



St Hilda's College
The Chronicle
2023-24

St Hilda's College Chronicle

2023 - 24

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Data Protection Act 2018

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Editorial

Welcome to the 2023-24 edition of *The Chronicle*, in which we celebrate the 30th anniversary of the opening of the Jacqueline du Pré Music Building – the much-loved JdP. Nearly everyone who has studied or worked at St Hilda's since 1995 will have had some experience of this special building: as audience members, as performers, as speakers, as excited Freshers attending their 'welcome to College' induction talks, and so much more.

To commemorate this anniversary, *The Chronicle* includes Senior Members' tales of the JdP, memories of Jacqueline du Pré herself, the study of music at St Hilda's, and lifelong careers in a wide range of fields under the 'music and performing arts' umbrella. We hope you enjoy these accounts and that they inspire you to come back to St Hilda's and the JdP in this special anniversary year.

We also share the latest updates on St Hilda's in our College officers' reports, as well as Senior Members' announcements. Our obituaries include some truly remarkable people – not least, Dr Barbara Levick, who was known and loved by so many of her students and colleagues throughout her 66 years at St Hilda's.

Looking ahead to the next edition, as we finish a year of immense political change around the world, we turn our thoughts to those working in government at all levels – internationally, nationally and locally. We would love to hear from those who have experienced running for office, whether that's the presidency of your country or your village's parish council. If you would like to share your story, please contact us via the Development Office.

As ever, do keep in touch. Senior Members are always welcome to visit at any time, to relive fond memories, to explore the beautiful gardens and buildings, and to maintain links to the wonderful community at St Hilda's.

Fran Woodcock (Classics, 2004) and Emma Campbell (Deputy Development Director)
Editors

St Hilda's College List

1 October 2024

Visitor

The Rt Hon Baroness Elizabeth Butler-Sloss, GBE, PC

Principal

Professor Dame Sarah Springman, DBE, BA MPhil PhD Camb, MA (mult.), FEng, FICE, FInstRE, FWES, CEng, Hon DSc (Bath, Wollongong, Strathclyde), DPhil hc (Berne), Hon DEng (Sheffield), Hon DUniv (Ghent)

Fellows

Clarke, Katherine, FBA, MA DPhil Oxf, *Ancient History, Domestic Fellow*

Schleiter, Petra, BSc Lond, MA MPhil DPhil Oxf, *Politics*

Kean, Margaret, MA DPhil Oxf, *English*

Smith, Lorna, MA DPhil Oxf, *Inorganic Chemistry, Disability Fellow*

Armstrong, Rebecca, BA MSt DPhil Oxf, *Classics*

Swift, Helen, MA MSt DPhil Oxf, *French, Equality and Diversity Fellow*

Smith, Hannah, BA MPhil PhD Camb, *History, Vice-Principal*

Paul, Georgina, BA DPhil Oxf, *German, Head of Senior Common Room (HT & TT25)*

Filatov, Dmitry, PhD Moscow, *Biology, IT Fellow*

Payne, Elinor, MA MPhil PhD Camb, *Phonetics and Phonology*

Hoge, Kerstin, MA MLS Ohio State, MPhil DPhil Oxf, *German Linguistics*

Condry, Rachel, BSc PhD LSE, *Criminology*

McHugh, Stephen, MA Edin, MSc DPhil Oxf, *Psychology*

Todd, Selina, BA Warw, MA DPhil Sus, *History*

Noble, Alison, CBE, FRS, FEng, MA DPhil Oxf, *Biomedical Engineering*

Howey, David, BA MEng Camb, PhD Imp, *Engineering Sciences*

Wakelin, Daniel, FBA, BA MPhil PhD Camb, *Medieval English Palaeography, Library Fellow*

Katzourakis, Aris, BSc PhD Imp, *Zoology*

Hulley, Philippa, BSc PhD Cape Town, MA Oxf, *Biomedical Sciences*

Gangjee, Dev, BA Bangalore, BCL MPhil DPhil Oxf, *Law, Tutor for Graduates*

Swales, Catherine, BSc PhD UCL, *Clinical Medicine*

Wild, Lorraine, MA DPhil Oxf, *Geography*

Bulte, Daniel, BSc PhD Tasmania, MA Oxf, *Engineering, Dean*

Barlow, Jane, BA Warw, MSc DPhil Oxf, *Evidence-Based Intervention and Policy Evaluation*

Norman, Sarah, BSc Edin, MA Oxf, PhD Camb, *Senior Tutor, Tutor for Admissions*

Kock, Anders, PhD Aarhus, *Economics*

Schenk, Catherine, BA MA Toronto, MA Oxf, PhD LSE, *Economic and Social History, Head of Senior Common Room (MT24)*

