

BIN BROOK

 ROBINSON COLLEGE
UNIVERSITY OF CAMBRIDGE

Stern benevolence, Brideshead
Revisited and milking goats:
When dreams come true

Hugely blessed to have
such a career: In conversation
with Dame Pippa Harris

Thoughts, or a
cinematic perspective:
Women and film

Robinson resounding:
Musical notes on
Robinson

#RobinsonPeople: Impact
of the Robinson Coronavirus
Emergency Appeal



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WELCOME



Few of us could have weathered 2020 without the performing arts. As lockdown 1.0 took hold, we were distracted and entertained by digital productions from platforms such as National Theatre at Home, BBC iPlayer and Netflix. Marooned in our homes, we enjoyed a shared experience at a distance through evenings gripped by *Tiger King*, *Normal People* and *One Man, Two Guvnors*. Never have the artists and technicians who brought these productions to us made more of a tangible contribution to our wellbeing, at a time when their livelihoods are most at risk. It seems the perfect moment therefore to celebrate Robinson's own performing artists, and the writers, composers and producers who shape their work – both our alumni who are leaders in the field, and the students who would love to follow their lead. We are delighted to bring you an interview with Dame Philippa Harris (English, 1986) who has forged an exceptional career bringing us films such as *1917* and TV series that include *Call the Midwife*. It all began at Cambridge. We are also pleased to bring insights and stories from our student performers who are creating beautiful music and producing ground-breaking live theatre every day at Robinson, when the pandemic allows. We look forward with tremendous anticipation to the day when we can once again gather closely together in an auditorium, theatre, or cinema. Robinson's students and alumni in film, television and music will be there to entertain us.

Sarah Westwood

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FRONT COVER: Thorneycreek in the snow
PHOTO CREDIT: Angus Parker.

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The Editor and the members of the Editorial Committee are grateful to our contributors for the materials submitted for publication. Contributors provide photographs, unless otherwise stated. The opinions expressed in Bin Brook are those of the contributors and not necessarily those of Robinson College and its members.

We are always delighted to hear from anyone who has a Robinson-related story to tell. If you would like to contribute an article to Bin Brook, please email development-office@robinson.cam.ac.uk

NEWS in brief

CONGRATULATIONS

Warmest congratulations to the following members of Robinson College whose promotions were announced in June 2020: **Dr Alexander Copley**, Fellow in Earth Sciences and **Dr Gabriele Kaminsky Schierle**, Fellow in Chemical Engineering and Biotechnology, were awarded Readerships, and **Dr Olivier Restif**, Fellow in Veterinary Medicine, was promoted to Senior Lecturer.

Dr Ondrej Krivanek, Honorary Fellow of Robinson College, was awarded the 2020 Kavli Prize for Nanoscience, for 'sub-ångström resolution imaging and chemical analysis using electron beams.' Dr Krivanek is one of four recipients who are honoured for significantly increasing the resolution of electron microscopes and for their work on correcting the third order aberrations, a key problem in electron microscopy.

On Friday 4th September 2020, at the award ceremony of the TargetJobs Undergraduate of the Year 2020 Award hosted by Rachel Riley, **Tiara Ataii** (2016, MML) won The Undergraduate of the Year Award for Impactful Social Action 2020. Tiara is the founder of SolidariTee, the largest UK student-led charity, fighting for long-term change in the refugee crisis. SolidariTee mobilises 500

student volunteers across 42 universities and has raised over £200,000 of grants for refugee aid. As founder, Tiara has given a TedX talk on the importance of legal aid, and has been granted the Diana Award, the Cambridge Vice Chancellor Social Impact Award, and the Cambridge University Entrepreneurs Award. As an Arabic, Farsi, French, and German speaker, Tiara has worked as an interpreter in Jordan, France, and Germany. Having graduated from Cambridge with a double first, she is now a consultant at the UN in humanitarian programming.

Owen Buchan (2017, Engineering) was awarded an ISTAT Foundation Scholarship for 2020. The International Society of Transport Aircraft Trading Foundation (ISTAT Foundation) was founded in 1994 to support individuals and institutions that promote the advancement of commercial aviation and humanitarianism. Scholarships are awarded annually to academically qualified students pursuing an aviation-related degree at an accredited university.

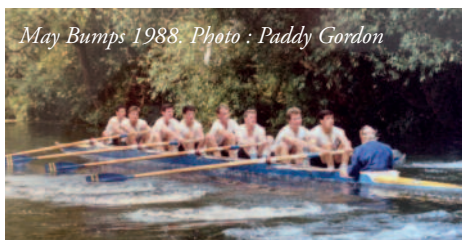


Owen commented:

'I am thrilled to be a recipient of the 2020 ISTAT scholarship. It is incredible to have their support and recognition in my studies and future career. I am grateful for the financial assistance given towards my education, and I look forward to being part of the ISTAT community in the future. At university, I have developed a keen interest in aerospace engineering and would like to pursue this as a career after my degree. I am particularly interested in new, innovative technologies, so a job working in research and development is my aspiration. I hope the scholarship and the opportunities it brings will help me achieve my professional goals. I want to take this opportunity to thank my Director of Studies, Dr Jossy Sayir, and my Tutor, Dr Emily Kate Price, for their support in my application to the ISTAT scholarship.'

Third Year History undergraduate, **Owen Dowling**, won The Peter Peckard Memorial Prize. The Prize is awarded every year by Magdalene College for an essay or a similar composition on "some egregious form of human exploitation in the world today and the actions needed to eliminate it". Owen has been recognised with the first prize for his submission entitled 'The Political Economy of Super-Exploitation in Congolese Mineral Mining'. ■

ROWING ARCHIVE



Robinson College Boat Club will be 40 years old in 2021, and while the club has gone from strength to strength over the years, we do not have much of it written down! To this end, Pegasus Boat Club have started an initiative to

create a "RCBC Archive", which we hope will serve both as a celebration of our achievements and inspiration for future crops of RCBC rowers.

The creation of the archive will be a multi-year effort, with the current aim of creating a book or similar physical memento that everyone can enjoy.

While there is some basic information about RCBC's history in the College Archive, we really need the help of our alumni to add the detail and bring the archive to life.

Therefore, we'd like to ask all our alumni to submit any photos, rowing anecdotes, bumps

memories, blades (or spoons!) photos, memorable quotes, and anything else that reminds you of your time on the river. If you can, please include a note of the crew and year, to make it easier to organise all the submissions.

Memories can be uploaded at the following link: bit.ly/RCBCArchive.

Alternatively, feel free to email anything directly to Joe Griffiths (jrdgriffiths@cantab.net) or Bruce Bye (bruce.bye@cantab.net).

Joe Griffiths and Bruce Bye
Pegasus Boat Club Co-Chairmen ■

MY ROBINSON

STERN BENEVOLENCE, BRIDESHEAD REVISITED AND MILKING GOATS

Rachel Yarrow graduated from Robinson in English in 2005. Together with her husband Fraser they run a happy and successful goat farm and cheese making business.



Rachel and Fraser

When I arrived at Robinson in 2002 to start my English degree, I had no idea what I wanted to do with my life. Earlier ideas of becoming a vet or a diplomat had fallen by the wayside and really all I knew was that I liked reading and discussing books.

Eighteen years later, I look back on two quite distinct careers: one is probably the most stereotypical thing to do with an English degree (become a secondary school English teacher), and one probably the least (become a goat farmer and artisan cheesemaker).

My time at Robinson was fun, varied, and stimulating and led to many lifelong friendships. I really enjoyed the course and the supervisions and have fond memories of Dr Weiss and her own brand of stern benevolence, and particularly enjoyed being taught by her for the Middle English paper. I dabbled in sports and societies, making up with enthusiasm for lack of skill: college badminton and football, Brickhouse Theatre (designing and making costumes), the May Ball committee. One long vacation I spent in Italy, taking language lessons and then travelling with another Robinson friend. The second long vacation I spent volunteering in Palestinian refugee camps in Lebanon.

After all that though (and rather a lot of evenings in the College Bar and Cindy's), I started the third year none the wiser about what I should do next. Flirtations with every graduate scheme going – Deloitte, NHS, the prison service, the civil service, and law – all ran out of steam and by Christmas, I settled on doing a PGCE. I naively thought teacher training would be much like undergraduate study (ha! two terms of teaching practice in London comprehensive schools taught me otherwise) though felt sure I did not really want to be a teacher long term.

I was proved wrong in this respect though, and I disagree strongly with those who roll their eyes at teaching after an English degree. Teacher training was a baptism of fire, and I have to admit there were tears and plenty of despair along the way: watching a Year 7 pupil climb out of the window was a notable low point. Once I qualified though and got a permanent job, I quickly fell in love with it. After three years at a grammar school in High Wycombe, I moved to Abingdon School and was Head of Department there before my career change.

Teenagers keep you on your toes, but are hilarious, warm and very receptive to enthusiasm and encouragement, which makes them excellent people to spend your days amongst. Lessons spent discussing *Brideshead Revisited*, *Hamlet* and William Blake with A Level classes were a genuine delight. Even the - at times - formulaic preparation for GCSE exams with their bizarre marking criteria could be satisfying. I loved the feeling that you could really help someone become more confident in themselves. A number of pupils I taught went on to read English at university, including one (Toby Marlow 2014, English) at Robinson, which was truly satisfying.

However, as I entered my early 30s, I started itching for a change, and realised I couldn't imagine myself enjoying 'climbing the ladder' of school leadership or turning into one of those old timers at school who remember teaching your dad. For all the joys of the job, the endless stacks of marking and tedious elements like canteen duty and reminding pupils to tuck their shirts in started to grate.

Coincidentally my partner (now husband) Fraser, who I met in 2013, was also getting itchy feet around this time. When we happened to read an article about a goat farming artisan cheesemaker in an old *Woman and Home* magazine that had been left in a villa where we stayed on holiday in 2014, a joke conversation quickly morphed into a serious business plan on the plane journey home. Neither Fraser nor I had more than tenuous connections to farming in the family, but the idea of a big challenge and starting our own business in this sector really appealed.

There were indeed some big challenges to founding a goat herd and creating a new British cheese – not least as we lived in a suburban semi in the middle of Didcot – but determination to make it happen alongside rigorous research and many, many spreadsheets kept us going. In early 2016, shortly after getting married, we signed a tenancy on some land and barns at a nearby environmental charity called Earth Trust and got our first two goats. At the time, we were both still working in other jobs, so most of our cheese making had to happen in the evenings, and we spent every weekend at farmers' markets selling our wares.

We both gave up our old jobs by the autumn of 2016, by which time we had nearly 40 goats and our first baby Gabriel due in December. It was another baptism of fire, and in the first couple of years we encountered nearly every problem that a goat or cheese can throw at you, while making very little money and working 12 hour days, 7 days a week. The goats never take a day off and though we now take most weekends off and even occasional holidays, it took several years to get to the point where we could employ enough people to do that. Our second child, Dorothea, was born in 2019 and two young children in the mix definitely adds to the feeling of mayhem at times.

Fast forward four years and we now have 100 milking goats and 7 employees. Our cheeses, Sinodun Hill and Brightwell Ash are nationally acclaimed and stocked widely by specialist shops such as Neal's Yard Dairy, La Fromagerie, Paxton and Whitfield, the Fine Cheese Company and many more. We have been successful with golds in the Artisan Cheese Awards and World Cheese Awards in recent years, and this year were finalists in the British Farming Awards.

The pandemic presented challenges, with the closure of restaurants causing a particularly marked effect, but online sales seemed to go through the roof, and it has been a record year for us for cheese sales overall. We still have worries about the uncertainty of the current situation and how quickly everything changes, which is particularly worrying when you have the welfare of so many animals resting on you, not to



mention the people who work for us and our own mortgage and children.

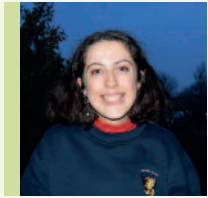
I can definitely see my career evolving again. I recently started a distance learning MSc based at Aberystwyth University with a module on Ruminant Nutrition. The science is a new challenge for me, but I love studying again and think the areas of food production and sustainable farming are so important for our future. It is crucial that more academic research takes place in these areas, and that public debate around them is informed and based on evidence. I get very frustrated by the questionable generalisations I hear about farming and the environment in some parts of the media and social media – this topic is too important for that. ■



Rachel with her friend Laura

FOCUS ON THE PERFORMING ARTS

IN CONVERSATION WITH DAME PHILIPPA 'PIPPA' HARRIS



Daisy Thomas

Daisy Thomas is a second-year English student, with interests in writing and politics. She was a Vice-President of the RCSA Committee in 2019-20.

In times of social distance and separation, I was still lucky enough to be brought together (virtually) with one of Robinson's most prominent alumni. Dame Pippa Harris - Deputy Chair of BAFTA and producer of *Call the Midwife*, *1917* and co-founder of Neal Street Productions - gave up time from her busy schedule to sit and talk with me. Having been at Robinson in the late 1980s, she was delighted to speak with me about her university experience, her career in film and what lies in store for the creative industry.

