

Issue 35 | Spring 2022

Front Court

Trinity Hall Cambridge



HIGHLIGHTS

From stage
to screen

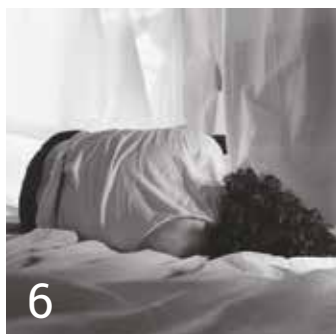
Gilded and
renewed

Mountains,
medicine and
filmmaking



TRINITY HALL
CAMBRIDGE

Contents



- 3 Message from the Vice-Master
- 4 Engineering a liveable planet for all
- 5 Connecting with the THA
- 6 From stage to screen
- 8 Gilded and renewed: how the cupola was given a new lease of life

15



- 10 FEATURE: Mountains, medicine and filmmaking
- 14 MAKE A DIFFERENCE: 10th-term funding extension for PhD students
- 15 MAKE A DIFFERENCE: Giving Day
- 16 FIVE MINUTES with a Fellow
- 18 NEWS IN BRIEF
- 20 EVENTS: 2022 Family Day

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Cover image: Dr Matthew Walton in the Dolomites
© Ben Kenobi

Two years on, since the first Covid lockdown, and normal life is in full swing at Trinity Hall.

Message from the Vice-Master

by Dr Daniel Tyler, Vice-Master

Our students are benefitting from the return of a full range of in-person teaching and are enjoying throwing themselves into everything that College and Cambridge have to offer: from formal dining to choir in chapel, from sports to societies and seminars, and of course to all the regular interactions of normal College life.

The vibrant intellectual community that exists between these ancient walls has enjoyed a number of stimulating events this term. I hosted Baroness Sally Morgan, a former advisor to Tony Blair and current Master of Fitzwilliam, and Terry Waite, humanitarian, author, and former hostage, in 'Vice-Master's Talks'. Both occasions were memorable and inspiring for the audience of students and Fellows. Dr Clare Jackson, Senior Tutor and Fellow in History, was interviewed by Andrew Marr (alumnus 1977 and Honorary Fellow) about her recently-published history of Stuart Britain, *Devil-Land*, in a stimulating and engaging conversation.

There have been notable successes amongst the Fellowship: Professor Lorand Bartels was awarded an MBE for services to UK trade policy; Professor Gonalo Bernardes received a Blavatnik Award for young scientists in the UK; Professor Stephen Watterson won a coveted Pilkington Prize for outstanding contributions to teaching in the University.

The College continues to provide a welcoming and supportive community for our students, and it is working on developing further its pastoral and welfare support,

including as a response to the Report from the Gemma White Inquiry. Recommendations from that Report are being implemented and work is ongoing to prepare the Report for Publication for release.

The return of normal life in Cambridge is now played out against the backdrop of another international disaster, following the Russian invasion of Ukraine. We share the widespread concern at the terrible events in that country and, as a multinational collegiate community within a multinational University community, we are directly affected by them. We are offering support to students, staff and alumni who are affected by these events and we are joining with University initiatives to provide additional humanitarian support.

Finally, we are making good progress in our search for a new Master. We are very encouraged by the broad range of high-calibre candidates who expressed an interest in the role. We are being supported in the task by an executive search firm, which has enabled us to search widely and conduct a rigorous and robust recruitment process. The next Master will arrive at a College with a thriving and friendly community that is looking forward with optimism and ambition to the next inspiring phase in its long history.

© Philip Mynott





Engineering a liveable planet for all

by Micheala Chan (Engineering, 2015)

As I walked into Vingunguti, a settlement in Dar es Salaam, Tanzania, the assault on human life and dignity from a lack of safe and adequate sanitation struck me. Four years on from the experience that set me along my current path and I am preparing to serve as the Y20 Sustainable and Liveable Planet Delegate alongside other future young leaders ahead of the G20.

