by Palestrina; “*Since God so tender a regard*” by Purcell; “*Plange quasi virgo*” by Cipriano di Rore; “*O Herr hilf*” by Schütz; *Gloria* from the “*Playn Song Mass*” by Taverner; “*Bread of the world in mercy broken*”, and “*Even as Christ forgave you*” by Peter Tranchell; “*O sacrum convivium*” by Victoria; and *Kyrie, Agnus Del, and Dona nobis pacem* from the *Mass in G* by Weber.

P.A.T.

THE MUSICAL SOCIETY 1971-72

President: Sir Rudolph Peters

Senior Treasurer: Mr P. A. Tranchell

Secretary: D. R. Widdess

Librarian: J. R. H. Taylor

Informal domestic concerts were held as usual during the Michaelmas and Lent Terms, under the traditional title of ‘Scales Club’.

The chamber music included : *Bach’s Suite No. 4 in E flat BWV 1010* (violoncello, Mark Graveson), *Sonata No. 3 in A major* (flute, John Dutton; harpsichord, Norman Harper); *Bartok’s: “Improvisations” op. 20* (piano, Stephen Lodder), *Six Dances in Bulgarian Rhythm* (from “*Mikrokosmos*” book VI) (piano, David Houlder); *Berg’s Four Pieces* (1913) (clarinet, Richard Whitehead; piano, Richard Widdess); *Brahms’s Rhapsodies, No. 1 in B minor and No. 2 in G minor* (piano, Charles Cousins); *Busoni’s Elegie* (clarinet, Richard Whitehead; piano, Richard Widdess); *Dowland’s “K. Darcie’s Spirit”, “Mrs White’s Nothing”, and “She Can Excuse”* (guitar, John Vousden); *Walter Leigh’s Concertino for Harpsichord and Strings* (harpsichord, Stephen Lodder, and members of the College Orchestra directed by Richard Widdess); *Liszt’s Six Consolations* (piano, Hugh Taylor); *Mozart’s: Quartet in A major K. 298* (flute, Malcolm Arthur; violin, Stephen Brearley; viola, Stephen Terepin; violoncello, Mark Graveson), *Trio K. 498* (clarinet, Andrew Steptoe; viola, Stephen Terepin; piano, Norman Harper); *Poulenc’s Sonata* (1962) (clarinet, Andrew Steptoe; piano, Hugh Taylor); *Schubert’s: Sonata in A minor, D 784* (piano, Nigel Burton), *Sonata in B flat* (piano duet, Hugh Taylor and Anthony Groves); *Sor’s Rondo* (guitar, John Vousden); *Telemann’s Trio Sonata in B flat* (recorder, Richard Widdess; harpsichord, Norman Harper; violoncello, Philip Hier); *Webern’s Drei Kleine Stücke op. 11* (1914) (violoncello, Mark Graveson; piano, Richard Widdess); *Flamenco guitar solos* (Graham Zanker); *Music for Recorder* (*Jacob van Eyck’s Fantasia en echo* and *Engels Nachtegaeltje, Rob du Bois’ Muziek voor Altblokfluit* (1961)) (recorders, Richard Widdess).

Vocal music included: *Four Gypsy Songs of Dvořák* (tenor, Leslie Baker; piano, Anthony Groves); *Handel’s No se emendera jamas (Cantata Spagnuola)* (tenor, John Gwinnell; guitar, John Vousden); Two part-songs of *Haydn* (tenors, Henry Becket, Mark Graveson; baritones, Russell Yates, Simon Judd; basses, Malcolm Arthur, John Vousden; accompanist, Roger Williams); six songs of *Liszt* (baritone, Nigel Burton; piano Anthony Groves); *Monteverdi’s Il morte di Seneca* from “*L’Incoronazione di Poppea*” (1642) (Seneca: David Formstone; Servant

of Nero: Keith Mills; Pupils of Seneca; Leslie Baker, Keith Mills, Andrew Steptoe; accompanied by an instrumental ensemble directed from the harpsichord by Richard Widdess); *Rossini's "In estasi di gioja" (Zelmira)* (tenor, John Gwinnell; bass, Nigel Burton; piano, David Houlder); *Satie's Messe des Pauvres* (1896) (organ, Hugh Taylor, with members of the College Chorus); four songs of *Walton* (tenor, Leslie Baker; piano, Stephen Lodder); three songs of *Warlock* (baritone, Malcolm Arthur; piano, Stephen Lodder); three songs from *Vaughan Williams' "Songs of Travel"* (baritone, Malcolm Arthur; piano, Charles Cousins); *Amy Woodforde-Finden's "The Myrtles of Damascus"* (tenor, Keith Mills; piano, Anthony Groves); madrigals of *Morley* and *Wilbye* (tenor, Leslie Baker and Keith Mills; bass David Formstone); songs of *Howells*, *Gurney*, and *Finzi* (tenor, John Gwinnell; piano, Anthony Groves).

The Christmas Concert in Hall (29 November 1971) consisted of: *Two Medieval English Carols* and *Byrd's Carowle for Christmas Day* (the College Chorus conducted by David Houlder); *Telemann's Suite in A minor for Recorder and Strings* (ensemble directed by Richard Widdess (recorder)); *Vaughan Williams' Symphony No. 5 in D* (the College Orchestra conducted by Stephen Lodder).

The Lent Term Concert held in Hall (6 March 1972) consisted of: *Schubert's Gesang der Geister über den Wassern op. 167* (the College Chorus and an ensemble conducted by Anthony Groves); *Frescobaldi's Aria con variazioni detta "La Frescobalda"* and *de Visée's Suite in D minor* (guitar, John Vousden); the first performance of the song-cycle *A Wonder and a Wild Desire* by *Nigel Burton* (a research student of the College) (baritone, Malcolm Arthur, piano, Peter Tranchell); *Nielsen's Symphony No. 5, op. 50* (1922) (the College Orchestra conducted by Richard Widdess).

The Composers' concert (7 May 1972) consisted of the first performances of: *Norman Harper's "Sine Nomine" for six instruments* (flute, John Dutton; oboe, Clive Fedida; violin, Stephen Lodder; viola, Stephen Terepin; violoncello, Mark Graveson; piano, Hugh Taylor); *Mark Buck's Two Elegies for Pianoforte* (played by the composer); *Leslie Baker's "The Dreamer of Courage"* (sung by the composer, accompanied by David Houlder); *Charles Cousins' Fantasia for Pianoforte* (played by the composer); *Howard Jones' Invocation and Dance* (flute, Malcolm Arthur; clarinet, Richard Whitehead; guitar, John Vousden); *Richard Widdess' Sonatina for Pianoforte* (played by the composer); *Richard Whitehead's settings of W. H. Auden* (bass-baritone, Nigel Burton; piano, Stephen Lodder); *Stephen Ladder's Trio* (clarinet, Richard Whitehead; violoncello, Mark Graveson; piano, Stephen Lodder).

The Open Air concert, held in Harvey Court garden (4 June 1972), consisted of: two fanfares for brass instruments by *Jakob Obrecht* and *Josquin des Pres* (Helen Crayford, Howard Jones, Charlotte Miller, Kingsley Norton, directed by Stephen Lodder); *Rossini's Wind Quartet No. 4 in B flat* (flute, Malcolm Arthur; clarinet, Richard Whitehead; horn, Howard Jones; bassoon, Richard Evans); an arrangement of waltzes for a small instrumental ensemble; two part-songs of *Robert Fayrfax: "Benedicite! What dremyd I?"* and *"Sumwhat Musying"* (the College Chorus conducted by Stephen Lodder); two favourite choruses performed by Richard Whitehead and his Excelsior Showband, with the College Chorus. The last item in the programme, Royal Band Music of King James I, was not performed because of rain.

The May Week Concert in Hall (11 June 1972) consisted of: *Balfe's Overture "The Bohemian Girl"* (the College Orchestra conducted by Richard Whitehead); *Schumann's Andante and Variations for Horn, two 'cellos, and two pianos* (pianos, David Houlder and

Norman Harper; horn, Howard Jones; violoncellos, Mark Graveson and Philip Hier); the first performance of a new work by *Richard Widdess*, an undergraduate of the College, entitled *Three Epitaphs of Simonides* (1972) (tenor solos, Leslie Baker and Keith Mills; vocal and instrumental ensembles conducted by the composer); *Satie's Parade* (the College Orchestra, conducted by Richard Widdess).

Officers for 1972-73:

Secretary: David Houlder *Librarian:* John Vousden

THE CHAPEL 1972-73

The pattern of Chapel life continued much as in the previous year, with a steady increase in attendance at Sunday Evensong (now fixed at 6.15 p.m., which generally allows time to meet the preacher afterwards over sherry). The preachers included Fr. Herbert McCabe, the Bishop of Ely, Fr. Jarrett-Kerr and Dr. Gordon Wakefield. Dr. Goodhart preached at the Commemoration of Benefactors.

One new venture on a Sunday evening was the showing of a film on leprosy in the context of worship in Chapel. For some years now we have been supporting the cure and treatment of children through the British Leprosy Relief Association, and under their auspices we were able to borrow this Venice award winning film. Another departure was a service of words and music from the Lamentations of Jeremiah to mark the beginning of Lent.

Easter Day fell just before Full Term, so we were able to take the opportunity of keeping Holy Week and Easter in College. The Choir spread their wings with the music of Byrd and Duruflé at a Eucharist and Baptism at 11 a.m. on Easter Sunday, and much to our surprise the Chapel was largely full. Out of Chapel we continued a lively round of discussion groups over lunch or in the evening. Informal College prayers were held once a week in the Dean's rooms, and the nature of the inspiration of the Bible was discussed by Professor Lampe and Mr. F. D. Kidner. The Quiet Day at Ely was conducted by Mr. Jestice of St. Andrew's Street Baptist Church.

THE CHOIR AND MUSIC IN CHAPEL 1972-73

There were a number of innovations this year:

(i) The Choir was joined in October 1972 by the first batch of Alto Choral Exhibitioners; this change, while widening the repertoire of choral music available to the Choir, also involved the re-arrangement of a whole corpus of psalm chants, hymn tunes, and responses from TTBB to ATBB or ATTBB. This meant that the old hands had to learn much anew.

(ii) As an experiment Monday Evensong was said not sung, but the Choir had a whole hour of practice on Mondays instead of twenty-five minutes. This additional rehearsal time proved invaluable. The schedule of sung services as revised was as follows: Weekday Evensongs:—Tuesdays (Plainsong), Wednesdays (Canticles and an anthem), Thursdays (a special setting of the psalm on occasion, and an anthem); Sundays:—sung Eucharist and Evensong (with an anthem).

(iii) It had become a tradition to sing (on Thursdays) special settings of the psalms with illuminating refrains, a heritage from the time when Bishop Hugh Montefiore was Dean. Many of these settings were not readily adaptable for a choir with altos. As an experiment the Precentor introduced a number of metrical psalm settings by Schatz and Clemens Non Papa, with English versions to fit them devised by himself.

Despite being cleaned and overhauled during the Long Vacation of 1972, the organ has continued to deteriorate. It is as yet just passable for the accompaniment of chapel services, but it is no longer a suitable instrument for individual practice or recital work on account of the unreliability of its action. A committee has been set up to seek advice from experts and to make recommendations to the College Council.

The Choir had several outside engagements this year. They gave recitals conducted by Peter Tranchell in St. Margaret's, Cley-next-the sea, Norfolk, on Wednesday 27 June 1973; in St. Peter and St. Paul's, Lavenham, Suffolk, on 29 June 1973; in St. James's, Hockwold-cum-Wilton, Norfolk, on Saturday 30 June 1973; and in St. Mary's, Long Stratton, Norfolk on Sunday 1 July 1973. They also sang Matins in St. Mary's, Weeting, Norfolk, on Sunday morning 1 July 1973. Except for Cley, all these parishes are connected with the College by ties of patronage. At Matins the Choir sang the *Te Deum in B* by Peter Tranchell for choir divided in eight parts with trumpet solo and organ accompaniment, and as anthem, Purcell's "*Rejoice in the Lord Alway.*" Earlier on Sunday 1 July 1973 members of the Choir attended Holy Communion celebrated by the Dean and Chaplain (by arrangement with the incumbent who was unable to be present) at Rushford (formerly Rushforth and earlier Rushworth), the church associated with Edmund Gonville's other foundation.

The programmes for the four recitals comprised between them the following items (some items in common): *The Anonymous Sanctus and Benedictus of c. 1310 from Worcester M.S.*; the aria '*Willkommen, werter Schatz*' by J. S. Bach.; '*Pleni sunt coeli*' from the Mass '*Et ecce terrae motus*' by Antoine Brume! (c. 1500); *Three 'Lauds'* by Innocentius Damonis (c. 1500); De Vitry's motet '*Quid scire proderit*'; The '*Osanna*' from Dufay's Mass '*L'homme armé*'; Gesualdo's '*Mercé! grido piangendo*'; Ireland's anthem '*Greater love hath no man*'; Josquin's Kyrie from the Mass '*L'homme armé*'; Jerome Kern's '*Why do I love you*' arranged for male voices by Peter Tranchell; The choral dialogue '*Hola, Caron*' by Orlando di Lasso; Locke's anthem '*Let God arise*'; Marenzio's '*Hor chi Clori beata*'; Mendelssohn's '*If with all your hearts ye truly seek him*'; Monteverdi's '*Tu es Petrus*'; Okeghem's Kyrie from the Mass '*L'homme armé*'; Palestrina's '*Tu es pastor ovium*' and '*Lamentatio Jeremiae prophetae*'; the *Agnus Dei* from Rossini's *Petite Messe Solennelle*; Schönberg's '*Verbundenheit*'; Schütz's '*Freuet euch des Herren, ihr Gerechten*'; The *Agnus Dei* from Spohr's Mass opus 54; Peter Tranchell's *Magnificat in C*; Victoria's '*Tu es Petrus*' and '*Aurea Luce*'; Movements from Viviani's first sonata for trumpet and organ; Thomas Weelkes's '*O how amiable*'; Charles Wood's '*Hail gladdening light*'.

THE MUSICAL SOCIETY 1972-73

President: Sir Rudolph Peters

Senior Treasurer: Mr P. A. Tranchell

Secretary: D. Houlder

Librarian: J. C Vousden

Informal domestic concerts were held as usual during the Michaelmas and Lent Terms under the traditional title of 'Scales Club'.

The chamber music included: *Albeniz' Granada* (guitar, John Vousden); *Bach's Fugue in A minor* (guitar, John Vousden), *Prelude and Fugue in A flat* (piano, James Parry), *Sonata No. 2 in E flat* (flute, John Dutton, piano, Hugh Taylor), *Suite No. 1 in G, BWV 1007* (viola, Christopher Bolt); *Beethoven's Sonata in B flat, Op. 22* (piano, Norman Harper); *Brahms' Sonata in E flat, Op. 120* (viola, Stephen Terepin, pianoforte, Charles Cousins), *Sonata in E minor, Op. 38* (cello, Mark Graveson, piano, Norman Harper); *Chopin's Fantasia in F minor, Op. 49* (piano, Charles Cousins); *Dowland's 'Queen Elizabeth Gaillard', Gaillard: Mignarda, and Fantasia* (guitar,

John Vousden) ; *Elgar's 'Salut d' Amour' and 'Chanson de Matin'* (violin, Stephen Gowland) ; *de Falla's Pièces Espagnoles* (1908), (piano, David Houlder) ; *Fauré's "Dolly", Op. 56*, (piano duet, Andrew Hunter Johnson and Peter Oversby) ; *Handel's Sonata in F major, Op. 1, no. 11*, (recorder, Maurice Hodges, harpsichord, Timothy Roberts) ; *Hindemith's Sonata in B flat*, (1939), (trumpet, Robin Page, piano, David Houlder) ; *Ives' "The Alcotts" and "Thoreau" from Sonata No. 2*, (piano, Richard Widdess, flute obligato, Malcolm Arthur) ; *Kelly's Sonata* (piano, Maurice Hodges) ; *Poulenc's "L'Histoire de Babar"* (piano, Hugh Taylor, narrator, Brian Watchorn) ; *Schubert's Fantasia in F minor* (piano, duet, Anthony Groves and Peter Oversby) ; *Telemann's Trio Sonata in D minor*, (recorder, Maurice Hodges, violin, James Parry, harpsichord, Timothy Roberts, cello, Stephen Rogers) ; *Torelli's Sonata in D* (trumpet, Robin Page, harpsichord, Timothy Roberts) ; *Telemann's Partita No. 1* (recorder, Richard Widdess, harpsichord, David Houlder) ; *Torroba's "Nocturno"*, (guitar, John Vousden) ; *Warlock's Two Cod Pieces* (piano duet, Norman Harper and David Houlder).

Vocal music included : *Brahms' Four Serious Songs* (bass, Malcolm Arthur, piano, Anthony Groves) ; *Butterworth's cycle of songs from "A Shropshire Lad"* (baritone, Simon Judd, piano, Mark Buck) ; *hymn: 'Salve Regina'* (the College Chorus conducted by Peter Oversby, organ continuo, David Houlder) ; *songs of Finzi, Gurney and Howells* (tenor, John Gwinnell, piano, Norman Harper) ; *Robin Holloway's Seven songs from the cycle "Georgian Songs"* (baritone, Nigel Burton, piano, Robin Holloway) ; *Quilter's Three Shakespeare Songs* (baritone, Andrew Hunter Johnston, piano, Peter Oversby) ; *Four Operatic Arias by Scarlatti*, (tenor, Leslie Baker, harpsichord, David Houlder) ; *Four songs of Tchaikowsky*, (bass, David Formstone, piano, David Houlder) ; *Wolf's Four songs of Hatem by Goethe* (tenor, John Gwinnell, piano, Anthony Groves) ; *Tchaikowsky's "None but the Lonely Heart"*, and *Two Partsongs from the Yale Song Book*, (altos, Andrew Daws, Stephen Gowland and Robin Page, basses, Christopher Henshall and Andrew Hunter Johnston, accompanist, Peter Oversby).

The Christmas Concert in Hail (27 November 1972) consisted of: *Cherubini's Overture "The Water Carrier"* (the College Orchestra conducted by Peter Vizard) ; *Haydn's Piano Concerto in D major* (piano solo, David Houlder, the College Orchestra conducted by Norman Harper) ; *Monteverdi's "Zefiro Torna" and Schütz's "Der Herr ist gross" and "O lieber Herr Gott"* (tenor duet, Leslie Baker and John Gwinnell, cello, Mark Graveson, harpsichord, Richard Widdess) ; *Martini's "La Revue de Cuisine" (1927) for violin* John Knott, trumpet, Robin Page, bassoon, Stephen Jackson, clarinet, Leslie Baker, cello, Mark Graveson, and piano, Hugh Taylor—conducted by David Houlder.

The Lent Term Concert held in Hall (14 March 1973) consisted of : *Kurt Weill's "Berliner Requiem"* (tenor solo, Leslie Baker, baritone solo, Malcolm Arthur, the College Chorus and an instrumental ensemble conducted by Mark Graveson) ; *Alessandro Scarlatti's Sinfonie No 5. in D minor* (for recorders, strings and harpsichord, conducted by David Houlder) ; *Gounod's Symphony No. 1 in D major* (the College Orchestra conducted by Anthony Groves).

The Composers' Concert (13 May 1973) consisted of the first performances of; *Charles Cousins' Scherzophonic movement for Pianoforte* (played by the composer) ; *Leslie Baker's partsong "William Bloat"* (baritones, Malcolm Arthur and Anthony Groves, bass, David Formstone) ; *Mark Buck's Three Piano Pieces* (1973), (played by the composer) ; *David Houlder's "The Ring in Grandfather's Nose"* (baritone, Simon Judd accompanied on the piano by the composer) ; *Maurice Hodge's Scherzo for Piano Duet* (played by the composer and

Timothy Roberts) ; *Hugh Taylor's Four Settings of Ernest Dowson*, (tenor, Leslie Baker, piano, Norman Harper) ; *Richard Widdess' Variations* (1973) harpsichord, David Houlder, piano, the composer.

The May Week Concert in Hall (17 June 1973) consisted of: *Vivaldi's "Magnificat" for S.A.T.B. chorus, solos and strings* (the College Chorus, and the College Strings conducted by Norman Harper) ; *Sonata prima in C per trombetta sola* (1678), (trumpet, Robin Page, chamber organ, Hugh Taylor) ; *Debussy's Trois Chansons de Charles d' Orleans* (the College Chorus conducted by Norman Harper) ; *Sibelius's Symphony No 1 in E minor* (the College Orchestra conducted by David Houlder).

Officers for 1973-74:

Secretary: Andrew Hunter Johnston

Librarian: Timothy Roberts

THE CHAPEL 1973-74

Against the national trend Sunday Evensong continued to attract larger numbers this year. Preachers included Professor David Martin of the L.S.E., Mr Christopher Driver, editor of the Good Food Guide, Professor John Ferguson from the Open University, Canon Bryan Green and the Master of the Temple, Robert Milburn. A successful departure in the weekday round of services was the celebration of Holy Communion at 10.30 p.m. on Wednesdays in different undergraduate rooms when both formal and informal rites were used. In Chapel on the two Sunday mornings each Term when the Choir does not sing, opportunity was taken to use a variety of liturgies from 1549 and 1559 to the newer service of the Episcopal Church of Scotland. The Choir also had occasion to sing more music at Holy Communion celebrated on one or two Sundays a Term at the later time of 11 a.m.

The Carol Service continued to hold its appeal, and at the end of the Lent Term readings from Bunyan's Pilgrim's Progress were interwoven with the music of the Mass as part of the observance of Lent. Earlier in the year on 30th July, to mark the 400th anniversary of the death of John. Caius, the 1662 Liturgy was celebrated by the Dean in impeccable Latin and as a further commemoration the College later presented a red altar cloth to the Chapel to complete the set of liturgical colours.

Four undergraduates, a fiancee and a member of the College staff were among ten candidates confirmed in Chapel by Bishop Cragg in his last Term as Bye-Fellow, and the Bishop of Huntingdon confirmed a further man in May Week. It is pleasing, though perhaps hubristic, to record that three of these confirmees as well as a Choral Exhibitioner and the Chapel Clerk took Firsts in the Tripos.

Brian Watchorn has been at Caius as Chaplain for eight years. His unobtrusive thoughtful concern for the College and its members, the quality of his preaching and conduct of worship, and his contributions of all kinds to the life of the College have won him a place of warm affection in the minds of Caians who have known him. He will be greatly missed.

THE CHOIR AND MUSIC IN CHAPEL 1973-74

The innovations introduced in 1972 (and before) were continued:

(i) This was the second year in which altos formed a regular ingredient of the choir. The distribution of Choral Award-holders was as follows:

Altos: 2 Scholars, 2 Exhibitioners.
Baritones: 2 Exhibitioners.
First Basses: 1 Scholar, 2 Exhibitioners.
Second Basses: 3 Exhibitioners.

On occasion the altos were supplemented by the 4th-year ex-Organ-Scholar and by the Chaplain; and baritones by an ex-Choral-Scholar Research-Student.

The absence of real tenor voices (a function, it seems, the of [sic] incompatibility of the tenor voice with good A-level results!) involved a considerable re-organisation of the repertoire, but sometimes could be compensated for by the division of the altos. Still, in general, the altos were unanimously loth to sing the lower parts, since this tended to affect their overall control of their voices; and they felt more comfortable in their own natural ranges, which during this year were

nearer to that of a boy's treble voice than to that of a counter-tenor. It was rather remarkable to hear full-blooded high E.s, F.s, G.s and G sharps emanating from them when necessary.

(ii) The schedule of sung services as revised for the previous year was retained: Weekday Evensong:— Tuesday (Plainsong), Wednesdays (Canticles sometimes to settings, and an anthem), Thursday (a special setting of the psalm on occasion, and an anthem); Sundays:—sung Eucharist and Evensong (with an anthem). The additional Choir-practice time continued to be useful, making the total practice-time about 3 hours 10 minutes a week.

(iii) The experiment was continued of introducing metrical psalm settings (on Thursdays), an extension of the tradition, inherited from the time when Bishop Hugh Montefiore was Dean, of singing special settings of the psalms. To settings by Schütz and Clemens non Papa, were added settings by Goudimel and Bourgeois, (with English versions to fit them devised by the Precentor) and by Richard Alison (to the English versions of Sternhold and Hopkins).

The Canticle settings used during the year were as follows:

(a) *Magnificat and Nunc Dimittis*: Bennett in D minor, Geoffrey Shaw in D, Steggall in B flat, West in C, Wood in E.

(b) *Magnificat*: Luard Selby in G, Tranchell (Tone 4 and Tone 7).

(c) *Nunc Dimittis*: Alcock in G, Batten (short) Gibbons (short), Josquin des Pres (in F), Palestrina (Tone 3), Sumsion in G, Stanford in G.

(d) *Te Deum*: The Choir gave the first rendering at the Annual Gathering Commemoration Service (24 June 1974) of Peter Tranchell's *Te Deum* for seven part male-voice choir, two violins, piano and organ.

The Choir sung at the memorial service for Patrick Hadley on 16 February 1974 his anthem 'My beloved spake' combining the accompaniments he had provided for piano and organ, and the final solo and chorus from his 'Cantata for Lent'.

The committee on the chapel organ received detailed advice from Dr Peter Williams and Dr Lawrence Phelps, and have been obliged to report to the College Council that the organ's defects go too deep for any solution short of acquiring a new instrument.

The Choir had several outside engagements this year. They gave recitals conducted by Peter Tranchell in Gloucester Cathedral and St Philip's Cathedral, Birmingham on Sunday 16 and Monday 17 June 1974, in conjunction with the Boys' Choir of the Blue Coat School, Birmingham, (Director Hugh Shelton). The same programme was sung on both occasions, namely *Stanford's Magnificat and Nunc Dimittis in A*, *Weelkes's 'Alleluia. I heard a voice'*, *Purcell's 'My beloved spake'*, *S. S. Wesley's 'Ascribe unto the Lord'*, *Heathcote Statham's 'Drop down, Heavens'*, *Maurice Green's 'Lord, let me know mine end'*, *Stainer's 'I saw the Lord'*, *Balfour Gardiner's Evening Hymn*, *Coperario's Fantasia in C for instruments*, *Britten's Jubilate Deo*.

Instrumentalists: Violins, Gareth Jones, Julian Cockett, Jeremy Points; viola, Stephen Gowland; cello, David Burrowes; flute, Malcolm Arthur; oboe, Keith Marshall; Organists: Peter Oversby, Roger Bluff.

The boys, aged between seven and eleven, numbered fifty. The Caian contingent comprised seventeen voices, two organists, and conductor. The Junior Organ Scholar assisted as tenor voice in certain items.

The Caian Choir then proceeded to other engagements. They gave recitals conducted by Peter Tranchell in St Margaret's, Cley-next-the-sea, Norfolk. on Friday 21 June 1974, and in St Margaret's Priory Church, King's Lynn, on Saturday 22 June, 1974.