We began by reminiscing over her days at Robinson. An English student like me, she recalled how she 'loved studying at Robinson' and particularly enjoyed 'the work on 20th century drama'. Her Director of Studies at the time, Judith Weiss, was 'really inspirational' in terms of giving both guidance and 'complete independence'. Dame Pippa explained how she enjoyed Robinson's role as 'a relatively new college' when she was here, and how it was 'quite freeing to be in a college that was relatively new because there wasn't a whole load of baggage'; she felt she was 'discovering it' for herself. She noted that 'everyone was always very envious of our facilities. People would come round literally to look at our bathroom because they had to trudge down 16 corridors in the dark to one cold tap, whereas we all had ensuites or bathrooms shared between a couple of rooms'. She laughed as she remembered



Dame Pippa Harris at 77th Golden Globes with Sam Mendes (M), George MacKay (L) and Dean-Charles Chapman (R)

this. While we wondered whether Robinson has managed to shake that 'new-and-interesting-but-mostly-unknown' reputation, I mused that the drawing factor for other students is currently the paninis from the Red Brick Cafe rather than our bathrooms.

When asked about the theatre scene at Cambridge, she reflected on her time at the ADC Theatre and the Marlowe Society of which she ended up President in her third year. Through this, she was able to find out about the different roles that went into creating a piece of theatre. It was here that she began to understand what 'production' really meant. In her words, 'as a student you know quite a bit about what direction is. You know clearly what actors do, but being a producer is something that is slightly different. Because it is behind the scenes, it is not something that you really understand (or at least I did not understand when I was at school). In particular, I am not sure I had even ever heard of a producer, so being able to be in that position [as a student] in a professional theatre [was] really, really helpful later.'

Tracing her development from a Robinson student to a high-level producer, Dame Pippa explained in detail what her day-to-day life is like. While some producers mainly focus on finances and budget management, she aims to be a 'more creative producer' who has a role in 'shaping the story... from the outset'. This involves working closely with the writer and choosing a director to work with. Recently she has been working on an adaptation of John Fowles' *The Magus* and when looking for 'the perfect person to direct it' she reached out to Johan Renck, who had just been hugely successful with his drama series *Chernobyl*. This, she said joyfully, was one of those situations 'when it slots together very easily', as Renck immediately agreed to come on board. Dame Pippa spends her time doing what she calls 'rallying the troops' including cinematographers, editors, composers and costume designers in an industry where there's 'never enough time' and 'never enough money'. Despite the multi-layered network of troops involved in creating a film or series, being a producer means 'you're one of the few people who stays right through the whole production process'. Indeed this post-filming involvement is one aspect she thoroughly enjoys, noting how 'settling on the right imagery to use on the poster' and 'working out what the ads should look like' is a fascinating part of the job.

The question following this was of course: how do I get involved?! For graduate students wanting to follow a similar path into the film industry, Dame Pippa described how 'there are lots of entry level



jobs as runners' which gives 'a good overview of what the various roles in film are'. After graduating from Robinson, she worked as a script reader working for various companies such as Channel 4 and the BBC. Her first proper script-editing job was *Soldier Soldier* on ITV, which was where she realised that it was an area she loved and could work her way up towards producing through that route.

Despite her impressive career as a woman in the film industry, we both agreed that, like any industry, there are plenty of barriers still in the way for women or other marginalised identities trying to make progress. When she started out, she 'only worked with one female director' and 'never saw a female cinematographer' because women on set were often compartmentalised into the costume and make-up departments. However, she does explain that producing tends to be far more gender-balanced than directing where 'something around 92% of mainstream television drama is directed by men'. Although the film industry has made progress in this area, she feels that there hasn't been a huge change and black and minority ethnic women are given even fewer opportunities to break into the industry. As an Ambassador for Women for Women International, Dame Pippa has taken pride in the work she has done towards achieving gender equality within the industry. On *Call the Midwife*, she has made a point of supporting female

directors and has given many female writers and directors their first break. BAFTA has just published a report reviewing the whole film awards process, to look at what steps are needed to level the playing field for underrepresented groups in the industry. Following this report, which has introduced many changes at BAFTA, she hopes to see greater diversity and a greater balance in terms of gender.

Photo: 1917

As we move on to discussing her company, Neal Street Productions, she talks fondly of her friendship with Sam Mendes, a co-founder of Neal Street, and director of *1917*, with whom she studied at Cambridge. She recalls their various theatre projects at the Corpus Playroom, Edinburgh Fringe Festival and ADC Theatre. They had discussed setting up a company together for a long time, but it wasn't until Mendes left the Donmar Warehouse in 2003 that they started Neal Street and haven't really looked back. As a company Neal Street is unusual in that it works across theatre, film and TV. This gives them the freedom to work with writers like Jez Butterworth, and actors like Benedict Cumberbatch and James McAvoy, on projects for both stage and screen.

Inevitably the discussion moved towards the current COVID-19 situation that has managed to upturn completely the film and theatre industry. Harris believes that 'live theatre has been



Photo: *Call the Midwife*

decimated and there is very little chance that we're going to get theatre back up and running this year' which in turn affects not just actors and directors but the staff who work in those buildings, whose livelihoods depend on live theatre being there. Dame Pippa is, however, more optimistic about the fate of the TV industry because she has got both *Call the Midwife* and *Britannia* back filming for the last six weeks in a safe environment with rigorous protocols. Despite the negative impact that the pandemic has had upon the arts there is still hope for new and ingenious ways that creativity can prevail. I spoke of my own experience watching different Cambridge ADC Theatre Online events that involve students filming different monologues in their bedrooms and broadcasting them online during the temporary closure of the ADC theatre. Dame Pippa talks fondly of the increasing popularity of drive-in cinemas that recreate the joy of collective film-watching without any of the risk.

As the interview was drawing to a close, I could not help but ask about her experience producing the incredible *1917*. It turns out the one-shot camera technique produced far more filming complications than one could ever expect. She talks of the inconsistency of the English weather and how they needed an

overcast day in order to film which meant that filming was delayed repeatedly. However, they managed to achieve a rhythm of falling behind schedule and then catching up in line with the weather until the final product was ready and better than anyone could have expected.

Although she could not reveal many projects of her own, Dame Pippa seemed hopeful that there would be opportunities to get back on schedule over the next year. In the last moments, she described how hugely blessed she feels to have had such an incredible career. She says that, as a producer, 'whenever I think that it's time to stop producing and maybe take a break and do something else, then I fall in love with one of the shows that we're developing and you can't wait to see it on screen so you sort of wait... and suddenly years go by'. With so many projects still in the works, Dame Pippa still has an amazing career ahead of her - one that a current Robinson student like me can only hope for.

The full interview can be watched online on the Robinson College website:
www.robinson.cam.ac.uk ■

FOCUS ON THE PERFORMING ARTS

THOUGHTS, OR A CINEMATIC PERSPECTIVE



Isabella Wing-Davey (2004, History) is an award-winning filmmaker and the New York Film Festival Artist Academy Fellow. After getting her Master of Fine Arts degree from New York University Grad Film, she worked in production and development for Philip Seymour Hoffman. *Stand Still* premiered at BFI London Film Festival 2019 and won Best UK Short at Link International Film Festival and was nominated for Best UK short at Sheffield Shorts and Birmingham Film Festival. *The Rain Collector* (2015) starred Hermione Norris and played at festivals around the world before premiering online with MoMI NY (The Museum of the Moving Image New York), and is now on Amazon Prime. Upcoming projects include a feature about a Brooklyn neuroscientist with Park Pictures and a period feature with BAFTA-winning Producer Emily Morgan. She is part of Cinesisters and is represented by Independent Talent.



Photo (L):
A scene from
Stand Still



Photo (Above):
Behind the scenes
during the filming of
Stand Still

All photographs
courtesy of Isabella
Wing-Davey

The role of art is to reflect the world back to us, to help us to see with fresh eyes. The freedom that narrative cinema gives is the ability to reflect the world as it is, or as it could be, should be, or should never be. I am a filmmaker and seek to challenge conventional narratives of social norms and gender roles.

There is still a great inequity in the number of films being directed by women, hovering around 10%, which inevitably means the stories being told are male stories, or female stories through a male lens. I am not interested in women's stories for the sake of it, but right now, films about complicated female characters are what drives my work. *Stand Still*, a short film about post-natal depression, premiered at the London Film Festival last year. In it I wanted to explore the quietness and

frightening reality of the fragility of our mental health, not with the often-used shaky in-and-out of focus hand-held camera work, but allowing the audience to sit with our characters in their pain in wider shots, feel involved in their isolation and suffering, and challenge our audiences to lean in, focus, and not spoon feed them an easy experience of what is such an incredibly difficult journey for some new parents. Diverse influences for the visual and cinematic style include Vilhelm Hammershøi's paintings, Michael Haneke's *Caché*, David Lowery's *A Ghost Story*, Lynne Ramsay's *You Were Never Really Here* and Andrey Zvyagintsev's *Leviathan*.

There are stereotypes of how women are portrayed, how they're cast, how their action is directed, how the camera moves and



The Rain Collector – Vanessa (Celine Buckens) places a rain gauge in her attic



The Rain Collector – Vanessa (Celine Buckens) realises a storm is coming

how their narratives are dealt with, and that is perhaps the thread that ties my work together. Reading History at Robinson I sometimes think is where my love of storytelling, particularly of historical stories, was born. The desire to uncover forgotten narratives is the backbone of historical investigation. In 2015 I made a period film starring Hermione Norris (*Spooks*) and Celine Buckens (*War Horse*) about a young girl in Victorian England who is part of a volunteer network of rainfall observers in Yorkshire (*The Rain Collector*). The British Rainfall Organisation was established by a young scientist in London with volunteers all around the country collecting data. I was intrigued and decided to write a film about a fictional rainfall observer, an unexpected female character, and saw an opportunity to buck the trend of period dramas by depicting a young pretty woman in a corset doing something other than talking or thinking about men. I use a different cinematic language to tell this story. No sweeping crane shots or romantic swells of classical soundtrack, but rather a visual style more influenced by Michael Haneke (an ongoing influence) than Merchant Ivory, and an original contemporary classical soundtrack more Arvo Pärt /Philip Glass-inspired than Beethoven. It played at festivals for over 2 years and picked up some awards and had its online premiere with the Museum of the Moving Image in New York. The film is now available on Amazon Prime, and I'm always heartened when I get an email from a stranger, shocked that it's only 12 minutes long as they started watching it thinking it was a full length feature

film, which is perhaps one of the biggest compliments a short filmmaker can get given the budget and production constraints.

While at Cambridge I was on the Cinecam committee, but it was between my 2nd and 3rd years that I started to think seriously about a career in film, when I interned at Killer Films in New York and then at Number 9 Films in London. After graduation one of my first jobs was as Philip Seymour Hoffman's assistant on a Richard Curtis film, who I later worked for in New York before moving back to the UK a few years ago. My next project is a feature-length film that I have written and will direct set in Brooklyn about unconscious gender bias, although as with many industries, the film production sector finds itself in a precarious position because of the pandemic, from both financial and logistical perspectives, so what the timeline is on that I don't know. How do you film intimate scenes but maintain social distancing? Are scripts irrelevant if they don't acknowledge the new bizarre new normal with check-ins and masks and limited numbers at gatherings?

As many productions start filming again (despite the imminent threat of lockdowns) it is a precarious time to be in the creative arts, with a future unknown, but I cannot imagine doing anything else.

www.isabellawingdavey.com ■

FOCUS ON THE PERFORMING ARTS

LIGHTS, CAMERA, ACTION!

ROBINSON'S ALUMNI FILM AND TELEVISION GROUP



Sandra del Valle Casals (2016) is a PhD Candidate in Latin American Studies at Robinson College. Her current research looks at the representation of migration and notions of citizenship in post-dictatorship contemporary Chilean cinema. As a film producer, Sandra's credits include *Camaleón* by Jorge Riquelme, internationally premiered at the 2016 BFI London Film Festival in the first feature competition. Among her latest publications are chapters in the published books *Afrocubanas: History, Thought, and Cultural Practices* (Rowman & Littlefield Publishers 2020), and *A Cuban Cinema Companion* (Rowman & Littlefield Publishers 2020).

2020 will inevitably be remembered for the impact of the pandemic in our lives, but also for the countless expressions of communal solidarity, the efforts to face together the challenges posed by COVID-19 and the determination to look forward to a brighter future.

In our Binson community we continue to think about new ways to strengthen our bonds and find ways to expand the connection between the students who are still in College and the alumni who will always be part of Robinson, wherever they are located.

Following this spirit of unity and cooperation we are delighted to announce the formation of Robinson's Alumni Film and Television group (RAFT). Robinson is immensely proud of its vibrant and engaged alumni community, many of whom are active in the film and television industries in a wide range of areas including writing, directing, acting and production. RAFT aims to bring together Robinson alumni working in this sector in any capacity with current students, for social and professional discussions around common interests.

The audio-visual industry has experienced many changes during this period of global crisis. We have witnessed the closure of cinemas and the boom of content on demand on different platforms. From a career perspective, these times demand drawing lessons and exploring innovative alternatives for creation and growth in this area. What is ahead for the industry? What changes do business models require? What is the cultural impact

of what we are going to see on the screen from now on? What is the role of technology in this context?

To delve into some of these questions and more, RAFT's launch event at the beginning of next year will feature a virtual panel speaking on the theme of "Career Paths in the Film & TV Industry: Post-Pandemic Insights". We consider it crucial to map out different roads we can envision ahead and provide guidance to students who are considering breaking into the sector.

Film and TV industries are collaborative endeavours by nature, whether in pandemic times or not. RAFT's purpose is to gather a community around this mutual passion. This is an occasion for us as Robinsonians to share our knowledge, learn from each other and, most importantly, support one another.