My journey began at Trinity Hall. During my studies, I served as the Water, Sanitation and Hygiene (WASH) Project Director for the Cambridge Development Initiative*, leading a multi national team of students addressing the inequitable access to water and sanitation in places such as Vingunguti. We successfully and sustainably piloted a model for the proliferation of community-owned sanitation infrastructure in low-income communities, which World Bank funding is now scaling up. The experience left a lasting impression and ignited a determination to drive sustainable change.

Following my graduation in 2019, I joined Arcadis as a civil engineer and provided *pro-bono* advice and policy guidance to UN-Habitat. I have shaped national and international dialogues with the Institution of Civil Engineers and established an international working group of young engineers to address climate change and its impacts. A recent highlight was contributing to a joint statement presented at COP26, which provided climate policy recommendations showcasing the unified voice of global youth organisations.

My experiences have taught me that creating meaningful change requires a grounding in the practicalities of lived reality. I aim to bridge the gap between technical and policy spaces by taking the lessons I have learned to continue to fight for structural change that puts marginalised populations and their communities first.

This year, I have the honour of serving the UK as a UK Y20 Sustainable and Liveable Planet Delegate to the Y20 Indonesia 2022.

I aim to use this role to raise the profile of resilience and adaptation, as well as protection of natural capital, with social equity and justice at the forefront.

Serving as a UK Y20 Youth Delegate allows me to continue my work on a larger, more impactful and longer-lasting scale. I am excited to engage with young people across the world to drive policy conversations that will deliver an equitable, sustainable and liveable planet for all.

* Supported by a grant from the Experiencing Entrepreneurship Fund.



Connecting with the THA

by Dr David Billett (1968), THA Secretary
trinhall.cam.ac.uk/tha
thapresident@trinhall.cam.ac.uk

As far as alumni events are concerned, the Association has definitely moved forward from the restrictions imposed by COVID-19. In September, we held an in-person AGM followed by a traditional Annual Dinner which, perhaps not surprisingly, was well supported, with the Vice-Master representing the College. We were able to thank our retiring President, Roger McKinlay (1979), for his huge contribution, often in some difficult circumstances, both general and very specific to THA.

We welcomed Gillian Karran-Cumberlege (1982) as Roger's successor. Gillian likewise brings a wealth of experience to the role from a highly successful career. She has held senior executive roles within some of Europe's leading corporate businesses and in banking. Her company, Fidelio Partners, actively promotes greater board effectiveness.

The long delayed Regional Dinner in Edinburgh took place in November at the historically significant Riddle's Court. The Scottish Historic Buildings Trust has beautifully restored this late 16th-century merchant's house in the Old Town, and guests were able to admire the building, notably, the painted ceilings. Thirty-four members and guests attended from Scotland and further afield, representing seven decades of matriculation. We enjoyed superb food and wine. Dr Clare Jackson, Senior Tutor, and Dr Rachelle Stretch, Development Director, represented the College. Before dinner, Dr Jackson gave a fascinating talk on the intriguing dynastic and diplomatic issues of the King James VI period, exemplifying the links to Riddle's Court.

Our most recent Regional Dinner was on 19 March in the Shakespeare Memorial Library in the Library of Birmingham. Dr Abigail Rokison-Woodall (2003) gave a wonderful pre-dinner talk about the history of the library and its extensive collections, which juxtaposed superbly with the modern Book Rotunda where we enjoyed a fantastic meal.

The Royal Armouries Museum in Leeds will host our next Regional Dinner in November. We much appreciate suggestions for interesting venues around the UK from alumni with local knowledge.

Our engagement with the student community in the THA Volunteering Awards has recovered, with five applications approved and funded. Criteria for these awards are under review. The intention is to widen access and increase participation, and to achieve greater flexibility in timing, duration and location. As recipients' reports become available they are placed on the College website and, ideally, we would like them to be presented in person in College at, for example, the AGM.