On Sunday 23 June 1974 the Choir attended Holy Communion celebrated by the Dean and Chaplain (by arrangement with the incumbent who was unable to be present) at Rushford (formerly Rushforth and earlier Rushworth), the Church associated with Edmond Gonville's other collegiate foundation. The Choir sang *Wood's Kyrie from the Missa Portae Honoris* and *Bach's short Agnus Dei*. Afterwards the Choir and Clergy were kindly entertained by Mr and Mrs C. D. F. Musker in the adjacent College and shown the various remains and things of interest. Through the good offices of Mr Musker, they were also made welcome by Lord Musker at Shadwell Park nearby and shown round this fascinating house.

On the same day, the Choir sang Evensong at St Mary's, Sporle, near Swaffham. Their visit coincided with the culmination of a flower festival, and the church was filled with the combined congregations of the Anglicans and Methodists of the community. The sermon was preached by the Dean. The music included *Smith's Responses*, *West's Magnificat in C*, *Stanford's Nunc Dimittis in G*, *Schütz's motet 'Saul, Saul'*, *Wood's anthem 'Hail, gladdening light'*. In addition to the Caian instrumentalists, there were three violinists, one violist, one cellist, and one bassoonist.

The programmes for the two recitals (Cley and King's Lynn) comprised between them the following items (many items in common); *The Agnus Dei from the anonymous 14th century 'Mass of Barcelona' (one of the French cycles of the Ordinary of the Mass)*; *The Recitative 'O Schmerz, O Elend'*, *the Chorale 'Soll's ja so sein'*, *the Aria 'Ach lege das Sodom'*, and *the Chorale 'Herr Jesu Christ, einiger Trost' from Bach's Cantata no. 48 'Ich elender Mensch, wer wird mich erlösen'* (Alto solo, Christopher Henshall; oboe obbligato, Keith Marshall); *Byrd's 'In resurrectione tua'*; *Coperario's Fantasia in C for instruments*; *Debussy's 'Invocation' to words of de Lamartine* (Alto solo, Jeremy Points); *The Solo and Finale from Patrick Hadley's 'Cantata for Lent'* (Bass solo, Malcolm Arthur); *Josquin des Pres's Nunc Dimittis*; *Jerome Kern's 'The folks who live on the hill' arranged by Peter Tranchell for male voices* (Baritone solo, Nigel Burton); *Orlandus Lassus's 'Timor et tremor venerunt super me'*; *Liszt's Domine "salvum fac regem nostrum"* (Baritone solo, Nigel Burton); *Schütz's 'Saul, Saul, was verfolgst du mich'*; *William Shield's 'An Exhortation to Charitableness' "Composed at the request of the late learned and Reverend Dr Charles Burney, and as a testimony of veneration for his Benevolence, his literary Accomplishments, and his Friendship, inscribed to his Memory by the author"*. [The Revd Dr Charles Burney, son of Dr Charles Burney the musical historian, was a Caian] (Solos: Altos, Stephen Gowland, Jeremy Points; Bases, Russell Yates, David Lowe, David Burrowes); *Peter Tranchell's Setting of Psalm 133*; *The Osanna from Vacqueras's Missa L'homme armé*; *Victoria's 'Dum complerentur dies Pentecostes'*; *Wood's 'Hail, gladdening light' and his Kyrie from the Missa Portae Honoris*.

The instrumentalists were as before, with the addition of John Sunderland on the melodica for the *Mass of Barcelona*, and at the piano with Roger Bluff for the duet accompaniment of *Debussy's 'Invocation'*.

The Choir sang the following music at the Annual Gathering (24 June 1974): *Wood's Grace and Anthem 'Precamini'*; *Pearsall's 'Great God of Love'*; *A setting of a text based on Ogden Nash's 'The Strange Case of Mr Ormantude's Bride' from 'Good Intentions' to a psalm-chant*

based on Beethoven's Pathétique Sonata (Slow movement); Josquin des Pres's Nunc Dimittis; and the Carmen Caianum.

THE MUSICAL SOCIETY 1973-74

President: Sir Rudolph Peters

Senior Treasurer: Mr P. A. Tranchell

Secretary: A. M. Hunter Johnston

Librarian: T. G. Roberts

Informal domestic concerts were held as usual under the traditional title of 'Scales Club'.

The chamber music included: *Bach's Double Concerto in D minor, first movement* (Violins, Gareth Jones, Julian Cockett; continuo: cello, David Burrowes; keyboard, Roger Bluff), *Violin Concerto in A minor* (Violins, Gareth Jones, Julian Cockett; viola, Stephen Gowland; cello, David Burrowes; keyboard, Roger Bluff), *Prelude in C minor and Suite no. 1 in E minor* (Guitar, John Vousden); *Beethoven's Piano Sonata in E major, opus 14 no. 1* (Timothy Roberts), *Sonata in C, opus 111, first movement* (Geoffrey Whitworth), *Trio in G, opus 9 no. 2* (Violin, Jeremy Points; viola, Stephen Terepin; cello, David Burrowes); *Bozza's Badinage* (Trumpet, Robin Page; piano, Maurice Hodges); *Brahms's Hungarian Dances* (Piano duet, Roger Bluff, David Burrowes); *Chopin's Ballade no. 1 and Scherzo no. 2* (Piano, Charles Cousins); *De Falla's Le tombeau de Debussy* (Guitar, John Vousden); *Gade's Trio in F opus 42* (Violin, Jeremy Points; cello, David Burrowes; piano, Peter Oversby); *Gerhard's Fantasia* (Guitar, John Vousden); *Grieg's Six Poetic Tone-Pictures opus 3* (Piano, William Hutchinson); *Handel's Sonata in G minor opus 1 no. 2* (Treble recorder, Joseph Hugh-Jones; cello, David Burrowes; keyboard, Roger Bluff); *Hutchinson's Sonatina-suite in F minor* (Piano, William Hutchinson [the composer]); *Khachaturian's Toccata* (Piano; John Sunderland); *Kodaly's Sonata for unaccompanied cello* (Mark Graveson); *Kreisler's Praeludium and Allegro (attributed to Pugnani)* (Violin, Gareth Jones; piano, Timothy Roberts); *Mozart's Quartet in D major first movement* (Violins, Gareth Jones, Julian Cockett; viola, Stephen Gowland; cello, David Burrowes); *Sonata in F, K. 497* (Piano duet, Timothy Roberts, Maurice Hodges); *Poulenc's Sonata in Memoriam Serge Prokofiev* (Oboe, Keith Marshall; Piano, Roger Bluff); *Ravel's Ma mère l'oye* (Piano duet, Norman Harper, Hugh Taylor); *Shostakovich's Sonata in D minor, opus 40* (Cello, Mark Graveson; piano, Norman Harper); *Tarrega's Capriccio Arabe* (Guitar, John Vousden); *Villa-Lobos's Prelude no. 1 in E minor* (Guitar, John Vousden); *Walton's Popular Song and Fox Trot from Façade* (Piano duet, Roger Bluff, David Burrowes); *John Wilson's Three Westmorland Sketches* (Oboe, Keith Marshall; piano, Roger Bluff).

Vocal music included: *Brahms's Four Duets opus 28* (Mezzo-soprano, Harriet Leigh Spencer; baritone, Malcolm Arthur; piano, Charles Cousins); *Finzi's Six Songs to words by Thomas Hardy* (Baritone, Simon Judd; piano Charles Cousins); *Pelham Humfrey's A Hymne to God the Father, Blow's The Self Banished, and Purcell's Music for a While* (Alto, Stephen Gowland; cello, David Burrowes; keyboard, Roger Bluff); *Mozart's Catalogue Song from Don Giovanni* (Bass, David Lowe, piano; Gareth Jones); *Pilkington's Amyntas with his Phyllis fair, Morley's Say, gentle nymphs, Bateson's Phyllis, farewell, and Farmer's A little pretty bonny*

lass (Vocal ensemble: Jeremy Points, Roger Bluff, David Burrowes, David Lowe); *Purcell's Two daughters of this aged stream; My dearest, my fairest; and Sound the trumpet* (Alto duet, Jeremy Points, Stephen Gowland; keyboard, Timothy Roberts); *Ravel's Don Quichotte a Dulcinée* [three songs] (Baritone, Malcolm Arthur; piano, Hugh Taylor); Four songs from *Schubert's Die schöne Müllerin* (Baritone, David Lowe; piano, Roger Bluff), three *Goethe settings by Schubert* (Baritone, Andrew Hunter Johnston; piano, Norman Harper); *Schumann's setting of twelve poems of Julius Kerner, opus 35* (Baritone, Nigel Burton; piano, Robin Holloway); *Vaughan Williams's Love bade me welcome from Five Mystical Songs* (Baritone, David Lowe; piano Roger Bluff).

The Christmas Concert in Hall (3 December 1973) consisted of: Three works for male voice chorus and piano: *Debussy's Invocation to words of de Lamartine, Berlioz's Le Ballet des Ombres to words of Duboys, and Rossini's Inno alla pace to words of Arcangeli after the Greek of Bacchylides* (The College Chorus; pianos, Charles Cousins, Geoffrey Whitworth; conductor, Timothy Roberts); *Brahms's Quartet opus 25 in G minor* (Violin, Gareth Jones; viola, Stephen Terepin; cello, David Burrowes; piano, Norman Harper); *Haydn's Cello Concerto in D major* (Cello solo, Mark Graveson; the College Orchestra; conductor, Robin Page); *Beethoven's Overture Prometheus* (The College Orchestra; conductor, Peter Oversby).

A special Scales Club Concert was held in Chapel (24 February 1974) consisting of *Bach's Cantata no. 127* (Soprano solo, Rosamund Sykes; Tenor solo, Leslie Baker; Bass solo, Malcolm Arthur; the College Chorus and Orchestra; leader Gareth Jones; organist, Peter Oversby; conductor, Timothy Roberts); *Stanford's Three Motets opus 38* (The College Chorus; conductor, Andrew Hunter Johnston); *Handel's Chandos Anthem no. 5* (Tenor solo, Leslie Baker; the College Chorus and Orchestra; leader Stephen Brearley; organist, Peter Oversby; conductor, Andrew Hunter Johnston).

The Lent Term Concert billed for 4 March 1974 was postponed on account of illness. It was held in Hall on 3 May 1974 and consisted of: *Mahler's Kindertotenlieder* (Bass solo, Malcolm Arthur; the College Orchestra; conductor, Robin Page); *Mozart's Quartet in F major K 370* (Oboe, Keith Marshall; violin, Gareth Jones; viola, Stephen Terepin; cello, David Burrowes); *Copland's Concert Suite from the Ballet 'Rodeo'* (The College Orchestra; conductor, Robin Page).

The Composers' Concert (12 May 1974) consisted of the first performance of: *William Hutchinson's Rhapsody in G minor for piano* (played by the composer); *Gareth Jones's Adagio and Allegro for violin and piano* (played by the composer accompanied at the piano by Timothy Roberts); *John Vousden's Three Bagatelles for guitar* (played by the composer); *Stephen Gowland's Four Nursery Humoresques and Epilogue for piano* (played by Maurice Hodges); *Norman Harper's Song of Self-control to a text from Dryden* (sung by Henry Becket (tenor) accompanied at the piano by the composer).

The May Week Concert in Hall (9 June 1974) consisted of *Bach's Brandenburg Concerto no. 3* (Conductor, Stephen Brearley); *Delius's Songs: Young Venevil, Longing, Love's Philosophy, Twilight Fancies, and To the Queen of my heart* (Baritone, Simon Judd; piano, Charles Cousins); *Tomkins's Pavan and Galliard, Coperario's Fantasia, and Ferrabosco II's Fantasia for string sextet* (Violins, Gareth Jones, Julian Cockett; violas, Stephen Terepin, Stephen Gowland; cellos, Mark Graveson, David Burrowes); *Jannequin's Le Chant des Oyseaux, Stanford's The Blue Bird, de Wert's Vezzosi Augelli* (The College Chorus; conductor,

Brian Watchorn); *Mendelssohn's Symphony no. 4 ('The Italian')* (The College Orchestra; conductor, Peter Oversby).

Officers for 1974-75

Secretary: Christopher Henshall. *Librarian:* Timothy Roberts

THE CHAPEL 1974-75

The Chapel has had a good year. We were very sorry to lose Brian Watchorn as Chaplain in 1974, but he remains nearby as Vicar of St. George's, Chesterton, and is still seen from time to time in College. We are lucky to have as his successor the Revd. Jim Cotter, a member of the College who read Geography and Theology in 1960-4, was trained at Lincoln Theological College, served as a curate in Stretford near Manchester, and was then on the staff of Lincoln Theological College. He is already well settled in and well known.

The Chapel, with most others in Cambridge, participated in a 'Celebration of Faith' in the Lent Term, to which our main contribution was a reading given one Sunday evening by members of the College of a series of poems around the life of Jesus, 'The Witnesses'. The Carol Service in the Michaelmas Term was as well attended and as good as ever.

Preachers this year included the Master of Selwyn, Dr. Owen Chadwick, and a former Dean, Eric Heaton, who is now Dean of Durham.

The organ remains in a perilous condition, but plans for a possible replacement are still at an early stage of consideration.

THE CHOIR AND MUSIC IN CHAPEL 1974-75

This was the third year in which altos formed a regular ingredient of the choir. The distribution of Choral Award-holders was as follows:

<i>Altos:</i>	2 Scholars, 2 Exhibitioners
<i>Tenors:</i>	1 Exhibitioner
<i>Baritones:</i>	2 Exhibitioners
<i>First Basses:</i>	3 Exhibitioners
<i>Second Basses:</i>	1 Scholar, 3 Exhibitioners

The schedule of sung services introduced as an experiment in 1972 was retained:

Weekday Evensongs:

Tuesday (Plainsong)

Wednesday (Canticles sometimes to settings and an anthem)

Thursday (A special setting of the psalm, and an anthem)

Sunday: Sung Eucharist and Evensong (with an anthem).

Choir-practice time (with an hour on Mondays) continued to total 3¼ hours per week.

The tradition was continued of singing special versions or metrical settings of the psalms on Thursdays. The repertoire includes settings from the 16th and early 17th centuries by Richard Alison to the verse of Sternhold and Hopkins, and by Louis Bourgeois, Jacques Clément (Clemens Non Papa), Claude Goudimel, and Heinrich Schütz, with English versions to fit them devised by Peter Tranchell, the Precentor; together with a number of Peter Tranchell's own psalm-settings which use Coverdale's translation. Of the former there are at present 16, of the latter 17 in all but only 5 for use with altos.

The Canticle settings used during the year were as follows:

(a) *Magnificat and Nunc Dimittis*: Joseph Barnby in E; Simon Preston (written for Edington Festival, 1968); Geoffrey Shaw in D; Charles Wood in C, and in E.

(b) *Magnificat*: Norman Harper, Fauxbourdon setting no. 2; Peter Tranchell settings to Tone 3, Tone 4, Tone 7, and Tone 8.

(c) *Nunc Dimittis*: Elway Bevin (c. 1590); Orlando Gibbons (short); Palestrina “Salve nos”, and Tone 3; Hubert Parry; Henry Purcell; C. V. Stanford in G; Peter Tranchell in G.

(d) *Te Deum*: John Stainer in D; the Choir also rendered at the Annual Gathering Commemoration Service (27 June 1975) Peter Tranchell’s *Te Deum* for seven part male-voice choir, two violins, piano and organ.

The Responses in use were (apart from Plainsong) those by Byrd, Richardson, Smith, Stewart, Tallis, and Tranchell (“Libran” and “Arian”).

Communion music included 2 settings of the Sanctus and Benedictus by Peter Tranchell; settings of the Agnus Dei by J. S. Bach, Peter Dickinson, Patrick Hadley, John Ireland, Bryan Kelly, C. S. Lang, John Nourse, and 5 settings by Peter Tranchell; and special settings by Peter Tranchell of Hymns (A. & M. revised) 397, 409, and 636.

The following music was sung either in its proper place or as anthems: The anonymous Sanctus and Benedictus of 1310; Bach’s *Now at thy feet*, and *Lift your heads ye gates eternal*; Bruckner’s *Inveni David*; Byrd’s Kyrie from the four-part Mass, *In resurrectione tua*, and *Viri Galilei*; Caldara’s *Laboravi in gemitu meo*; Cobb’s *O pray for the peace of Jerusalem*; Croce’s *Et resurrexit*; Dietrich’s *Oramus Domine*; Dufay’s *Conditore alme siderum*, and Kyrie “*Ecce ancilla*”; Duruflé’s *Ubi caritas*; Elgar’s *Ave verum*; Fauré’s *Libera me*; Finck’s *Quorum praecepto*; Gabrieli’s *Benedixisti, Miserere mei*, and *O Jesu mi dulcissime*; O. Gibbons’s *Why art thou so heavy, O my soul*; Hadley’s *My song is love unknown* (final solo and chorus from the Cantata for Lent); Handl’s *Ante Luciferum genitus*; Hassler’s *Cantate domino*; Haydn’s Sanctus from the First Mass in B flat; Pelham Humfrey’s Gloria from the Service in E minor; Josquin’s *Ave verum*; Lassus’s *A toi je crie*, and *Alleluia laus et gloria*; Locke’s *In the beginning, Let God arise*, and *O Lord hear my prayer*; Lockenburg’s Kyrie “*Or sus à coup*”; Monteverdi’s Benedictus from the four-part Mass; Morley’s *Let my complaint*; Okeghem’s Agnus Dei “*L’homme armé*”; Palestrina’s *Confitemini domino, Doctor egregie Paule, Libera me*, and *Jesu nostra redemptio*; Purcell’s *In God’s word will I rejoice, Lord, not to us*, and *O remember not*; Schütz’s *O Herr hilf*; Tallis’s *O Lord give thy holy spirit*; Tomkins’s *Blessed is he whose unrighteousness is forgiven, Hear my prayer O Lord*, and *Out the of deep*; Tranchell’s *O that our faith*; Tromboncino’s *O sacrum convivium*; Victoria’s *Dum complerentur, Jesu dulcis memoria, O Domine Jesu Christe*, and *O quam metuendus*; Walker’s *I will lift up mine eyes*; Weber’s Benedictus from the Mass in G; Weelkes’s *Deliver us O Lord*, and *Rejoice in the Lord*; S. Wesley’s *Behold how good*; Lee Williams’s *Grant we beseech thee*; Wood’s *Hail gladdening light, Who through the deserted vale*, and the Kyrie “*Portae Honoris*”.

The Choir sang at the memorial service for Sir James Chadwick in Great St Mary’s on 26 October 1974 (the anthem being Weelkes’s *O how amiable are thy dwellings*); at the funeral service in Chapel on 6 December 1974 of Professor William Howell (the anthem being Bruckner’s *Inveni David*); at the funeral and memorial services in Chapel on 29 May 1975 and 27 June 1975 for Lord Arnold McNair (the anthems being S. S. Wesley’s *Lead me Lord* and O. Gibbons’s *O Lord I lift my heart to thee*). At the funeral services the *Nunc Dimittis* was as usual sung at the Gate of Honour before the coffin passed through it.

The Choir also sang at the funeral service of Lionel Rumbelow the College Butler in Cherryhinton church on 5 March 1975.

The committee on the chapel organ, being instructed by the College Council to investigate the possibility of having a new organ built, and having taken advice, have drawn up a list of six builders including firms in Germany and Denmark, and are in touch with them.

The Choir had several outside engagements this year. They gave recitals conducted by Peter Tranchell in St Mark's, Harrogate, and York Minister, on Monday and Tuesday 23 and 24 June 1975, in conjunction with the Boys' Choir of the Blue Coat School, Birmingham (Director, Hugh Shelton). The same programme was sung on both occasions, namely Barnby's Magnificat and Nunc Dimittis in E flat; the Kyrie, Agnus Dei, and Dona nobis pacem from Weber's Mass in G; Rachmaninoff's "When thou, O Lord, hadst arisen"; the Finale from Honegger's "King David"; S. S. Wesley's "Ascribe unto the Lord"; the first allegro from J. S. Bach's Concerto in D minor for violin and oboe; Amner's "Come let's rejoice"; Lassus's "Timor et tremor venerunt super me"; Lloyd's "A Prayer"; Vaughan Williams's "Antiphon" (from Five Mystical Songs); Byrd's "Adoramus te Christe"; Handel's "Zadok the Priest".

The Caius Choir also proceeded separately to other engagements.

On Wednesday 18 June they sang Evensong in St George's Chapel, Windsor. (Introit: Dufay's Osanna "L'homme armé"; Responses: Tranchell "Libran"; Psalm 105 to a complex arrangement of florid chants by Peter Tranchell; Magnificat: Barnby in E; Nunc Dimittis: Preston 1968; Anthem: Lassus "Timor et tremor venerunt super me".)

It had been arranged for the Choir to visit Beachampton cum Nash cum Thornton, a College living, in Buckinghamshire, but the incumbent Revd Henry Meed was appointed during Autumn 1974 to the parish of Wingrave (also in Buckinghamshire). It was felt proper for the Choir not to visit a parish during an interregnum. But the Parish Council of Wingrave extended an invitation; thus the Choir went there instead, singing a recital on the evening of Saturday 21 June, staying overnight distributed amongst the parishioners, and singing Matins on Sunday morning 22 June, at which the preacher was Revd J. E. Cotter, the College Chaplain. Wingrave has a handsome church; the nave has acoustics excellent for singing, while the chancel, as is often the case, proves more exacting on account of its confinement. The Caius party was much impressed by the appreciativeness and hospitality of the parish, which only totals some 900 souls. The attendance both at Recital and Matins was also excellent.

The Choir then made a cross-country dash to sing Evensong at Sporle near Swaffham in Norfolk on the evening of Sunday 22 June. Here a Caius, Dr Kenneth Thorp, is organist. The College Chaplain was again preacher. The occasion was honoured by the attendance of the Rector of Swaffham with most of his flock. He gave the Blessing, memorable for his extensive quotation from the hymn "Angel voices". The church at Sporle is notable for a medieval wall-painting of the life and death of St Catherine.

On Wednesday 25 June on the return journey from Harrogate and York the Choir gave an evening recital in the church of St Mary the Virgin, Kettering.

On Thursday 26 June a recital was given at Cley-next-the-Sea in Norfolk. Here the church is notable for its lively acoustics and for its beautiful clerestory trefoil windows.

Friday 27 June was occupied with Lord McNair's memorial service, a Commemoration of Benefactors, and the Annual Gathering dinner-duties.

On Sunday 29 June, a select choir sang Matins in St Peter's Church, Hockwold, a College living in Norfolk. St Peter's (one of two churches (the other being St James's) in the parish of Hockwold cum Wilton, which is now also joined to Weeting which has its own church) has been declared redundant. It is a fine building, with interesting monuments some relating to Caius College. The acoustics are so lively throughout, that with only six of the Choirmen present, the parishioners were staggered at the volume produced.

The programmes for the three recitals (Wingrave, Kettering, and Cley) comprised

between them the following items (many items in common): Dufay's Osanna "L'homme armé"; Liszt's *Domine, salvum fac regem nostrum*; Gabrieli's *O Jesu mi dulcissime*; Parry's *Love wakes* (words by Sir Walter Scott); Palestrina's *Jerusalem, Jerusalem* (from the Prayer of Jeremiah); Coperario's Fantasia for instruments; Tranchell's setting of Psalm 71; Weelkes's *Lord to thee I make my moan*; Schütz's *O Herr hilf*; Duruflé's *Ubi caritas*; Hassler's *Cantate domino*; Armstrong Gibbs's *Most glorious Lord of lyfe*; Byrd's *Adoramus te Christe*; Victoria's *Dum complerentur*; all three movements of J. S. Bach's Concerto in D minor for violin and oboe; Bruckner's *Christus factus est pro nobis*; de Vitry's *Quid scire proderit*; de Pearsall's *Let us all go maying*; Kurt Weill's Ballad (of the drowned girl) from the Berlin Requiem; Haydn's humorous trio *Maiden Fair*; Jerome Kern's *Long ago and far away* arranged by Peter Tranchell; Rossini's *Inno alla pace*; Vacqueras's Osanna "L'homme armé"; Preston's Nunc Dimittis 1968; Monteverdi's Lamento (Lasciate mi morire); S. S. Wesley's *Blessed be the God and Father*; Palestrina's *Jesu nostra redemptio*; Tranchell's setting of Psalm 121; Tranchell's *O that our faith*.

The instrumentalists were as follows: Violins: Paul Mayes (solo in the Bach Concerto), Gareth Jones, Jeremy Points; Violas: Stephen Gowland, Simon Pusey; Cello: David Burrowes; Flute: Andrew Blake; Oboe: Keith Marshall (solo in the Bach Concerto); Piano: John Sunderland (in the Rossini *Inno alla pace*), Peter Oversby (in Haydn's *Maiden Fair*), Roger Bluff (in Kern's *Long ago and far away*).

The Organ Scholars, Peter Oversby and Roger Bluff, shared the considerable work of organ accompaniment, coping manfully with strange organs and a tithe of dead notes, ciphers, and other malfunctions at practically every venue.

At the Annual Gathering dinner the Choir sang Peter Tranchell's *Silentium*, Charles Wood's *Precamini*, Victoria's *Jesu dulcis memoria*, de Pearsall's *Let us all go maying*, and the *Carmen Caianum*.

THE MUSICAL SOCIETY 1974-75

President: Sir Rudolph Peters

Senior Treasurer: Mr. P. A. Tranchell

Secretary: C. H. Henshall

Librarian: K. F. C. Marshall

The Society has had an active and enjoyable year, not least because, for the second year running, there has been a large number of freshmen participating in College music. Instrumentalists were thick on the ground, and the College could raise almost a full classical orchestra from among its own members this year. This led to an improvement in orchestral standards, and the performance of much chamber music.

Informal concerts were held every other Sunday evening in term under the traditional title of "Scales Club". Programmes were as varied as usual, with items ranging from Beethoven sonatas to popular song settings. In the Lent Term one concert was held in the Chapel to enable the College Chorus to perform. The programme included an organ concerto, and gave the Chapel organ a chance to show its fading colours, since the chamber organ usually hired for concerts was unavailable.

The programmes of the end of term concerts were as follows:

Christmas Concert: *Mozart's Overture "La Clemenza di Tito"* (the College Orchestra conducted by Robin Page); *Debussy's String Quartet* (violins, Paul Mayes and Jeremy Points, viola, Mark Lansdale, 'cello, David Burrowes); four Edwardian Partsongs and

Buxtehude's Cantata 'Jesulein, du Tausendschön' (alto solo, Eric Storey, tenor solo, Simon Pusey, bass solo, Andrew Blake, violins, Paul Mayes and Jeremy Points, bassoon, Maurice Hodges, 'cello Lars Tharp, harpsichord, Timothy Roberts, chamber organ, Peter Oversby, the College Chorus, conductor, Roger Bluff); *Tchaikovsky's Symphony No. 2* (the College Orchestra, conductor, Peter Oversby).