The pandemic has made us rethink many aspects of both our personal and professional lives. We have a chance to reshape the future as a community. Let us expand our horizons, considering the challenges that the current moment poses for all of us, but also the opportunities of this industry with manifold facets for inspiration and work.

Invitations to our launch event will follow, and for more information in the meantime, please contact the Development Office at:

development-office@robinson.cam.ac.uk ■

THE DAVID STACEY CHORAL AWARD AND HOW IT ALL BEGAN



Professor Morna Hooker is a Life Fellow of Robinson College and Lady Margaret's Professor of Divinity Emerita.



Reverend David Stacey

Music has been a vital part of College life from the very beginning, and much of it has centred on the Chapel. In the early days we had no director of music, so music for the services was in the hands of the organ scholars, many of whom, such as Peter Dyke (now at Hereford Cathedral), Andrew Reid (who became assistant organist at both Westminster Cathedral and Westminster Abbey), and Sarah MacDonald (Director of Music at Selwyn), went on to become professional musicians. Concerts were arranged, too. At first, these were mostly informal concerts at lunchtime in the music room, but an orchestra was soon formed, and following the inaugural RCMS concert on 22nd May 1981, an orchestral concert was held each term. The first May Week concert was held in 1986, and 1987 saw the first RCMS dinner, which is reported to have been a highly enjoyable event, ensuring that it became an annual occurrence. Later that year the first 'pre-Hall' Friday concert took place in the Chapel – an organ recital by the organ scholar, Jamie Hitel – and these have continued to this day. Special events in the early years

included recitals from Gerald Gifford, of the Royal College of Music in London, on both the harpsichord and our magnificent Frobenius organ, about whose building he himself had advised us. Later, following the gift of a Steinway piano to the College in 1998, we began our annual Steinway concerts. The inaugural concert included a piano recital by Alison Farr, one of the finalists at the BBC Young Musician of the Year competition.

In 1994 drama and music were combined in a remarkable performance of *The Prophetess, or the History of Dioclesian*, a semi-opera by Purcell, in the Chapel. A very different, but hugely enjoyable and successful production, was the staging of Tim Rice and Andrew Lloyd Webber's *Joseph and the Amazing Technicolor Dreamcoat* in the Auditorium in 1997. Another notable event in the Chapel was the occasion when Andrew Reid, organ scholar at the time, played the complete works of J.S. Bach in one sitting of 25 hours and 44 minutes. Television and newspaper reporters flocked to the College, and Andrew raised the amazing sum of almost £2,500 towards the choir's 1994 summer tour of Canada.

In order to strengthen the music at chapel service a number of choral scholarships were set up. One of these was named after David Stacey, who had been the first chaplain of the College from 1977 till 1979, before we moved into our present buildings. The post was originally an honorary one – there were few students, and no services – and David continued to teach at Homerton College, while playing an active role in Robinson. Following his move to Bristol to become Principal of a theological college he continued to visit Cambridge, since in 1978 he had married an old friend, Morna Hooker, one of our founding fellows. This was the first wedding between members of the College. He came to chapel events whenever possible and became a regular attender at concerts and services after his retirement to Cambridge. He died in 1993, and the College choir, directed by Sarah MacDonald, sang at his funeral. His elder daughter, Christl Hughes, established the David Stacey Choral Award in his memory. The first holder of the award was Gareth Playfair, who, incidentally but appropriately, was studying theology. ■

FOCUS ON THE PERFORMING ARTS

ROBINSON RESOUNDING

Enterprising and exuberant music-making seems to have taken hold from the very earliest days of Robinson College, with choir and organ scholars leading the way. Before long their anthems and psalms (and in due course, CD recordings) gathered a joyous counterpoint of orchestras, operettas, musicals, rock groups, jazz bands, steel pan, Korean drumming and much more.

The Choir has always played a central role in Robinson's musical life, singing at all the big occasions from Graduation Day to Commemoration of Benefactors, memorial services to Advent Carols, and of course leading mass participation in the *Twelve Days of Christmas* at Formal Hall. May morning madrigals from the College tower are another unique and delightful fixture—sometimes prey to wind and rain, occasionally sun-blessed, always enjoyed by a gathering of staff, fellows and (pyjama-clad) students and followed by a hearty breakfast. In the expert hands of the Director of Chapel Music – first Tim Brown, and now Simon Brown – the Choir has gone from strength to strength. From moving Remembrance Day performances of the Fauré and Duruflé *Requiems* (the first with orchestra, the second a tour-de-force from the organ scholar as well as the choir) through a treasure trove of weekly Evensongs, to grand concerts both in College and on tour, to the recent Vaughan Williams CD, there have been many highlights.

Robinson has also seen a fine succession of string and wind players and pianists over the years, many of whom have gone on to solo and orchestral careers. Chamber music has flourished, with memorable performances of classics from Schubert to Brahms, Mozart to Dvořák, at the regular Friday evening recitals and the annual celebration of our beautiful Steinway grand piano in June.

Musicians have made the most of Robinson's theatre, too – *Dido and Aeneas*, *The Pirates of Penzance*, *Joseph and the Amazing Technicolor Dreamcoat* and the premiere of a student-written *A Very Brexit Musical* come to mind, not forgetting the galaxy of star turns in *Stars in their Eyes*. As this shows, the activities of the College Music Society are multifarious, including jazz groups, the a capella choir 'Vocal Chords', wind and string orchestras, open mic nights, as well as a magnificent anniversary-year performance of all five Beethoven piano concertos over one weekend earlier this year (fortunately this took place shortly before lockdown!).

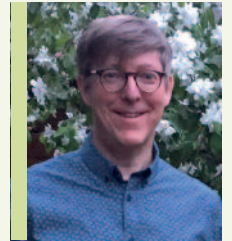
No one will forget the splendid choir and orchestra of students and alumni gathered to give Lord Lewis a grand musical send-off with performances of Tallis' 40-part motet and Vaughan Williams'

Serenade to Music. Mention should also be made of an extraordinary series of inter-arts festivals, initially taking wing from Dante's *Divine Comedy*, which see students and professionals working side by side to develop remarkable and original performances of music with dance, with film, with mime, with visual art, and much more. On another memorable occasion, the great poet Yves Bonnefoy read from his work in a concert of musical and poetic dialogues.

Through generous benefactions the College has a precious collection of instruments – above all the magnificent Frobenius organ, but also the Rubio harpsichord, the Steinway mentioned above and most recently a beautiful new chamber organ – and together with the Chapel's atmospheric architecture, clear acoustic and spectacular illumination from John Piper's great window, these musical resources have made Robinson College an attractive venue for acclaimed soloists and ensembles from as far afield as Canada and Chile, Hong Kong and Seoul, as well as London, Paris and New York.

Nonetheless, students remain at the heart of music in Robinson, and are drawn from all subjects. In the midst of all this, sometimes the Music Tripos itself seems strangely invisible to those not busy with it. It is a many-sided degree, reflecting the way that musicology has itself diversified in recent decades. Music is a fundamental human activity, and students explore music's many roles throughout human history (yes, throughout – I've even heard papers on music in the Palaeolithic and Mesolithic periods, though mostly we don't go back much further than the 9th century CE), as it shapes and channels feelings of identity and community, aspirations and ideals, not only in 'high art' temples such as opera houses and concert halls but in all walks of life and across the world. There's also the technique and syntax of certain historical genres ('Harmony and Counterpoint'), the study of musical works and texts, and papers branching into developmental psychology, ethnography, sociology, perception, palaeography, not to mention performance and also composition – an area in which several Robinson students have excelled and are now making careers.

All in all then, music in Robinson is live and kicking, even in the time of COVID-19, which has reduced audiences to a maximum of 24, widely spaced, and (with windows and doors open for ventilation) lent an autumnal crispness to the air. Readers of *Bin Brook* unable to take a seat among the 24 are warmly invited to enjoy this term's Friday concerts via the webcast on the RCMS Facebook page. ■



Dr Jeremy Thurlow is a Fellow of Robinson College, Director of Studies (Music), Tutor and Praelector, musicologist and a composer.



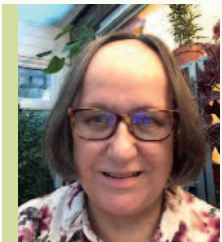
Paris 2011, An open-air concert with the choir director Tim Brown conducting



Czech Republic 2005 Organ Scholars Simon Williams (2004, Music) and Leigh Simpson (2003, Engineering) advertise the concert

FOCUS ON THE PERFORMING ARTS

TWO CHORAL DECADES



Dr Christine Stopp

is a Senior Member of Robinson College and a retired journalist and teacher. She has been a member of the Robinson Chapel Choir since 2000.

On 12th January 2000 I arrived at Robinson Chapel for an audition for the Chapel choir with senior organ scholar Ed Connolly and junior organ scholar Huw Daniel. It was a rare moment for a choir – a vacancy arising through a shortage of sopranos – but one of the choir’s two top sops had been poached by another college (which shall remain nameless) and the other was suffering from recurrent vocal cord nodules. After several years with a silver-haired and squeaky-kneed choral society, I was looking for something more demanding. Robinson and Queens’ were both advertising for sopranos. I decided that Robinson – which did not exist when I was an undergraduate – was more likely, as a new and presumably less traditional college, to consider me, so I applied.

Significantly older than the rest of the choir and with little experience of liturgical singing, I started off terrified, though the offer at my first choir rehearsal of a heavily subsidised two-week trip to Hong Kong on the annual choir tour presaged fun times ahead. I have been with Robinson Choir ever since and was honoured after a few years to be promoted to senior membership of the College. I made the right choice: the singing has been and still is exciting and the fun quotient has been significant.

When I first sang with Robinson the choir was exclusively run by the organ scholars, but for some years now it has had an appointed choir director, currently Simon Brown. The choir has always accepted members from outside Robinson, and numbers have fluctuated. We have been as many as 40 in the past, but current numbers are back to around 28.

During my time with choir, the Chapel has been through a range of layouts, with the altar at different times under the window, against the organ loft wall, or in the middle of the Chapel, and we have processed in from all possible directions and in all possible formations. As the longest serving chorister (we would have had a party to celebrate my twentieth anniversary this year had it not been for coronavirus) I have seen probably a couple of hundred choristers, 19 organ scholars (many of whom have gone on to distinguished careers as professional musicians), two choir directors, four chaplains and even two wardens of the College.

Choir has developed in certain ways since I first joined. The shoestring on which it is run has become a little longer and we now have proper music folders, as opposed to the tatty remnants of cardboard I first used. Proper psalters have replaced the ragged and much overwritten psalm sheets, and our most recent acquisition is a chamber organ, whose advantages we are beginning to explore. Nevertheless, essentially, thanks to its place at the heart of Chapel services, what the choir does and is remain much the same: a committed group of people with a strong sense of family and a powerful reason to come together.

In current coronavirus circumstances (October 2020) we are sadly not able to sing services, but the choir is meeting in person for one rehearsal a week and recording pieces for use at the end of the Chaplain’s weekly recorded talks. Even with masks and screens and at a distance of two metres from your neighbour we are still in good voice, and you can catch up with our sound through the Chapel website, www.robinson.cam.ac.uk/college-life/chapel. ■

FOCUS ON THE PERFORMING ARTS

CHOIR IN THE TIME OF COVID-19

A PERSONAL REFLECTION



Simon Brown is a conductor, composer and musician, with a particular penchant for recorder-playing, and has been a performer, teacher and the Director of Chapel Music at Robinson College since October 2015. He has sung in many prestigious choirs, including the choir of King's College, Cambridge, Winchester Cathedral Choir and the choir of Westminster Abbey. Simon taught at Bradford Grammar School and The Purcell School and for 15 years was Director of Music at King's College School (1999 – 2014), and directed King's Voices, the college's mixed-voice choir. His music is regularly performed at the London Festival of Contemporary Church Music, and on BBC Radio 3.

I write this in October 2020, just after Robinson Chapel Choir has met again for the first time in almost seven months. Many obvious things have changed since our last rehearsal in March – the Chapel contains just 20 chairs, spaced several metres apart in concert formation, with the altar and other furniture moved to the edges and recording equipment dotted around the galleries. New to the Chapel are a large Perspex screen (to protect the conductor), made especially for us in the College workshops, and our beautiful new four-stop chamber organ. The choir has been warned, for obvious reasons, not to sing louder than mezzo-forte and to minimise explosive consonants. Despite the physical strangeness and the social distancing constraints, the atmosphere in the rehearsal is one of joy and pleasure – joy at being together again at last (Zoom was not the same!), and pleasure in the beauty of the choral sound filling the well-loved space.

All Chapel services for the foreseeable future are to be online, and the choir's part in these services will be recordings which we make in our weekly sessions together (as well as tracks from our CD recordings). Our two Organ Scholars, with less playing to do than normal, have stepped enthusiastically into the role of recording engineers, and our long-term aim is to record a variety of anthems, hymns, psalms and canticles – in short, a representative sample of the choir's normal pre-COVID-19 repertoire. However, due to the constraints of volume (where we are following government advice), much of the more bombastic Anglican repertoire is now closed to us, and it may be many terms before the Chapel resounds again to such music - fun to sing though it undoubtedly is! Compositional styles which favour a gentler touch and a more homogeneous sound now come into their own – not just renaissance and baroque repertoire (already favourites with much of the choir), but also 20th century and contemporary styles. I look forward to continuing our exploration of new music by contemporary women composers, for example, and will continue to encourage the choir's own composers to write for us.