Looking forward, the THA is seeking to fulfil its purpose more fully, in line with the wishes of its benefactor Dennis Avery (1980). Feedback to the Committee from our members on any issue is much encouraged.

We remain indebted to all the staff of the Alumni & Development Office for their constant support.

© Scottish Historic Buildings Trust



> Riddle's Court



From stage to screen

The Preston Society was dormant until two enterprising students with a love for film reinvigorated it in 2021. Fin Scott (*English*, 2020) and Winnie Zhu (*History of Art*, 2020) are taking the Society in a new direction, focusing on filmmaking in all its forms and specialties across the University.

> The protagonist sits isolated as the frame closes in on them – their claustrophobia builds to boiling point

“There’s a freedom to experiment and to laugh and to meet both like-minded and differently-minded individuals. Film unites so many different people.”

The Society’s theatrical roots remain deeply ingrained, explains Fin: “Taking a new direction isn’t limiting us and still involves elements from the theatre. Many of the skillsets are related, and creativity and expression are vital. One of our recent productions was a performance piece that I could see on stage or screen.”

Whatever you submit, the Society is open to it. “We like to diversify our portfolio to represent many types of films and different themes. Absolutely anything can work. We’ve had metaphorical films like *Persephone’s Persona*, which centred around using emotional memory in method acting to invest your performance with more veracity. We produced a black and white performance piece with a dancer escaping from binds to represent mental restrictions. One of our current projects is a complex narrative piece, another explores social media through vignettes, and there’s a comedy that centres around a clown in an absurdist urban wasteland. There are some amazing concepts that break out of conventions. I’m so excited.”

So far, the Society has produced three films and has four more currently in production. It is proud of its role supporting filmmakers through both making connections and providing equipment. “It’s quite a unique thing to tackle as there are only a few film societies in Cambridge and most of them don’t have the resources to provide support.”

At the end of each term, the Society screens its productions alongside Q&A sessions with the cast and crew. It plans to take advantage of the digital nature of filmmaking by creating a website to showcase its work to a broader audience.

Although the Preston Society has core members from Trinity Hall, it celebrates creativity, innovation and technical skill from across Cambridge. “I was always of the philosophy that you don’t want to be isolated,” says Fin. “The more people you have, the more you can express yourself. Don’t worry if your film is strange or unfinished, we’re happy to support you.” And it’s not just performers and scriptwriters the Society is open to. Set designers, lighting directors and those with a general interest in filmmaking are all welcome. “It’s so nice getting emails from people who contact us saying they haven’t got a proposal but are really interested in being involved in a production. We can assign them somewhere with people that share their interests – it’s really cool to collaborate like that. Other people come to us with amazing ideas that blow your mind in completely new ways.”

Fin and Winnie hope the Society can continue far into the future as a creative outlet and support network. “There’s a freedom to experiment and to laugh and to meet both like-minded and differently-minded individuals. Film unites so many different people.”

> The ability to express oneself is symbolised by the red fluid which seeps from the performer’s body



> In the Persephone myth, Hades uses a pomegranate to trap the eponymous heroine in the underworld; in ‘Persephone’s Persona’ it is a tool of liberation





Gilded and renewed:

how the cupola was given a new lease of life

by Paul Holland, Director of Communications

THE iconic image of Trinity Hall's Front Court is one viewed from the Porters' Lodge, looking across the lawns to the Dining Hall, topped by a gleaming cupola.

But in recent years the white and gold dome has lost some of its shine so, for a few months this academic year, it was covered with scaffolding, obscuring the beautiful architectural detail from view.

Now, with scaffolding removed, the newly refurbished cupola has been revealed. We spoke to the craftsman and staff who made it possible.

"It's a beautiful thing and this sort of job doesn't come along often," said Russell Waller, Head of Buildings and Services, whose team has worked tirelessly on the repairs, including some detailed work around the bottom of the cupola by Trinity Hall carpenter, Arthur Morgan.