Lent Term Concert: *Schubert's "Trout" Quintet* (violin, Gareth Jones, viola, Stephen Gowland, 'cello, Lars Tharp, double bass, Graham Appleton, piano, Geoffrey Whitworth); Madrigals by Le Jeune, Gesualdo, and Monteverdi (altos, Jeremy Points and Christopher Henshall, tenor, Simon Pusey, basses, Andrew Hunter Johnston and David Burrowes); *Haydn's Symphony No. 104, the "London"* (the College Orchestra, conductor David Burrowes).

May Week Concert: *Mendelssohn's Overture "Die Schöne Melusine"* (the College Orchestra, conductor, Peter Oversby); Music of the Thirteenth Century by Petrus de Cruce and anonymous composers (various instruments, the College Chorus, conductor, Richard Widdess); *Bach's Concerto for Violin and Oboe* (violin, Paul Mayes, oboe, Keith Marshall, the College Strings, harpsichord, Timothy Roberts, conductor, Peter Oversby); *Mozart's Symphony No. 39* (the College Orchestra, conductor, Robin Page).

Sir Rudolph Peters, Secretary to the Society in 1910, has resigned as chairman. The Society is most grateful for all that he has done and will doubtless miss his tactful but businesslike direction of committee meetings. Sir Rudolph will remain as President and the Society looks forward to a continuing association with him. Professor C. O. Brink has been elected the new chairman. As a Vice-President his cautionary words to the ambitious were always forthcoming. Dreams of college performances of Schoenberg's Gurrelieder, Mahler and even Sibelius symphonies are going to have difficulty leaving the pipe without careful consideration.

Officers for 1975-76:

President: Sir Rudolph Peters *Secretary:* D. A. Lowe

Chairman: Professor C. O. Brink *Librarian:* G. W. Jones

Senior Treasurer: Mr. P. A. Tranchell

THE CHAPEL 1975-76

The Chapel has again had an interesting year. Professor Moule, retiring from his chair at the end of the year, came for a farewell sermon; the Vicars of Little St Mary's and the Round Church preached, nicely juxtaposed on successive Sundays. Two men were confirmed in the Lent Term, and in the same term for the first time Holy Communion was celebrated (on one Sunday only!) in a traditional High Church style. In the Easter Term the preachers were chosen to cluster around the interests of the Master, in view of his impending retirement. Among the most memorable were Canon Amand de Mendieta, former Bye-Fellow, who preached in French (and whose recent death we are very sorry to hear of), Bishop Michael Ramsay, who also spoke informally to a meeting of members of the College; and the Master himself, who preached a notable and highly characteristic, broad-ranging and moving sermon on the meaning of Love.

THE CHOIR AND MUSIC IN CHAPEL 1975-76

This was the fourth year in which altos formed a regular ingredient of the choir. The distribution of Choral Award-holders was as follows:

<i>Altos:</i>	1 Scholar, 3 Exhibitioners
<i>Tenors:</i>	2 Exhibitioners
<i>Baritones:</i>	3 Exhibitioners
<i>First Basses:</i>	1 Scholar, 2 Exhibitioners
<i>Second Basses:</i>	1 Scholar, 2 Exhibitioners

The schedule of sung services introduced in 1972 was retained:

Weekday Evensongs:

Tuesday (Plainsong)

Wednesday (Canticles sometimes to settings and an anthem)

Thursday (A special setting of the psalm, and an anthem)

Sunday: Sung Eucharist and Evensong (with an anthem).

The repertoire of special versions or metrical settings of the psalms was enlarged by the addition of further settings by Richard Allison, Heinrich Schütz and Peter Tranchell. The Cantic settings used during the year were as follows:

(a) *Magnificat and Nunc Dimittis*: Barnby in E, Batten, Dyson in F, Gibbons, Preston, Tranchell (Tone 3), and Wood in E.

(b) *Magnificat*: Harper, Macpherson in E, Palestrina (Tone 1), Tranchell (Tones 4 and 7), and Wood in C.

(c) *Nunc Dimittis*: Causton, Jackson, Josquin, Palestrina, Parry, Purcell in G minor, Sumsion in G, Tranchell in E, Victoria, and Wills.

The Responses in use were (apart from Plainsong) by Byrd, Rose, Smith, Stewart, Tallis, Tomkins, and Tranchell ("Arian", "Libran" and "Virgoan").

To the repertoire of Communion-music were added settings of the Agnus Dei by Charpentier and Shepherd and further adaptations from J. S. Bach. The complete service in C by John Ireland was also used.

The following music was sung either in its proper place or as anthems: Amner's *A stranger here*; the anonymous Sanctus and Benedictus of 1310; Bach's *Der Glaube schafft, Lift your heads*, and *Now at thy feet creation lies*; Boyce's *I have surely built thee an house*; Britten's

Gloria from the Missa Brevis; Bruckner's *Christus factus est pro nobis*; Byrd's *Ave verum corpus*, *Be unto me O Lord a tower*, *Ecce advenit* and *Viri galilei*; Chirbury's *Sanctus*; Cranmer's *Teach us good Lord*; Croce's *Et resurrexit*; Dietrich's *Conscendit jubilans*; Dufay's *Deus tuorum militum* and *Exultet coelum laudibus*; Elgar's *Ave verum corpus*; Farrant's *Hide not thou thy face*; Fauré's *O salutaris hostia*; Gabrieli's *Attendite popule meus*; Gibbons's *O Lord I lift my heart to thee*; Gounod's *Sanctus* from the Messe Solennelle "Sainte Cécile"; Hadley's *My beloved spake*; Handel's *Ante luciferum genitus* and *Honestum fecit*; Harris's *Holy is the true light*; Haydn's *In the beginning*; Humfrey's Gloria from the Service in E minor; Ireland's *Greater love hath no man*; Josquin's *Benedictus* (La Sol Fa Re Mi) and *Veni sancte Spiritus*; Lassus's *Timor et tremor venerunt super me*; Lloyd's *Lord, teach us to number our days*; Locke's *Let God arise* and *O give thanks unto the Lord*; Lockenburg's *Benedictus* (Or sus à coup); Machaut's *Agnus Dei*; Morley's *Let my complaint*; Mozart's *Miserere*; Mundy's *He that hath my commandments*; Pitoni's *Cantate domino*; Power's *Beata progenies*; Puccini's *Et incarnatus* from the Missa di Gloria; Purcell's *In God's word* and *Lord not to us*; Rasar's *Benedictus* from the Mass "Jesu Christe"; Tallis's *Salvator mundi*; Tranchell's *O that our faith*; Vacqueras's *Osanna* (L'homme armé); Viadana's *O sacrum convivium*; Victoria's *Christe redemptor omnium*, *Decus egregie Paule*, *Tenebrae factae aunt*, and *Una hora*; Weelkes's *All laud and praise*; S. S. Wesley's *Blessed be the God and Father*; Wood's *Hail gladdening light* and the *Kyrie* from the Missa Portae Honoris.

The Choir sang at the funeral service in Chapel on 31 October of Michael Farrell. The anthem was Duruflé's *Ubi caritas et amor, Deus ibi est*. The *Nunc Dimittis* was as usual sung at the Gate of Honour before the coffin passed through it.

The Choir also sang at the University Service in Great Saint Mary's at the invitation of the Vicar. Caius' Choir has never sung such a Service there before and it was undertaken as an experiment. However, the choir-men found it a frustrating experience, for the service offered scant opportunity for Choir-music and the preacher was thought a disappointment. Consequently an invitation to sing there again in the ensuing academical year has been declined.

The Choir had several outside engagements this year,

On Sunday 27 June they sang Evensong at the Church of Saints Peter and Paul, Lavenham. (Responses: Tomkins; Magnificat: G. J. Bennett in D minor; *Nunc Dimittis*: C. V. Stanford in G; Anthems: Lassus "Timor et tremor venerunt super me"; Schütz "O Herr hilf"; Bruckner "Christus factus est pro nobis"; S. S. Wesley "Blessed be the God and Father". The hymns and the Wesley anthem were given in versions with accompaniment for two violins in addition to organ.

A recital was given on Tuesday 29 June at Goldsmith's College in South London. The programme comprised: Bach *Der Glaube schafft*; Bruckner *Christus factus est pro nobis*; Damonis *Anima benedicta*; Debussy *Invocation*; De Vitry *Quid scire proderit*; Dufay *Osanna* (L'homme armé); Duruflé *Ubi caritas*; Josquin *Kyrie* (L'homme armé); Lassus *Bonjour*; Preston *Nunc Dimittis*; Schütz *O Herr hilf*; Tranchell *His way of taming a shrew*; *Psalm 121*; *Te Deum in E*; Vacqueras *Osanna* (L'homme armé).

A further recital was given on Wednesday 30 June in the church of Saint Margaret at Cley in Norfolk. The programme comprised: Bach *Der Glaube schafft*; Britten *Gloria* (Missa Brevis); Compère *Kyrie* (L'homme armé); Croce *Et resurrexit*; Fauré *O salutaris hostia*; Gabrieli *Attendite popule meus*; Gounod *Sanctus*; Lassus *Bonjour*; Mendelssohn *Lord God of Abraham*;

Okeghem *Sanctus* (*L'homme armé*); Pearsall *Let us all go maying*; Preston *Nunc Dimittis*; Purcell *Sonata no. 7 in C (from the Collection of ten)* ; Rasar *Benedictus*; Tranchell *Bread of the world*; Victoria *O quam gloriosum*.

On Thursday 1 July the choir sang Evensong at Lincoln Cathedral (Introit: Dufay “Osanna” (*L'homme armé*); Responses: Gardner; Magnificat: Wood in E; Nunc Dimittis: Preston; Anthems: Bruckner “Christus factus est pro nobis”, Gabrieli “Attendite popule meus”, Lassus “Timor et tremor venerunt super me”.

Soloists were: David Burrowes (Bach *Der Glaube schafft*, Tranchell *Te Deum*); Jeremy Davies (Mendelssohn *Lord God of Abraham*); Paul Fletcher (Fauré *O salutaris*, Stanford *Nunc Dimittis*, Schütz *O Herr hilf'*); David Lowe (Bach *Der Glaube schafft*, Gounod *Sanctus*, S. S. Wesley *Blessed be the God and Father*); Jeremy Points (Debussy *Invocation*, Schütz *O Herr hilf'*, Tranchell *Te Deum*, S. S. Wesley *Blessed be the God and Father*); Simon Pusey (Bennett *Magnificat*); Eric Storey (Schütz *O Herr hilf'*).

Instrumentalists were: Violins: Gareth Jones, Jeremy Points, Simon Pusey; Cello: David Burrowes; Oboe: Keith Marshall; Piano: John Sunderland.

The Organ Scholars, Roger Bluff and Paul Parsons, shared the considerable work of organ and piano accompaniments and voluntaries, coping with the vagaries of the various instruments they encountered.

At the Annual Gathering Commemoration Service the Choir sang Charles Wood's anthem *Heaven*, and Peter Tranchell's setting of the *Te Deum* for seven-part male-voice choir, two violins, piano and organ. At dinner the music was Peter Tranchell's *Silentium*, Charles Wood's *Precamini*, William Rasar's *Benedictus*, Philippe de Vitry's *Quid scire proderit*, Peter Tranchell's *The dog that sat*, and the *Carmen Caianum*.

The committee on the chapel organ reported finally this year to the College Council and made a recommendation as to builders. Since the College is considering other developments, it is unlikely that any progress will be made until these also have been agreed.

MUSICAL SOCIETY 1975-76

President: Sir Rudolph Peters

Chairman: Prof. C. O. Brink

Senior Treasurer: Mr. P. A. Tranchell

Secretary: D. A. Lowe

Assistant: G. W. Jones

'Scales Club' audiences have enjoyed a varied diet of musical performances in their customary fortnightly meetings. In addition a concert was 'staged' in Chapel in the Lent term, directed by G. Turner.

The trend this year has been towards smaller-scale operations, involving ensembles and soloists rather than orchestral forces.

In the Christmas Concert the College Strings (leader Paul Mayes) were conducted by Keith Marshall in Mozart's *Divertimento in D (K.251)* Oboe: Paul Parsons, Horns: Alison Jenkins, Jeremy Davies. The College Chorus sang three humorous motets by Lassus, directed by Peter Oversby. In the second part David Burrowes conducted the College Orchestra in Schubert's *Sixth Symphony*.

The Lent Term Concert commenced with four arias selected from Mozart's 'Die Zauberflöte' and 'Don Giovanni' sung by David Lowe (baritone) with the College Orchestra (leader Paul Mayes) conducted by Roger Bluff. Next came Beethoven's 'Archduke' trio. Violin: Jeremy Points, 'Cello: David Burrowes, Piano: Maurice Hodges. The concert ended with Geoffrey Whitworth as soloist in a performance of Mozart's Piano Concerto 27 (K.595) with the College Orchestra conducted by Roger Bluff.

The May Week Concert began with Brandenburg Concerto 2 by Bach, played by the College Orchestra under Roger Bluff (leader Paul Mayes) Trumpet: A. P. Ruffles, Violin: Paul Mayes, Oboe: Keith Marshall, Recorder: Richard Wallace. This was followed by a trio sonata by Purcell. Violin: Jeremy Points, 'Cello: David Burrowes, Harpsichord: Paul Parsons. Geoffrey Whitworth then played the fourth movement of Beethoven's 'Hammerklavier' piano sonata.

In the second part Paul Parsons directed the Choral Exhibitioners and Scholars in four part-songs by Jerome Kern (arr. Peter Tranchell). The concert finished with the suite for orchestra, 'The Starlight Express' by Elgar, with Peter Oversby conducting the College Orchestra (leader Paul Mayes) {baritone soloist David Lowe).

We should like to thank our new Chairman Professor C. O. Brink for his valuable assistance throughout the year.

Officers for 1976/77:

President: Sir Rudolph Peters *Secretary:* M. C. Cowling

Chairman: Prof. C. O. Brink *Assistant:* G. M. Pusey

Senior Treasurer: Mr. P. A. Tranchell

1976-77

[No separate report on Chapel was published this year]

THE CHOIR AND MUSIC IN THE CHAPEL 1976-77

This was the fifth year in which altos formed a regular ingredient of the choir.

There is an element of chance in the recruitment of Choral Scholars and Exhibitioners, partly because of the variation of the field of applicants, and partly because we make a large proportion of choral awards conditional upon the candidate's subsequent A-level or C.C.E. performance.

Consequently the distribution of voices among the Choral Award-holders may differ considerably from year to year; and this in turn affects what music we can perform.

In 1973-74 we had no tenors, but were able to compensate for this by singing with *divisi altos*. In 1975-76 we had 4 altos, 2 tenors, 3 baritones, 3 first basses, 3 second basses. This year (1976-77) the Choral Award-holders were distributed as follows:

<i>Altos:</i>	2 Exhibitioners
<i>Tenors:</i>	4 Exhibitioners
<i>Baritones:</i>	1 Scholar, 3 Exhibitioners
<i>First Basses:</i>	1 Scholar, 2 Exhibitioners
<i>Second Basses:</i>	none

The schedule of sung services was the same as in the previous year (including Tuesday's unaccompanied plainsong, Wednesday's Canticle-settings, and Thursday's special Psalm-settings).

The Canticle-settings used during the year were as follows:

Magnificat and Nunc Dimittis: Bennett in D minor, Chamberlain in A, Gibbons, Selby in G, Shaw in D, Stainer in D, Steggall in B flat, West in C.

Magnificat: Arnold (Tone 5), Tranchell in B flat, Wood in C and in G.

Nunc Dimittis: Jackson, Josquin, Stanford in G, Tranchell in E, Victoria, Wills.

The Responses in use were (apart from Plainsong) Byrd, Rose, Tanis, and Tranchell ("Libran"). The latter setting appearing on the chapel music-list under its nickname, an enquiry was received for details of the composer Libran who (naturally) could not be traced in any reference-work.

The following music was sung either in its proper place or as anthems: Boyce's *I have surely built thee an house*, Britten's Gloria from the Missa Brevis, Bruckner's *Inveni David*, Byrd's Sanctus and Agnus from the three-voice Mass, Kyrie from the five-voice Mass, *Ave verum corpus*, *Gloria tibi Trinitas*, *Lord in thy wrath*, *Veni sancte spiritus*, *Viri galilei*, Caldara's *Laboravi in gemitu meo*, Carissimi's Sanctus from the three-voice Mass, Ronald Chamberlain's *The Holly and the Ivy*, Chirbury's Sanctus and Benedictus, Croce's *Et resurrexit*, Dickinson's *Mark*, Dufay's *Conditore alme siderum*, *Exuto caelum lauditus*, *Osanna (L'homme armé)* Ferrabosco I's *Vocem meam audisti*, Finck's *Quorum praecepto*, Gibbons's *Almighty and everlasting Lord*, *O Lord I lift my heart to thee*, *Why art thou so heavy O my soul*, Gibbs's *Most glorious Lord of life*, Gounod's *Felix culpa* from *Mors et Vita*, Handl's *Honestum fecit*, Harris's *Holy is the true light*, Humfrey's Gloria from the Service in E minor, Josquin's Benedictus and Hosanna (Ad Fugam), *Paratum cor meum*, *Veni sancte spiritus*, Lassus's *Alleluia laus et gloria*,

Locke's *In the beginning, Let God arise, O Lord hear my prayer*, Monteverdi's *Crucifixus*, Morley's *Let my complaint*, Obrecht's Kyrie (*Adieu mes amours*), De Orto's *Pleni sunt caeli (L'homme armé)*, Palestrina's *Christe redemptor, Doctor egregie Paule*. Kyrie (*Aspice Domine*), Kyrie (*Sine Nomine*), Parry's *That which hath been is that which shall be* from *Beyond these voices there is peace*, Pitoni's *Cantate domino*, Pizzetti's *Libera me* from *Requiem Mass*, Power's *Beata progenies*, Purcell's *Hear me O Lord the great support, In God's word will I rejoice, O remember not*, De Rore's *Sanctus (Douce memoire)*, Rossini's *Agnus* from *Petite Messe Solonnelle*, Shepherd's *Justi in perpetuum Submit yourselves*, Sullivan's *Saviour thy children keep*, Tomkins's *Blessed is he, Have mercy upon me, Out of the deep*, Tranchell's *Lord dismiss us, O that our faith*, Vacqueras's *Osanna (L'homme armé)*, Verdelot's *Infirmi-tatem nostram*, Viadana's *O sacrum convivium*, Victoria's *O domine Jesu Christe, Urbs beata*, Walker's *I will lift up mine eyes*, Weelkes's *Deliver us O Lord, O how amiable*, S. S. Wesley's *Lead me Lord*, West's *Comfort the soul of thy servant*.

The Choir sang at the Installation of the Master on 1 October 76 (Magnificat: Wood in C, Nunc Dimittis: Stanford in G, Anthems: Locke's *Sing unto the Lord a new Song* and Vaughan Williams's *Rise heart*).

The Choir had several outside engagements this year.

On Saturday 25 June they sang Evensong in Norwich Cathedral (Responses: Libran, Magnificat: Bennett in D minor, Nunc Dimittis: Preston, Anthem: Weelkes's *O how amiable*) and followed this with a Recital. The programme included: Bach's *Die Glaube schafft*, Bateson's *If love be blind*, Brahms's *O süs-ser Mai*, Dufay's *Osanna*, Hassler's *Cantate domino*, Liszt's *Domine salvum fac*, Machaut's *Agnus*, Monteverdi's *Benedictus*, Pizzetti's *Libera me*, Purcell's *Hear me O Lord the great support*, Schönberg's *Verbundenheit*, Vacqueras's *Osanna*, De Vitry's *Quid scire proderit*.

Vocal soloists were Simon Pusey (Bennett), Jeremy Davies (Bach), Brendan Clover (Brahms and Pizzetti), Patrick Haigh (Liszt), Colin Stewart and Christopher Henshall (Purcell). Instruments: Violins: Paul Mayes and Simon Pusey; Oboe: Paul Parsons; Trumpet: Brendan Clover. The Organ Scholars, Paul Parsons and Geoffrey Thornton enjoyed being let loose on the Cathedral organ, and Thornton gave an exciting rendering of the Finale of Guilmant's First Sonata and concluded with full organ and tuba, fortunately just not shattering any glass.

On Sunday 26 June the Choir sang at matins at Blofield joining with the Blofield Choir for Tallis Responses, Venite and Benedictus to chant, and hymns. The Caian music was Tranchell's setting of Psalm 121, Stainer's *Te Deum* in D, Vacqueras's *Osanna*, Schütz's *O Herr hilf*, and S. S. Wesley's *Blessed be the God and Father* (soloist: Martyn Neale). The Tranchell, Stainer, Wesley and Hymns had instrumental accompaniment in addition to organ.

On Tuesday 28 June the Choir sang Evensong at Lavenham. (Magnificat: Wood in C, Nunc Dimittis: Preston, anthems: Vacqueras's *Osanna*, Palestrina's *Doctor egregie Paule*, Vaughan Williams's *I got me flowers*, Victoria's *Tu es Petrus*.) The church is dedicated to Saints Peter and Paul; and the Choir's visit coincided with the culmination of the Flower Festival.

On Thursday 30 June the Choir gave a recital in the church of Saint Margaret at Cley. The programme comprised: The anonymous *Alle-psallite-luya* (13th century), Bach's *Die Glaube schafft*, Bateson's *If love be blind*, Brahms's *An die Heimat*, Bruckner's *Um mitternacht*, Corelli's *Violin Sonata opus 5 no. 1*, Charpentier's *Sanctus and Benedictus (Messe de minuit)*, Petrus de Cruce's motet: *Aucun-Longtans-Annuntiantes*, Kern's *Why do I love you*, Machaut's

Agnus, Parry's *That which hath been*, Pizzetti's *Libera me*, Purcell's *Hear me O Lord the great support*, Richard Strauss's *Allerseelen*, Tranchell's *An verum est* from *Troades*, Vacqueras's *Osanna*, Vaughan William's *I got me flowers*, Victoria's *Tu es Petrus*.

Vocal soloists were Jeremy Davies (Bach and Strauss), Patrick Haigh (Parry), Brendan Clover (Pizzetti and Tranchell), Colin Stewart and Christopher Henshall (Purcell), Eric Storey (Tranchell).

Paul Mayes (violin) played the Corelli (with Corelli's own ornamentation) with Paul Parsons at the organ.

At the Annual Gathering Commemoration Service the Choir sang Charles Wood's *Heaven* and Stainer's *Te Deum* in D (with instruments in addition to organ). At dinner the music was Peter Tranchell's *Silentium*, Charles Wood's *Precamini*, Bateson's *If love be blind*, Brahms's *O süsßer Mai*, and the *Carmen Caianum*.

The College Council has agreed that it is desirable to replace the chapel organ, and has appointed a special Organ Committee to make further investigations.

MUSICAL SOCIETY 1976-77

President: Sir Rudolph Peters.

Chairman: Prof. C. O. Brink.

Senior Treasurer: Mr P. A. Tranchell.

Secretary: M. I. Cowling.

Assistant: S. A. C. Pusey.

'Scales Club' concerts were held as usual during the year. Additional concerts were held in chapel during the Lent and Easter Terms.

At the College Christmas Concert (29 November 76) Brendan Clover played Corelli's Trumpet Sonata; the College Chorus sang Schubert's *Gesang der Geister über den Wassern* (Conductor: Guy Turner); Paul Mayes (violin) played Delius's *Legende* with Paul Parsons at the piano; and the College orchestra (Conductor: Simon Pusey) rendered Mendelssohn's *Calm Sea and Prosperous Voyage* and Haydn's *Symphony no. 99 in E flat*.

At the Lent Term Concert (7 March 77) Paul Parsons directed from a chamber organ a performance of Bach's *Cantata 102 (Herr, deine Augen sehen nach dem Glauben)* with Christopher Henshall (Alto solo), Brendan Clover (Tenor solo), Patrick Haigh (Bass solo). (Flute: Nigel Blanshard, Oboe: Stephen Barter, Violins: Paul Mayes, Andrew Clark, Viola: Paul Ehrlich, Cello: Stephen Restorick.) Colin Stewart sang four songs of Frank Bridge with Michael Stevens at the piano. Paul Parsons (oboe), Nigel Blanshard (flute), Stephen Restorick (cello) and Geoffrey Thornton (harpsichord) played Bach's *Sonata in G*. The concert concluded with Mozart's *Clarinet Quintet K. 581* (Clarinet: Mark Friend, Violins: Paul Mayes, Andrew Clark, Viola: Paul Ehrlich, Cello: Timothy Hewitt-Jones).

At the Mayweek Concert (12 June 77), Paul Ehrlich (viola) and Simon Cook (piano) played four dances of Marin Marais and Beethoven's variations opus 7. Paul Parsons conducted the College Choir in four partsongs of Brahms. Jeremy Davies sang five songs of Richard Strauss with Geoffrey Thornton at the piano. The concert concluded with Bach's *Brandenburg Concerto no. 4*. Recorders: Richard Widdess, Ian Dobson, Violin solo: Paul Mayes, Violins: Andrew

Clark, Mark Cowling, Viola: Stephen Terepin, Cello: Stephen Restorick, Double Bass: Paul Laurence; directed from the harpsichord by Paul Parsons.

Officers for 1977-78:

President: Sir Rudolph Peters. *Secretary:* G. A. Thornton.

Chairman: Prof. C. O. Brink.

Senior Treasurer: Mr P. A. Tranchell.

THE CHAPEL 1977-78

We were glad to welcome as our new Chaplain the Revd. Hugh Dawes, who has come to us from University College, Oxford, Ripon College, Cuddesdon, and a curacy in Purley. Notable preachers of the year have included John Hick of Birmingham University, Canon Gordon Dunstan, Prof. Peter Ackroyd, and Father Kenelm Foster, O.P. The Quiet Day at Ely was conducted by the Revd. J. K. Byrom.

THE CHOIR AND MUSIC IN THE CHAPEL 1977-78

This was the sixth year in which altos formed a regular ingredient of the choir.

There is an element of chance in the recruitment of Choral Scholars and Exhibitioners, partly because of the variation of the field of applicants vocally, and partly because we make a large proportion of choral awards conditional upon the candidate's subsequent A level or C.C.E. performance.

Consequently the distribution of voices among the Choral Award-holders may differ considerably from year to year; and this in turn affects what music we can perform.

In 1973-74 we had no tenors, but were able to compensate for this by singing with *divisi* altos. In 1975-76 we had 4 altos, 2 tenors, 3 baritones, 3 first basses, 3 second basses. In 1976-77 we had 2 altos, 4 tenors, 4 baritones, 3 first basses, 0 second basses.

This year (1977-78) the Choral Award-holders were distributed as follows:

<i>Altos:</i>	4 Exhibitioners
<i>Tenors:</i>	3 Exhibitioners
<i>Baritones:</i>	1 Scholar, 1 Exhibitioner
<i>First Basses:</i>	1 Scholar, 1 Exhibitioner
<i>Second Basses:</i>	2 Exhibitioners.