And what of the future? We monitor the COVID-19 situation weekly, and the choir know that each session may be the last for some time. We continue to look



Simon conducting the choir at Christmas Hall 2017

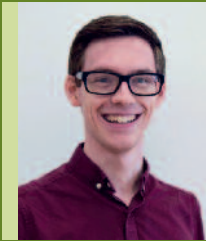
out for new singers, in the hope that they can join us when there is space for them. We carefully watch the response to COVID-19 of choirs in other institutions – not just Cambridge colleges, but also cathedrals, churches and schools. And we continue to remain positive – enjoying the fellowship of the choir and the chance to make music together again. More apposite than ever is the famous quote from the coronation service – 'I was glad when they said unto me, we will go into the house of the Lord!'

[Note from the Editor: The choir managed to keep going until the end of October, before the second national lockdown was introduced on 5th November] ■

FOCUS ON THE PERFORMING ARTS

THE SHOW MUST GO ON

PURSUING A CAREER IN THE ARTS DURING A PANDEMIC...



Luke Dell (2015, Geography)

graduated with a master's degree in Geography in 2019.

He is now in his second year working as Operations Manager for the ADC Theatre in Cambridge.

Right at the heart of Robinson College is its spacious 230-seater auditorium, well known to students for hosting the annual matriculation ceremony. The auditorium is also the home of Robinson's very own theatre society, Brickhouse Theatre Company. As with all student societies, its prominence has risen and fallen over the years along with the coming and going of students. In the early 2000s productions of *Grease*, *Bugsy Malone* and *Return to the Forbidden Planet* were all staged in the auditorium; however, the society experienced its most recent revival from 2013, around the time that I was starting as an undergraduate.

Whilst being aware of the theatre company certainly shaped my decision to apply to Robinson, I never expected to be quite so involved in overseeing its relaunch. I served on the committee throughout all four of my years at the College – eventually becoming President in my final year – as well as being involved in numerous productions as a performer, director or producer, from *Spring Awakening* to *Joseph and the Amazing Technicolor Dreamcoat*.

Recently, Brickhouse has seen a resurgence in its popularity, ambition and reputation, all possible thanks to the many wonderful people on its committee, from Luke Main and Douglas Robinson in the early stages of its revival, to Samantha Benson and Mark Driver. I am proud to have worked alongside the latter in facilitating the establishment of a pop-up theatre bar in the Auditorium Lounge, as well as increasing the society's prominence for producing high quality, affordable and accessible student musical theatre.

Since graduating just over a year ago I have gone on to work as Operations Manager for the University's ADC Theatre, renowned for its industry-standard facilities and training opportunities which continue to provide the platform for launching the careers of many of Cambridge's famous theatrical alumni. When starting as a geographer in 2015 I could not have imagined just how much theatre would shape my University experience and career plans in the way that it has.

Whilst the ADC was having one of its most artistically and commercially successful seasons to date earlier this year, the global pandemic forced us to close our doors to the public back in March



*Spring Awakening,
Robinson College,
February 2018.
Photo by Laura Wells*

as well as to cancel an entire season of student and community productions in the Easter term. The ADC is not alone in this struggle, with the pandemic having unquestionably come down hard on the arts sector as a whole. Things are slowly looking more promising, with certain venues adapting to be able to reopen in a way that complies with current government guidelines on social distancing to protect its audiences, staff, performers and technicians. For example, at the time of writing, all of us in the ADC management team are hard at work preparing our venue and planning for a brand-new season of socially distanced and livestreamed theatre from October.

However, despite these glimmers of hope within the industry, the long-term security of the arts very much hangs in the balance. Even those organisations and venues which are able to open their doors once more struggle to do so in a way that is financially viable given the current social distancing restrictions, which significantly reduce auditorium capacity and trading revenue. And whilst some public funding has been made available to the sector, this is limited and highly competitive.

Theatre is a place where people can go to switch off from the outside world, immerse themselves in a story and experience the unique 'buzz' of live entertainment. The arts have always been the pinnacle of the UK's cultural scene and our industry is undoubtedly resilient. How long it will take for theatre to get back to 'normal' is uncertain at present but one thing is for sure: theatre up and down the country – from large commercial West End venues, to the humble Brickhouse Theatre – will be back again soon. After all, there really is nothing quite like live theatre. ■

FOCUS ON THE PERFORMING ARTS

MY TIME WITH ROBINSON'S BRICKHOUSE THEATRE COMPANY



My first taste of student theatre in the Brickhouse production of Violet

The Brickhouse Theatre Company is, without a doubt, one of the greatest assets of Robinson College, and responsible for some of my fondest memories during my time at Cambridge. Robinson College can boast the biggest and most successful college-based theatre company within the University, a point of pride for Robinson thespians. The magnificent Robinson auditorium provides the opportunity for large audiences to see several shows every term ranging from musical theatre to Shakespeare. Last year, for example, it hosted an extraordinary production of the musical *Funny Girl* in Michaelmas as well as a production of *Jane Eyre* and the Gilbert and Sullivan opera, *Patience*. Brickhouse enjoyed success after success and provided opportunities for Robinson students to get involved in a multitude of ways whether in the cast, production, or in the band. This success continued into Lent where the auditorium was brought to life by a production of *Philadelphia, Here I Come!* and an original musical, *Those Left Behind*.

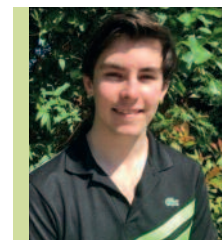
Two years ago, when I was a fresher, I was fortunate enough to be offered a part in *Violet*, a musical about disability and injustice in America. I was immediately drawn in by the amazing student committee and the intoxicating feeling of standing on the Robinson stage in front of an audience of friends and peers.

The following year I was welcomed to join the committee as Vice-President and began to see first-hand the astonishing amount of work that goes into producing each show.

These considerable efforts are undoubtedly worth it to bring the joy of student theatre to Robinson College and the opportunity to be involved in the company on and offstage in my second year was something I particularly cherished.

My fondest theatrical memory to date was when I was offered the lead part in the original Brickhouse musical, *Those Left Behind* which was written and composed by Arthur Roadnight. This remarkable musical, which focused on the theme of support networks in the face of loss, gave me the opportunity to address the loss of my father in September 2018 as the musical centred around the death of my character's father. I was granted the opportunity to contribute to the script and to the development of my performance to create what I considered a personal homage to my father, an opportunity I could not have possibly found anywhere else. It is for this reason that I believe so strongly in the importance of student writing and giving aspiring artists a platform to express themes and feelings which are important to them. Original student writing is something which I intend to push as a key focus of Brickhouse in 2020.

This year I have been offered the privilege of taking over as president of a theatre company which has provided me with so many amazing opportunities during my time at Cambridge. By taking over as co-president, I feel that I now have the opportunity to complete my journey within Brickhouse Theatre. Of course, this year we are presented with new challenges to overcome but with an enthusiastic committee in place I am confident we can continue to provide the College with the quality theatrical entertainment they have grown to expect from Brickhouse. In Michaelmas this year, we are continuing our dedication to student writing by funding two original plays, *No Cash Left on the Premises Overnight*, written by Joe Venable and Ben James, and *Almost Romeo & Juliet* written by Joseph Folley. Having considered multiple applications for shows which have secured the ADC venue this term, my committee and I took great care in selecting the shows we felt would best represent Brickhouse, as well as those that were likely to be more successful. We will provide these shows with funding for costs such as theatre hire, set, costumes and publicity and, in return, we will collect the ticket sales. Although these productions could not take place in our own auditorium due to the current crisis, we are hopeful that this will change for next term and that we will be able to welcome student theatre back into Robinson College. ■



Thomas Cox (2018, English) is a second-year English student and Vice-President of the Brickhouse Theatre Company, 2020 - 2021.

FOCUS ON THE PERFORMING ARTS

EARLY DAYS OF ROBINSON ORGAN SCHOLARSHIP



Dr Christopher Hughes is a Founding Fellow of Robinson College. He became involved with Robinson College in the very early days. As the son of a Church of England minister, and also having learnt to play the organ on the Belfast Cathedral organ while a graduate student, it is not surprising that he was heavily involved in the planning of the Chapel and the Frobenius organ. He was Senior Tutor from 1982 to 1997, combining this with the role of Admissions Tutor until 1992. He left College in 1997 to run school examinations, initially with the AEB and subsequently with AQA. He retired from AQA in 2004 and now lives near Guildford enjoying his retirement.



Dr Jeremy Thurlow and David Warren (former Robinson Organ Scholar)

Most people who have enjoyed listening to the College's Organ Scholars perform on the wonderful Frobenius organ probably have little idea of how these skilful musicians came to be appointed. Applicants for Organ Scholarships had to complete a special application in addition to the then standard blue Preliminary Application Form (PAF), now superseded by the Cambridge online Preliminary Application (COPR). Applicants could apply to any

or all colleges offering scholarships and place them in the preferred order. The majority wished to read music and their suitability to do this was assessed during the somewhat daunting organ scholar trials held in late summer. These consisted of playing a prepared piece, sight reading and transposition; ear tests and harmony tests for those reading music and conducting a short choir practice. Those wishing to read other subjects had the additional hurdle subsequently, if offered a scholarship, of satisfying relevant subject Directors of Studies as to their suitability.

The number of suitably talented young organists applying to Cambridge for Organ Scholarships each year was small. In the early days Robinson, as a new college, was not well known; even less well known was that its Frobenius organ was arguably one of the best college organs in Cambridge. Also, it had no Fellow in music. All these factors resulted in Organ Scholar applicants tending to put Robinson low down in their list of preference colleges or in some cases not considering it at all. Furthermore, applicants who aspired to become cathedral organists may not have seen Robinson, with its non-denominational Chapel, as the best springboard to such a career.

With no one in College possessing sufficient knowledge to judge the applicants I relied heavily on both Andrews Jones of Selwyn College, our external Director of Studies in music, and Tim Brown of Clare College for advice. They kept me informed about applicants to look out for who had not been selected by higher preference colleges. They may also, I suspect, have whispered in the ears of appropriate candidates that they might like to consider Robinson. However, Robinson usually managed to appoint an Organ Scholar who went on to serve the College well.

In 1981 Graham Alsop, who read Engineering, became the first Organ Scholar, followed by Peter Dyke in 1983. This set a pattern whereby we attempted to have at least two Organ Scholars in residence each year. Graham went on to a career in Engineering and organ playing and Peter became Assistant Organist at Hereford Cathedral and is a well-known organ recitalist. Other early Scholars included Sarah MacDonald (1992), now Director of Chapel Music at Selwyn and a leading light in the UK organ world and Andrew Reid (1994) now Managing Director of the organ builders, Harrison & Harrison. Andrew once played all of J S Bach's organ music in 24 hours. In total there have now been just over 30 Organ Scholars at Robinson.

The reputation of Robinson has of course grown, though the number of outstanding young organists in the country remains disappointingly small. Although the technical details of the application procedure have changed, the selection process remains fundamentally the same, though of course Robinson now has a Fellow in Music and a Director of Chapel Music who give Organ Scholars much more support. ■

FOCUS ON THE PERFORMING ARTS

A LONG TIME AGO IN A GALAXY NOT SO FAR AWAY AFTER ALL



Sarah Macdonald is a Canadian organist, conductor, and composer, living in the UK, and she holds the positions of Fellow and Director of Music at Selwyn College, Cambridge, and Director of the Girl Choristers at Ely Cathedral. She has been at Selwyn since 1999 and is the first woman to hold such a post in an Oxbridge Chapel. In 2018 Sarah received the honorary ARSCM in recognition of her contribution to choral music in the UK and Canada, and the citation made particular mention of her support of contemporary British composers. During the COVID-19 lockdown, she diversified her skillset, and became a successful amateur filmmaker.

Twenty-nine years ago this week [October 2020], my life took a significant turn. In September 1991, I competed in the annual Organ Scholarship trials, and after a week of gruelling though invigorating auditions and interviews, I found myself the unexpected holder of an offer from Robinson College. At first it wasn't quite what my idea of a Cambridge college should look like, but for an idealistic and naïve Canadian it was definitely the best place. The comforts of ensuite bathrooms, central heating, and modern facilities made the move across the Atlantic much less jarring than it otherwise might have been. The organ ('Frobie') is one of the finest mechanical-action instruments in the UK; there was no director of music, so for my two years as Senior Organ Scholar I was effectively in charge. Although the atmosphere felt formal when I arrived, it was a lot more relaxed than many of Cambridge's older foundations.

Particular musical highlights included the RCMS Friday evening 'pre-prandial' recitals, especially the chamber music series run by my dear friend Kirstie Vreede (*née* Fieldhouse), the other Muso in my year. I am sure many musical alumni from our time remember hours of fun spearing cheese and pineapple onto toothpicks for the post-concert refreshment. Other memorable (and ambitious!) performances included Purcell's masque *Dioclesian* directed by Graduate Organ Scholar Andrew Reid, Andrew's monumental 24-hour Bach marathon, *Brahms Symphony no. 4* and Steve Reich's *Tehillim* both directed by Benjamin Greenaway, a few (slightly under-rehearsed) Bach Cantatas, Mozart's C minor mass, and the choir's first ever CD, *Saints and Sinners*, which was released in 1995. There were many notable Chapel Choir performances too: *Faire is the Heaven* in Brno, *Os Justi* in Luxembourg, the Britten *Festival Te Deum* in Strasburg, Parsons' *Ave Maria* in Armagh, and

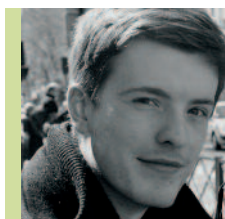
an outstanding Howells' *Gloucester Service* in the Chapel on my birthday one year. We tackled plenty of music that a group of volunteers (choral scholars only came in properly the year after I graduated) probably shouldn't have attempted, including Walton *The Twelve*, various Bach motets, and Giles Swayne's notorious *Magnificat*.