“We’ve been busy upgrading and repairing the roofs around College in stages. The cupola, though, has some fine details and since we are up here working on it, it’s good to have it all taken care of in one go. It’s been a whole team effort.”

Sitting as it does, exposed to the elements, the fine work on the 18th-century cupola had deteriorated. The gilding was flaking and looking faded and some of the woodwork, particularly the gilded roundels, were in need of repair or replacement.

There’s surprisingly little mention of the cupola in the histories of the College. As Anna Crutchley, College Archivist says: “The two books which give the best overall history of building work here are *Warren’s Book*, written sometime in the 1730s and *Trinity Hall* written by C W Crawley in 1976. Both trace the rebuilding of various parts of the College, and the Dining Hall was remodelled by Nathanael Lloyd who was Master between 1710 and 1735. However, the cupola isn’t mentioned. It is first seen in a print of 1743.”

Trinity Hall’s Director of Library Services, Jenni Lecky-Thompson, found corroboration for the date in *An Inventory of the Historical Monuments in the City of Cambridge* in which it is stated that:

“In the middle of the roof is an octagonal timber cupola with lead-covered dome, pineapple finial and weather-vane; it rises from a panelled base and has at the corners attached Corinthian columns on pedestals supporting a mitred entablature with dentil-cornice; in each side is a semicircular-headed window and, above, a pierced roundel within a wreath. The cupola is contemporary with the remodelling of the range, 1743–5.”*

Given its age and the delicate work required to repair it, the College has also brought in specialist craftsman to assist in bringing it back to its full glory.

Nick Garner, master craftsman, has a workshop on Ditton Walk, in Cambridge. He’s been responsible for major architectural detail and preservation work across Cambridge colleges for four decades.

He worked on the roundels of the cupola. He was given samples of the rotten sections and worked from photographs to produce the intricate patterns on the four replacement roundels.

“The interesting thing about this kind of work is that I’m carrying on a tradition; from the person who did this originally, to me and then, I hope, to the next person who comes along to maintain the cupola. You are part of a living history.”

While the work is intricate it is enjoyable and even “easy” said Nick, thanks to the original artists:

“They say there are two types of job: easy and impossible. So the work was intricate, but if you know what you’re doing it should not be difficult. What I like about this work is that you know the craftsmen who did this originally were just like you and me: they didn’t go up and do the job the most difficult way, they did it in a way that was sensible. Their carving tools would have been just as the ones I use; in fact, I use tools made in the 1890s.”

The gilding work also included the weather vane and its base and that was carried out by Michael Maltby who’s also notched up more than 40 years of work for the College with his family-run business, Multi Signs.

Putting the finishing touches to the cupola’s top, wind whipping around him, Michael reflected on his years of work which have included painting the names of many now famous students on staircases and doors, he said: “It’s amazing, really, to think I have been coming to the College for 40 odd years. I’ve painted many names around the College and done gilding work. This is a job that means I go everywhere!”

*‘Trinity Hall.’ *An Inventory of the Historical Monuments in the City of Cambridge*. London: Her Majesty’s Stationery Office, 1959. 245-254. British History Online. Web. 29 November 2021. [http://www.british-history.ac.uk/rchme/cambs/pp245-254./](http://www.british-history.ac.uk/rchme/cambs/pp245-254/)



FEATURE

Mountains, medicine and filmmaking



> Dr Matthew Walton

Dr Matthew Walton (Medicine & Medical Sciences, 2011) works at a busy A&E department in London and has just finished a stint in his “dream job” as Covid Compliance Officer for TV shows headed-up by renowned British Adventurer, Bear Grylls. He spoke to us about how his time at Trinity Hall set him on his remarkable path to working in emergency medicine and, ultimately, in TV.

How did you get the job?