The schedule of sung services was the same as in previous years (including Tuesday's unaccompanied plainsong, Wednesday's canticle-settings, and Thursday's special Psalm-settings).

The Canticle-settings used during the year were as follows:

Magnificat and Nunc Dimittis ; Barnby in E, Bennett in D minor, Dyson in F, Gibbons (short service), Preston, Tranchell in B flat, Wood in C and in E.

Magnificat ; Arnold Tone 5, Shaw in D, Tranchell Tone 3 and Tone 8.

Nunc Dimittis ; Bevin, Caustun, Jackson, Purcell, Selby, Stanford in G, Victoria.

The Responses in use (apart from Plainsong) were Byrd, Gardner, Richardson, Rose, Smith, Stewart, Tallis, and Tranchell "Arian", "Libran" and "Virgoan".

The following music was sung either in its proper place or as anthems: Allison's Psalm 81; J. S. Bach's *Der Glaube schafft*; Bourgeois' Psalm 115; Boyce's *I have surely built thee an house*; Bruckner's *Christus factus est pro nobis*; Brumel's *Pleni sunt celi*; Bullock's *O must merciful*; Byrd's *Emendemus in melius* and five-voice Kyrie; Caldara's *Laboravi in gemitu meo*; Carissimi's Sanctus and Benedictus; Clemens Non Papa's Psalm 81; Dietrich's *Martyr egregie*; Dufay's *Venite post me*; Dunstable's *Veni sancte Spiritus*; Duruflé's *Ubi caritas*; Faugues' *Kyrie Vinnus Vina*; Gabrieli's *Benedixisti*; Gibbons's *Almighty and everlasting God*, and *O Lord I lift my heart to thee*; Goudimel's Psalms 10 and 105; Gounod's Sanctus; Harris's *Holy is the true light*; Hassler *Cantate Domino*; Honegger *And God said* (from *King David*); Humfrey's

Gloria; Ireland's Gloria and *Greater love*; Lassus's *Kyrie Mon coeur* and *Timor et tremor*; Locke's *In the beginning* and *Let God arise*; Loosemore's *O Lord increase my faith*; Machaut's Agnus; Monteverdi's Benedictus; Mozart's *Miserere*; Mundy's *He that hath my commandments* and *Let us now laud*; Okeghem's *Kyrie L'homme armé*; de Orto's *Pleni sunt celi*; Palestrina's *Confitemini*; Pizzetti's *Libera me*; Poulenc's *Vidit suum*; Puccini's *Et incarnatus*; Purcell's *In God's word* and *O remember not*; Rossini's *Preghiera*; Schütz's *O Herr hilf* and Psalms 91, 92 and 145; Sheppard's *Audivi vocem de caelo venientem*; Tallis's *O Lord give thy Holy Spirit*; Tomkins's *Blessed is he*; Tranchell's *Lord dismiss us, O that our faith* and Psalms 23, 28, 71 and 133; Vacqueras's *Osanna L'homme armé*; Viadana's *O sacrum convivium*; Victoria's *Ave verum corpus* and *Dum complerentur*; Walford Davies's *God be in my head*; Weber's Agnus and *Dona nobis pacem* (from Mass in G); Weelkes's *Deliver us O Lord* and *O how amiable*; Wood's *Hail gladdening light* and *Kyrie Portae Honoris*; The Worcester 16th century Psalm 7.

The Choir had the following additional engagements:

On Friday 23 June they gave a recital in the church of Saint Margaret at Cley. The programme comprised: The anonymous Sanctus and Benedictus of 1310 in the Worcester collection; Bach's *Getrost!* from Cantata 133 (Alto solo R. P. Brophy); Brahms's *O süsßer Mai!* (Tenor solo B. D. Clover); Carissimi's Sanctus and Benedictus; Donato's *Villanella alla Napolitana*; Duparc's *Tristesse* (Baritone solo J. M. Davies, piano P. C. Parsons); Elgar's *Ave verum corpus* (Alto solo R. P. Brophy); Gibbons's *O Lord I lift my heart to Thee*; Honegger's *And God said* (Baritone solo D. A. Lowe). Josquin's *Benedictus La Sol Fa Re Mi*, Okeghem's *Kyrie L'homme armé*; Palestrina's *Confitemini*; Pitoni's *Cantate Domino*; Poulenc's *Vidit suum* (Tenor solo S. C. Cowling); Puccini's *Et incarnatus* (Tenor solo S. L. Barter); Reger's *Frohsinn*; Rossini's *Preghiera*; Tranchell's *His way of taming a shrew* (Bass solo R. A. Searle) and *No more of Thee and Me*; Vaughan Williams's *Blue Larkspur* (Alto solo E. J. Storey, Tenor solo B. D. Clover); Vicentino's *Mottettino*; Weelkes's *All people clap your hands*. In Bach's *Getrost!* the obbligato instrumental parts were played by B. D. Clover (trumpet) and P. C. Parsons (oboe).

On Saturday 24 June, the Choir gave a *Matinée Lyrique* in College Chapel. The readings were Rupert Brooke's *The Wayfarers* (Reader S. C. Cowling); Yeatman and Sellar's *How I brought the good news* (from *Horse Nonsense*) (Reader J. M. Davies); Southey's *The Immortality of Love* (Reader R. A. Searle); Samuel Butler's *The Righteous Man* (from the Notebooks) (Reader P. T. Fincham); J. B. Morton (Beachcomber)'s *Answers to Correspondents* (Reader S. L. Barter); C. P. Kavafy's *Waiting for the Barbarians* (Reader S. P. H. Haigh); "Legal Proceedings", being an excerpt from J. G. Frazer's *The Folklore of the Old Testament* describing early 18th century action of a community of monks against a plague of ants (Reader S. P. H. Haigh); Keats's *Last Sonnet* (Reader D. A. Lowe); Kipling's *Jane's Marriage* (Reader R. I. K. Little); and R. P. Brophy (assisted by P. T. Fincham and M. W. Neale) gave a rendering of *Poeme Dadaïste* which culminates in the breaking of crockery. [Some of the less-informed believed this item to be a hoax; but it was a genuine piece culled from the Dada period.] P. C. Parsons played Pietro Yon's *Toccatina for organ*. The vocal and choral items (in order of performance interspersed with the readings) were: Dufay's *Osanna L'homme armé*; Honegger's *And God said*; Rossini's *Preghiera*; Roedel's *A little Comedy* (Tenor solo S. L. Barter, Baritone solo J. M. Davies); Carissimi's Sanctus and Benedictus;

Poulenc's *Vidit suum*; Okeghem's *Kyrie L'homme armé*; Schütz's *O Herr hilf*' (Alto solos M. W. Neale, E. J. Storey; Tenor solo B. D. Clover); Donato's *Villanella alla Napolitana*: Brahms's *O süsßer Mai!*: Hadley's *My song is love unknown* (from the Cantata for Lent) (Baritone solo D. A. Lowe); Lassus's *Timor et tremor*; Reger's *Frohsinn*, Kern's *Long ago and far away* (arr. Peter Tranchell); Coward's *There are bad times just around the corner* (Baritone solo D.A. Lowe); Palestrina's *Confitemini*; Vaughan Williams's *Blue Larkspur*; Vacqueras's *Osanna L'homme armé*; J. S. Bach's *Getrost!*

On Sunday 25 June the Choir sang Evensong at Lavenham (Introit: Dufay's *Osanna*; Magnificat and Nunc Dimittis: Tranchell in B flat; Anthems: Okeghem's *Kyrie*, Poulenc's *Vidit suum*, Elgar's *Ave verum corpus*, J. S. Bach's *Der Glaube schafft*.)

At the Annual Gathering Commemoration Service (26 June) the choir sang Wood's *Heaven* and Stanford's *Te Deum* in C. At dinner the music was Tranchell's *Silentium*, Wood's *Precamini*, Reger's *Hochsommernacht*, Tranchell's *His way of taming a shrew*, Viadana's *O sacrum convivium*, Pitoni's *Cantate Domino*, and the *Carmen Caianum*.

The College Council has continued to agree that it is desirable to replace the chapel organ. The Committee set up to consider the replacement has reported. The firm of organ-builders Johannes Klais of Bonn has been selected, if the funds can be found.

MUSICAL SOCIETY 1977-78

President: Sir Rudolph Peters.

Chairman: Prof. C. O. Brink.

Senior Treasurer: Mr P. A. Tranchell.

Secretary: G. A. Thornton.

'Scales Club' concerts were held as usual during the year. An additional concert was given in Chapel on 26 February 78, at which the music was: J. S. Bach's Sonata in G minor (Oboe K. F. C. Marshall, Viola da gamba R. P. Brophy, Harpsichord P. C. Parsons); Telemann's Cantata *Erscheine Gott in deinem Tempel* (Alto solo C. H. Henshall, Flute P. T. Fincham, Viola da gamba R. P. Brophy, Organ G. A. Thornton); Rivier's Aria and Purcell's Sonata no. 1 in D (Trumpet B. D. Clover, Organ P. C. Parsons); Tallis's *Hear the voice and prayer* and *If ye love me keep my commandment*, and pieces of Music for the Court of Henry VIII (Altos R. P. Brophy, E. J. Storey; Tenor B. D. Clover; Baritone S. P. H. Haigh; Bass J. M. Davies); Handel's Organ Concerto in F major op 4 no. 5 (Organ P. C. Parsons; Violins F. J. Burton, A. C. Clark, M. J. Cowling, P. E. Kerswill; Violas S. C. Cowling, P. H. Ehrlich; Viola da gamba R.P. Brophy; Bassoon M. V. Snoxall; Oboes S. L. Barter, K. F. C. Marshall).

At the College Christmas Concert (28 November 77) Movements from Telemann's Tafelmusik Part II were played by B. D. Clover (Trumpet), P. C. Parsons (Oboe), G. A. Thornton (Continuo), with the College strings, The College Chorus with alto solo (E. J. Storey) sang Marenzio's *Dissi a l'amata mia* and *Caro dolce mio ben*, Josquin's *Faulte d'argent*, Johnston's *White shoe Blues*, and Lippincott's *We're saving ourselves for Yale*, conducted by G. A. Thornton. The College Orchestra (Leader A. C. Clark, Conductor M. W. Neale) performed Haydn's Symphony no. 103 in E flat major. S.P.H. Haigh (Baritone), accompanied by P. C.

Parsons at the piano, sang four songs from Schubert's Schwanengesang. The concert ended with Mozart's Quintet in E flat major (K. 407), played by W. T. Prince (horn), A. C. Clark (violin), S. N. Terepin, P. H. Ehrlich (violas), L. Blake (cello).

The Lent Term Concert was cancelled owing to illnesses.

The May Week Concert (11 June 78) consisted of the following: de Pearsall's *Let us all go maying*, Morleps' *No, no, Nigella*, Gesualdo's *Occhi del mio cor vita*, Monteverdi's *Cor mio mentre vi miro*, Smith's *Secrets*, Bartholomew's *The first on my charm*, and Bostwick's *We were gathering up the roses*, sung by R. P. Brophy, C. H. Henshall (Altos); B. D. Clover (Tenor); S. P. H. Haigh (Baritone); J. M. Davies (Bass). S. L. Barter (Tenor) sang Vaughan Williams's Song-cycle "On Wenlock Edge" accompanied by A. C. Clark, F. J. Burton (Violins), P. H. Ehrlich (Viola), G. Hayburn (Cello), and P. C. Parsons (Piano). K. F. C. Marshall (Oboe) and I. Ledingham (Piano) performed Dutilleux's Oboe Sonata. J. M. Davies (Baritone) accompanied by P. C. Parsons (Piano) sang Duparc's *L'invitation au voyage*, *Extase*, *Chanson Triste*, and *Le Manoir de Rosemonde*. The Concert concluded with Mozart's Quartet in G minor (K. 478) played by A. C. Clark (Violin), P. H. Ehrlich (Viola), G. Hayburn (Cello), and S. Cook (Piano).

Purcell's Fairy Queen was staged in Harvey Court Garden under the conductorship of P. C. Parsons on 14, 15 and 16 June.

Officers for 1978-79:

President: Sir Rudolph Peters.

Chairman: Prof. C. O. Brink.

Senior Treasurer: Mr P. A. Tranchell.

Secretary: S. C. Cowling.

Assistant Secretary: R. K. Cross.

[No separate report on Chapel was published in this 1979) or subsequent years]

THE CHOIR AND MUSIC IN THE CHAPEL 1978-79

This was the seventh year in which male altos formed a regular ingredient of the choir.

The recruitment of Choral Scholars and Exhibitioners is determined partly by the variable field of vocal applicants, partly by our rightly stringent academic standards in admission. Apart from outright rejection or acceptance, we make a large proportion of choral awards conditional upon the candidate's subsequent A level or C.C.E. performance.

Consequently the distribution of voices among the Choral Award-holders may differ considerably from year to year; and this in turn affects what music we perform.

In a former year, we had no tenors, but were able to compensate by singing with *divisi* altos. In 1976-77 we had 2 altos, 4 tenors, 4 baritones, 3 first basses, 0 second basses. In 1977-78 we had 4 altos, 3 tenors, 2 baritones, 2 first basses, 2 second basses.

This year (1978-79) the Choral Award-holders were distributed as follows:

Altos: 3 Exhibitioners

Tenors: 6 Exhibitioners

First Basses: 2 Exhibitioners

Second Basses: 3 Exhibitioners

The schedule of sung services was the same as in previous years (including Tuesday's unaccompanied plainsong, Wednesday's canticle-settings, and Thursday's special Psalm-settings).

The Canticle-settings used during the year were as follows:

Magnificat and Nunc Dimittis: Barnby in E, Bennett in D minor, Chamberlain in A, Gibbons (short service), Stainer in D, Steggall in B flat, Wood in C.

Magnificat: Arnold Tone 5, Tranchell in B flat Tone 4 and Tone 8.

Nunc Dimittis: Jackson, Parry, Preston, Stanford in G, Sumsion in G.

The Responses in use (apart from Plainsong) were Byrd, Rose, Smith, Tallis, Thornton in D, Tomkins, Tranchell "Arian", "Libran" and "Virgoan".

The following music was sung either in its proper place or as anthems:

Ahle *Adstamus Jesu care*, Allison Psalms 81 and 103, Anon 1310 Sanctus and Benedictus, Bourgeois Psalm 115, Boyce *The Lord is king*, Britten Gloria from *Missa Brevis*, Bruckner *Christus factus est*, *Inveni David*, Burton Psalm 47, Byrd *Ave verum corpus*, *Emendemus in melius*, *Gloria tibi domine*, Caldara *Laboravi in gemitu meo*, Carissimi Sanctus, Clemens non Papa Psalm 81, Croce *Et resurrexit*, Diabelli Agnus dei, Dona nobis pacem, Dietrich *Salve spes nostra Christe*, Dufay *Venite post me*, Dunstable *Veni sancte spiritus*, Duruflé *Ubi caritas*, Elgar *Ave verum corpus*, Faure *O salutaris hostia*, Gabrieli *Attendite popule meus*, Gibbons *O Lord I lift my heart to thee* and *Why art thou so heavy O my soul*, Gibbs *Most glorious Lord of Lyfe*, Goudimel Psalm 10, Gounod Sanctus, Hadley *My song is love unknown* (Finale of "Cantata for Lent"), Harris *Holy is the true light*, Hassler *Cantate domino*, Honegger *And God said* (Finale of "King David"), Ireland Agnus Dei, Gloria, Kyrie, (Mass in C), *Greater Love hath no man*, Josquin *Ave verum corpus*, *Paratum cor meum*, Kodaly *Pange Lingua*, Lassus *Alleluia laus et gloria*, Officium mortuorum (Requiem I, Te decet hymnus, Kyrie, *Si ambulem, Domine Jesu Christe*, *Hostias*, Sanctus, Benedictus, Agnus dei, Requiem 2), Locke *In the beginning*,

Loosemore *O Lord increase my faith*, Machaut *Agnus dei*, Monteverdi *Benedictus*, *Crucifixus*, Morley *Let my complaint*, de Orto *Pleni sunt celi*, Palestrina *Jerusalem convertere*, *Jesu nostra redemptio*, Pitoni *Cantate domino*, Pizzetti *Libera me*, Puccini *Crucifixus*, Purcell *In God's Word will I rejoice*, *O remember not*, Schütz *Psalms 71, 91, 92, 145*, Shepherd *In manus tuas*, Tallis *Salvator mundi*, Randall Thompson *Alleluia*, Tomkins *Out of the deep*, Tranchell Hymn settings 397, 409, *Psalms 23, 71, 121, 133, 149, 150*, *Lord dismiss us*, Vacqueras *Osanna*, Viadana *O sacrum convivium*, Victoria *Ave verum corpus*, *Una hora*, Walford Davies *God be in my head*, Walker *I will lift up mine eyes*, Weelkes *O how amiable*, S. S. Wesley *Blessed be the God and Father*, Wood *Kyrie (Portae Honoris)*.

On 18 November 78 the Choir sang a Memorial Service in chapel for G. A. Thornton who, had he lived, would have been Senior Organ Scholar in his third undergraduate year.

On 16 March 79 the Choir sang Requiem Mass at the Roman Catholic Church of Our Lady and the English Martyrs, Cambridge, for the late F. J. Stopp, Fellow.

The Choir had the following additional engagements:

On Saturday 16 June they gave a recital in the church of Saint Peter and Saint Paul at Wingrave in Buckinghamshire, were put up for the night in the houses of members of the parish, and sang Matins and Eucharist on Sunday morning 17 June.

On Sunday evening 17 June they sang Festal Evensong in the church of Saint Peter and Saint Paul at Lavenham in Suffolk.

On 22 June the Choir performed a *Matinée Lyrique* in chapel.

On 23 June they sang Evensong in Norwich Cathedral followed by a Recital.

On 24 June they sang Matins in the church of Saint Peter at Brooke in Norfolk and gave a Recital in the church of Saint Margaret at Cley-next-the-Sea.

On 25 June the Choir sang in chapel at the Service in commemoration of Benefactors and afterwards at the Annual Gathering Dinner.

The music for these various occasions (here given in a single list) was as follows *Lo now sing we together* from the anonymous 18th-century Czech Saint Jakub Cantata; J. S. Bach's *Esurientes* from the Magnificat in D (Alto solo R. P. Brophy, Flutes R. K. Cross, N. G. Blanshard, Cello P. A. F. Thomas) and *Getrost!* from Cantata 133; Boyce's *Te Deum* in A; Brahms's *O süsßer Mai* (Tenor solo B. D. Clover); Bruckner's *Inveni David*; Byrd's *Deo gratias*; Dufay's *Osanna* from *Missa L'homme armé*; Durufle's *Ubi caritas*; Fauré's *O salutaris hostia* (Bass solo N. G. Blanshard); Patrick Hadley's *Sanctus* and *Benedictus*; Ireland's *Agnus Dei* from *Communion Service in C*; Josquin's *Ave verum corpus*; Jerome Kern's *Why do I love you?* arranged by Peter Tranchell; Kodaly's *Pange lingua*; Lassus's *Timor et tremor*; Liszt's *Domine salvum fac* (Tenor solo S. C. Cowling, Trumpet B. D. Clover, Viola P. J. G. Nicholson); Loosemore's *O Lord increase my faith*; Mendelssohn's *Lord God of Abraham* from *Elijah* (Baritone solo S. P. H. Haigh); Monteverdi's *Crucifixus*; Thomas Mudd's *God which hast prepared*; Ockeghem's *Kyrie* from *Missa L'homme armé*; Palestrina's *Confitemini*; Parry's *O love they wrong thee much*; Perotinus's *Viderunt*; Pizzetti's *Libera me* from the Requiem (Tenor solo B. D. Clover); Purcell's *Close thine eyes* (Duet for Tenor (J. D. Gwinnell) and Bass (S. Preece), (Cello P. A. F. Thomas), and *Fairest Isle*; Rossini's *Preghiera*; Schütz's *O Herr hilf*; Stanford's *Benedictus* from the Service in C; Tallis's *Salvator mundi*; Peter Tranchell's *A day in the garden*, Magnificat and *Nunc Dimittis* in B flat, *No more of Thee and Me*, Setting of Psalm 133, *The dog that sat*; Victoria's *Una hora*; de Vitry's *Quid scire proderit*; Watford Davies's

Reply of Patience; Weelkes's *O how amiable*; Wood's *Heaven, Invocation*, Kyrie from *Missa Portae Honoris, Precamini*, and *Carmen Caianum*.

All the organ accompaniments and voluntaries both throughout the year and for the above-mentioned additional engagements were played by the Organ Scholar T. G. Blease, who deserves a special vote of thanks.

At the *Matinée Lyrique* the readings were as follows: R. Beddow read *Sonnet composed upon Westminster Bridge* (William Wordsworth), S. C. Cowling read *My Son* (Samuel Butler), R. K. Cross read *Wages* (D. H. Lawrence), J. D. Gwinnell read *On a favourite cat, drowned in a tub of goldfishes* (Thomas Gray), S. P. H. Haigh read *The strange case of Mr Fortague's disappointment* (Ogden Nash) and *The owl who was God* (James Thurber), G. J. E. Jenkins read *Lines* (J. C. Squire), and S. Preece read *The Lake Isle of Innisfree* (W. B. Yeats).

In June (1979) the Choir had some recording sessions in Chapel. The gramophone record to be issued is intended to include music by Caian composers from the 16th and 17th centuries (Edward Johnson and Thomas Mudde) to the present day (including Pilcher, Wood, Hadley, Statham and Tranchell). Time and other factors precluded the completion of the programme in one go, and further sessions are planned during the academic year 1979-80. It is hoped that the record will become available in late summer of 1980.

MUSICAL SOCIETY 1978-79

President: Sir Rudolph Peters.

Chairman: Prof. C. O. Brink.

Senior Treasurer: Mr P. A. Tranchell.

Secretary: S. C. Cowling.

Assistant Secretary: R. K. Cross.

'Scales Club' concerts were held as usual during the year. Additionally a number of short lunch-time recitals were given either in Chapel or in the Senior Parlour.

At the College Christmas Concert in Hall (27 November 78), F. Ogée (violin), P. A. F. Thomas (cello), and T. R. Coe (piano) performed Beethoven's Trio Op. 97 in B flat major; the College Chorus conducted by C. H. Henshall sang Poulenc's *Quatre motets pour le temps de Noel*; the College Orchestra (leader: F. J. Burton, conductor: P. A. Tranchell) played Rossini's Overture *Tancredi* and Mendelssohn's Overture *Ruy Blas*.

At the College Lent Term Concert in Hall (12 March 79), F. J. Burton, F. Ogée (violins), S. C. Cowling (viola), and A. de Jong Cleyndert (cello), performed Schubert's Quartet in E flat Op. 125 No. 1; the College Chorus sang the following music: J. S. Bach's Cantata No. 46 *Schauet doch and sehet, ob irgend ein Schmerz sei* (solos: J. D. Gwinnell (tenor), S. P. H. Haigh (bass), C. H. Henshall (alto); Instruments: S. L. Brown, R. P. Brophy (recorders); K. F. C. Marshall, E. R. Robeson (cor anglais); B. D. Clover (trumpet); F. J. Burton, F. Ogée (violins); S. C. Cowling (viola); P. A. F. Thomas (cello); S. Fell (double bass); I. J. McBride (chamber organ); conducted by T. G. Blease). Elgar's Choral songs (*As torrents in summer, The shower, O Wild West Wind*, conducted by C. H. Henshall). Patrick Hadley's Cantata for Lent (solos: H. Odell, J. King (sopranos), B. D. Clover (tenor), S. Preece (bass); piano-duet accompaniment: T. G. Blease, A. B. Grabowski; conducted by C. H. Henshall).

At the May Week Concert in Hall (10 June 79), A. B. Grabowski (piano) played Chopin's Scherzo in B minor; F. Ogée (violin), R. K. Cross (flute), and T. G. Blease (harpsichord) played J. S. Bach's Brandenburg Concerto No. 5 in D major with a section of the College Orchestra, conducted by B. D. Clover; the College Chorus conducted by B. D. Clover sang Purcell's *My beloved spake* (solos: C. H. Henshall (alto), J. D. Gwinnell (tenor), S. P. H. Haigh, S. Preece (basses); with harpsichord (T. G. Blease) and strings) and Fauré's *Cantique de Jean Racine* (alto solo: C. H. Henshall; piano accompaniment: S. P. H. Haigh); B. D. Clover played Hummel's Concerto in E flat major for trumpet, accompanied by the College Orchestra conducted by G. J. E. Jenkins.

Officers for 1979-80:

President: Sir Rudolph Peters.

Chairman: Prof. C. O. Brink.

Senior Treasurer: Mr P. A. Tranchell.

Secretary: A. B. Grabowski.

Assistant Secretary: N. J. Williams.

THE CHOIR AND MUSIC IN THE CHAPEL 1979-80

This year (1979-80) the Choral Award-holders were distributed as follows: 4 Altos, 4 Tenors, 2 First Basses, 3 Second Basses.

The schedule of sung services was the same as in previous years (Tuesday's unaccompanied plainsong, Wednesday's canticle-settings, and Thursday's special psalm-settings).

The canticle-settings used during the year were:

Magnificat and Nunc Dimittis: Barnby in E, Batten (short service), Bennett in D minor, Dyson in F, Gibbons (short service), Geoffrey Shaw in D, Steggall in B flat, Tranchell in B flat, West in C, Wood in C and E.

Magnificat: Arnold Tone 5, Tranchell Tones 3, 4 and 7.

Nunc Dimittis: Sevin (short service), Parry in D, Purcell in G minor, Stanford in G, Sumsion in G, Tranchell in A and E, Victoria,

The Responses in use (apart from Plainsong) were Byrd, Harper, Rose, Smith, Tallis and Thornton.