The skills I learned as an Organ Scholar I still use every day in my career: choir training and rehearsal technique, choosing liturgical music lists, conducting services and concerts. As part of the Music Tripos, I studied compositional techniques and learned to write essays – as a published composer and regular columnist for several specialist publications, those skills have been invaluable. I also learned how to organise and direct choir tours. We toured the Czech Republic, British Columbia, and Ireland, and I ended my time with a major pre-Eurozone tour of the continent, performing in eight different countries over nine days. "What colour is the money today?" we would ask each other as we awoke in yet another youth hostel.

Since graduating, I have spent my career in the UK, just down the road at Selwyn College (from one red-brick college in Grange Road to another), where I have been Director of Music since 1999. I also direct the girl choristers at Ely Cathedral. My other half, Marcus Tomalin, whom I met in my first week at Robinson, is Fellow and Director of Admissions at Trinity Hall (from the youngest college to one of the oldest). We are still in touch with many people from our years at Robinson, including former Chaplain Hugh Shilson-Thomas, who has been Dean of Chapel at Selwyn since 2008. That week 29 years ago was life-changing indeed, and I am extremely grateful to Robinson for everything that it gave me. ■



*Sarah at Frobie,
October 1992*

FOCUS ON THE PERFORMING ARTS**THE IMPORTANCE OF BEING [AN] EARNEST [ORGAN SCHOLAR]**

Anthony Gray (2015, Music) is an organist, choral director and composer based in Yorkshire. He is Director of Music of St Wilfrid's Church, Harrogate, Director of the Fairfax Singers, Organ Tutor for the Diocese of Leeds and Assistant Director of The Florence International Singing Programme, Organist for St. John's Voices and Accompanist of Cambridgeshire Choral Society.

For any young organist thinking about pursuing a career in music, an organ scholarship at Oxbridge is a well-trodden path, but what makes each scholarship unique is the college experience with which it is paired. Robinson is no exception and I was very fortunate to be part of the College and choir for three years. It is an experience which goes beyond that of a music student (and of course is not always coupled with being a music student) and gives an experience of weekly practical music-making unparalleled at any other university.

On a more personal level, the College choir community is one which I valued immensely during my time at Robinson. Whilst each year faces arrive and leave, there is always a very close-knit group which remains, assisted at Robinson by the 'adults' in the choir. Choir tours to Porto, Paris (twice!) and Devon were fantastic bonding experiences for the group(s) and I was delighted to welcome the choir to Southwell Minster (where I became an Organ Scholar upon my graduation) to give a concert as part of their tour in the summer of 2019.

It is often said that the world of cathedral and church music is a very close network of people where you're only ever one or two connections away from a colleague, and the small network of Robinson organ scholars (and former choir members) bears this out. In my role as Director of Music at St Wilfrid's Church, Harrogate, I recently undertook a large-scale collaborative compositional project, in which I was fortunate enough to be able to call upon Dr Jeremy Thurlow (Director of Music), Simon Brown (Director of Chapel Music), David Warren (Organ Scholar 2015-2018) and

Sarah MacDonald (Organ Scholar 1992-1995; 1998). It was also excellent to welcome Peter Dyke (Organ Scholar 1983-1986) to Southwell Minster back in 2019 to give a brilliant recital, after which we shared many stories of the Chapel and choir communities.

The memories of any undergraduate college experience are always shaped by the people one meets and those with whom one shares experiences, and my professional path has been profoundly shaped by the Organ Scholarship. I now teach over 20 organ and piano pupils weekly within the Diocese of Leeds and hope to shape their futures to enable them to enjoy a similar experience to mine. Alongside this, the experience of being part of the running of a Chapel choir singing three times weekly has been invaluable in my role directing the choirs of St Wilfrid, Harrogate, the Fairfax Singers and assisting as accompanist to Morley Music Society. Professional connections made as the organist for St John's Voices have also led to my participation in a new disc by Delphian to be released this October. It was also a great joy to be invited back to Robinson by Simon Brown to play for the choir's most recent CD of music by Ralph Vaughan Williams (produced by former Organ Scholar Sarah MacDonald).

The life of the Organ Scholar at any Oxbridge college undoubtedly shapes an undergraduate's experience, professional development and memories of university life. I feel very fortunate to have been part of this at Robinson College, as I know many former Organ Scholars do, too. I hope that, despite all the events of this year, the College may continue to shape and form young organists in this way for generations to come. ■

FOCUS ON THE PERFORMING ARTS

A VIEW FROM THE LOFT



James Hendy (2017, Music) is the current Basil Shone Organ Scholar at Robinson College. He is in his final year of studying for a BA in Music. James is fascinated by all types of music and hopes to share this fascination with the world in a variety of ways. He is currently in the process of co-founding a charity to provide music lessons for those who would otherwise not be able to experience the joy of music.

The title of ‘Organ Scholar’ may conjure up a monastic scene: a stark secluded abbey hidden from time by a thick-furled forest; the shimmering air as one enters the sacred dark solemnity of God’s house; each note is painstakingly and perfectly cultivated, almost obsessively devout; the incense of sanctity hangs heavy in the air; there is an aura of seriousness which permeates everything with funereal tones. Yet under the kind eye of Piper’s joyous window in Robinson Chapel, I have found the position of Organ Scholar to be one of complete lightness.

When I was first invited up to Cambridge to accompany the choir, before I had officially begun as an Organ Scholar, I was filled with trepidation: what if I played a wrong note? Would I not be allowed to attend Cambridge? Would they not all be staring at me? What if everyone was intensely critical and I disappointed them all, horrifically? When I arrived, Anthony Gray, the then Organ Scholar, welcomed me warmly, let me know that it was alright, and that Armageddon was not rounding the corner. The choir at Robinson were – and still are – some of the kindest, most warm-hearted people I know. Indeed, it is one of the puzzling things about the choir that, despite the members changing, there is always an atmosphere of care and kindness, of welcoming and warm laughter.

In Robinson, the choir and Organ Scholars feel united under a common, optimistic cause. Under the excellence of Simon Brown, we share the music together and the Organ Scholars are often encouraged to join in the singing. This togetherness was evident both on the elegantly quaint tour to Derbyshire/Nottinghamshire and in the tough yet profoundly rewarding process of recording an album of Ralph Vaughan Williams, in which it felt all were totally committed.

So, what does it mean to be an Organ Scholar? There is the process of playing the organ (hands and legs flailing enthusiastically) as well as singing, conducting the choir, choosing some morsels of music for the term or – as was my supreme delight last year – composing for the choir, who made the whole process completely joyful. Yet more than all this, being an Organ Scholar at Robinson is about uniting people: uniting the choir and the congregation; creating a memorable moment of repose for all present; sharing the joy of music; and cultivating a welcoming, kind, exciting atmosphere.

In an age where church music appears to look on the outside world with fear – and, perhaps, a small dose of contempt – I feel Robinson’s Chapel life to be a ray of light. One of the most beautiful things about being the Robinson Organ Scholar, I find, is the lack of pretension. There is a humble openness to trying different new things, as is so effortlessly embodied by the inimitable chaplain, Simon Perry. Thus, the future of organs scholars at Robinson will – I believe – be a bright one with an eclectic, kind, open beauty at its heart. Organ Scholars are part of all musical life at the College and it is – I believe – to a certain extent their duty to foster a willingness for all music (not hate-hurling nor apathy but an active acceptance which is vital, alive and engaged).

Tradition and innovation can and always have had a symbiotic relationship; this effortless balance is one of the supreme strengths of Robinson College. It is my joy to have been a part of that balance and to have, I hope, added to this warm, open, exciting atmosphere in my capacity as an Organ Scholar. ■



ROBINSON RESEARCH NOTES

Orfordness Lighthouse. Photo gratefully acknowledged: EADT; Orford Ness National Nature Reserve; Matthew Guilliat

Chalk and cheese



Dr Jeremy Thurlow is a Fellow of Robinson College, Director of Studies (Music), Tutor and Praelector, musicologist and a composer.

People sometimes ask, when I mention the two different sides to my work – composing and musicology – do they feed into each other? It is a moot point! As a musicologist I study French music in the twentieth century, with a particular focus on two composers, Henri Dutilleux and Olivier Messiaen, who despite their similar age and background (and high regard for each other's music) were utterly different artists, chalk and cheese. One of the few common threads connecting their work was the philosophy of Henri Bergson, especially his ideas on memory, time and perception. While Dutilleux developed these into a Baudelaire-inspired music of half-lights and sensuous reverie, Messiaen saw music as a way to shape a listener's experience of time; his decisive and invigorating temporal designs provided a ground plan on which to create musical analogues for a startling variety of phenomena, from waterfalls to the colours of stained glass, from religious experience to a bird's-eye perspective on birdsong.

But the larger part of my work is composition – and switching from scholar to composer requires a change of perspective. Like many artists I often look for inspiration in the deep

patterns that lie embedded in natural processes, from the inexorably evolving rhythms of waves on a beach to the shifting outline of a flock of birds in flight. One recent piece arose in response to the decommissioning of the historic lighthouse at Orford Ness. Owing to rapid coastal erosion the sea is taking back the land, and the lighthouse with it. Its disappearance reflects much vaster, global shifts in the equilibrium between land and sea, and between humankind and the elements. This was an inspiring theme, but also a daunting one. I shaped the music in response to the undulating and evolving patterns that govern not only the water and the weather but even the land itself (Orford Ness is founded on sand which is continually in motion). Riding the swell of a small orchestra, a solo soprano leads between sea and land, squall and calm, singing words and place names drawn from maritime communications and nautical maps and building to the lighthouse's final swansong.

Another source of inspiration came from thinking about how architects sometimes work among the half-surviving remnants of

much older buildings; they leave them visible, but what they fit into the spaces left between is new and different, even if it 'harmonises' with the old remnants. In one recent piece, (composed during the lockdown and therefore not yet performed!), I've taken an early and neglected score by Mozart and imagined how it would be as an ancient ruin, the shape and function of the different rooms still visible, one or two features still intact and full of character. This was a fascinating place in which to build a new house, and it felt so different from starting with a blank page. In another piece, music for Western instruments was interleaved with existing North Indian thumri melodies – not to create some 'crossover' blend, but instead to enable new sounds and experiences to arise from the complexities and contradictions of two cultures in close proximity.

Mostly, then, composing thoughts turn in different directions from my musicological studies – I find it helpful to open up space between them. But for all that, I've no doubt that the French music has left its trace, and that without it my own music would have sounded different... ■

HELLO, ROBINSON SPEAKING!

TELEPHONE CAMPAIGN 2020

Every summer Robinson runs a telephone campaign to help raise funds for key college projects and despite the limitations the COVID-19 pandemic inflicted on our community, with a pressing need to finance work to help improve student wellbeing, Robinson rose to the challenge.

A team of 13 students were recruited who were passionate about Robinson and the work we are doing to help support our scholars, and who were looking for opportunities to develop their communication skills and earn some much-needed income.

For two weeks at the end of September the call team, all based from home this year, spoke to alumni around the globe about the need to build on the current provisions for student wellbeing. The Coronavirus pandemic is having serious repercussions on our students, both on their finances and mental and physical health. Robinson's ambition is to provide the very best support we can. This means investing in excellent preventive programmes, as well as continuing to support a range of counselling and therapeutic resources.

Robinson recognises the importance of physical and social activities, both to be enjoyed in their own right and as a contribution to overall wellbeing. Participation in sport, drama, music and other clubs and societies enriches students' lives, fosters important skills, and contributes to their overall fulfilment.

This year the College was very fortunate to have two match-funding pots in place to maximise the impact of gifts received. An alumnus very kindly provided a donation which would match individual gifts up to the value of £1,000, and the Harding Challenge

Fund multiplier means that for every £1 donated for student support, £5.16 is also put towards this support.

As well as talking about this key project, the calls also provided a welcome opportunity to exchange experiences of life at Robinson, provide updates on the various College clubs and societies and for alumni to entertain the call team with amusing anecdotes about Robinson people and incidents.

The gifts from this campaign are still coming in, with a fabulous £137,000 already pledged. With the match-funding in place there really has not been a better time to help Robinson to be at the forefront of the provision of wellbeing resources at Cambridge. If you would like to discuss making a gift, please contact the Development Office, Development-Office@Robinson.cam.ac.uk.