It sounds a bit stalker-ish but working with Bear Grylls is something I've always dreamed of. I used to watch his shows growing up in school. I did some battlefield medicine in my school cadet force and I got a real interest in how it might be possible to combine emergency medicine with the wilderness and expedition medicine. After my medical degree, I did a diploma in mountain medicine – learning how to save lives dangling off a rope in a crevasse! I also really liked making amateur films and did a few projects whilst at Trinity Hall to hone some skills. Then, in Covid, I had this intense experience when I ended up working in one of the worst hit areas in London at the start of the outbreak.

The stars aligned for me to get the job when all those experiences meant that I was one of the few people qualified for the role: Covid Compliance Officer for Bear Grylls in the mountains. I was able to combine all my passions of medicine, the wilderness and filmmaking in one!

More specifically: A film I made to destigmatise trauma was shown at the World Extreme Medical Conference. I then worked with them a lot and as a result of that and my work with Covid, they called and said “there’s this job in the mountains supporting a TV crew” and asked if I would be interested. I said “Yes!”

Then I found out it was to be with Bear Grylls and the latest Captain America actor! I was over the moon and I couldn’t tell anyone: it was like being given this precious diamond to carry around secretly.

Was your time at Trinity Hall and the University of Cambridge important to your future career?

Absolutely! Professor John Bradley (Trinity Hall Director of Studies in Medicine and Clinical Medicine) knew a director who used to work with Bear Grylls. He told them I wanted to work in expedition medicine. That opportunity never materialised but it just happened that I managed to go full

circle and get this new role a few years later by chance. It has always been brilliant to work with John. He is a really lovely bloke who was always supportive. John was a rock when I made the difficult decision to take time off in my final year to explore my ideas of filmmaking and wilderness medicine. If I had not made that decision, and not had John's support, I would not have gone on the year off and been in the position I am today!

To be honest, I think it was when I was at Trinity Hall that I knew I wanted to be in the type of medicine that would allow you to save lives in an emergency. I also have a real passion for the outdoors and physical exertion. I was a member of the water-polo team so that was the physical side and on the creative side, I got involved in an amateur filmmaking project. During my medical elective abroad, I worked with an amputee rehab project and a video I made about that was picked up by the BBC which led to a doubling in turnover by the charity due to the exposure.

You've made films yourself about being a responder. Why?

In my year off from studies, I worked with an air ambulance team and through that I knew I wanted to practice medicine outside the hospital. But a lot of the patients you see either don't survive the journey to the hospital or arrive with horrific injuries. That takes a psychological toll and I realised that it was affecting all the members of the team: we made a video to share publicly and managed to go on BBC TV to talk about it. From this, I got involved in other initiatives and we're currently working towards getting more training for medics; for instance, we got the video put into the Cambridge Medical School curriculum.

What was it like working in the NHS during the pandemic?

I was in A&E in a major London hospital. We took the full brunt of the first wave: I was one of the first doctors to see a known positive case in A&E. Initially, we did not have adequate protective equipment and we were being completely overwhelmed with staff members unwell and, in some cases, dying. I had to run to the ambulances to make decisions about who would come in and be treated first when we had no space. These were the sickest patients I have ever seen.

Then I worked in intensive care for six weeks, which took a toll on me physically and mentally. But the gravity of that experience allowed me to get everybody on board when we were in the mountains.



> *You vs Wild* – Trying not to throw up

> *You vs Wild* – In the
high dolomites



> Telegraph article



Was being in the mountains high pressure?

Luckily, the skill set I've developed meant that I knew how to use ice-axes and crampons as well as having an insight into Covid, so I could go with them into the really dangerous parts of the mountains. This also came with the pressure of being responsible for people's safety.

Being dropped off and left in the middle of nowhere in the high mountains, you know that if anything goes wrong you are on your own. Though it's always reassuring to know if you get into trouble you have Bear Grylls nearby.

What's Bear Grylls like?

He's a nice, genuine guy who has very strong and respectful values about things. He really wants to support youth organisations and put across positive and inspirational messages. He's taken on his iconic position to create some good in the world.