The following music was sung either in its proper place or as anthems:

Allison Psalms 41, 69, 78, 81, 88, Bach *Der Glaube schafft*, Bourgeois Psalm 115, Bruckner *Christus factus est*, Burton Psalm 47, Byrd *Ecce advenit*, *Viri galilei*, Caldara *Laboravi in gemitu meo*, Compère Kyrie, Dufay *Conditor alme siderum*, *Venite post me*, Duruflé *Ubi caritas*, Elgar *Ave verum corpus*, Fauré *O salutaris hostia*, Gabrieli *Attendite popule meus*, Gibbs *Most glorious Lord of Lyfe*, Goudimel Psalms 10, 105, Gounod Sanctus, Hadley *My song is love unknown*, Hassler *Cantate domino*, Honegger *And God said*, Josquin Benedictus (La sol fa re mi), *Veni sancte spiritus*, Lassus *Alleluia laus et gloria*, Locke *O Lord hear my prayer*, Loosemore *O Lord increase my faith*, Machaut Agnus, Monteverdi Crucifixus, Morley *Let my complaint*, Mudd *God which hast prepared*, Mundy *Let us now laud*, Okeghem Sanctus, de Orto Pleni, Palestrina Crucifixus (Aspire domine), Pitoni *Cantate domino*, Power *O beata progenies*, Purcell *O remember not*, Rossini Agnus, Schütz Psalms 63, 91, 145, 149, Senfl Missa Nisi dominus, Shepherd 'Plainsong' Mass, Sanctus ('Fences' Mass), *Submit yourselves*, Stanford Te Deum in C, Tomkins *Hear my prayer*, *Out of the deep*, Tranchell *O that our faith*, Psalms 15, 71, 108, 117, 133, Vacqueras Osanna, Vaughan Williams *Rise heart*, Viadana *O sacrum convivium*, Victoria *Urbs beata*, Walford Davies *God be in my head*, Walker *I will lift up mine eyes*, Weelkes *Rejoice in the Lord*, S. S. Wesley *Blessed be the God and Father*, *Lead me Lord*, West *Comfort the soul*, Wood *Great Lord of Lords*, *Hail gladdening light*, Kyrie (Portae Honoris).

At the Carol Service on 2 December 79 the choir carols were Adam Cantique pour Noel, Basque Noel *The Angel Gabriel* arr. Tranchell, Britten *I sing of a maiden*, Byrd Ave Maria, Czech Saint Jakub Cantata *Lo now sing we together*, Hedgcock *Sleep my Saviour Sleep*, Vaughan Williams *This is the truth sent from above*.

On 8 March 1980 the Choir sang at the Memorial Service for Prof. Gordon Manley.

On 9 March 1980 the Choir sang a form of Tenebrae with music by Palestrina and Victoria.

The choir had the following additional engagements:

On 15 March 1980 they gave a recital in the chapel of Caius House, Battersea.

On 14 June 1980 they sang Evensong in Norwich Cathedral followed by a recital.

On 15 June they sang Eucharist in the Church of All Saints at Swanton Morley in Norfolk, and gave a recital in the Church of Saint Peter and Saint Paul at Lavenham in Suffolk.

On 22 June they gave a recital in the Church of Saint Margaret at Cley-next-the-Sea in Norfolk.

On 23 June the Choir sang in chapel at the Service in commemoration of Benefactors and afterwards at the Annual Gathering Dinner.

The music for these various occasions (here given in a single list) was as follows:

Bach *Der Glaube Schafft* (Solos S. C. Cowling, S. Preece), *Komm Jesu Komm*, Blow *Let thy hand, Sing we merrily*, Bostwick *We were gathering up the roses*, Boyce *Te Deum in A, Turn thee unto me*, Brahms *Heimat*, Byrd three-part *Agnus*, Carmen cotidianum *Seven bullocks*, Coward *Parisian Pierrot* (Solo J. D. Glover), Damonis *Anima benedicta, Lasso io moro, Tutti debiam cantare*, Debussy *Invocation* (Solo R. P. Brophy), De la Halle *Dieu soit, Tant que je vivrai, Or est Bayard*, Dresser *The pardon came too late* (Solos S. R. Beale, J. A. Jacob), Dufay *Osanna, Venite post me*, Duruflé *Ubi caritas*, Elgar *Ave verum* (Solo R. P. Brophy), Gesualdo *Mercè grido piangendo*, Hadley *Sanctus and Benedictus*, Hassler *Cantate domino*, Honegger *And God said* (Solo D. S. Bulley), Ireland *Agnus*, Johnston *White Shoe Blues*, Josquin *Benedictus*, Kern *Long ago and far away*, Leighton *Drop drop slow tears*, Machaut *Agnus*, Marenzio *Hor chi Clori beata*, Mendelssohn *Lord God of Abraham* (Solo D. S. Bulley), Pearsall *Let us all go maying*, Purcell *Hear my prayer*, Reger *Hochsommernacht*, Rossini *Cat Duet* (Solos R. P. Brophy, J. D. Glover), Tranchell *Magnificat and Nunc Dimittis in B flat*, Vaughan Williams *Rise heart* (Solo G. J. E. Jenkins), Verdi *Ella giammai m'amò* (Don Carlos) (Solo S. Preece), Victoria *Lamentations, Una hora*, Walford Davies *God be in my head*, Walker *I will lift up mine eyes*, Willan *Hail true Body* (Solo S. C. Cowling), Wood *Great Lord of Lords, Hail gladdening light, Heaven, Precamini, Carmen Caianum*. The organ and piano accompaniments were played by the Organ Scholars, T. G. Blease and R. Heyes, who in addition performed Mulet *Tu es Petrus* (Blease) and Elgar *Andante espressivo* from Sonata in G (Heyes).

In March (1980) the choir had some recording sessions in Chapel. It is hoped that the record will become available towards the end of 1980 or early in 1981.

MUSICAL SOCIETY 1979-80

President: Sir Rudolph Peters.

Chairman: Prof. C. O. Brink

Senior Treasurer: Mr. P. A. Tranchell

Secretary: A. B. Grabowski

Assistant Secretary: N. J. Williams

'Scales Club' concerts were held as usual during the year. Additionally a number of short lunch-time recitals were given either in Chapel or in the Senior Parlour. The music included (Scales Club 10 Feb 80) *Five Piano Preludes* by Peter A. Cowlett played by R. Heyes, and (Scales Club in Chapel 24 Feb 80) Nicholas J. Williams's *Jubilate* for organ, played by T. G. Blease, and *Epitaphs* for Chorus and piano duet (piano N. J. Williams, R. Heyes; conductor T. G. Blease) (First performance).

At the College Christmas Concert in Hall (3 December 79), the College Chorus conducted by T. G. Blease sang Handel's Chandos Anthem No. 6 *As longs the hart for flowing streams*, solos:

H. Odell, R. P. Brophy, S. R. Beale, S. Preece; organ: R. Heyes: and Britten's *Hymn to St Cecilia*, solos: J. King, J. D. Glover, S. C. Cowling, P. A. F. Thomas; The College Orchestra, leader F. Ogée, conductor, G. J. E. Jenkins, played Beethoven's Overture *Coriolan*, Schubert's Symphony No. 5, and Brahms's Variations on a Theme by Haydn.

At the College Lent Term Concert in Hall (10 March 1980), the College Chorus conducted by T. G. Blease sang Brahms's Five Songs for mixed choir, op. 104; Andrzej B. Grabowski was the soloist accompanied by the College Orchestra, leader F. Ogée, conductor G. J. E. Jenkins, in Rachmaninov's Piano Concerto No. 2; and the College Orchestra played Franck's Symphony in D minor.

At the May Week Concert in Hall (8 June 80), M. C. E. Law, soloist and directing from the harpsichord, played Bach's Harpsichord Concerto in D accompanied by F. Ogée, A. B. Grabowski (violins), M. Deacon (viola), D. Grubb (cello), S. Brown (double-bass); Andrzej B. Grabowski was the soloist in Nicholas J. Williams's Piano Concerto, accompanied by J. Bishop (flute & piccolo), J. Holmes, C. Cartwright (clarinets), A. Dewey (bass-clarinet), J. A. Castle (trumpet), P. A. Cowlett (trombone), D. Grubb (cello), C. M. Feeney (double-bass), P. Britton (percussion), and conducted by the composer; F. Ogée was the soloist in Mozart's Violin Concerto K. 216 in G, accompanied by the College Orchestra, leader A. B. Grabowski, conductor G. J. E. Jenkins,

On 6 June 80 a Recital was given in Chapel in farewell to the Walker organ first used in Chapel on 1 February 1868. Vocal solos: J. D. Glover, M. C. E. Law; at the organ: R. Heyes, J. H. T. Longstaff.

During the week starting 9 June 80, the Hall was turned into an opera-house, and on the evenings of 10, 11, 12, 13 June Handel's *Rinaldo* was staged, sung in Italian. Director M. R. Hunter, Conductor G. J. E. Jenkins. Soloists: Misses M. Armitstead, S. Cooper, D. Hawker. J. Roberts, F. Stewart-Wilson, Messrs. S. R. Beale, N. G. Blanshard, R. P. Brophy, I. M. Bussey, S. Preece; Harpsichord continuo: T. G. Blease; Designer: A. Neubauer; Costumes: J. Hawkins. The Society expresses gratitude to the College Council for permission to use Hall and for financial support, to the College Staff for their assistance and co-operation, and to the many other Members of College without whose help the performances could not have been mounted.

Officers for 1980-81

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Chairman: Prof. C. O. Brink

Senior Treasurer: Mr. P. A. Tranchell

Secretary: M. C. E. Law

Assistants to the Secretary: P. A. Cowlett, D. Grubb

THE CHOIR AND MUSIC IN THE CHAPEL 1980-81

This year (1980-81) the Choral Award-holders were distributed as follows: 4 Altos, 2 Tenors, 2 Baritones, 2 First Basses, 3 Second Basses.

The schedule of sung services was the same as in previous years (Tuesday's unaccompanied plainsong, Wednesday's canticle-settings, and Thursday's special psalm-settings).

The canticle-settings used during the year were:

Magnificat and Nunc Dimittis: Batten (short service), Bennett in D minor, Chamberlain in A, Dyson in F, Gibbons (short service), Preston (Edington service), Stainer in D, Steggall in B flat, Tranchell in B flat, West in C, Wood services in C, E and G.

Magnificat: Arnold Tone 5, Tranchell Tones 3, 4 and 7.

Nunc Dimittis: Palestrina, Parry in D, Purcell, Stanford in G, Sumsion in G, Victoria, Wills.

Te Deum: Boyce in A, Tranchell in E.

The Responses in use (apart from Plainsong) were: Byrd, Neary, Rose, Smith, Stewart, Tallis, Thornton, Tomkins, and Tranchell "Arian".

The following music was sung either in its proper place or as anthems: Allison Psalms 18, 30, 41, 69, 78, 88, and 103, Bach *Komm, Jesu, Komm*, Blow *Sing we merrily*, Bourgeois Psalm 115, Boyce *I have surely built Thee an house*, Burton Psalm 47, Byrd *Ave verum corpus, Be unto me, O Lord, a tower*, five-part Kyrie, Carissimi Sanctus, Chirbury Sanctus, Clemens Non Papa Psalm 81, Compère Kyrie (L'homme armé), Duruflé *Ubi caritas*, Fauré *Libera me*, Gounod *Felix culpa*, Handl *Ante luciferum genitus* and *Honestum fecit*, Harris *Holy is the true light*, Hassler *Cantate domino*, Ireland *Greater love*, Josquin *Paratum cor meum* and *Veni sancte spiritus*, Kodaly *Pange lingua*, Lassus *Timor et tremor*, Locke *In the beginning* and *Let God arise*, Loosemore *O Lord, increase my faith*, Machaut *Agnus dei*, Mendelssohn *Lord, I flee to thee for refuge*, Monteverdi *Crucifixus*, de Orto *Pleni sunt celi*, Perotinus *Benedicamus domino*, Pitoni *Cantate domino*, Poulenc *Vidit suum*, Purcell *Hear my prayer*, Rossini *Agnus dei* and *Preghiera*, Schütz *O Herr hilf'* and Psalms 68, 92 and 149, Shepherd *Fences Mass*, Tomkins *Out of the deep*, Tranchell *O that our faith* and Psalms 15, 23, 126, 128 and 133, Travers *Ascribe unto the Lord*, Victoria *Missa Surge propera* and *O quam gloriosum*, Walford Davies *Requiem aeternam*, Weelkes *O how amiable*, S. S. Wesley *Lead me, Lord*, West *Comfort the soul of thy servant*, Wood *Hail, gladdening light, Heaven*, and *Missa Portae Honoris*.

At the Carol Service on 30 November 1980 the choir carols were Adam *Cantique pour Noel*, Cornelius *The Kings*, Czech Saint Jakub *Cantata Lo now sing we together*, Hadley *I sing of a maiden*, Praetorius *Es ist ein Ros' entsprungen*, Tchaikowsky *Crown of roses*, Tranchell *If ye would hear the angels sing*.

On 18 October 1980 the Choir sang at a Memorial Service in Great Saint Mary's Church for Prof. G. W. H. Lampe, Fellow. The anthem was the Finale of Honegger's "King David", *And God said: the day shall dawn*.

On 20 November 1980 the Choir sang at a Memorial Service in chapel for Marie Wade. The music included Schubert's *The Lord is my shepherd* and Handel's *Where-e'er you walk*.

The Choir had the following additional engagements:

On 24 June they gave a recital in Bristol Cathedral.

On 26 June they gave a secular recital at Fen Ditton Hall for the Cambridge Opera Society.

On 27 June they sang Evensong in Norwich Cathedral followed by a Recital.

On 28 June they sang Communion at Mattishall in Norfolk and gave a Recital in the Church of Saint Margaret at Cley-next-the-Sea.

On 29 June the Choir sang in chapel at the Service in commemoration of Benefactors and afterwards at the Annual Gathering Dinner.

The music for these occasions (here given in a single list) was as follows: Bach *Komm, Jesu, Komm* (Alto solo J. D. Glover, Bass solo S. Preece), Barnby *In laudem amoris*, Bruckner *Christus factus est*, Byrd *Be unto me, O Lord, a tower*, Carissimi *Sanctus*, Dresser *The Pardon came too late* (Tenor solo S. R. Beale, Bass solo, P. A. F. Thomas), Dufay *Osanna* (L'homme armé), Duruflé *Ubi caritas*, Dyson *Magnificat and Nunc Dimittis in F* (Alto solo A. P. Day, Bass solo D. S. Bulley), Elgar *Ave verum corpus* (Alto solo A. P. Day), Fauré *O salutaris hostia* (Baritone solo M. C. E. Law), Hadley *Sanctus, Ireland Agnus dei and Gloria* (Baritone solo M. C. E. Law, Tenor solo G. J. E. Jenkins, Bass solo D. S. Bulley), Josquin *Veni sancte spiritus*, Kirbye *With angel's face and brightness*, Lassus *Timor et tremor*, McHugh (arr Law) *The sunny side of the street*, Mendelssohn *Lord, I flee to thee for refuge* (Bass solo S. Preece), Mozart *Finale of Horn Concerto K 447* (Horn J. H. Pitman, Piano R. Heyes), Palestrina *Confitemini domino*, Pearsall *Let us all go maying*, Perotinus *Benedicamus domino*, Preston *Nunc Dimittis* (Edington), Purcell *Fairest Isle, Hear my prayer*, Rachmaninoff *Vocalise* (Cello G. H. Llewellyn, Piano, R. Reyes), Rainger (arr Law) *Easy living*, Reger *Frohsinn*, Rossini *Preghiera*, Schönberg *Verbundenheit*, Stanford *Psalm 150*, Tranchell *No more of thee and me, peace, [?Peace be with you (1980)] Psalms 119 and 150, Silentium*, Te Deum in E, *The Dog that sat*, Vacqueras *Osanna* (L'homme armé), de Vitry *Quid scire proderit*, S. S. Wesley *Lead me, Lord* (Bass solo D. S. Bulley), West *Comfort the soul of thy servant* (Tenor solo S. R. Beale), Wood *Carmen Caianum, Heaven, Kyrie* (Portae Honoris), *Precamini*.

At Fen Ditton Hall, S. R. Beale rendered an Arthur Marshall monologue.

The Walker organ in chapel, used since 1 February 1868, was dismantled during the Long Vacation 1980. During the Michaelmas Term 1980 services were held in chapel, but were held during the Lent and Easter Terms 1981 in St Michael's Church by kind permission of the P.C.C. of Great St Mary's. The Organ Scholars, T. G. Blease and R. Heyes, manfully provided accompaniments and voluntaries either on a Walker positive organ of one manual and pedals or on a piano. The new organ by Johannes Klais of Bonn arrived in chapel on Lady Day 1981 and was speedily assembled and voiced. It was first used for the Commemoration Service on 29 June, though still enshrouded in polythene sheets put on for protection after voicing. The organ is to be officially inaugurated at a Service of Dedication on 20 November and with a programme of recitals on 20, 21 and 22 November 1981, at which it is hoped Peter Hurford, Nicholas Kynaston, Martin Neary, John Sanders and Gillian Weir will either play or contribute music.

MUSICAL SOCIETY 1980-81

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Chairman: Prof. C. O. Brink

Senior Treasurer: Mr P. A. Tranchell

Secretary: M. C. E. Law

Assistants to the Secretary: P. A. Cowlett, D. Grubb

'Scales Club' concerts were held as usual during the year. Additionally a number of lunch-time recitals were given either in Chapel or in the Senior Parlour.

At the College Christmas Concert in Hall (1 December 1980), the College Chorus with A. B. Grabowski at the piano and conducted by M. C. E. Law gave the first performance of *Bird, Beast and Flower*, a setting by Nicholas Williams of poems by Richard Barnfield, John Clare and Robert Herrick. G. J. E. Jenkins conducted Wagner's *Siegfried Idyll* with chamber ensemble and Grieg's Piano Concerto in A minor with the College Orchestra (leader A. B. Grabowski). R. Heyes was the piano soloist.

At the College Lent Term Concert in Hall (9 March 1981), M. C. E. Law conducted the Chamber Orchestra in Bach's Brandenburg Concerto no. 1 (Solos: Violin, C. P. Aldren; Horns: C. J. Jenkins, J. H. Pitman; Oboe, J. Heaton; Bassoon: T. Skotton), and the Chorus and Orchestra (leader C. P. Aldren) in Constant Lambert's *The Rio Grande* (Alto solo: A. P. Day; Piano solo: A. B. Grabowski). D. Grubb conducted the Orchestra in Dvořák's Symphony no. 5 in F major, Op. 76.

At the May Week Concert in Hall (14 June 1981), T. G. Blease conducted the College Chorus in E. J. Moeran's *Songs of Springtime*. The Choral Exhibitioners gave the first performance of Nicholas Williams's setting of Keats's *La Belle Dame sans Merci*, conducted by the composer. G. H. Llewellyn conducted a chamber ensemble with S. R. Beale as reciter in excerpts from Walton's *Façade*. D. Grubb conducted the Orchestra (leader C. P. Aldren) in Weber's Overture *Der Freischütz*. M. C. E. Law conducted the Orchestra in Beethoven's Piano Concerto no. 4 in G major, Op. 58. A. B. Grabowski was the piano soloist.

Officers for 1981-82: *President:* Sir Rudolph Peters

Chairman: Prof. C. O. Brink

Senior Treasurer: Mr P. A. Tranchell

Secretary: G. H. Llewellyn

Assistants to the Secretary: P. A. Cowlett, C. P. Aldren

THE INSTALLATION OF THE NEW CHAPEL ORGAN 1981

The College had an organ in the time of Dr. Caius and of Dr. Legge, but it had disappeared by 1636. As a result of pressure from undergraduates of the College, especially A. J. Hunter and W. O. Blunt, sung services were reintroduced in 1866. With the help of generous private subscriptions to which the College only needed to add £194, a new Chapel Organ was built in 1868 by J. W. Walker & Sons. It was a hand-blown two-manual tracker-action instrument. Although it gave good service over the years, its internal layout and its tonal limitation meant that it was never an outstanding instrument, either physically or musically.

Alterations to the organ were made in 1893, 1902, 1932 and 1954, the last being carried out by William Hill & Sons and Norman & Beard Ltd. An electric blower was installed; a detached three-manual console was built and a new pedal-board provided; the tracker-action was replaced by electro-pneumatic action; an additional four ranks of pipes and necessary couplers (The Choir Organ) were fitted within the frame, and the whole organ was revoiced. The wind-supply was not altered to cope with the enlarged organ. Nor was it foreseen how inefficient the electro-pneumatic action would become in a short time. The wooden and leather parts of the organ (bellows, sound-boards, wind-chests, trunking, sliders, connectors and other movable components) began to suffer a gradually accelerating and cumulative desiccation. By the end of 1970, the action of the organ was so unreliable that an investigation was called for. At the college's request, William Hill & Son and Norman & Beard Ltd sent their Director to scrutinise the instrument. The report turned out to be over-optimistic. It recommended that the organ be cleaned, and some minor repairs carried out; these were executed in the summer of 1972, but trouble continued, and during the Lent Term 1973 it was agreed to seek outside advice. The College invited Dr Peter Williams and Dr Lawrence Phelps to give independent reports on the organ. Dr Williams reported in April 1973. His report argued that we had the wrong kind of organ, both mechanically and aesthetically. Dr Phelps's report on the organ, seen from an organ builder's point of view, was even more critical. He estimated that, on prices obtaining in January 1974, a renovation would cost about £24,000. He added that the extensively rebuilt Organ might then be expected to give reasonably trouble-free service for some 20 to 30 years. But after renovation of the existing action we should still possess an instrument the tonal qualities of which were criticised by him in the most uncompromising terms. Since clearly we could not envisage the expensive renovation of the present Organ on these terms, advice was taken from a variety of sources as to Organ Builders who might be considered for direct action to build a new instrument.

The Chapel Organ Committee approached six builders, four of them British, one Danish, and one German. After consideration of their designs, taking into account the likely quality and durability of their work as well as their value for money, the Committee decided that the proposal by the German builder Johannes Klais should be recommended to the Council. Klais is a builder of international standing, with much experience of building larger instruments in an eclectic style, which have brought him wide critical acclaim.

On receiving this recommendation, the Council appointed a new committee to arrange for an independent assessment of the proposals that had been received. Two outside assessors were appointed, Dr Rose of Magdalen College, Oxford, and Dr Guest of St John's College, Cambridge, musicians with a good knowledge not only of organ building in general but also of the particular needs of a College Chapel. Both experts supported without qualification the view that the existing organ was unworthy of the College, and badly needed replacement. Both stressed that a more versatile instrument was needed which could be used both to play and to accompany music of all periods and styles; and both said that such an organ would be a good teaching instrument, and an attraction to prospective organ scholars. In examining the various proposals, both experts found Klais the best. Bernard Rose later visited Klais's works in Bonn on behalf of the Committee, discussed some minor revisions of the proposals, and was very favourably impressed by the firm. After further discussion the Klais proposals were approved and his firm was commissioned to install the new Organ.

When more technical discussions began between Johannes Klais and the Junior Bursar, Mr Christophe Grillet, it became evident that the existing size and shape of the gallery would much constrain the design

of the new organ. The weight, more than ten tonnes, and its distribution would also have to be allowed for. The Victorian organ was in a compact case built close to the west wall and sunk into a stepped gallery, which provided three rows of pews. It was therefore resolved to provide a completely flat floor with no constraints on loading points, with the greatest possible ceiling height.

The length of organ pipes required them to come very close to the timber panelled ceiling vault and the use of a small group of organ pipes, the Rückpositiv, projecting beyond the gallery front, required radical reconstruction of the gallery floor and new supporting beams. The trusses supporting the steps were therefore removed and a flat gallery floor was built on new steel girders calculated by Peter Dann, structural consultant, and erected by Johnson and Bailey, contractors. A new oak floor was laid to give Klais complete freedom to extend the organ sideways and forwards. The Rückpositiv was mounted on cantilever beams with the gallery front cut away for about one third of its width, and projecting about 2' 6".

The new girders are built into pockets cut into the west wall. During the process several openings into the Master's Lodge were walled up, which it is hoped will reduce the sound level in his bedroom. Systems which required new floor supports were avoided because of the probable burials in the floor which might have been disturbed.

The stepped seventeenth century balustrade across the western windows was taken apart by the College carpenters, Derek Castle and Geoffrey Ford, and rebuilt to suit the level floor. In the process it was discovered that they had previously been re-used by Waterhouse, the architect of the nineteenth century alterations.

The piscina which originally served the Master's chapel, then occupying the present gallery space, was closely examined and cleaned. During replastering of a defective area of wall loosened by overflowing gutters, the original opening into the stair turret was discovered and photographed. This turret, which is shown on Logan's print, was demolished by Waterhouse when the present bell-tower was built. The replastering was done by Colin Fordham, son of George Fordham one of the maintenance staff who undertook the clearance of the old gallery.

The carpenters also built side screens to enclose the sides of the organ case, and a new stair to link the stone staircase to the new gallery level. They extended the frieze and cornice of the side walls to 'return' at the west end and meet the organ case. All the ceiling panels either hidden or enclosed by the old organ were cleaned and repaired, new cherubs cast to replace those missing, and carved and gilded ornaments and stencilled paintwork restored and extended by the College staff under the supervision of the Junior Bursar and of Peter Doggett, the Clerk of Works.

The College's electricians, Derek Humm and Derek King, provided electric power for the blowers and wiring for internal lighting as well as altering the general gallery lights and antechapel lights to suit the new flat oak ceiling. All the gilding on the old carving, which Klais was commissioned to re-use, and the gilding on the new work, was applied by George Willis in gold leaf. The centre panel from the gallery front which contains a carved relief of the Madonna is soon to be fitted into the Antechapel above the entrance lobby where it will be better seen. Finally the interior of the chapel was cleaned and redecorated throughout by Taylors of Soham.

Although the general volume and outline of the Klais organ are radically different from the previous one, the appearance has blended well into the tower and atmosphere of the chapel.

At the end of September 1981 the Organ Committee was able to report that Johannes Klais had completed the installation within the required time, to the agreed specification, and to the complete satisfaction of the Committee. The overall cost of the Organ was well below the original estimate. The Organ, delivered at the end of March 1981, was in fact so expeditiously erected and voiced that it was possible to use it at the Commemorative Service for the Annual Gathering on 29 June.

Particular thanks are due to Mr Kynaston for his valuable professional advice and to the late Herr. Schaeffer for a design which accords with the interior of the Chapel; and also to all those who served on the College Organ Committee, whose membership at the time when the work was completed was: Prof. Christopher Brooke, Dr Roger Carpenter, Mr Christophe Grillet (who also kindly made available the technical information which is incorporated in this report), Dr Konrad Martin, Rev. John Sturdy and Mr Peter Tranchell (Precentor).

THE CHOIR AND MUSIC IN THE CHAPEL 1981-82

This year (1981-82) the Choral Award-holders were distributed as follows: 3 Altos, 2 Tenors, 2 Baritones, 2 First Basses, 2 Second Basses.

The schedule of sung services was the same as in previous years (Tuesday's unaccompanied plainsong, Wednesday's canticle-settings, and Thursday's special psalm-settings).

The canticle-settings used during the year were:

Magnificat and Nunc Dimittis: Bennett in D minor, Dyson in F, Gibbons (short service), Sanders in B flat, Geoffrey Shaw in D, Stainer in D minor, Steggall in B flat, West in C, Wood services in C and E.

Magnificat: Arnold Tone 5, Tranchell in C and Tones 3, 4 and 8.

Nunc Dimittis: Palestrina, Parry in D, Preston, Purcell, Stanford in G, Sumsion in G, Victoria.

Te Deum: Stanford in C, Tranchell in E.

The Responses in use (apart from Plainsong) were: Byrd, Neary, Rose, Sanders, Smith, Thornton, Tranchell ("Arian", "Quintilian", "Sagittarian" and "Virgoan").