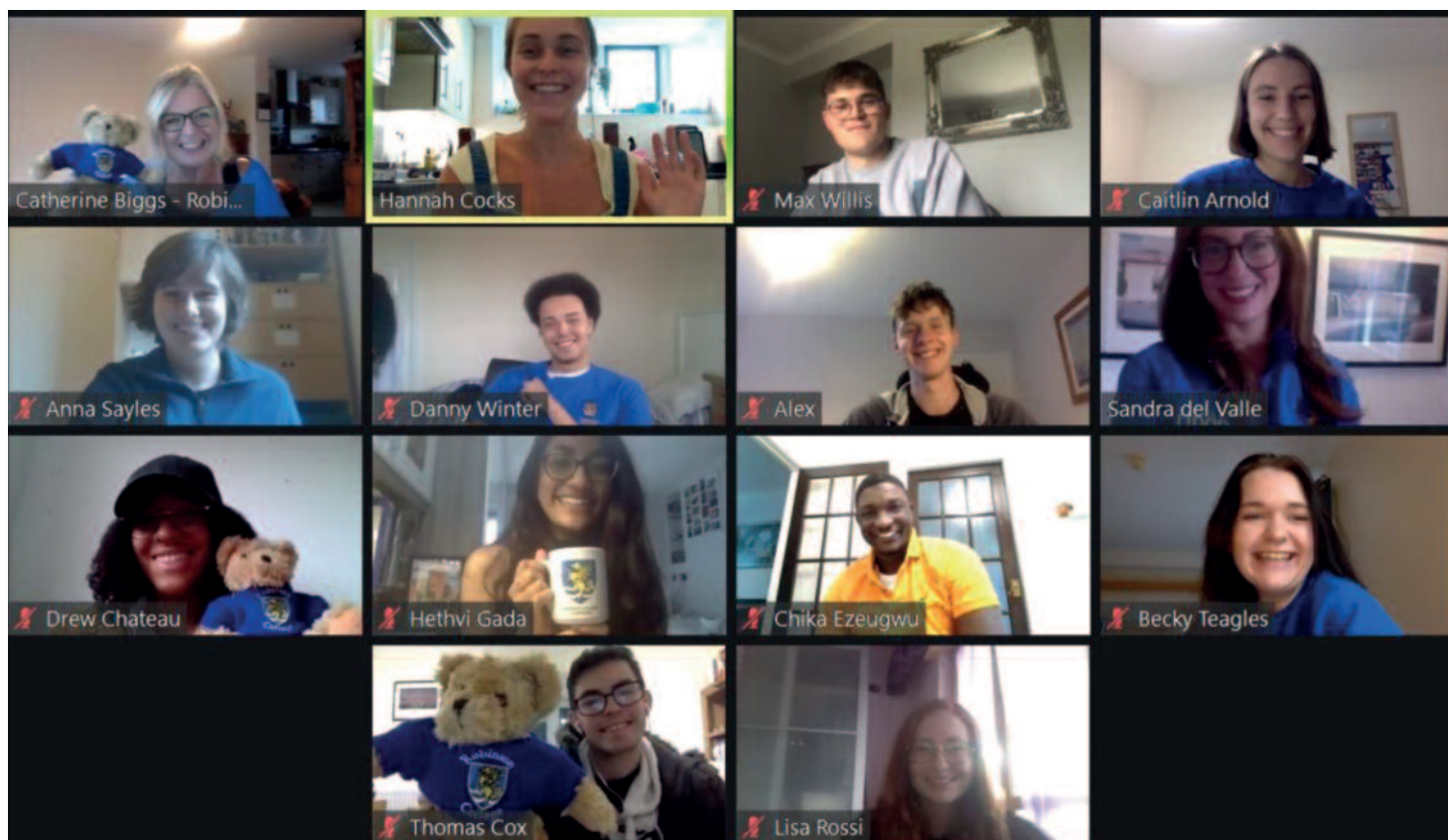
Drew Chateau is a third-year student of Law from South London. She has spent her three years dividing her time between college and university societies, enjoying playing basketball for the university's First Women's Team and most of all performing at the ADC. When she's not in her room having pretend arguments with Supreme Court judges, she is making a conscious effort to check in with those that are closest to her, valuing all the precious moments she can with her loved ones.

'During my time at Robinson, I have tried to sample all that is offered by the College. I have taken a keen interest in student politics, joining the Robinson College Student Association; I felt that was a brilliant

introduction to college life in my first year. I was able to understand more about how the College functioned by listening to the staff and was able to enact tangible change for my cohort. I also enjoyed being part of the Video Game Society and the Film Society, which enabled me to get a rich experience of the collegiate lifestyle. In addition, I was also fortunate to play basketball for the University's First Women's Team. Being able to experience such a breadth of opportunity during my first two years as an undergrad was underpinned by the financial support I received. I am grateful for my bursary as well as being awarded the College Bursary that was funded by an alumnus when I was experiencing financial hardship. This is one of the reasons that inspired me to take the job as a caller for Robinson, so that I could do my part to ensure that other students could partake in such a rich university experience.

2020 is the second time that I have volunteered for the Telephone Campaign, and this year it felt even more pertinent. Lockdown and the pandemic have affected us all on different levels, not just financially but also mentally. Instead of the normal routine we were expecting and the best laid plans we had made, we were now confronted with what seemed like an end to all we knew, and for some, the loss of those closest to us.

It was incredibly comforting to know that Robinson was aware of the external pressures on students this year and was doing its part by focusing the campaign on increasing welfare support for students. But more than this, I felt that by touching on such an integral part of life and shared struggle allowed me to have more personal conversations with alumni than I would have before.



In an effort to always find the silver lining in the cloud, though the COVID-19 Pandemic has taken a massive toll on the world, without the pandemic it is doubtful that proper care would have been given to student mental health. Though it exposed the inequalities inherent in our lives, it forced us to reach out and actively connect, whilst sharing and helping with each other's pain. Every conversation with an alumnus was rich; we shared our happy moments and joys with college life, whilst also lamenting the lost experience for this year's freshers, and the struggle that all this change brings. Running the campaign remotely was definitely a learning curve, but one that the Development Office tackled beautifully. One of the best aspects of the telephone campaign is being all together and having debriefs by the kettle and eating lunch together. I did miss the human interaction that this job facilitates so well. But the innovation to combat this lacuna still left me feeling full. We played trivia games,

working as a team and we used a chat function to update everyone on what was happening on our side whilst also keeping everyone motivated. Those few hours in the evening were not just a time for talking to alumni, but they were a window into everyone's lives, something that I was sorely missing!

Congratulations, on-hand support and training were provided by both the Development Office and our external consultants. In addition, of course, a huge thank-you to the entire team of callers this year, who supported each other with jokes, friendly competition and healthy comradeship – I almost felt as if I was back in the Games Room with them all.'

James Millington, who graduated from Robinson in 2020 in Anglo-Saxon, Norse and Celtic, commented:

I really enjoyed my experience on the 2019 Telephone Campaign, talking to people from all backgrounds and gaining valuable calling

experience. It was really helpful for me when I was looking for jobs upon graduation and talking about my time calling alumni helped get me my current job working in sales for a company called Legerity. The Development team were also kind enough to provide a very helpful reference which helped me pass at the Army Officer Selection Board, which I hope to use to gain a commission in the Army in the near future!

Max Willis (2019, Law), one of the callers from this year's campaign, remarked, *'The campaign was a first-hand experience of how Robinson helps create kind and successful people – speaking to and getting advice from alumni was something that will stay with me for many years to come.'* ■

#ROBINSONPEOPLE

IMPACT OF THE ROBINSON CORONAVIRUS EMERGENCY APPEAL

2020 hit Robinson hard, and in May we launched an Emergency Appeal asking our alumni and friends to help us support students experiencing hardship as a result of the Coronavirus pandemic, and to continue to meet our commitment to our staff at a time when our ability to do so was severely compromised. In September's Telephone Fundraising Campaign our callers asked alumni and friends to help us support our students' wellbeing, at a time when their mental and physical health was under extreme strain.

Our alumni and friends responded with characteristic generosity, and to date £291,986 has been raised in gifts

and pledges over four years. These included a gift of £31,250 to create a matching fund that doubled the impact of every gift up to £1,000. Donations made in response to the appeal are already helping students who may have suffered loss of income through family breakdown or parental job loss, unexpected travel expenses, or who have had to extend their period of study owing to lost lab time. The Emergency Fund has also helped ensure that our catering, domestic, maintenance, gardening and portering staff have been shielded from the effect that this pandemic has had on the College's finances, and we have been able to pay 100% of furloughed staff wages.



Wing Commander Peter Milloy,
the College's Finance Tutor,
commented:

'As Financial Tutor I am immensely grateful for access to this fund for students whose lives have been impacted financially by the pandemic. The need is already clear, with money authorised to assist year abroad students faced with considerable extra expense. Currently, formal applications are being encouraged for a funding round in early December. As most teaching is now online, the need for a working laptop with a reasonable pair of headphones is paramount for every undergraduate and for many postgraduates. We are therefore likely to use the fund to purchase additional laptops. Such machines will be loaned to students, either as a short-term expedient or possibly for an extended loan period depending on the recipient's financial situation. We are also looking at a scheme with the RCSA to subsidise printing.'



Dr David Woodman,
the College's Senior Tutor and Director
of Studies in History and Anglo-Saxon,
Norse and Celtic, explained:

'We are profoundly grateful to our alumni for their help in supporting the well-being of our students, particularly during an academic year which is full of unprecedented difficulties. Alumni support now means that we will be able to double our provision of college-based counselling, give further help to any students who need specialist mental health support (in collaboration with a University fund set aside for these purposes), increase our professional nursing provision and also remove financial and other barriers for those who have been affected by the COVID-19 crisis. In the longer term, hopefully when COVID-19 restrictions are lifted, we will investigate what more can be done to support our students and make sure that they are receiving an unrivalled education and are able to make the very most of the significant opportunities in front of them at Cambridge.'



We are enormously grateful to all those donors who answered our call – thank you very much indeed for supporting Robinson's people. ■

OPINION PIECE: COVID-19 IN THE LIGHT OF SARS



Peter Alsop (1984-1987) read Engineering at Robinson College. After a few years in design and maintenance in the chemicals industry, he was sponsored to take a doctorate at New College Oxford, researching artificial intelligence. Having survived this, he joined Shell International and undertook a number of commercial roles, mostly around the Far East, where he also masqueraded as a cellist. In 2016 he retraced his steps back to the UK, to become a Fellow and Finance Bursar at Wadham College, Oxford.

As COVID-19 threatened and we dusted off business continuity plans, my Beijing memories of SARS flooded back. All too soon I was reminded of the touch and smell of a face mask and the inability to exchange a smile, the reluctance to approach people and the social awkwardness of greeting without contact, the herd-like panic buying and the trade in rumour. Comparing COVID with SARS, the human experience feels similar, but the wider geopolitical context has changed, and those with technology have adapted fastest. The effective responses in Asia suggest that we can learn much from what we call developing countries.

It may be glib to say that all well-run epidemic responses are the same, but each country can get it wrong in their own way. It is not hard to see a pattern of social and cultural differences. When COVID-19 was first detected, China responded in typical fashion: with suppression and containment. Initially of information and carriers of information (the doctors), but this moved to the virus and carriers of the virus (the public). Long-standing, well-rehearsed public surveillance and control measures were activated, radiating from Wuhan. Despite internal rivalries and divisions, the Chinese authorities seemed to act in complete lock-step; there was no questioning the need to lock down, no local debates about what worked and what didn't. But, as always, those who could slipped through nets and fled elsewhere (perhaps to test their eyesight).

China is now much more globally connected, and as people moved further, so did the virus. It spread to South East Asia, where we also saw text-book responses of locking down – South Korea, Taiwan, Singapore, Vietnam were fast and effective. Many were known 20 years ago as the Asian Tigers: technologically advancing, with stronger governance, and better educated populations. All saw SARS in 2003, and contained repeated epidemics since: H1N1, Zika, Swine Flu and Avian Flu. All had invested heavily in technology and procedures for control: scanners and temperature sensing in public places, buildings laid out for crowd movement and distancing, a quick acceptance of mask-wearing – a common practice even when mildly ill. Of course, COVID-19 differs from SARS: more infectious, more deadly but often symptomless, and some argue that the countries first affected made mistakes by thinking it was the same; but I believe they got a lot right.

When COVID-19 reached the west, it found us not just unprepared, but apparently in denial. In UK, despite watching the epidemic spread across Asia and into Europe, and having two months of warnings and data to observe, our reaction to the approaching steam-roller was to dither. Perhaps we wanted scientific proof and evidence-based responses, and choice; but incompetence, complacency, and post-truth popular beliefs have played a big part. The medical services have been heroic, everywhere; but they have been sacrificed to mitigate political mistakes. Entirely of our own making, western countries have some of the highest reported cases and deaths on a per capita basis, with UK near the top. World-beating, but in all the wrong ways.

Our chaotic response has not gone unnoticed. SARS came just two years after the 9/11 attacks, when tensions between major powers were eclipsed by their unified response. Now a stronger China is outward-looking and assertive, and the west divided and internally focused. China's recent pugilistic (so-called "Wolf Warrior") diplomacy is quick to highlight the dysfunctionality of some western democracies, as it expands into the vacuum left by a retreating US. While the west debated priorities, we saw China respond quickly and forcefully: building pop-up hospitals, manufacturing masks and ventilators, containing the spread; soon they were exporting equipment and advisors within Asia and their new spheres of influence in Africa and the Middle East. With Europe and US still focused on internal lock-downs (or lack of), China moved in parallel to tighten control in Hong Kong, disputed areas of South China Sea, and the Indian border, and to threaten Taiwan. Even muted criticism is met with loud denunciation and threats. Meanwhile cyberwarfare from China and Russia is reportedly at work; here in Oxford, where I now work, targeted cyberattacks are at an all-time high, particularly towards medical research. SARS brought China shame, but in COVID-19 they saw opportunity.