He's also a huge adrenaline junky! He's the first one out of the door, leading from the front.

Did it live up to your dreams?

I can say it was a dream job and it really was as good as it sounds! You meet people who are inspired and inspiring. The people accompanying Bear Grylls are at the top of their fields. The camera people, for example, are doing exactly the same as him, but carrying the camera and equipment!

At one point, I was eating with Anthony Mackie (Captain America) and I thought "I'm eating a sandwich with an Avenger!" A real 'pinch me' moment. I would have paid to be taken along. I was living every kid's dream.

It was very different from my day-to-day job with equally long hours. I have never got a helicopter to work every day before and it was absolutely incredible being outside all the time – to wake up to the pink mountains at sunrise was breathtaking. It's a really great thing to be able to combine hospital medicine with that.

What are you doing now?

I work in A&E in a London hospital as an emergency medical doctor dealing with everything that comes through the doors, from major trauma to heart attacks and strokes. This is, in a different way, very exciting and rewarding.

Matthew (28) is originally from Newcastle. He spoke to us from London, having returned from weeks of shooting in the Alps and Dolomite Mountains for *You vs Wild* and *Running Wild* with Bear Grylls.



MAKE A DIFFERENCE

10th-term funding extension for PhD students

> Professor Sasha Turchyn,
Postgraduate Tutor



Typically, between 80 and 85 per cent of PhD students continue into a 10th term. We expect this proportion to increase in the coming years as a result of delays to research caused by the pandemic.

Usually, between 8 and 15 PhD students at Trinity Hall self-fund each year. If their PhD continues beyond what they originally budgeted for, these students can experience concerns about paying living expenses at a stressful time when they are writing up their thesis and applying for jobs. With this in mind, we are fundraising to provide 10th-term grants to those PhD students who might need extra financial support to complete their research.

According to Professor Sasha Turchyn, Postgraduate Tutor, "One thing that has become apparent over the last decade is the disparity in funding lengths for various PhD studentships,

with many funding agencies moving to three and a half or four years of funding as a standard studentship offer. This puts some students who are on studentships that only cover maintenance costs for three years, or are self-funding, at a disadvantage in terms of what output they have from their PhD."

"We are thrilled by the support offered to our MCR members to allow them to apply for an extra term of maintenance costs if they need to continue to work past three years on their dissertations. We feel this will greatly help level the playing field for many," concludes Professor Turchyn.

This additional support will significantly help to remove discrepancies in funding between postgraduates. For more details about this opportunity to support our students, please contact Dr Rachelle Stretch, Development Director, on development.director@trinhall.cam.ac.uk.

"The grant was of immense benefit. I've experienced financial stress having a great impact on my ability to concentrate and work properly, and the grant enabled me to afford my living costs and to continue with my research." PhD student in French, 2019

© Sir Cam

> Students at graduation
outside the Senate House



RETURN TO CONTENTS

MAKE A DIFFERENCE

Giving Day

The generosity of the Trinity Hall community has once again raised crucial funds to help students during the coming year.

Our second Giving Day, *Give 2geTHER*, in December 2021 was a resounding success. We were delighted to see your support for all six key causes and the unrestricted fund, which enables us to provide financing wherever the need is greatest. Your engagement with the event exceeded our expectations.

Every gift, no matter the size, helps to provide an inclusive, supportive and inspiring university experience for current and future Trinity Hall students. Thank you for supporting, and being part of, our community.



Matriculation years ranged from
1950s to 2020s



Global support from
23 COUNTRIES



56 new donors

Enhanced undergraduate bursaries

to ensure financial hardship does not adversely affect their College experience and no-one is prevented from attending

Students from under-represented ethnic communities

to provide equal opportunity regardless of background

10th-term funding for PhD students

to enable them to complete their research without financial concerns

Choir and Sport

to provide opportunities to all students to participate in music and sport

Law Society

for Law students to enhance their programme of events and careers support



£256,000 gifted by
485 donors



hours of giving



“In the Jesuit archive in Rome, full of academics and priests working quietly, I was listening to Donna Summer and my headphones came unplugged.”