The following music was sung either in its proper place or as anthems: Ahle *Adstamus*, Allison Psalms 30, 41, 69, 78, 81, Bach *Es ist euch gut dass ich hingehe*, Balfour Gardiner *Evening Hymn*, Boyce *The Lord is King*, Bruckner *Inveni David*, Byrd 4-part Mass, *Be unto me, O Lord, a tower, In resurrectione tua*, Compère Kyrie (L'homme armé), De Orto Pleni sunt celi, Dietrich *Salve spes nostra*, Elgar *Ave verum corpus*, Fauré *O salutaris hostia*, Gibbs *Most glorious Lord of lyfe*, Goudimel Psalm 105, Harris *Holy is the true light*, Hassler *Cantate Domino*, Josquin Benedictus (La sol fa re mi), *Veni sancte spirit us*, Kodaly *pange lingua*, Lassus *Amen, amen dico vobis, A toi je crie*, Locke *Let God arise*, Loosemore *O Lord increase my faith*, Machaut *Agnus Dei*, Monteverdi *Crucifixus*, Mozart *Miserere*, Okeghem Kyrie (L'homme armé), Palestrina *Benedicta sit sancta Trinitas, Christe redemptor omnium*, Lamentations, Perotinus *Benedicamus Domino*, Poulenc *Vidit suum*, Power *Beata progenies*, Puccini *Et incarnatus*, Purcell *Hear my prayer, O Lord, Now praise we Cecilia, O remember not, Rejoice in the Lord alway*, Schubert *The Lord is my shepherd*, Schütz Psalms 63, 68, 91, Shepherd Fences Mass, Stravinsky *Ave Maria*, Tomkins *Hear my prayer, O Lord, Out of the deep*, Tranchell Psalms 15, 23, 71, 108, 134, 141, 150, Vaughan Williams *Rise heart*, Victoria Lamentations, *Missa surge propra*, Weelkes *Rejoice in the Lord*, S. S. Wesley *Behold how good, Blessed be the God and Father, Lead me, Lord*, Wood *Missa Portae Honoris, Heaven*.

At the Carol Service on 29 November 1981 the choir carols were Adam *Cantique pour Noel*, Anon (Swedish) *Stephen was a stable-boy*, Anon (12th century) *Jesus our brother*, Bach *And there were shepherds*, Berkeley *Sweet was the song*, Quilter *The cradle in Bethlehem*, Stravinsky *Ave Maria*, Tranchell *If ye would hear the angels sing*.

On 24 April 1982 the Choir sang at the Memorial Service in Chapel for Sir Rudolph Peters. The anthem was *How lovely is thy dwelling place* from Brahms's Requiem.

The Choir had the following additional engagements: 19 June, Evensong followed by a Recital in Norwich Cathedral; 20 June, Sung Communion at Hethersett, a Recital in the Church of Saint Margaret at Cley-next-the-Sea; 23 June, Evensong in St Alban's Abbey-Cathedral, 25 June, a Matinée Lyrique in Chapel; 28 June, Service in Commemoration of Benefactors, and music at the Annual Gathering Dinner.

The music for these occasions (here given in a single list) was as follows: Anon (1310) Sanctus and Benedictus, Bainton *In youth is pleasure*, Beethoven Duo op. 147 no 1 Rondo (C. P. Aldren violin, G. H. Llewellyn 'cello), Boyce *Turn thee unto me*, Britten *The Ballad of Little Musgrave* (S. R. Beale tenor, C. M. Roberts baritone, M. C. E. Law bass, T. G. Blease piano), Buxtehude Passacaglia in D minor (T. R. Allen organ), Dunstable *Veni sancte spiritus*, Duparc *Chanson Triste* (M. C. E. Law bass, T. G. Blease piano), Duruflé *Ubi caritas*, Dyson *Hail Universal Lord*, Elgar *Ave verum corpus* (J. D. Glover alto), Gounod Sanctus (M. C. E. Law bass), Ireland Gloria, Sanctus, Benedictus, Agnus Dei (S. R. Beale tenor), Josquin *Allegez moi*, Lassus *Amen, amen dico vobis*, Machaut Agnus Dei, Marenzio *Hor chi Beata Clori*, Messiaen *Transports de joie* (T. G. Blease organ), Mudd *God which hast prepared*, Palestrina *Benedicta sit sancta Trinitas*, Poulenc *Vidit suum* (S. R. Beale tenor), Purcell *Hear my prayer, In God's word will I rejoice*, Mad Bess (J. D. Glover alto, T. G. Blease piano), Stanford Te Deum in C, Tranchell Magnificat and Nunc Dimittis in B, setting of verses from Psalm 118, Psalm 134 (violins C. P. Aldren, C. M. Roberts), Weber Agnus Dei and Dona nobis pacem from Mass in G (J. H. Pitman bass, S. R. Beale tenor), S. S. Wesley *Lead me, Lord* (M. C. E. Law bass), Wood *Heaven, Kyrie (Portae Honoris), Precamini and Carmen Caianum*.

The inauguration of the new organ built by Johannes Klais of Bonn consisted of a Service of Dedication on Friday 20 November 1981 at which the Regius Professor of Divinity, the Very Revd. Professor Henry Chadwick gave the address, the Dean blessed the organ with a special prayer, and the choir sang The Preces and Responses in A by John Sanders and Peter Tranchell's setting of Psalm 134 both written specially for the occasion. The Te Deum was Peter Tranchell's version in E. Trevor Blease, the Senior Organ Scholar, played the Fugue from Reubke's Organ Sonata upon Psalm 94 as concluding Voluntary. The organ was not played until it had been blessed, whereupon Martin Neary performed the first movement of Bach's Trio Sonata no 5 in C. In the evening of the same day Nicholas Kynaston gave a Recital consisting of Amner's Eight Variations on "O Lord in Thee is all my trust", Bach's Eleven Variations on "Sei gegrüßet Jesu gütig", Franck's Prelude, Fugue and Variation, Op. 18, and Reger's Variations and Fugue on an original theme in F sharp minor, Op.73.

On Saturday 21 November 1981, a Concert was given in Chapel. The music was: Handel's Organ Concerto in B flat, Op. 7 no 1 (Martin Neary organ; the orchestra, with Christopher Aldren leader and Trevor Blease chamber-organ continuo, conducted by Peter Tranchell); Poulenc's Sonata 1922 (Martin Earle trumpet, Timothy Swanwick horn, Peter Cowlett trombone); Mozart's Fantasia in F minor K.608 (Martin Neary organ); The first movement of Elgar's Organ Sonata in G (Trevor Blease organ); Mozart's Adagio and Fugue in C minor K.546 (The orchestra conducted by Grant Llewellyn); Messiaen's Dieu Parmi Nous (Timothy Allen organ).

On Sunday afternoon 22 November 1981, Gillian Weir gave a Recital consisting of Vivaldi's Concerto in A minor arranged by Bach, Mendelssohn's Variations on "Vater unser in Himmelreich", Ligeti's two Etudes "Harmonies" and "Coulée", Brahms's Fugue in A flat minor and the Chorale Preludes "O Welt, ich muss dich lassen" and "Herzlich tut mich erfreuen", Franck's Piece héroïque, the Scherzo from Vierne's Organ Symphony no 6, and the Allegro deciso from Dupré's "Evocation".

In the evening of the same day, Peter Hurford gave a Recital consisting of Franck's Choral no 1 in E major, Couperin's Offertoire from Messe pour les paroisses and Elevation and Agnus Dei

from Messe pour les convents, Bach's Sonata no 1 in E flat, and seven fughette and Orgel büchlein preludes on Advent and Christmas Chorales, Raison's Trio en passacaille from Mass no 2 of Livre d'orgue 1688, and Bach's Passacaglia and Fugue in C minor.

At Holy Communion on that day, the Choir sang Charles Wood's Missa Portae Honoris complete save for the creed; and at Evensong John Sanders's Preces and Responses in A and Magnificat and Nunc Dimittis in B flat (specially written) were sung. It being Saint Cecilia's day, the anthem was Purcell's *Laudate Ceciliam*. For concluding voluntaries, Trevor Blease played Stanley's Voluntary no 4 in E minor in the morning, and Timothy Allen played Franck's Choral no 3 in A minor after Evensong.

(Souvenir copies of the Inaugural Brochure giving description, specification, photographs of and notes upon the organ may be obtained from the Precentor, price 50p plus postage 30p.)

MUSICAL SOCIETY 1981-82

President: Sir Rudolph Peters

Chairman: Prof. C. O. Brink

Senior Treasurer: Mr P. A. Tranchell

Secretary: G. H. Llewellyn

At the College Christmas Concert in Hall (3 November 1981), the College Chorus (Timothy Allen conductor) sang Five English Folksongs arranged by Vaughan Williams; David Grubb conducted Mozart's Sinfonia Concertante in E flat, K.364 with solos Christopher Aldren violin, Claire Harris viola, and the College Chamber Orchestra; The College Orchestra (leader Christopher Aldren) performed Borodin's Prince Igor Overture (Grant Llewellyn conductor) and Beethoven's First Symphony (Michael Law conductor).

At the Lent Term Concert in Hall (8 March 1982), the College Chorus (Timothy Allen conductor) sang Tye's *Father of all*, Tallis's *If ye love me*, Farrant's *Hide not thou thy face from us, O Lord*, and *Call to remembrance, O Lord*; John Adkins oboe, Christopher Cartwright clarinet, Richard Oldfield horn, Graham Tebby bassoon, and Richard Tuckett piano, performed Mozart's Quintet in E flat major K.452; and the College Orchestra (leader Christopher Aldren) gave Brahms's Third symphony (Grant Llewellyn conductor).

At the May Week Concert in Hall (13 June 1982), David Grubb conducted Stravinsky's In Memoriam Dylan Thomas for tenor, strings and trombones (Timothy Saunders tenor); the College Orchestra (leader Christopher Aldren) rendered Wagner's Flying Dutchman Overture (Christopher Roberts conductor) and Mozart's Divertimento in D, K.136 (David Grubb conductor); Fiona Stewart-Wilson soprano, Emma Corke contralto, Simon Berridge tenor, and Michael Law bass sang Waltzes from Brahms's Neue Liebeslieder Op. 65 with Christopher Walton and Robin Holloway at the piano; and the College Chorus conducted by Timothy Allen sang Michael Hurd's *Swinging Samson*, with Hugh Dawes as Narrator, and Duncan Maskell clarinet and saxophone, Peter Cowlett trombone, David Grubb double bass, Christopher Walton percussion, and Michael Law piano.

The Society was saddened during the course of the year by the death of its President, Sir Rudolph Peters.

The Society collaborated with the Darwin College Musical Society in a production of Puccini's Gianni Schicchi at Darwin in May Week. Grant Llewellyn conducted.

Officers for 1982-83:

President: Prof. C. O. Brink

Senior Treasurer: Mr P. A. Tranchell

Secretary: C. R. Walton

THE CHOIR AND MUSIC IN THE CHAPEL 1982-83

This year (1982-83) the Choral Award-holders were distributed as follows: 2 Mezzo-sopranos, 3 Altos, 2 Tenors, 3 Baritones, 2 First Basses, 2 Second Basses. It was the first year in which girls gained Choral Exhibitions.

The schedule of sung services, slightly different from that of previous years, was: Tuesday: unaccompanied plainsong; Thursday: Introit anthem, psalm to Anglican chant and canticle-settings alternating with special psalm-settings and canticles to Anglican chant, Responses sung in entirety, anthem and dismissal; Sunday: Evensong as traditionally. The Choral Exhibitioners were excused from compulsory attendance at Sunday-morning Eucharist.

The canticle-settings used during the year were:

Magnificat and Nunc Dimittis: Dyson in F, Gibbons (short service), Sanders in B flat, Steggall in B flat, Tranchell in B, West in C, Wood in C and in E.

Magnificat: Arnold Tone 5.

Nunc Dimittis: Stanford in G.

Te Deum: Stanford in C.

The Responses in use (apart from Plainsong) were: Byrd, Gardner, Neary, Rose, Sanders, Smith, Tallis, Tranchell (“Virgoan”).

The Dismissals used were: Sanders, Tranchell (“Norwich” and “Winchester”).

The following music was sung either in its proper place or as introits or anthems: Ahle *Adstamus*, Anon (13th century) *Alle-psallite-luia*, Anon (20th century) *O wisdom which camest*, Ashfield *To this temple where we call thee*, Bach *Der Glaube Schafft* and *Komm, Jesu, komm*, Balfour Gardiner *Te ante lucis terminum*, Blow *Sing we merrily unto God*, Boyce *The Lord is King*, Brahms *How lovely is thy dwelling place*, Bruckner *Christus factus est* and *Inveni David*, Byrd *Be unto me O Lord a tower*, *Deo gratias*, *Gloria tibi Domine* and *Viri Galilaei*, Caldara *Laboravi in gemitu meo*, Calkin *Thou wilt keep him in perfect peace*, Compère *Kyrie (L’homme armé)*, Croce *Et resurrexit*, Dufay *Osanna (L’homme armé)*, Duruflé *Ubi caritas*, Elgar *Ave verum corpus*, Gabrieli *Miserere mei*, Gibbons *Almighty and everlasting God*, Gibbs *Most glorious Lord of lyfe*, Goudimel *Psalm 105*, Gounod *Felix culpa*, Handl *Ante Luciferum genitus*, Hassler *Cantate Domino*, Haydn *In the beginning*, Ireland *Kyrie, Sanctus, Benedictus, Agnus Dei (Mass in C)*, Josquin *Tu pauperium refugium* and *Veni sancte Spiritus*, Lassus *Amen dico vobis* and *Timor et tremor*, Loosemore *O Lord increase my faith*, Machaut *Agnus Dei*, Monteverdi *Crucifixus (Four-voice Mass)*, De Orto *Pleni sunt celi (L’homme armé)*, Palestrina *Benedicta Sit sancta Trinitas* and *Jerusalem convertere*, Perotinus *Benedicamus Domino*, Pitoni *Cantate Domino*, Purcell *Hear my prayer*, *In God’s word will I rejoice*, *Let the words of my mouth* and *Lord not to us*, Rossini *Preghiera*, Schütz *Psalms 52 and 91*, Shepherd *In pace in idipsum dormiam* and *Gloria, Sanctus, Benedictus and Agnus Dei (Fences Mass)*, Tallis *Salvator mundi*, Tranchell *Bread of the world*, *May the grace of Christ*, *O that our faith* and *psalms 15, 23, 28, 71, 121, 126 and 133*, Travers *Ascribe unto the Lord*, Vacqueras *Osanna (L’homme armé)*, Vaughan Williams *Rise heart*, Verdelot *Recordare Domine testamenti tui*, Victoria *Ave verum corpus*, *Doctor bonus amicus* and *Urbs beata*, Walker *I will lift up mine eyes*, Weelkes *O how amiable*, S. S. Wesley *Blessed be the God and Father* and *Blessed is the man*, Wood *Hail gladdening light, Heaven*, and *Kyrie, Gloria, Sanctus, Benedictus and Agnus Dei (Missa Portae Honoris)*.

At the Carol Service on 28 November 1982, the choir carols were Adam *Cantique pour Noel*, Anon. (Basque) *The angel Gabriel*, Anon. (Czech) *Lo now sing we together*, Anon. (Swedish) *Stephen was a stable-boy*, Hadley *I sing of a maiden*, Quilter *The cradle in Bethlehem*, Tranchell *People look east*.

At the Commemoration of the Passion on 6 March 1983, the Choir sang part of The St Mark Passion by Marco Gioseppe Peranda (formerly attributed to Schütz) and Schütz's setting of The Seven Last Words.

The Choir had the following additional engagements:

29 October 1982, Service of Thanksgiving at Caius House, Battersea; 5 December 1982, Carol Service at Mattishall, Norfolk; 17 June 1983, A Recital in St James's Church, Florence; 18 June 1983, A recital in the Monastery-church of Peace (Il Chiostrò della pace) at Sassoferrato; 19 June 1983, Sung Mass in the same church; 20 June 1983, A Recital in the Church of St John the Baptist at Marsciano; 21 June 1983, A Recital in the great hall of L'Università per gli stranieri at Perugia; 26 June 1983, A Recital in St Margaret's Church at Cley-next-the-Sea; 27 June 1983, Service in Commemoration of Benefactors, and Music at the Annual Gathering Dinner.

The music for these occasions (here given in a single list) was as follows: Bach *Komm Jesu komm*, Balfour Gardiner *Te ante lucis terminum*, Battishill *O Lord look down*, Bruch *Kol Nidrei* (cello solo: G. H. Llewellyn, piano accompaniment: T. R. Allen), Bruckner *Christus factus est*, Byrd *Viri Galilaei*, Caldara *Laboravi in gemitu meo*, Compère *Kyrie (L'homme armé)*, Czech anon. *Lo now sing we together*, Dufay *Osanna (L'homme armé)*, Duruflé *Ubi caritas*, Elgar *Ave verum corpus*, Gabrieli *Attendite*, Lassus *Timor et tremor*, Leighton *Drop, drop slow tears*, Loosemore *O Lord increase my faith*, Machaut *Agnus Dei*, Monteverdi *Hor ch'el ciel e la terra*, Okeghem *Kyrie (L'homme armé)*, Ord *Adam lay ybounden*, Palestrina *Benedicta sit sancta Trinitas*, Pearsall *Let us all go maying*, Perotinus *Benedicamus Domino*, Preston *Nunc Dimittis (1957)*, Purcell *Hear my prayer*, Rossini *Pregghiera*, Schoenberg *Verbundenheit*, Schütz *O Herr hilf'*, Stanford *Heraclitus* and *Te Deum* in C, Tranchell *Magnificat* and *Nunc Dimittis* in B, *Peace be with you* and *Silentium*, Tromboncino *Non val aqua*, Vacqueras *Osanna (L'homme armé)*, Victoria *Ave verum corpus*, de Vitry *Quid scire proderit*, Weelkes *O how amiable*, Wood *Hail gladdening light*, *Heaven, It was an English ladye bright*, *Missa Portae Honoris*, *Precamini* and *Carmen Caianum*, Yon *Toccatino* (Organ solo T. R. Allen).

On 24 April 1983 John Scott gave a Recital on the chapel organ, comprising Pachelbel *Ciaccona* in F minor, Bohm *Chorale Prelude Vater unser in Himmelreich*, Vivaldi (arr. Bach) *Concerto no 5* in D minor, opus 3 no 11, Brahms *Chorale Prelude O Welt ich muss dich lassen*, Tranchell *Organ Sonata 1958*, Alain *Variations sur un theme de Clement Jannequin*, Duruflé *Prelude et Fugue sur le nom d'Alain*.

It is expected that, with the election of soprano Choral Exhibitioners, the Choir will be able to sing as a fully mixed choir from October 1983, for which purpose a choir-library of S.A.T.B. music is being set up.

A gramophone record has been made by Vista Records of the College Choir (directed by Peter Tranchell) performing music by Caian composers. It is available at £5.50 plus 70p extra for package and postage. The music included is: Nigel Burton (1965) *Psalm 47*, Patrick Hadley (1938) *My song is love unknown* (from *The Cantata for Lent*), Thomas Mudde (1577) *God which hast prepared*, Edward Johnson (1594) "*Medley*" (Harpichord solo Trevor Blease),

Heathcote Statham (1908) *Lament* (Organ solo Trevor Blease), Peter Tranchell (1960) Psalms 121 and 133, Magnificat and Nunc Dimittis in B flat, *A day in the garden*, *His way of taming a shrew*, *No more of Thee and Me*, *The dog that sat on the roadside*, Charles Wood (1889) *It was an English ladye bright*, Kyrie and Agnus Del from Missa Portae Honoris. Main vocal soloists: Howard Baker, Brendan Clover, Andrew Day; others: Simon Beale, John Glover, Simon Preece, Steven Salmon; Piano: Peter Tranchell; Organ Trevor Blease. The old Walker organ was used in earlier recordings, the new Klais organ in later ones.

The record comprises recordings made between 1978 and 1982. Two items are taken from the recording of the Memorial Service (November 1978) for Geoffrey A Thornton, Organ Scholar admitted 1976, who died of cancer in September 1978. Other items were recorded specially in subsequent years. A sheet supplied within the record sleeve gives the texts and notes about the composers.

MUSICAL SOCIETY 1982-83

President: Prof. C. O. Brink

Senior Treasurer: Mr. P. A. Tranchell

Secretary: C. R. Walton

Sunday evening Scales Club concerts and Friday lunch-time recitals were as usual held during the course of the year.

At the College Christmas Concert in Hall (29 November 1982), the College Chorus (conductor: Timothy Allen) sang the Choral Dances from Britten's "Gloriana"; Timothy Saunders (tenor) sang "The Death of Socrates" from Satie's "Socrate" (in Peter Tranchell's English version) with Peter Tranchell at the piano; The College Orchestra (leader: Daniel Warburton) played Beethoven's "Egmont" Overture and Schubert's Unfinished Symphony conducted by Christopher Roberts, and Bartok's Rumanian Dances (1915) conducted by Christopher Walton.

At the Lent Term Concert (7 March 1983), Roy Dickinson conducted the College Orchestra in Walton's "Crown Imperial"; Patricia Cameron (soprano) with James Hibbert (clarinet) and Richard Tuckett (piano) performed Schubert's "Der Hirt auf dem Felsen"; The strings of the College Orchestra (leader Daniel Warburton) were conducted by David Grubb in Elgar's Serenade in E minor, opus 20, and by Christopher Walton in Bach's Harpsichord concerto in D minor (BWV 1052) with James Thomas as harpsichord soloist; Timothy Allen conducted the College Chorus and Orchestra in Mozart's Solemn Vespers (K.339) with Nancy D'Argenta (soprano), Roy Dickinson (alto), Simon Berridge (tenor) and Charles Pott (bass) as soloists, Christopher Aldren as leader and James Thomas at the chamber organ.

At the May Week Concert (2 June 1983), The College Chorus was conducted by T. R. Allen in Vaughan William's Five Mystical Songs with Giles Chaundy as baritone soloist and James Thomas at the piano; The strings of the College Orchestra (leader: Daniel Warburton) performed Warlock's Capriol Suite conducted by David Grubb; The Orchestra gave Mozart's Piano Concerto in E flat (K. 271) conducted by Christopher Walton with Richard Tuckett as piano soloist, and Mendelssohn's Violin Concerto in E minor conducted by Grant Llewellyn with Christopher Aldren as violin soloist.

Officers for 1983-84

President: Prof. C. O. Brink

Senior Treasurer: Mr. P. A. Tranchell

Secretary: R. J. Dickinson

THE CHOIR AND MUSIC IN THE CHAPEL 1983-84

This year (1983-84) the Choral Award-holders were distributed as follows: 4 Sopranos, 4 Altos, 4 Tenors, 3 Baritones, 4 First Basses, 2 Second Basses. It was the second year in which girls held Choral Exhibitions.

The schedule of sung services continued the same as that experimentally introduced in 1982-83: Tuesday Evensong: Unaccompanied plainsong; Thursday Evensong: Introit anthem, Responses sung in entirety with sung Lord's Prayer, anthem and dismissal, a psalm to Anglican chant followed by canticle-settings alternating with a special psalm-setting followed by canticles to Anglican chant; Sunday Evensong as traditionally. The Choral Exhibitioners were excused from compulsory attendance at Sunday-morning Eucharist. For this, a choir of volunteers prepared by the Organ Scholars led the music, congregational throughout, except for an occasional communion-anthem.

The canticle-settings used during the year were: *Magnificat* and *Nunc Dimittis* by Barnby in E flat, Berkeley, Clucas ("Paisley"), Darke in F, Dyson in F, Gibbons ("Short Service"), Goss in A, Kelly, Stanford in A, Tranchell in B; *Te Deum* by Boyce in A.

The Responses: Byrd, Jackson in A, Neary in G, Noble in D, Reading in A, Smith, Tallis, Tomkins.

The Dismissals: Tranchell "Eastleigh", "Norwich" and "Winchester".

The following music was sung either in its proper place or as introits or anthems: Allison: Psalm-settings 30, 41, 69, 88; Anerio: *Christus, factus est*; Attwood: *Teach me O Lord*; Bach: *Agnus Dei*; Bainton: *And I saw a new heaven*; Bairstow: *As Moses lifted up*; Berkeley: *Lord when the sense*; Blow: *Behold, O God our defender*; *Let my prayer come up*; *Let thy hand be strengthened*; Byrd: Five-voice Mass: *Kyrie, Gloria, Sanctus, Benedictus, Agnus Dei, Sacerdotes domini, Viri Galilei*; Croce: *We taste thee*; Darke: *Agnus Dei*; Dufay: *Agnus Dei*; Osanna (L'homme armé); Elvey: *Arise shine*; Farrant: *Call to remembrance; Almighty God*; Gabrieli: *Agnus Dei*; Gibbons: *Almighty and everlasting God; Ye that do your Master's will*; Goss: *God so loved the world; O Saviour of the world*; Hadley: *Sanctus and Benedictus*; Hassler: *Cantate domino*; Holmboe: *Beatus vir*; Ireland: *Greater love*; Isaac: *Jerusalem surge*; Jackson: *Laetentur coeli*; Josquin: *Kyrie (L'homme armé)*; Lassus: *Adoramus te; Amen dico vobis*; Mendelssohn: *But the Lord is mindful; I waited for the Lord*; Merbecke; Creed, Gloria; Messiaen: *O sacrum convivium*; Mozart: *Ave verum*; Nielsen: *Dominus regit me*; Noble: *Breathe on me*; Palestrina: *By the waters of Babylon; Seek ye the Lord; Surely he hath borne our griefs*; Parry: *I was glad*; Perotinus: *Benedicamus domino*; Plainsong: *kyrie Deus genitor alme*; Poulenc: *Tenebrae factae sunt; Vidit suum*; Purcell: *Hear my prayer O Lord; Lord not to us; Thou knowest Lord; Thy word is a lantern*; Rachmaninov: *Ave Maria*; Schütz: Psalm-setting 68; Spohr: *How lovely*; Stainer: *I saw the Lord*; Stanford: *Beati quorum via; O for a closer walk*; Sullivan: *Sing O Heavens*; Tallis: *Euge caeli*; Taverner: *Alleluia*; Tomkins: *Almighty God; When David heard*; Tranchell: *Agnus Dei no. 10; Grant to us Lord; Hymn-settings: And now O Father mindful of the love; May the grace of Christ our Saviour*; Psalm-settings: 3, 15, 111, 130, 133, 149; Tromboncino: *O sacrum convivium*; Vaqueras: *Osanna (L'homme armé)*; Vaughan Williams: *O taste and see*; Victoria: *Urbs beata*; Walford Davies: *Blessed are the pure in heart*; Weelkes: *Let thy merciful ears, O Lord*; S. S. Wesley: *Ascribe unto the Lord; Blessed be the*

God and Father; Wash me throughly; Wood: Hail, Gladdening Light; Heaven; Missa Portae Honoris: Kyrie, Gloria, Sanctus, Benedictus, Agnus Dei; This joyful Eastertide.