During SARS, as well as the Asian financial crisis five years earlier, the west readily sent advisors and recommended tough remedies. But how many western countries actually followed their own advice, or found that it worked? I am left wondering what it takes in the west to give us the humility to learn from those that are handling this crisis best. In this much-changed world, can we still call ourselves 'developed', or must we decide between 'developing' and 'not-developing'? ■

WE MET AT ROBINSON

Sarah and Oliver's story

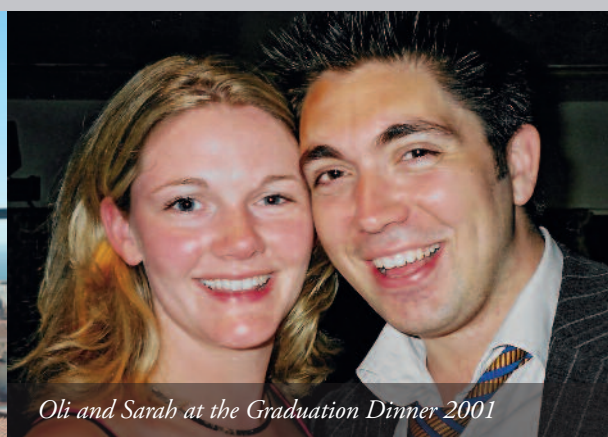
Sarah Irons (née Rooney) (1998, Law) and Oliver Irons (1998, Law)



Oli and Sarah

Oli and I first met at Robinson back in 1998. We both arrived as freshers to study Law. As the only male law student in our year, Oli stood out a bit but it wasn't until our final year that I got over my first impression of him (he did scrounge my lecture notes when he couldn't be bothered to attend and wrote an alternative College newsletter which he named *The Robinson Arse!*).

This year Oli and I have been together for 20 years and we have been very happily married for 11 of those. We are lucky to have three amazing children



Oli and Sarah at the Graduation Dinner 2001



Esme, Phoebe and Henry

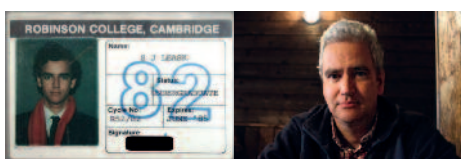
– Esme (9), Phoebe (6) and Henry who arrived just a couple of months ago [February]. It is incredible to think how big a part Robinson and the people we met there have been and continue to be in our lives. The friends that we made at Robinson are life-long. They were integral to our wedding as best man, ushers and bridesmaids and a number are our children's godparents. Excuses to pop back to College are always taken and it is reassuring to see that nothing much changes, although the restricted bar opening times have done little to improve Oli's views on millennials. ■

NEWS: Alumni

1980

Peter Thompson (Mathematics) is the editor of a newly published Broadband Forum Technical Report called *TR-452.1: Quality Attenuation Measurement Architecture and Requirements*.

1982



Above: Stuart Leask 1982 & 2020

From **Stuart Leask (Medicine)**: 'A productive year, despite returning to work for the NHS as part of Boris's army of 'COVID-19 NHS Returners'. I am delighted to be able to now refer to myself as an 'award-winning film director', after my short film *Hatman* won Best Toronto Film at the 300 Seconds Short Film Festival in Toronto this year. Next, I am releasing an album entitled: *Songs of Old Earth (Before the Ants Ate Plastic)*, under the stage name 'Franky Franks'. Contemporaries may remember me during the third year spending hours avoiding my medical studies by instead making peculiar noises with an EMS Synthi AKS synthesizer, borrowed from the Music Department at West Road by my friend (and later Best Man) **Bob Samuels (1985, Music)**. A couple of the tunes I wrote back then have now made it onto this album, which should be available on all major streaming platforms from mid-November 2020. In 1984 I had a good friend in the year below, organ scholar Peter Dyke, who helped me to write a piece on the Frobenius organ in the Chapel – looking back, a rare opportunity for someone studying Medicine. I could imagine the piece, but I certainly couldn't play it, so Peter was kind enough to do that bit. The modern, responsive action of the Chapel organ was well suited to the piece's mechanical feel. Eventually Peter played it as a voluntary at the end of evensong one night, and I will never forget the disappointed silence that fell as the piece ended. We did manage to make a reasonable recording of it, complete with cars whizzing past on Grange Road, but I chalked the whole thing up to experience, reassured that I wasn't going to be the next Olivier Messiaen.

However, there was a coda to this tale of 'reality testing'. At the end of term, a note was popped under my door, popping notes under doors being the WhatsApp of the

time. A first-year student said he had enjoyed the piece and wondered if there was a recording available. I think I made him a cassette tape of it.

On reflection, I decided this was an important lesson. Simply because you feel something you create is good it does not mean that everyone will think it is good, but it does raise the possibility that someone might think it is good.

All these years later I have applied this lesson to some songs I wrote largely during lockdown. I am 'putting them out there' not because I think they are works of genius, but because I like them, and therefore someone else might, too. The album *Songs of Old Earth (Before the Ants Ate Plastic)* will be released on Monday 9th November, and should be available on Spotify, YouTube, SoundCloud and others from mid-November. A second album will follow on 7th December, *Antimantic*, the debut of a local singer Maud, produced by Franky Franks. This will be followed in the New Year by Franky Franks's second solo album *Through a Milky Lens (While Avoiding the Queue)*. (Releases and dates correct at the time of writing, October 2020.) The film's Facebook page is:

www.facebook.com/HatMan-The-Film107609717285087/. The Franky Franks Facebook page is: www.facebook.com/LeFrankyFranks/.

1986

Tracy Mitchell (Chemical Engineering) was appointed Managing Director of fair-trade food company Just Trading Scotland in March 2020, five days before the country went into lockdown. She feels very privileged to lead a great team in such an inspiring business. She has spent the last eight months managing a massive peak in demand for fair trade rice (JTS had rice when most supermarkets didn't), followed by a radical change in the business's customer base. Normally schools and churches make up a key sales channel. There has also been a serious lack of stock because of significantly delayed shipments from developing countries following their local lockdowns and ports operating at much reduced capacity.

1988



Daniel Helman (Natural Sciences) sends his update: 'Since December of 2019 I have called the Pacific island of Yap my home. It is part of the Federated States of Micronesia, and

one of the island areas of the USA. Yap is also famous for its stone money. I work as an instructor at the college here, training teachers. The island is small at only 100 square kilometres, but very beautiful, and the traditional culture is still strong. I have also been busy with research and have published three articles so far this year: (1) *Lightning for Energy and Material Uses: A Structured Review*; (2) *Seismic electric signals (SES) and earthquakes: A review of an updated VAN method and competing hypotheses for SES generation and earthquake triggering*; and (3) *Non-medical Interventions for Schizophrenia: A Review of Diet, Exercise, and Social Roles*. Since the topic of this issue of *Bin Brook* is the performing arts, I will also put a plug in for a play I wrote, *Hypatia's Math*, about the life of the philosopher and brilliant scientist Hypatia of Alexandria from the fourth century AD. It was produced in 2016 at two science festivals in the USA. The astute reader will see that I am enjoying being a mad scientist. My studies at Robinson College were so beneficial for my growth, though it might not have seemed so at the time! It is me in the picture doing outreach on Woleai, hanging out with high school students there.'

1990

Jake McMurchie (Mathematics) reminisces on his life adventure with music:



'I matriculated in 1990 and read Mathematics, but I'd wanted to be a professional jazz saxophonist even before I arrived. My first gigs were in the 'Binson College Bar and I honed my skills playing there, in the party room, at the ball, and even managed a couple of recitals in the Music Room with that lovely grand piano, though, sadly, never in the Chapel with its fantastic acoustic. I played regularly for Clare Jazz and in other colleges, and May Week was always a busy time. I was a founder member of the legendary The Brothers Cup, a Red Hot Chilli Peppers / Extreme inspired band that was allegedly described by future Radiohead bass player Colin Greenwood as the best band in Cambridge.

After university I threw myself into music and have been playing ever since. I've combined music with a career as a freelance IT consultant but I've still been fortunate enough to fulfil most of my musical ambitions: I've played at the Queen Elizabeth Hall and Ronnie Scott's in London; I've played in New York and San Francisco, in the Köln Philharmonic Hall and the Berlin Opera House; I've played at Glastonbury Festival, the London Jazz Festival, and at jazz festivals as far afield as

Vancouver, Oslo, Ukraine, and Dubai. I've played with NYJO, Portishead, Massive Attack, but I've mostly played with my own band or with Get The Blessing, which won "Album of the Year" in the 2008 BBC Jazz Awards and which continues to tour and record.



Apart from this year, of course, for obvious reasons. I am lucky to have a second career that has kept me sane and solvent during the past few months, but I am acutely aware that most musicians are struggling. Performing is the only source of income for many musicians I know, and I have had just one gig since lockdown in March. This is far from atypical. Music – especially live music – is a cornerstone of cultural life, especially in the UK. Please support music, live music, music venues, and musicians where you can: Write to your MP, buy wildly on Bandcamp Fridays, go to COVID-secure live music events. It is good for the soul and you will not regret it.' *Get The Blessing. Photo by Simon Holliday*

1996

Ben Moss (History) is delighted to announce a lockdown engagement to Vicky: 'Good things come to those who wait. We are both happily settled in London and send our best wishes to all current students, fellows, staff and alumni during these highly unusual times'. *Ben and Vicky*



2002

Sarah Bowyer (MML): 'I am celebrating winning the Best Newcomer (Freelancing) Award from the Institute of Translation and Interpreting, which was awarded at an online ceremony on 4th September.

Following a ten-year career as a solicitor at two international law firms I set up my own freelance translation business, Crossbow Translations, last year. I work from French and Spanish (which I studied at Robinson) into English, specialising in the legal and sports sectors. In only a short time I have been involved in rewarding work, from helping individuals facing legal



challenges abroad to fulfilling a dream of translating interviews with some of my favourite footballers in top international competitions. The award recognised my success in building a business from scratch and contribution to the profession. This included presenting a webinar for budding translators for the Open University, setting up a business mentoring scheme and volunteering for Translators Without Borders to provide training materials on COVID-19 for health workers in Southern and Eastern Africa.

For background, the ITI is one of the three professional bodies for translation in the UK with more than 3,000 members worldwide. ITI awards 'showcase strong knowledge and skills, best practice, business know-how and excellent client relationships, as well as new ways of doing things, and significant contributions to the profession'.

2003

Chris Coomber (Economics) and his wife Rachel are overjoyed to announce the arrival of their son, Ezra Atticus Michael Coomber, on 1st April 2020. They are both very much in love with their happy, smiley little man, despite the challenges an early lockdown arrival brought. *Ezra Coomber*



2005

Dr Johannes Ebke (Mathematics) has been appointed professor at the Munich University for Applied Sciences, teaching modern methods of software engineering and cloud computing at the department for computer science and mathematics.



2006

Max Welford and **Guy Button (Music)** are artistic directors of the London Viennese Sound. Whilst at Robinson, Guy performed regularly in the College Chapel as a chamber musician and soloist as well as curating concert series for the University Music Society and Kettles Yard.



He now works as a professional freelance musician performing with many of the leading ensembles in the UK and Europe.

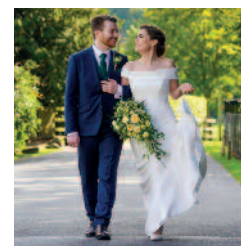
The London Viennese Sound was formed to bring captivating performances of iconic classical music to luxury events. By augmenting the standard string quartet with the power of the double bass, the virtuosity of the clarinet, and the richness of the piano, our seven-piece ensemble can bring the sound of an orchestra to your event. Please visit our website at www.londonviennesesound.com to read more about the ensemble and hear sample performances on our media page.

2009

Stefan Vukotić (International Relations) moved to Vienna in September 2020 to join the United Nations office there, working as Associate Drug Control and Crime Prevention Officer with the International Narcotics Control Board (INCB) at the United Nations Office on Drugs and Crime. Stefan previously worked at the United Nations Office at Geneva on outreach and preservation of heritage.

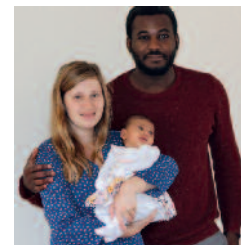
2012

Eleanor Riches (English) married Matthew Lenaghan at Bolton Abbey, Yorkshire in September 2020. Due to the COVID-19 restrictions, the wedding was attended by family members only, and a fantastic day was had by all. Dr and Mrs Riches-Lenaghan hope to celebrate with wider family and friends in 2021.



2014

Beth Emmanuel (Theology and Religious Studies) informs us about the happy arrival of her daughter Rebecca who was born on 7th August weighing 6lb 7oz.



If you have any news for the next edition of Bin Brook, please contact us at:

development-office@robinson.cam.ac.uk by 1st May 2021.

We look forward to reading your stories.