> Dr Alana Mailes

Five minutes with a Fellow

Dr Alana Mailes, Thole Research Fellow in Music, joined Trinity Hall in October 2021. She researches intercultural musical exchange, enjoys singing and discovered a story of espionage in the Venetian archives.

Your research is on early modern musical transculturation. What does that mean?

Transculturation is an anthropological term that lends nuance to the idea of musical exchange between cultures and the ways that musics in different cultures are changed by interaction. I was interested in this central story that we tell in music history about Italian influence on English music. There's this narrative that in the Renaissance and early Baroque periods, there was an extensive degree of musical exchange between England and Italy. This sort of 'Italianised' English music was said to have introduced all kinds of new genres like orchestral music, violin sonatas and opera into Britain and led to the development of English opera by composers like Henry Purcell. I wanted to fill in the story more and understand the political mechanisms and social systems that enabled this kind of transculturation to happen, and I wanted to question notions of an entirely unidirectional exportation of musical ideas out of Italy. I use the word 'transculturation' very intentionally: I want to think about the way that music was transformed on both sides of the English Channel, what different people were bringing to the table in different musical contexts and how music was functioning culturally and politically.

There must be a huge amount to discover. What stands out as the most unexpected thing you've found so far?

While I was looking through diplomatic papers on counterintelligence in Venice, I saw a receipt of payment to an Angelo Notari. I recognised the name immediately as I've sung and studied his music. It turns out this prominent composer was also a spy for the Venetian government. I delved into the papers and it led me down an unexpected rabbit hole. Notari travelled to England as a household musician for the ambassador Antonio Foscarini. Foscarini and his secretary, Giulio Muscorno, were both behaving very badly. They publicly fought with each other and poorly represented the Venetian diplomatic mission. It created a lot of tension between Italy and England. Notari, who had his own music-motivated rivalries, reported on their activities to the Venetian government, partly in exchange for money. It led to Foscarini and Moscardo being recalled to Venice and an overhaul of diplomatic personnel. In essence, this musician completely changed the nature of the diplomatic relationship between England and Venice.

That's a fascinating find. Is there anything particular you're hoping to shed light on?

Right now, I'm working on my first book manuscript, on embassies between England and Venice. I'm hoping to write a more complete picture of what musical life was like in those contexts. I'd also like to return to the Roman archives to investigate music in English convent schools in Rome. Half of my dissertation was supposed to be on Rome but I had to leave Italy when the pandemic hit so I didn't get the chance to finish my research in the Roman archives. My second book project is on musical activity at the Florentine, Spanish, and French embassies in Stuart London.

Talking of archives, do you have a favourite to visit or work in?

I do love working in the Venetian archives because Venice is such a great city and I've had so many exciting surprises there. And I really like working in the British Library because it's accessible and there's just so much that's useful for me. I can't pick a favourite.

I hear you're also a performer?

Yes, I'm a singer. I sang a lot in Boston and in Rome but when we all went into quarantine, I stopped. I tried to practise but it felt pointless if I wasn't making music with other people. I think a lot of musicians shared this experience. I've just started taking lessons again and I've got my voice back.

I sing mostly the same music that I study, from the 17th century. My favourite is Italian monody. I trained in Baroque ornamentation and gesture so I love performing monody in a holistic, theatrical way.

What kind of music do you listen to when you are relaxing?

In the last 24 hours, I've been listening to music in trios. Last night, I was listening to trio sonatas by the French Baroque composer Jean-Marie Leclair, which are fantastic. This morning I was listening to the *Trio* albums with Emmylou Harris, Dolly Parton and Linda Ronstadt. I listen to a lot of pop music when I'm in archives. Sometimes the stiff silence of archive reading rooms lowers my energy, so I'll blast pop music in my headphones. There was one unfortunate moment in the Jesuit archive in Rome when I was listening to Donna Summer and my headphones came unplugged. The room was full of academics and priests who were working quietly! But they were all good sports.