At the Carol Service on 27 November 1983, the choir carols were: R. R. Bennett: *Out of your sleep arise and wake*; Berkeley: *Sweet was the song the Virgin sang*; Britten: *There is no rose of such vertu*; Cornelius: *Three Kings from Persian lands afar*; Mendham: *What child is this*; Vaughan Williams: *This is the truth sent from above*; Walton: *Make we joy now in this fest.*

The Choir had the following additional engagements: 27 June 1984, a Recital in St Margaret's Church at Cley-next-the-Sea; 30 June 1984, Evensong followed by a Recital in Norwich Cathedral; 1 July 1984, a day at Long Stratton including Sung Eucharist, lunchtime light music and community songs, and an evening Recital; 2 July 1984; Service in Commemoration of Benefactors and music at the Annual Gathering Dinner; Recitals in northern Holland: 6 July 1984 Middelstum, 7 July 1984 Ten Boer, 8 July 1984 Loppersum.

The music for these occasions (here given in a single list) was as follows: Bach: Largo from Concerto for two violins in D minor B.W.V. 1043 (Violins: Christopher Roberts, Nicholas Roberts; Piano: Timothy Allen); *Komm, Jesu, komm* (Solos: Alto: Andrew Hartree; Baritone: Giles Chaundy); Balfour Gardiner: *Te lucis ante terminum*; Banchieri: *Chi cerea posseder sommo diletto*; Berkeley: *Lord when the sense*; Blow: *Let thy hand be strengthened*; Bruckner: *Christus factus est*; Byrd: Agnus Dei from five-voice Mass; Debussy: *Yver, vous n'etes que villain*; Dufay: Osanna (l'homme armé); Duruflé: Agnus Dei from Requiem; *Ubi Caritas*; Gabrieli: *Attendite popule meus*; Gibbons: *Almighty and everlasting God; The Silver Swan*; Hadley: Sanctus and Benedictus; Hassler: *Cantate Domino*; Ireland: *Greater Love*; Kyrie and Agnus Dei from the Mass in C; Jerome Kern: *Why do I love you*; Lassus: *Amen dico vobis*; Machaut: Agnus Dei; Merbecke: Creed and Gloria; Messiaen: *O sacrum convivium*; Ockeghem: Kyrie (L'homme armé); Pearsall: *Let us all go maying*; Perotinus: *Benedicamus Domino*; Poulenc: *Vinea mea electa*; Purcell: *Hear my prayer*; Rachmaninov: *O come let us worship*; Rossini: *Preghiera*; Schütz: Nunc Dimittis (Bass solo: Andrew Holland; Violins: Christopher Roberts, Nicholas Roberts; Organ: Timothy Allen); Stanford: *Beati quorum via*; Tranchell: Carmen cotidianum no. I; Magnificat and Nunc Dimittis in B; *Peace be with you*; Psalm 119; *Silentium*; Te Deum in E; Toch: *Geographical Fugue*; Vaqueras: Osanna; de Vitry: *Quid scire proderit*; S. S. Wesley: *Ascribe unto the Lord*; Wood: Grace; *Hail Gladdening Light; Heaven; Precamini*. The Organ Scholars provided interludes: Timothy Allen: *Paeon* by Kenneth Leighton; *Sonata in one movement* by Bellini; *Fantasia in G major* by Bach; James Thomas: *Schmucke dich, O liebe Seele* by Bach.

During the Cambridge Festival the Organ Scholars gave recitals: 15 July 1984, James Thomas: Bach: *Schmucke dich, O liebe Seele*, and Vierne: Symphony no. 6, Op. 59; Timothy Allen: Buxtehude: *Magnificat Primi Toni*; Franck: *Prelude, Fugue and Variations, Op. 18*; Brahms: Two Chorale Preludes on *Herzlich tut mir verlangen*; Roger-Ducasse: *Pastorale*; Tranchell: *Pastorale*; Bach: Toccata and Fugue in D minor B.W.V. 565.

MUSICAL SOCIETY 1983-84

President: Prof. C. O. Brink

Senior Treasurer: Mr P. A. Tranchell

Secretary: R. J. Dickinson

Sunday evening Scales Club concerts and Friday lunch-time recitals were held as usual during the course of the year.

At the College Christmas Concert in Hall (28 Nov. 83), the College Orchestra (Leader: Jonathan Sheldon) opened and concluded the programme with Dvorák's Two Slavonic Dances Op. 46 nos. 3 and 8 (Conductor: Christopher Walton) and Beethoven's Symphony no. 2 in D major Op. 36 (Conductor: James Thomas). The Strings with Timothy Allen at the harpsichord accompanied Roy Dickinson (Alto solo) in Vivaldi's Stabat Mater (Conductor: Christopher Roberts). The College Chorus (Conductor: Timothy Allen) sang Elgar's Five Part Songs Op. 71-73.

At the Lent Term Concert (12 March 84), the College Orchestra (Leader: Jonathan Sheldon) accompanied Kenneth Bradshaw (Piano solo) in Mozart's Piano Concerto in C major K 467 (Conductor: Christopher Walton), and Russell Rarity (Cello solo) in Schumann's Cello Concerto in A minor Op. 129 (Conductor: Christopher Roberts). The College Chorus and Alison Edgar (Soprano solo) were accompanied by the Strings with James Thomas at the chamber organ in Haydn's Missa Brevis in B flat major (Kleine Orgelmesse) (Conductor: Timothy Allen).

At the May Week Concert (17 June 84) the College Orchestra opened with Weber's Der Freischütz Overture (Leader: Jonathan Sheldon; Conductor: Timothy Allen, The Chorus and Orchestra (Leader: Daniel Warburton) combined to perform Peter Tranchell's Cantata "The Joyous Year", a setting of Wordsworth's "Ode composed on May morning" (Conductor: Timothy Allen). Robin Holloway's "Souvenirs de Montsalvat" for piano duet followed, with the composer and Christopher Walton at the piano. The Concert ended with Bach's Violin Concerto in E major BWV 1042 (Violin solo: Daniel Warburton; the College Strings, Leader: Jonathan Sheldon; Harpsichord: Christopher Walton; Conductor: James Thomas).

Officers for 1984-85:

President: Prof. C. O. Brink

Senior Treasurer: Mr P, A, Tranchell

Secretary: C. J. Shaw-Smith

THE CHOIR AND MUSIC IN THE CHAPEL 1984-85

This year (1984-85) the Choral Award-holders were distributed as follows: 4 Sopranos, 4 Altos, 3 Tenors, 4 Baritones, 3 First Basses, 2 Second Basses. It was the third year in which girls held Choral Exhibitions.

The schedule of sung services continued the same as that experimentally introduced 1982-83: Tuesday Evensong: Unaccompanied plainsong; Thursday Evensong: Introit anthem, Responses sung in entirety with sung Lord's Prayer, either a psalm to Anglican chant followed by canticle-settings or a special psalm-setting followed by canticles to Anglican chant; Sunday evensong as traditionally. The Choral Exhibitioners were excused from compulsory attendance at Sunday-morning Eucharist. For this, a choir of volunteers prepared by the Organ Scholars led the music, congregational throughout, except for an occasional communion-anthem.

The canticle-settings used during the year were: *Magnificat* and *Nunc Dimittis*: Darke in F, Dyson in F, Gibbons, Howells (St Paul's), Jackson in G, Mathias in G, Preston (1957), Stanford in A and in G, Tranchell in B, Wood in E flat no 2.

The Responses: Bertalot, Byrd, Jackson, Neary, Plainsong, Reading, Sanders in D, Smith, Tanis, Tomkins, Turner.

The Dismissals: Tranchell: "Eastleigh", "Norwich" and "Winchester",

The following music was sung either in its proper place or as introits or anthems: Ahle: Adstamus; Allison: Ps.30, Ps.78; Anerio: Christus factus est; Batten: O sing joyfully; Beechey: Let not your heart be troubled, Stand up and bless the Lord; Berkeley: Lord when the sense; Blow: Let my prayer come up, Let thy hand be strengthened; Boyce: Te Deum; Britten: Jubilate; Bullock: Give us wings of faith; Byrd: Agnus (5-voice Mass), Ave verum, Gloria tibi domine, Viri galilaei; Caldara: Laboravi in gemitu meo; Clemens non Papa: Magi veniunt ab oriente; Dufay: Deus tuorum militum, Osanna (Missa "L'homme armé"); Edwards: Lord I am not worthy; Gange: Thou O Lord art in the midst; Gibbons: Ye that do your master's will; Gounod: Sanctus (Messe "St Cecilie"); Hadley: Sanctus and Benedictus;. Harvey: I love the Lord; Hassler: Laetentur caeli; Howells: Like as the hart; Josquin: Sanctus (Missa "pange lingua"), Veni Sancte spiritus; Lassus: Adoramus te, Jubilate deo; Marenzio: O rex gloriae, Tribus miraculis; Mendelssohn: O great is the depth; Merbecke: Creed, Gloria; Noble: O sapientia; Palestrina: Benedicta sit sancta trinitas, Jerusalem convertere, Lift up your heads, seek ye the Lord; Parry: My soul there is a country; Pitoni: Cantate domino; Poulenc: Tristis est anima mea; Purcell: In God's word will I rejoice, Lord not to us, Thou knowest Lord, Thy word is a lantern; de Rore: Jubilate deo; Schütz: Ps. 52, Ps. 91, Ps. 149; Shepherd: In manus tuas; Stanford: If thou shalt confess; Sullivan: Sing O heavens; Taverner: Alleluia, Audivi media nocte; Tomkins: Almighty God the fountain, When David heard; Tranchell: Bread of the World, Grant to us Lord, May the grace of Christ, Psalms 71, 108, 117, 133, 147, 150; Tye: O come all ye servants, Sanctus Benedictus and Agnus ("Western Wind" Mass); Vaqueras: Osanna (Missa "L'homme armé"); Viadana: Exultate justi; Victoria: Kyrie Sanctus Benedictus and Agnus (Missa "Surge propra"), O magnum mysterium, O quam gloriosum; Walford Davies: Blessed are the pure; Weelkes: Let thy merciful ears; S. S. Wesley: Blessed be the God and Father, Blessed is the man, Thou wilt keep him; Wood: Heaven, Kyrie Gloria Sanctus Benedictus and Agnus (Missa "Portae honoris"), O most merciful, O thou the central orb.

At the carol Service on 2 December 1984, the choir carols were: Hoddinott: A child is born in Bethlehem; Isaac: Ecco virgo concipiet; Darke: In the bleak mid-winter; Armstrong Gibbs: While the shepherds were watching; Howells: Tryste Noel; Mathias: Sir Christmas.

The Choir had the following additional engagements: 14 Dec. 84, Perse Dinner; 16 June 85, Matins at Holy Trinity, Bincombe (Dorset); 16 June 85, A Recital at St Nicholas's Broadwey (Dorset); 17 June 85, Evensong in Salisbury Cathedral; 18 June 85, A Recital at St Mary Magdalene's, Milton (Hampshire); 19 June 85, A recital at St Peter's Bournemouth; 22 June 85, Evensong followed by a Recital in Norwich Cathedral; 24 June 85, Service in Commemoration of Benefactors and music at the Annual Gathering Dinner.

The music for these occasions (here in a single list) was as follows:

Bach: Komm Jesu Komm (Alto solo: Andrew Hartree; Baritone solo: Giles Chaundy); Bainton: And I saw a new heaven; Blow: Let thy hand be strengthened; Boyce: Te Deum; Brahms: Es geht ein Wehen, Vineta, Warum ist das Licht gegeben; Frederick Bridge: Crossing the bar; Britten: Jubilate; Gabrieli: O magnum mysterium; Hassler: Laetentur caeli; Howells: Like as the hart; Magnificat and Nunc Dimittis (St Paul's); Josquin: veni sancte spiritus; Kodaly: Pange lingua; Landini: El mie dolce sospir; Noble: Eternal mysteries; Ockeghem: Au travail suis; Parry: My soul there is a country; Pizzetti: Libera me (Requiem); Preston: Nunc Dimittis (1957); Puccini: Kyrie (Messa di Gloria); Rossini: Agnus dei (Petite Messe Solennelle) (Baritone solo: Giles Chaundy, Piano: Peter Bennett, Organ: James Thomas); Schütz: Die Stimm des Herren; Shepherd: In manus tuas; Tranchell: Peace be with you, Psalm 134, Silentium; Viadana: Exsultate justi; Victoria: Victimae paschali laudes; de Vitry: Quoniam secta latronum; Wood: Carmen Caianum, Hail gladdening light, Grace, Heaven, Precamini.

During the Cambridge Festival 1985, James Thomas (Senior Organ Scholar) gave a recital on the chapel organ.

MUSICAL SOCIETY 1984-85

President: Prof. C. O. Brink

Senior Treasurer: Mr P. A. Tranchell

Secretary: C. J. Shaw-Smith

Sunday evening Scales Club concerts and Friday lunch-time recitals were held as usual during the course of the year.

At the College Christmas Concert in Hall (3 Dec. 84), the College Orchestra (Leader: Patrick Herring) opened the programme with Samuel Barber's Adagio for strings op. 11 and the Adagietto from Mahler's Symphony no 5 (Conductor: Gordon A. H. Clark), and continued with Vaughan Williams's Concerto for Bass Tuba: (Tuba: Mark Friston; Leader: Nicholas Roberts; Conductor: Helen White). The College Chorus (Conductor: James Thomas) performed Gerald Finzi's Partsongs op. 17. The concert concluded with the Orchestra's performance of Mozart's "Haffner" Symphony k. 385 (Leader: Gordon A. H. Clark; Conductor: Kenneth Bradshaw).

At the Lent Term Concert (11 March 85) the College Orchestra started and ended the programme with Sibelius's "Karelia" Suite op. 11, (Leader: Gordon A. H. Clark; Conductor: Roy Dickinson), Liszt's Symphonic Poem "Les Preludes" (Leader: Nicholas Roberts; Conductor: Peter Bennett), and Prokofiev's Symphony no 7 (Leader: Nicholas Roberts; Conductor: Roy Dickinson). The College Chorus with the Orchestra gave Handel's Coronation

Anthem “The King shall rejoice” (Chamber Organ: Peter Bennett; Leader: Nicholas Roberts; Conductor: James Thomas).

At the May Week Concert (9 June 85) the Orchestra occupied the first half with Grieg’s Suite “From Holberg’s Time”, op. 40 (Leader: Patrick Herring; Conductor: Gordon A. H. Clark), and Tchaikovsky’s Fantasy Overture “Romeo and Juliet” (Leader: Gordon A. H. Clark; Conductor: Kenneth Bradshaw). The second half of the concert consisted of a concert performance of Gilbert and Sullivan’s “Trial by Jury”, with chorus and orchestra (Leader: Simon Cannon; Conductor: James Thomas) and the following solos:

Usher: Giles Chaundy, Counsel for the Plaintiff: Matthew Weait,
Defendant: James Biggart, Plaintiff: Veronica Thexton,
The Judge: Andrew Holland, Foreman of the Jury: Peter Fellows,
Bridesmaids: Helen Blackman, Alison Edgar, Helen Garrison, Helen White;
Jurymen: David Bailey, Andrew Evans, David Hodgson, Rhodri James, Jonathan Pollock,
Nicholas Roberts, Simon Rowarth, Richard Walford, Matthew White.

Officers for 1985-86

President: Prof. C. O. Brink

Senior Treasurer: Mr P. A. Tranchell

Secretary: A. J. Millar

THE CHOIR AND MUSIC IN THE CHAPEL 1985-86

This year (1985-86) the Choral Award-holders were distributed as follows: 5 Sopranos, 3 Altos, 2 Tenors, 2 Baritones, 3 First Basses, 2 Second Basses. It was the fourth year in which girls held Choral Exhibitions.

The schedule of sung services continued the same as that experimentally introduced 1982-83: Tuesday Evensong: Unaccompanied plainsong; Thursday Evensong: Introit anthem, Responses sung in entirety with sung Lord's Prayer, either a psalm to Anglican chant followed by canticle-settings or a special psalm-setting followed by canticles to Anglican Chant; Sunday Evensong as traditionally.

The Choral Exhibitioners were excused from compulsory attendance at Sunday morning Eucharist. For this, a choir of volunteers prepared by the Organ Scholar led the music, congregational throughout, except for an occasional communion-anthem.

The canticle-settings used during the year were: *Magnificat* and *Nunc Dimittis*: Berkeley, Dyson in F, Gibbons, Howells 'Coll. Reg.' and 'St Paul's', Jackson in G, Noble in A minor, Shaw in D, Stanford in A, Wood in D and in E flat no 2.

The Responses: Bertalot, Byrd, Neary, Plainsong, Reading, Rose in D, Sanders in D, Smith, Tanis, Tomkins.

The Dismissals: Tranchell: 'Eastleigh', 'Norwich' and 'Winchester'.

The following music was sung either in its proper place or as introits or anthems: Ahle: Adstamus; Allison: Psalms 41 and 78; Anon: Alle-psallite, Kyrie 'Deus genitor alme', O wisdom that camest; Arensky: Bow down thine ear; Ashfield: To this temple; Bach: Komm Jesu komm; Bainton: And I saw a new heaven; Blow: Let thy hand be strengthened; Boyce: Te Deum; Bruckner: Christus factus est; Bullock: Give us wings of faith; Byrd: Agnus Dei (5-voice), Benigne fac Domine, Deo gratias, Gloria (5-voice), Gloria tibi Domine, Hodie beata virgo praesentavit, Nobis datus nobis natus, Veni sancte Spiritus, Viri Galilei; Dufay: Osanna (L'homme armé); Duruflé: Ubi caritas; Elgar: Ave verum corpus; Farrant: O Lord for thy tender mercies sake; Fauré: Verbe égal au Tres-Haut; Ford: Almighty God; Gibbons: Almighty and everlasting God; Jesu grant me this I pray, Ye that do your master's will; Goss: God so loved the world; Hadley: My beloved spake, Sanctus and Benedictus; Handl: Resonet in laudibus; Harris: Faire is the heaven; Harvey: I love the Lord; Ireland: Greater love; Isaac: Jerusalem surge; Jackson: Laetentur caeli; Josquin: Tu solus qui facis mirabilia, Veni sancte Spiritus; Lassus: Agnus (Officium mortuorum), Jubilate Deo, Miserere mei; Loosemore (Gibbons): O Lord increase my faith; Merbecke: Creed, Gloria; Messiaen: O sacrum convivium; Palestrina: Jerusalem convertere; Perotinus: Benedicamus Domino; Pitoni: Cantate Domino; Poulenc: Tristis est anima mea; Purcell: In God's word will I rejoice, Let the words of my mouth; Rachmaninoff: Bless thou the Lord O my soul; Ridout: A pure river of water of life; Schütz: Psalm 91; de Sermisy: Benedic anima mea; Shepherd: In manus tuas; Stanford: Beati quorum via; Sullivan: Sing O heavens; Tallis: Euge caeli, If ye love me; Tchaikowsky: Hear Lord hasten thou; Tomkins: When David heard; Tranchell: Blessed are those that are undefiled, Bread of the world in mercy broken, May the grace of Christ our Saviour, O Lamb of God, Psalms 23, 28, 117, 141, 149; Tye: Psallite Deo; Vaqueras: Osanna (L'homme armé); Vaughan Williams: O clap your hands; de Vitry: Adesto sancte

Trinitas; Walford Davies: Blessed are the pure in heart; Weelkes: Let thy merciful ears O Lord; S. S. Wesley: Ascribe unto the Lord, Wash me thoroughly; Whitlock: Jesu grant me this I Pray; Wood: Heaven, Missa Portae Honoris (complete except Creed).

At the Carol Service (1 Dec. 85) the choir carols were: Woodward (from *Piae Cantiones* 1582): Ding-dong ding; Palestrina: I look from afar; Vaughan Williams: No sad thought his soul affright; R. R. Bennett: A little child there is y-born; Willcocks (from French trad.): Quelle est cette odeur agréable; Goss: See amid the winter's snow; Bach: O little one sweet.

The Choir had the following additional engagements: 23 Nov. 85 Evensong in Coventry Cathedral; 13 Dec. 85 Perse Dinner; 19-26 June 86 Mass and Recitals in Italy, at the Duomo, Siena; the Collegiata, San Quirico d'Orcia; the Università per stranieri, Perugia; and the Basilica di S. Francesco, Assisi; 28 June 86 Evensong followed by a Recital in Norwich Cathedral; 29 June 86 Eucharist at Hockwold (Norfolk); 30 June 86 Service in Commemoration of Benefactors and music at the Annual Gathering Dinner.

The music for these occasions (here in a single list) was as follows: Bach: Komm Jesu komm; Blow: Let thy hand be strengthened; Boyce: Te Deum; Bruckner: Christus factus est; Bullock: Give us wings of faith; Byrd: 5-voice Mass (entire), Nobis datus nobis natus; Carissimi: Sanctus and Benedictus; Delius: To be sung of a summer night on the Water no 1; Dufay: Osanna; Duruflé: Ubi caritas; Farrant: Call to remembrance; Gibbons (Loosemore): O Lord increase my faith; Harris: Faire is the heaven; Harvey: I love the Lord; Howells: Magnificat and Nunc Dimittis Collegium Regale, Magnificat and Nunc Dimittis St Paul's; Josquin: Veni sancte Spiritus. Landini: El mio dolce sospir; Lassus: Hola Caron; Machaut: Agnus Dei; Monteverdi: Kyrie (Publ. 1651); Parry: My soul there is a country; Perotinus: Benedicamus Domino; Pizzeti: Libera me; Purcell: Hear my prayer; Rose: Responses in D; Rossini: Preghiera; Stanford: Beati quorum via; Tomkins: When David heard; Tranchell: Peace be with you, Silentium, 'Winchester' Dismissal; Tye: Psallite Deo; Vaqueras: Osanna; Viadana: Exsultate Domino; Victoria: Tu es Petrus, Victimae Paschales; de Vitry: Quid scire proderit; Wood: Carmen Caianum, Gloria (Portae Honoris), Grace, Hail gladdening light, Heaven, Kyrie (Portae Honoris), Precamini.

During the Cambridge Festival 1986, Peter Bennett (the Organ Scholar) gave a recital on the chapel organ.

MUSICAL SOCIETY 1985-86

President: Prof. C. O. Brink *Senior Treasurer:* Mr P. A. Tranchell
Secretary: A. J. Millar

Sunday evening Scales Club concerts and Friday lunch-time recitals were held as usual during the course of the year.

At the College Christmas Concert in Hall (2 Dec. 85), the College Orchestra (Leader: Simon Cannon) gave Ravel's 'Pavane pour une infante défunte' (Conductor: Helen Garrison) and Beethoven's Symphony no 4 in B flat major (Conductor: Kenneth Bradshaw). The College Chorus and Orchestra (Solo sopranos: Alison Edgar, Helen Garrison; Solo alto: Andrew Hartree; Conductor: Peter Bennett) rendered Vivaldi's Gloria.

At the Lent Term Concert (10 March 86), the College Orchestra gave Dvorák's Symphony no 7 in D minor (Conductor: Helen White). The College Chorus and Orchestra (Conductor: Peter Bennett) performed Mozart's Requiem K. 626. The Visiting Soprano, Contralto, Tenor and Bass soloists were: Anne Todd, Susan Dutton, Philip Cave and Trevor Craddock.

At the May Week Concert (15 June 86), a Brass Ensemble (Leader: Christopher Jessop) rendered Giovanni Gabrieli's Canzon a 4 and Farnaby's 'Fancies, Toyes and Dreams'. The College Chamber Orchestra (Leader: Simon Cannon; Conductor: James Thomas) gave Haydn's Symphony no 45 in F sharp minor. The second half of the concert consisted of a performance of Peter Tranchell's Cantata 'Murder at the Towers' by the College Chorus (Principal soloists: Nathan Hodges, David Bailey, and Peter Fellows; Accompaniment of two pianos: Peter Tranchell and James Thomas; Conductor: Peter Bennett).

Officers for 1986-87:—

President: Prof. C. O. Brink

Senior Treasurer: Mr P. A. Tranchell

Secretary: H. C. Garrison

THE CHOIR AND MUSIC IN THE CHAPEL 1986-87

This year (1986-87) the Choral Award-holders were distributed as follows: 4 Sopranos, 1 Alto, 2 Tenors, 2 Baritones, 2 First Basses, 1 Second Bass. Fortunately some balance was achieved by the regular attendance of volunteers: 2 Altos, 1 Tenor, 2 Second Basses.

The schedule of sung services continued the same as that introduced in 1982-83: Tuesday Evensong: Unaccompanied plainsong; Thursday Evensong: Introit anthem, Responses sung in entirety with sung Lord's Prayer all unaccompanied, anthem and dismissal. A psalm to Anglican Chant followed by canticle-settings alternated with a special psalm-setting followed by canticles to Anglican Chant; Sunday Evensong as traditionally. The Choral Exhibitioners were excused from compulsory attendance at Sunday-morning Eucharist. For this a choir of volunteers under the Organ Scholar's direction led the music, congregational throughout, except for the communion anthem or Agnus Dei.

The College appointed Mr Christopher G. P. Batchelor (a postgraduate student of St Catharine's College, Cambridge, and formerly Organ Scholar of Hertford College, Oxford) as Assistant Organist, to relieve the Organ Scholar of some of his duties in the absence of a Junior Organ Scholar.

The canticle-settings used during the year were: Magnificat and Nunc Dimittis by Barnby in E flat, Beechey in A, Darke in F, Gibbons ("Short Service"), Howells ("Coll. Reg."), Kelly, Noble in B flat, Parry in D, Stanford in A and in C, Tallis in C minor, Wood in E flat no. 1 and E flat no. 2; Te Deum by Boyce in A, Stanford in C.

The Responses: Ayleward in E flat, Bertalot in G, Byrd, Gardner in G, Jackson in A, Morley, Neary in G, Plainsong, Radcliffe in C, Reading in A, Rose in D, Sanders in B and in D, Shephard in F minor, Smith, Tallis, Turner in F sharp.

The Dismissals: Byrd in D, Jackson in A, Mozart in D flat, Purcell in O minor, Rose in D, Sanders in B, Tranchell in F, "Eastleigh", "Norwich" and "Winchester", Wood in F.