NEWS: Fellows/Senior Members

Professor Mick Brown reports on bumpy roads in research: 'Our work developing scanning electron microscopy has been recognised by the award of the Kavli prize to our Honorary Fellow, **Professor Ondrej Krivanek**. The Kavli prize is the Norwegian equivalent to the Swedish Nobel prize – worth rather more! Ondrej was a Bye-Fellow while he led the effort with his colleague Niklas Delby, also a member of Robinson, to build the first successful aberration corrector for scanning transmission electron microscopes. For those that are interested, an account of the bumpy road to success can be found in the journal *Ultramicroscopy*, volume 157, 2015, pp 88 – 90. Meanwhile, my latest co-authored paper on self-organised criticality as the basis for understanding the work-hardening of metals has finally been accepted by *Nature Communications*, but only after a bitter and lengthy fight with one of the referees. I feel too intellectually exhausted to gloat but await the appearance of the paper online. When I finally identify the referee, I shall engage in public electronic debate, which may hopefully enlighten both of us, together with the rather large and increasing number of scientists currently working in this field. A historical account of the road leading to this bumpy patch can be found in the house journal *CAVMAG*, issue 21, March 2019.'

Professor Kirkpatrick informs us: 'On October 1st 2020 Penguin published, in the form of an audio book, the verse translation of Dante's *Commedia* that I wrote for that publishing house some 20 years ago. An MML student from the distant past read Dante's role, an RSC actor was Beatrice, and I played the walk-on part of Virgil. This was the latest in a series of experiments with Dante's text in performance that began in 2009 when I took over the College for a promenade production ranging from the Undercroft through the Dining Hall to the Chapel. (As a performance space, especially for Hell, I recommend the underground region round the Party Room) Since that time, we have continued to experiment in various College spaces with newly composed music, graphics, ballet and movement choruses in collaboration with RADA and other London drama schools. When the time is right, as Dante always says: 'I'll be back'... Till when, in the shadow of Dante, I am preparing a second, lengthy volume of my own verse soon to follow the publication that appeared seven years ago.'

Professor Peter Kornicki reports: 'In January-February I was in Japan, having been invited to take part in a symposium organised by Harvard University and the Tôyô Bunko, a private library and research institute in Tokyo. While there I made my first visit to Australia after an absence of over 30 years. First, I spent a week in Canberra using the wonderful archives of the Australian War Memorial and then I went down to Tasmania - I got my first job at the university and taught there 1978-82. It was a sentimental journey, to meet old friends and see old haunts, but the highlight was a visit to Bruny Island, off the south-east coast of Tasmania, which feels like the end of the world. In the background there was more and more talk of what we now know as COVID-19 and there were a few cases in Tokyo, but I didn't think any more of it until I landed at Heathrow on 16 February with what were then considered to be the three symptoms (fever, headache and dry cough). I was taken by two paramedics in hazmat suits to Northwood Hospital isolation ward and tested. Just 24 hours later, having been well fed and well looked after, I was told that the results were negative and went home. To this day I do not know if it was a false negative, but I consider myself very fortunate.'

Professor Chris Hall (Senior Member) informs us: 'A Chinese edition of my book *Water transport in brick, stone and concrete* (C Hall and WD Hoff) has just been published by Science China Press. The translation was by Professor Chunsheng Zhou and a small team of colleagues at Harbin Institute of Technology.'

Dr Judy Weiss (Emeritus Fellow) reports: 'This autumn the first English translation of a long, early thirteenth-century, Anglo-Norman romance, *Waldef*, was published by ARC Press. It is the result of an arduous but enjoyable seven-year collaboration between myself, Ivana Djordjevic (former Bye-Fellow; Concordia University, Montreal) and Nicole Clifton (Northern University of Illinois). Disaster threatened when our initial publisher, Arizona University Press, withdrew, after six years and despite our signed contract, because of AUP internal disputes (they decided they no longer wanted to publish medieval works) and the resignation of a senior publisher. We were saved by the Canadian publishers, ARC, but alas, the pandemic prevented us celebrating in person.'

NEWS: Welcome/Farewell

New members of the Fellowship and Senior Members

Fellows:

Ms Elizabeth May Rawlinson-Mills
Dr Matthew William Harris Simpson

Senior Members:

Dr Chris Elliott
Professor Ioannis Kontoyiannis
Dr Avital Rom (January 2021)
Professor Susan Sellers

New College staff members

We are delighted to welcome to Robinson College **Paul Cordy** (Porters), **Adriana Gawrysiak** (Finance), **Michael Hardy** (Porters), **Jeremy Mildenhall** (Maintenance) and **Ruth Moss** (Admissions).

Staff members who left the College

William Fenwick (Admissions)
Francis Lucy (Catering)
Aaron Grass (Catering – Food Service)
Michael Hardy (Porters)
Gary Hollis (Maintenance)
Krisztina Kiss (Housekeeping)
Ewa Lubarska (Housekeeping)
Roger Maxfield (Porters)
Jonathon (Johnno) McDonnell (Catering – Food Service)
Anita Nagyne Elo (Housekeeping)
Michèle Tumber (Finance)

OBITUARIES AND TRIBUTES



Sir John Laws (1945–2020)

Professor Christopher Forsyth remembers Sir John Laws:

The death of Sir John Laws on 5th April 2020 marked the passing of one of the most influential English judges of modern times. But he was also an Honorary Fellow of Robinson College and his death will be felt keenly by his many friends amongst the fellowship. He was a remarkable man and a remarkable judge. His judgments were always principled and logical and written in vigorous, colourful prose. He did not read law at university in Oxford but ‘Greats’ (Classics). His head was thus full of the classical world and comparisons were readily drawn between the classical and ancient worlds in his many lectures and public speeches. Perhaps because of this he always had an interest in the academic life.

As a judge he will be remembered primarily for his consistent championing of the idea that the UK’s unwritten constitution might prevail over Parliament, so that our fundamental constitutional rights are not at the mercy of a transitory majority opinion in Parliament or an unthinking Parliament that fails to see the damage that it is doing. While this is a popular viewpoint in many circles it necessarily implies that the judges should have the great power – to be exercised only in extreme circumstances to be sure – of being able to trump Parliament’s will. If Parliament were to threaten fundamental rights, the wisdom of the common law would respond, and the offending Act would be ‘disapplied’ or ‘interpreted’ away. But if the judges are to have this power what are the limits of that power? And who is to police those limits? If they are not effectively policed, do we not have a recipe for rule by an unelected group of elderly lawyers? In one of his most famous articles (written before he became a judge) Sir John faced up to this difficulty and stated that ‘in the last analysis’ the judges have the power ‘which they say they have’. So, it came down to trusting the judges.

This is certainly not an orthodox understanding of the British constitution where Parliament is supreme and has the last word in such disputes. Sir John later elegantly extricated himself from this extreme position. But the damage had been done. That Lord Justice Laws was brilliant but unorthodox became a common opinion in legal circles. Perhaps because of this he was never promoted to the Supreme Court although he came close on several occasions. He was never dull but sparkled with insight and creativity. So greyer judges made their way to the Supreme Court. He was very disappointed; the law and the nation were the poorer.

Before he became a judge, he held a curious and ancient office, that of ‘Treasury Devil’. This informal office was held by a barrister – who was generally considered to be one of the best at the bar – who was briefed exclusively by the Crown and had to be ready to defend the Crown in any court at any time. One of the moments of great good fortune in my life was when he selected me to be one of his pupils. This meant I was to be found betogged in wig and gown scurrying along behind him as we rushed from court to court in the Royal Courts of Justice – and often the House of Lords – to defend one erring Secretary of State after another. I looked up cases for him, drafted his opinions (he generally changed the conclusions), argued points of law with him (I always lost) but most importantly I had to maintain the supply of single malt which fuelled our long afternoons advising civil servants in conference. They would crowd into his chambers to have their legal problems solved by the maestro. He taught me during these sessions above all else the importance of integrity in advising government. The executive’s power is mighty and easily abused. The adviser’s task is often to say no robustly to what a minister has planned. But the executive’s power must be able to be wielded for the common weal. The government has a job to do and has been elected to do that job and must be allowed to do it. And so, the adviser must do his or her best to find a way in which the executive’s plans may be implemented without abuse. Advising the Crown is a noble vocation and John Laws exemplified how it should be done. And I was consequently much the wiser.

Soon after I returned to a much less exciting life in Cambridge, John was appointed to the High Court bench and began his judicial career. I saw an opportunity and proposed him for election to an honorary fellowship; and the College wisely elected him. This began a period in which he became a vital part of public law in Cambridge. He would come up to give lectures, attend conferences, judge moots (I once again had to supply the single malt known now as ‘judicial water’), and attend feasts. The ‘Cambridgification’ of John Laws culminated in his election to the Goodhart Chair of Legal Science 2016-7. So, he retired from the Court of Appeal and moved to Cambridge. During his year in Cambridge his links with Robinson strengthened further but it is for others to tell that tale. He enriched my life enormously, taught me more about public law litigation than any book; and his death leaves a void that will never be filled.

Christopher Forsyth is Emeritus Sir David Williams Professor of Public Law, and a Fellow of Robinson College

Dr Brian Sloan remembers Sir John Laws:

I first met Sir John Laws when I was a Robinson undergraduate. As an Honorary Fellow, he dutifully but enthusiastically granted my request to judge the final of the College mooting competition, which I had the task of co-organising as ‘Master of Moots’. He was a very kind if demanding interlocutor, and I was to experience similar qualities again years later. I had the privilege of getting to know Sir John, or simply ‘John’ as he inevitably became, much better during his year as Arthur Goodhart Visiting Professor of Legal Science at the Faculty of Law. While he and Sophie were literally resident in the rather grand Goodhart lodge, they were ‘in residence’ in another sense at Robinson for the 2016-17 academic year.

John threw himself into the social and intellectual life of the College, including by giving a much-discussed Alistair Berkley Memorial Lecture on ‘Mental States, Law and Morality’ and again acting as a moot judge. John and I attended many of the same dinners. While he greatly enjoyed formal dining, he seemed particularly at home in the informal and no-holds-barred atmosphere of Wednesday Suppers for Fellows and Senior Members. He came to several such evenings, often sporting the distinctive, somewhat ‘satanic’, knitwear that he had been given to mark his previous role as Treasury Devil. John seemed genuinely interested in just about everything and everyone, but his deep curiosity about philosophy and theology often shone through. The Chaplain even managed to persuade him to give a Chapel sermon on John Donne, during which he expressed dread at the prospect that heaven might contain ‘no noise nor silence, but one equal music!’

There was no such thing as a half-hearted conversation with John: his powers of reasoning were formidable, and he was not shy to express an opinion. But he was courteous, warm and mischievous in a way that I and many others hugely enjoyed. I am fairly sure that he was joking when he ordered me never to use a particular term ever again during a conversation about my own field, Family Law!

It is tragic that Sophie was to become seriously ill and pass away during the course of John’s year as Goodhart Professor, and that we were to lose John himself so soon afterwards. He had recently written a book, *The Constitutional Balance*, based around the no doubt stimulating undergraduate lectures he gave as Goodhart Professor but was not to personally see it published. I last saw John in London in June 2019. Despite his illness even then, it was he who had to venture out of his home to meet me on account of my disability. It seemed surreal to talk to this intellectual giant, having lost much of his health but none of his other attributes, over tea in a rather anonymous branch of Café Nero. But in a sense, that summed up John’s unique ability to combine the profound and the everyday. The College generally, and I personally, will miss him enormously.

Tribute to Dr Brian Sloan who is a College Lecturer and Fellow in Law at Robinson College. Brian read for his BA in Law and his LLM at Robinson, before taking up a doctoral studentship at Gonville and Caius College. After three years as Bob Alexander Fellow at King’s College (Cambridge), Brian returned to Robinson in 2012 as a Fellow and Director of Studies in Law, teaching Equity, Family Law and Land Law. He is currently on sabbatical and spent a semester as a Visiting Fellow in the City University of Hong Kong in 2019. Brian’s publications include *Informal Carers and Private Law* (Hart, 2013, a winner of the University of Cambridge’s Yorke Prize), *Borkowski’s Law of Succession* (3rd edition OUP, 2017, 4th edition forthcoming 2020), *Landmark Cases in Succession Law* (Hart, 2019) and *Spaces of Care* (edited with Gelsthorpe and Mody, Hart, 2020). He holds honorary memberships of both the Property Litigation Association and the Property Bar Association.

Murad Mithani (1975 – 2020)

It is with great sadness that we received the news of the passing on 4th August 2020 of our alumnus Murad Mithani. Murad graduated in 1996 in Natural Sciences – Biological.

Sir Richard O. Plender (1946 - 2020)

It is with much regret and sadness we report that the Honourable Sir Richard Plender passed away on 23rd May 2020 at the age of 75. Sir Richard was a Senior Member of Robinson College from 1983 until his death. He was an academic lawyer of enormous distinction and a very successful practitioner when he decided to move into legal practice at the Bar, taking silk in 1989 and being appointed to the High Court Bench in 2008. He was a staunch supporter of legal studies at Robinson. Sir Richard unfortunately was forced to retire prematurely from the Bench in 2010 on the grounds of ill health following major surgery but he retained an interest in the College for many years until his final illness took a hold.



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Dates for the diary

We hope that circumstances will allow us to hold the events planned for the coming year in the College. Once it is safe to meet in person again, we will welcome you back most warmly to Robinson. In the meantime, we will bring Robinson to you. From the safety and comfort of your homes you will be able to attend Robinson College virtual events. The content prepared for those virtual events stays available and can be viewed on the College website. We will keep you updated about any upcoming events. Please check your email mailboxes and the College website pages regularly.

16 January 2021
Graduands' Lunch (postponed)

10 February 2021
Robinson Lecture (tbc)

27 March 2021
Reunion Dinner and the Alumni Forum (tbc)

26 June 2021
Donor Day (tbc)

06 July 2021
The Annual Reception, The Law Society, London (tbc)



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