Cor mio deb non langui - - - - - re gui - - - - - re

RETURN TO CONTENTS



News in Brief

Read more at
trinhall.cam.ac.uk/news

SPORT

HISTORIC VICTORY FOR THBC

Crews from THBC put on impressive performances when they took to the river for Lent Bumps in March. Leading the way were W3 and M2 who both earned Blades, making Trinity Hall the only College to win two sets. W3's wins were particularly memorable as they were the first Women's Third Boat in THBC history to receive Lent Blades. Paul Townshend, Head Rowing Coach and Boat House Manager said: "It was a wonderful week and I was so incredibly proud of how all of our crews and coaches approached the event."



> Chalkboard outside the Porters' Lodge

ADMISSIONS

Virtual tour

Trinity Hall has become the first College in the University of Cambridge to use a "3D virtual tour" system that allows anyone to "walk" around our 670-year-old grounds. The platform, launched in December, allows prospective applicants to view the College, regardless of where they are in the world; something made all the more important by pandemic restrictions.

trinhall.cam.ac.uk/virtual-tour



> W3 win Blades Lent Bumps 2022

IMPACT

Alumni generosity improves student rooms

Student rooms on M and N staircases, by Latham Lawn, are being updated this term thanks to donations from alumni. The rooms will benefit from new soft furnishings and facilities to provide current and future students with fresh new spaces. Thank you to everyone who contributed to making this possible.

trinhall.cam.ac.uk/donate

> M and N staircases from Latham Lawn



© David Valinsky Photography

AWARDS

"Outstanding" teacher recognised

Professor Stephen Watterson, Staff Fellow in Law, has been awarded a Pilkington Prize for his "remarkable contributions to teaching".

The award citation said: "Professor Watterson teaches difficult and complex legal subjects with enviable clarity and contagious enthusiasm, securing plaudits from students year after year."

The annual prizes are awarded to individuals who make a substantial contribution to the teaching programme of a Department, Faculty or the University as a whole.



> Professor Stephen Watterson



> Professor Lorand Bartels

FELLOWS

MBE for Law Fellow

Professor Lorand Bartels, Professor of International Law in the Faculty of Law and a Fellow of Trinity Hall, received an MBE for Services to UK Trade Policy in the New Year's Honours List. Professor Bartels, who is currently Chair of the UK's Trade and Agriculture Commission, said he hopes the award "inspires others to become involved in what is truly a fascinating and important area of international law."



> Professor Gonalo Bernardes

FELLOWS

Fellow honoured with prestigious award for young scientists

Trinity Hall Staff Fellow and Director of Studies in Chemistry, Professor Gonalo Bernardes, has won a 2022 Blavatnik Award For Young Scientists, recognising his contributions in the field of Chemistry. Professor Bernardes leads a research program at the interface of chemistry and biology, focusing on the development of new reactions for the construction of new antibody-drug conjugates for the treatment of cancer.





2022 Family Day

Save the date

Saturday 9 July
at Wychfield

We are delighted to invite you for fun, food and festivities at our 2022 Family Day this summer. We are organising a range of activities to suit all ages so whether you come alone or with your family, there will be something for everyone. We hope to see you there.



Diary dates

2 July

Donors' Drinks (by invitation)

9 July

Family Day

9 July

50th Anniversary event for 1972

16 July

Reunion for 1973–1976

3 September

Reunion for 2003 and 2004

8 September

60th Anniversary dinner for 1962

10 September

25th Anniversary dinner for 1997

24 September

THA AGM and Cambridge Dinner

Please check the website for more information and to book: trinhall.cam.ac.uk/events.



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RETURN TO CONTENTS