The following music was sung either in its proper place or as introits or anthems: Allison: Psalms 69 and 78; Amner: O God my king; Anerio: Christus factus est; Anon: Kyrie (Deus genitor alme); Ashfield: To this temple where we call thee; Attwood: O God who by the leading of a star; Bach: God is living, God is here; Bainton: And I saw a new heaven; Bairstow: I sat down under his shadow; Bax: Lord thou hast told us; Beechey: I am the way the truth, and Let not your heart be troubled; Blow: Let my prayer come up, and Praise the Lord ye servants; Bullock: Give us the wings of faith; Byrd: Benigne fac Domine, Deo gratias, Sacerdotes Domini, and Veni Sancte Spiritus; Campbell: Praise to God in the highest; Croce: We taste thee; Dufay: Agnus (Ecce ancilla Domini), Conditor alme siderum, Exultet caelum laudibus, and Osanna (L'homme armé); Duruflé: Ubi caritas; Fauré: O salutaris hostia; Gibbons: Almighty and everlasting God; Goudimel: Psalm 105; Hadley: Sanctus and Benedictus; Hassler: Cantate Domino; Holmboe: Song of Praise; Ireland: Agnus and Benedictus in C; Jachet of Mantua: O vos omnes; Jackson: Behold, bless ye, and Laetentur caeli; Josquin: Veni Sancte Spiritus; Lassus: Diliges proximum tuum, Miserere mei Domine, and Resurrexit sicut dixit; Loosemore: O Lord increase my faith; Lord: Jesu for thy mercy endless; Lotti: Crucifixus; Matthias: Lift up your heads O ye gates; McKie: We wait for thy loving kindness; Mendelssohn: But the Lord is mindful, and How lovely are the messengers; Merbecke: Creed, Gloria, and Kyrie; Morales: Simile est regnum; Mozart:

Ave verum corpus; Noble: Thy Kingdom and dominion; Palestrina: Ego sum panis vivus, and O Lord bow down thine ear; Pitoni Cantate Domino; Purcell: In God's word will I rejoice, O God the King of Glory, Thou knowest Lord, and Thy word is a lantern; Ridout: Let us all be glad; Martin Shaw: Benedictus and Sanctus; Schütz: Psalm 92; Shepherd: In manus tuas; Stanford: Gloria in C, Sanctus in C, and Ye choirs of new Jerusalem; Sumsion: The spacious firmament; Tallis: If ye love me; Taverner: Audivi; Tranchell: Agnus in B flat minor; Bread of the world, May the grace of Christ, and Psalms 15, 28 and 111; Vaughan Williams: O taste and see; Walford Davies: Blessed are the pure in heart; Walmisley: Father of heaven, and Not unto us; Walter: Verbum caro; Weelkes: Let thy merciful ears O Lord; S. S. Wesley: Blessed be the God and Father, and O Lord my God; Wise: Prepare ye the way of the Lord; Wood: Agnus, Benedictus and Gloria in F, Heaven, O most merciful, and Sanctus in F.

At the Carol Service on 30 November 1986, the choir carols were: Berkeley: I sing of a maiden that is makeless; Brumby: Dormi Jesu; Kelly: When Christ was born of Mary free; Poulenc: O magnum mysterium; Praetorius: Omnis mundus jocundetur; and Vaughan Williams: This is the truth sent from above.

At the Commemoration of the Passion on 8 March 1987, the choir sang Patrick's Hadley's Cantata for Lent in its entirety.

The choir sang at the Memorial Services for Professor Sir Richard Woolley (2 May 1987) and Professor N. P. L. Wildy (14 May 1987).

The Choir had the following additional engagements: A special evening Eucharist at St Mary's, Weeting, Norfolk, 28 September 1986; an extra Annual Gathering with Service of Commemoration of Benefactors and after-dinner music 29 September 1986; the Stephen Perse Commemoration Dinner, 12 December 1986; Recitals in France: at L'Église de Cazals, 19 June 1987, L'Église St Pierre, Gourdon, 21 June 1987, and la Cathédrale St Sacerdos, Sarlat, 22 June 1987; Matins at St Mary's, Denver, Norfolk, 28 June 1987; Service of Commemoration of Benefactors and music at the Annual Gathering Dinner, 29 June 1987.

The music for these occasions (here given in a single list) was as follows: Bach: Adjutor meus et liberator (arranged Peter Tranchell), and Komm, Jesu, komm; Bainton: And I saw a new heaven; Frederick Bridge: Crossing the bar; Britten: Jubilate; Boyce: Te Deum in A; Duruflé: Tantum ergo, Tota pulchra es, Tu es Petrus, and Ubi caritas; Elgar: Oh happy eyes; Fauré: O salutaris hostia; Gibbons: O clap your hands; Josquin: Veni Sancte Spiritus; Lassus: Ave color vini clari, and Comme un qui prend une coupe; Lotti: Crucifixus; Marenzio: Non a suo amante; Messiaen: O sacrum convivium; Palestrina: Ego sum panis vivus; Pilcher: Ye happy swains; Pitoni: Cantate Domino; Pizzetti: Libera me; Poulenc: O magnum mysterium, Tenebrae factae sunt, Timor et tremor, Tristis est anima mea, and Vinea mea electa; Purcell: Hear my prayer; Rossini: Preghiera; Seiber: The old woman; Stanford: Justorum animi; Tomkins: When David heard; Tranchell: Peace be with you, Silentium, and Thou are Peter; Tye: Psallite Deo; Walton: Set me as a seal; Wood: Carmen Caianum, Grace, Heaven, and Precamini.

THE MUSICAL SOCIETY 1986-87

President: Professor C. O. Brink *Senior Treasurer;* Mr P. A. Tranchell

Secretary: H. C. Garrison

Sunday evening Scales Club concerts and Friday or Saturday lunchtime recitals were held as usual during the course of the year.

At the College Christmas Concert in Hall (1 December 1986), the College Orchestra (Leader: Helen Turner) gave Mozart's Symphony no. 40 in G minor (K.550) (Conductor: Christopher Jessop).

The Chorus and Orchestra combined (Leader: Nicholas Roberts; Conductor: Peter Bennett) to render Fauré's Requiem Op. 48 (Soprano solo: Naomi Saville; Baritone solo: Peter Fellows).

At the Lent Term Concert (9 March 1987), the College Orchestra (Leader: Helen Turner) gave Weber's Andante e Rondo Ungarese in C minor Op. 35 for Bassoon and Orchestra (Bassoon solo: John Pitman; Conductor: Peter Bennett) and Schubert's Symphony No. 6 in C major (D. 589) (Conductor: Christopher Jessop).

The Chorus and Orchestra combined (Leader: Nicholas Roberts; Conductor: Peter Bennett) to render Bach's Magnificat in D major (B.W.V. 243). The soloists were: Soprano I: Helen Garrison; Soprano II: Juliet Schiemann; Alto: Rhodri James; Tenor: Michael Davis; Bass: Mark Griffiths.

At the May Week Concert (14 June 1987), the Chorus and Orchestra (Leader: Nicholas Roberts; Conductor: Peter Bennett) rendered Blow's Masque 'Venus and Adonis' in concert-version. The soloists were: Cupid: Naomi Saville; Shepherdess: Lucy Miller; First Shepherd: Nathan Hodges; Second Shepherd: Simon Marshall; Venus: Helen Garrison; Adonis: David Bailey; Huntsman: Rhodri James. Robert Morgan was at the harpsichord. The continuo 'cellist was Paul Hoskins.

A brass trio gave Poulenc's Sonata for Horn, Trumpet and Trombone (played respectively by John Prince, Michael Hardy and Christopher Jessop).

Mozart's Quartet in F minor (K. 370) followed for Oboe, Violin, Viola and 'cello, played respectively by Lucy Eden, Helen Turner, Oliver Jensen and Paul Hoskins.

The Concert ended with Peter Tranchell's 'Movements' for Flute, Viola, Bassoon, Harpsichord and Piano, played respectively by Felicity Durham, Adrian Lock, John Pitman, Martin Pepperell and Peter Bennett.

Officers for 1987-88:

President: Professor C. O. Brink *Senior Treasurer:* Mr P. A. Tranchell

Secretary: J. E. Sale

THE CHOIR AND MUSIC IN THE CHAPEL 1987-88

This Year (1987-88) the Choral Award-holders were distributed as follows: 2 Tenors, 2 Baritones, 2 First Basses, 2 Second Basses. Without altos, this ensemble would have had a limited repertoire, but fortunately some balance was achieved by the regular attendance of volunteers: 4 Altos, 2 Tenors, 2 Second Basses. Even with this, the baritone/first-bass register was noticed by some to be weaker when the choir was singing in six or more parts.

The schedule of sung services continued much the same as that introduced in 1982-83 with one alteration: Unaccompanied plainsong was abandoned for Tuesdays. Thus the weekly services were: Tuesday Evensong: Responses sung in entirety with sung Lord's Prayer all unaccompanied. A psalm to Anglican Chant or in a special setting with organ accompaniment. The canticles either in a setting or to Anglican Chant. An anthem. Thursday Evensong: The same as on Tuesdays with the addition of an Introit anthem and a sung Dismissal. Sunday Evensong as traditionally with a Choir Anthem. The Choral Exhibitioners were excused from compulsory attendance at Sunday-morning Eucharist. For this a choir of volunteers under the Organ Scholar's direction led the music, congregational throughout, except for the Agnus Dei or a communion anthem.

Mr Christopher G. P. Batchelor (a postgraduate student of St Catharine's College, Cambridge, and formerly Organ Scholar of Hertford College, Oxford), whom the College appointed as Assistant Organist for 1986-87 to relieve the Organ Scholar of some of his duties in the absence of a Junior Organ Scholar, was re-appointed for 1987-88. The College is extremely grateful to Mr Batchelor for the highly professional execution of his duties.

The canticle-settings used during the year were: Magnificat and Nunc Dimittis by Clucas (Salisbury), Dyson in F, Foster in C, Gibbons (Short Service), Howells (Coll. Reg.), Kelly in B flat, Parry in D, Stanford in C, Tranchell in B, Wood in E flat no. 1. Te Deum by Harris in A.

The Responses: Ayleward in E flat, Bertalot in G, Byrd in E flat, Jackson in D, Leighton in D, Morley in A flat, Neary in G, Noble in D, Radcliffe in C, Reading in A, Rose in D, Sanders in C, Shephard in F minor, Smith in A flat, Tanis in D flat, Tomkins in E, Tranchell in D flat, G. Turner in F sharp.

The Dismissals: Byrd in D, Debussy in E, Jackson in A, Mozart in D flat, Palestrina in G, Purcell in G minor, Rose in D, Sanders in B, Tranchell "Norwich", "Winchester", Verdi in B, Wood in F.

The following music was sung either in its proper place or as introits or anthems: Aichinger: Factus est repente; Allison: Psalm-settings 18, 30, 41, 78; Anerio: Christus factus est; Anon.: Alle-psallite-luia, O wisdom which camest; Arensky: Bow down thine ear O God; Ashfield: There is a stream, To this temple where we call thee; Attwood: Teach me O God; Balfour Gardiner: Te lucis ante terminum; Barcroft: O almighty God; Bax: Lord thou hast told us; Beechey: I am the way the truth the life, Let not your heart be troubled; Berkeley: Lord thou hast made me; Blow: Let my prayer come up, Praise the Lord ye servants; Bruckner: Christus factus est; Bullock: Give us the wings of faith; Burton: Psalm-setting 47; Byrd: Gloria tibi domine, Laetentur coeli, Sing joyfully, Venite comedite; Clarke: I will love thee O Lord; Clarke-Whitfield: Behold how good and joyful; Dufay: Conditor alme siderum; Duruflé: Tantum ergo; Edwards: Lord I am not worthy; Farrant: Call to remembrance; Ford: Almighty God; Gibbons: Ye that do your Master's will; Goudimel: Psalm-setting 10; Hadley: Agnus Dei, My beloved

spake, Sanctus and Benedictus; Handl: Ecce quomodo; Harris: Faire is the heaven; Hassler: Cantate domino; Holmboe: Song of praise: Ireland: Greater love hath no man; Jachet de Mantua: O vos omnes; Josquin: Ave verum, Missa Pange lingua (Kyrie, Gloria, Sanctus, Benedictus, Agnus); Lassus: Jubilate deo, Verbum caro; Loosemore (Gibbons): O Lord increase my faith; Lord: Jesu for thy mercy; Marenzio: O rex gloriae; Merbecke: Creed, Gloria; Monteverdi: Cantate domino; Mouton: Reges terrae; Mozart: Ave verum; Mudd: Let thy merciful ears; Ockeghem: Kyrie (L'homme armé); Palestrina: Jerusalem convertere, Sicut cervus; Perotinus: Benedicamus domino; Pitoni: Cantate domino, Purcell: Hear my prayer, Lord not to us; Rachmaninoff: To thee O Lord; Ridout: A pure river of water of life; Schütz: Psalm-settings 68, 91, 92; M. Shaw: Kyrie, Sanctus and Benedictus; Stanford: Beati quorum via, Coelos ascendit hodie, Ye choirs of new Jerusalem; Tranchell: Agnus Dei, Bread of the world, Cantantibus organis, Fortunare nos, May the grace of Christ, Psalm-settings 15, 23, 71, 133, 141; Tomkins: When David heard; K. Turner: O Trinity, most blessed light; Tye: Gloria laus; Vaqueras: Osanna (L'homme armé); Viadana: Exsultate justi; Wagner: O Christ O blessed Lord; Walton: A Litany, Set me as a seal; Weelkes: Most mighty and all-knowing God; S. S. Wesley: Ascribe unto the Lord, Wash me thoroughly; Whyte: O Christ who art the light and day; Wood: Hail gladdening light, Heaven, Mass in F (Gloria, Sanctus and Benedictus, Agnus), Oculi omnium.

At the Carol Service on 29 November 1987, the choir carols were: Traditional: The Lord at first did Adam make; Ord: Adam lay ybounden; Hadley: I sing of a maiden; Terry: I saw a fair mayden syten and sing; Walton: All this time this song is best; Mathias: Nowell nowell.

At the Commemoration of the Passion on 6 March 1988 the choir sang Schütz's Passion according to Saint Matthew. The Evangelist was sung by Simon Ball, Christ by Simon Marshall.

On 26 November 1986 the choir sang at a Solemn Mass in College chapel according to the old Roman Catholic rite in celebration of the martyrdom in 1586 of John Fingley admitted to Caius College 1573. The musical movements of the Mass were sung to the five-voice setting by Byrd.

On 11 February 1988 the choir sang at the Memorial Service for Dr Dorothy Needham.

The choir had the following additional engagements: Recitals in Denmark: 16 June St Hans Kirke, Odense; 18 June Domkirke, Roskilde; 19 June St Nikolai Kirke, Ringe; 21 June St Alskar Kirke, Middelfart; 26 June sung Eucharist at Terrington St Clement and Evensong at Burnham Westgate in Norfolk; 27 June Service of Commemoration of Benefactors and music at the Annual Gathering.

The music for these occasions (here given in a single list) was as follows: Appleford: Mass setting; Bainton: And I saw a new heaven; Bruckner: Christus factus est; Byrd: Sing joyfully; Gibbons: Short Service Magnificat and Nunc Dimittis; Harris: Faire is the heaven; Holmboe: Psalm 65; Howells: Take him earth for cherishing; Josquin: Gloria (Pange lingua); Pearsall: Let us all go maying; Reger: Abschied; Smart: Te Deum in F; Stanford: Beati quorum via, Coelos ascendit hodie; Tomkins: O yes has any seen a lad, When David heard; Tranchell: Peace be with you, Silentium; Walton: A Litany; Wood: Carmen Caianum, Grace, Hail Gladdening light, Heaven, Precamini.

THE MUSICAL SOCIETY 1987-88

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Sunday evening Scales Club concerts and Friday or Saturday lunchtime recitals were held as usual during the course of the year.

At the College Christmas Concert in Hall (30 November 1987) the College Orchestra (Leader: Helen Turner) gave Mendelssohn's Overture The Hebrides (Fingal's Cave) and Mozart's Horn concerto no. 3, K.447, with John Prince playing the solo horn. The Chorus and Orchestra concluded the concert with Parry's Ode on Saint Cecilia's Day (Soprano solo: Elaine Pearce; Baritone solo: Laurence Whithead). Christopher Jessop conducted all three works.

At the Lent Concert (7 March 1988) the College Orchestra gave Boieldieu's Overture La Dame Blanche conducted by Bruce Tarlton, and Mozart's Sinfonia Concertante in E flat for Oboe, Clarinet, Horn and Bassoon, K.14.9, conducted by Gavin Alexander. The soloists were respectively Julia Wynn, Samuel King, John Prince and John Pitman. The Chorus and Orchestra combined to render Haydn's Imperial Mass (Nelson Mass) conducted by Neil Chippington. The soloists were soprano: Helen Garrison; Alto: Joanna Campion; tenor: Nathan Hodges; bass: Stuart Rea.

At the May week Concert (12 June 1988) the lower strings of the College Orchestra gave Bach's Brandenburg Concerto no. 6 directed by Adrian Lock, with Julian Sale at the harpsichord (continuo). Christopher Jessop conducted a wind and string ensemble in Dvorák's Serenade in D minor Op. 44. And to conclude, Paul Hoskins conducted concert excerpts from Edward German's "Merrie England" with the College Chorus and Orchestra (Leader: Helen Turner), James Stuart as linking narrator, and Amanda Dean (soprano), Naomi Saville (mezzo-soprano), Joanna Campion (contralto), Nathan Hodges (tenor), and Stuart Rea (baritone) as soloists.

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THE CHOIR AND MUSIC IN THE CHAPEL 1988-89

This year (1988-89) the Choral Award-holders were distributed as follows: 2 Sopranos, 1 Contralto, 2 Tenors, 2 Baritones, 2 First Basses, 1 Second Bass. The regular attendance of volunteers added 4 Sopranos, 1 Contralto, 2 Altos, 3 Tenors, 1 Second Bass. Thus the choir was able to sing plausibly in six or eight parts.

The schedule of sung services continued much the same as in the previous year: Tuesday and Thursday Evensongs in which all the music was rendered by the choir, and Sunday Evensongs designed for congregational participation except for a choir anthem.

The canticle-settings used during the year were: Magnificat and Nunc Dimittis by Beechey in A, Camidge in D, Darke in F, Davison in D (a new work written specially for the choir by Andrew Davison a fourth-year mathematician and choral volunteer as alto), Dyson in F, Howells (Gloucester and St Paul's Services), Kelly in B flat, Parry in D, Purcell in A minor, Geoffrey Shaw in D, Stanford in A, Tallis (Short Service), Wood in E flat no 1 and no 2. Te Deums sung were by Smart in F and Tranchell in E.

The Responses: Ayleward in E flat, Berkeley in F, Bertalot in G, Byrd in E flat, Clucas in D, Jackson in D, Lawson in E flat, Leighton in D, Morley in A flat, Neary in G, Noble in D, Radcliffe in C, Reading in A, Rose in D, Sanders in D, Shephard in F minor, Smith in G, Tomkins in E, Tranchell in D flat ("Virgoan"), G. S. Turner in F sharp. Tallis in D flat was used for the sake of the congregation every Sunday.

The Dismissals: Byrd in D, Debussy in E, Jackson in D, Mozart in D flat, Palestrina in G, Purcell in G minor, Rose in D, Tranchell "Eastleigh", "Norwich" and "Winchester", Verdi in B.

The following music was sung either in its proper place or as introits, anthems, carols or music at Perse Dinner or Annual Gatherings: Ahle: Adstamus; Allison: Psalm-settings 30, 41, 69, 78, 88, 103; Anon: Alle-psallite-luia; Anon 1310: Sanctus and Benedictus; Arensky: Bow down thine ear; Ashfield: To this temple where we call thee; Bach: Der Glaube schafft; Bainton: And I saw a new heaven; Bairstow: Let all mortal flesh keep silence; Barcrofte: O Almighty God; Beechey: Let not your heart be troubled; Stand up and bless the Lord; Bennett: Weep O mine eyes; Berger: Psalmo Brasileiro; Binchois: De plus en plus; Blow: Let my prayer come up; Brahms: Warum ist das licht gegeben; Britten: Jubilate; Bullock: Give us the wings of faith; Byrd: Agnus (5-part); Benigne fac; Cibavit eos; Gloria tibi domine; Sanctus, Benedictus and Agnus (4-part); Veni Sancte Spiritus; Carissimi: Sanctus and Benedictus; Clemens Non Papa: Crux fidelis; Psalm-setting 146; Cornelius: Three Kings; Croce: O sacrum convivium; Damonis: 5 Lauds; Dufay: Conditor alme siderum; Osanna (Missa L'homme armé); Duruflé: Tantum ergo; Ubi caritas; Fauré: O salutaris hostia; Verbe égal au Tres-Haut; Ford: Almighty God; Gibbons: This is the record of John; Ye that do your master's will; Goss: God so loved the world; Goudimel: Psalm-setting 105; Gounod: By Babylon's water; Hadley: My beloved spike; Sanctus and Benedictus; Handel: Lord I trust thee; Harris: Bring us O Lord God; Hassler: Cantate domino; Ireland: Greater love bath no man; Isaac: Jerusalem surge; Jachet of Mantua: O vos omnes; Jackson: May thy holy angels, O Christ; Josquin: Huc me sydereo; Sanctus, Benedictus and Agnus (Missa Pange Lingua); Lassus: Hola Caron; O crux ave spes unica; Leuner: Shepherd's Cradle Song; Ley: Jesus Christ Lord Almighty; Lotti: Crucifixus; Machaut: Agnus; Mathias: Make a joyful noise; Mendelssohn: All men, all things; How lovely are the messengers; Merbecke: Creed; Gloria; Monteverdi: Kyrie (Missa a 4); Ockeghem: Kyrie (Missa

L'homme armé); Palestrina: Sicut cervus; Super flumina; There was a man sent from God; Perotinus: Benedicamus domino; Pitoni: Cantate domino; Puccini: Kyrie (Messa di Gloria); Purcell: Hear my prayer; Let the words of my mouth; Thou knowest, Lord; Ridout: A pure river of the water of life; Rossini: Agnus (Petite Messe Solennelle); Preghiera; Schütz: Die Stimme des Herren; O Herr hilf'; Psalm-settings 47, 52, 71, 91; M. Shaw: Kyrie, Sanctus and Benedictus; Sibelius: Hail O moon; Spohr: How lovely are thy dwellings; Stainer: I saw the Lord; Stanford: Beati quorum via; Sumsion: A child this day is born; The spacious firmament; Tallis: O nata lux; Sancte Deus; Verily, verily, I say unto you; Tranchell: Agnus no 10, no 11; Bread of the world; If ye would hear the angels sing; May the grace of Christ; Peace be with you; Psalm-settings 23, 108, 126, 133; Silentium; Travers: Ascribe unto the Lord; C. K. Turner: O Trinity, most blessed light; Tye: Give almes; O come ye servants; Vaqueras: Osanna (Missa L'homme armé); Vaughan Williams: O how amiable; This is the truth sent from above; Viadana: Exsultate justi; Victoria: Passion according to St John; Walford Davies: Blessed are the pure in heart; Walton: What cheer?; Weelkes: Alleluia, I heard a voice; S. S. Wesley: Blessed is the man; Willan: Hail true body; Wood: Carmen Caianum; Gloria, Sanctus, Benedictus and Agnus (Mass in F); Heaven; O most merciful; O thou the central orb; Precamini and Grace; Worcester: Psalm-setting 7.

Two carol services were sung this year (4 Dec 88 and 8 Dec 88); The Commemoration of Passiontide was held on 12 Mar 89.

The choir had the following additional engagements: Evensong in Truro Cathedral (24 June 89) and in St Peter's Church Bratton Fleming (North Devon) (25 June 89) the latter coinciding with the last service presided over by the retiring incumbent Revd John Hornby, Evensong and a Recital in Winchester Cathedral (1 July 89).

The music for the Recital was (in the order sung): Liszt: Domine salvum fac regem; Schütz: O Herr hilf'; Bach: Der Glaube schaffft; Vaqueras: Osanna; Rossini: Preghiera; Perotinus: Benedicamus domino; Carissimi: Sanctus and Benedictus; Bainton: And I saw a new heaven; Ockeghem: Kyrie; Palestrina: Sicut cervus; Anon. 1310: Sanctus and Benedictus; Puccini: Kyrie; Berger: Psalmo Brasileiro. As an encore, the choir sang Damonis's Anima benedicta. At the organ were Neil Chippington and Richard Simpkin the organ-scholars. Peter Tranchell conducted, this being his last appearance with the College Choir in public before handing over to Dr Geoffrey Webber who succeeds him in the precentorship as from 1 October 1989.

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Sunday evening Scales Club concerts and Friday or Saturday lunchtime recitals were held as usual during the course of the year.

At the College Christmas Concert in Hall (5 December 88) the College Orchestra (Leader: Christopher Hardacre) gave Bartók's Romanian Folk Dances (Conductor: Michael Hardy) followed by Shostakovich's Piano Concerto no 2 in F opus 102 (Conductor: Paul Hoskins) with Simon Jagger as soloist. The College Chorus (Conductor: Neil Chippington) performed Brahms's Three Quartets opus 64 with piano accompaniment (Richard Simpkin) and Bach's

Cantata “Jauchzet, frohlokket!” BWV 248 no 1 with orchestral accompaniment (and chamber organ, Richard Simpkin). The solos were sung by Joanna Campion (Contralto), Julian Podger (Tenor) and Stuart Rea (Bass).

At the Lent Term Concert (13 March 89) the College Orchestra (Leader: Christopher Hardacre; Conductor: Neil Chippington) gave Bruch’s Romance opus 85 for viola and orchestra with Gavin Alexander as soloist and Haydn’s ’Cello Concerto in C with Paul Hoskins as soloist. The College Chorus and Orchestra (Conductor: Richard Simpkin) rendered Schütz’s Psalmen Davids 8, 122 and 2 for antiphonal choirs and instrumental groups. Between the psalms, Giles Wade (violin), Gavin Alexander and Adrian Lock (violas), Anna-Louise Livermore and Jocelyn Woodley (’cellos), and Neil Chippington (chamber organ) played William Lawes’s Suites in C minor and G minor and Purcell’s Fantasias no 4 in G minor and no 11 in G major.

At the May week Concert (18 June 89) John Prince (horn), Rebecca Whalley (violin), Gavin Alexander and Adrian Lock (violas), and Anna-Louise Livermore (’cello) played Mozart’s Quintet in E flat K. 407. The College Orchestra (Leader: Christopher Hardacre; Conductor: Paul Hoskins) performed Prokofiev’s “Peter and the Wolf” opus 67 with Nicholas Thistlethwaite as narrator.

The College Chorus (Conductor: Neil Chippington) performed Peter Tranchell’s Concert Entertainment “Daisy Simpkins or The Spinning House” (Libretto by H. C. Porter) with two-piano accompaniment (Richard Simpkin and Peter Tranchell). The soloists were: William Kendall (Tenor), Amanda Dean (Soprano), Neil Jordan (Tenor), Lucy Miller (Contralto), Stuart Rea (Bass), Adrian Lock (Baritone), Nicholas Thistlethwaite (Bass), David Long (Baritone), Michael Arthur (Bass), Simon Ball (Tenor), James Stuart (Bass), Rebecca Trafford-Roberts (Soprano).

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