Gwenlan, Claire, MA Oxf, MSci PhD UCL, *Physics*

Havelková, Barbara, Mgr Charles, MSt DPhil Oxf, LL.M, *Law*

Richards, Duncan, BM BCh MA Oxf, *Clinical Therapeutics*

Parrott, Matthew, BA Michigan, PhD Berkeley, *Philosophy*

Mondino, Andrea, BA Torino, MA PhD Trieste, *Pure Mathematics*

Tew, David, MSc PhD Camb, MA Oxf, *Theoretical Physical Chemistry*

Hanson, Louise, BA KCL, BPhil DPhil Oxf, MA Middx, *Philosophy*

Wood, Chris, BSc St And, PGDip Oxf, FCA, FRSA, *Bursar*

McIntosh, Malachi, BA South Florida, MA East Ang, MA KCL, PhD Warw, *English*

Wray, Naomi, BSc PhD Edin, MS Cornell, FAA, FAHMS, *Clinical Neuroscience*

Hoban, Matthew, MSci Imp, PhD UCL, *Computer Science*

Thompson, Robin, MMath Oxf, PhD Camb, *Applied Mathematics*

Stagg, Charlotte, MB ChB BSc Brist, DPhil Oxf, MRCP, *Medicine, JdP Fellow*

Thomas, Andrew, BA Kent, MBA Westminster, *Director of Development*

Honorary Fellows

Kennan, Elizabeth, MA Oxf, PhD Washington

Lee Rudgard, Deanna, OBE, BM BCh MA Oxf

Foster, Joanna, CBE

Butler-Sloss, Elizabeth (The Rt Hon Baroness), GBE, PC, Hon LLD (Hull), Hon DLitt (Loughborough), Hon DUniv (UCE)

Goodhart, Celia (The Lady Goodhart), MA Oxf

Shepherd, Gillian (The Rt Hon Baroness Shephard of Northwold), PC, MA Oxf

Jones Mueller, Gwyneth (Dame), DBE, Hon DMus, FRCM, Hon Mem RACM

LeFanu, Nicola, MA Oxf, DMus Lond, Hon DMus (Durham, Aberdeen), Hon DUniv (Open), Hon PhD (Patros), FRCM

Lefkowitz, Mary, BA Wellesley, MA PhD Radcliffe, LHD Trinity, Hon DMus (Durham), Hon DU (Open)

Pomeroy, Sarah, BA Barnard, MA PhD Columbia

Le Pichon, Doreen (The Hon Mrs Justice), GBS, BA BCL Oxf

Lee, Hermione (Dame), GBE, MA MPhil Oxf, FBA, FRSL

Stevenson, Catherine (Lady), MA Oxf

Greenfield, Susan (The Baroness Greenfield), CBE, MA DPhil Oxf, Hon DSc (Oxford Brookes, St Andrews, Exeter)

Weir, Judith (Dame), DBE, MA Camb

Llewellyn-Smith, Elizabeth, CB, MA Oxf

Gaymer, Janet (Dame), DBE, MA Oxf, LL.M, Hon DLaws (Nottingham, Westminster), Hon D (Surrey)

Edgington, Dorothy, BPhil MA Oxf, FBA

Baird, Vera (Dame), DBE, KC, LLB Newc, BA Open

Neville, Elizabeth (Dame), DBE, QPM, MA PhD Lond, Hon LLD (Southampton)

Smethurst, Jacqueline, MEd PhD Massachusetts, MA Oxf

English, Judith (Lady), MB MA Camb, FRCPsych, MRCP

Owers, Anne (Dame), DBE, BA Camb, Hon DCL (Oxford)

MacMillan, Margaret, OM, CH, BPhil MA DPhil Oxf

Salmon, Paul, BSc Lond, MB BS, FRCP, MRCP, MRCS

Allen, Thomas (Sir), CBE

McDermid, Val, BA Oxf, LC, Hon DED (Sunderland), Hon DLaw (Dundee), Hon DCL (Northumbria), Hon Dr (Oxford), FRSE, FRSL

Almond, Jayne, MA Oxf

Mason, Monica (Dame), DBE

Forbes, Sheila, CBE, MA Oxf

Kani, Wasfi, CBE, BA Oxf

Boulding, Hilary (Dame), DBE, MA Oxf

Pisa, Regina, MA Oxf

Climax, John (Professor), BSc Singapore, MSc Wales, PhD Ireland

Isserlis, Stephen, CBE

Badawi, Zeinab, MA Oxf, MA SOAS

Duff, Gordon (Professor Sir), BM BCH MA Oxf, PhD Lond, MD, FBSPharmacol (Hon), FRCP, FMedSci, FRSE

Oswald, Alice, BA Oxf

Foundation Fellows

Midler, Monica, BA Oxf

Kirby, Roger, BA JD Columbia

Emeritus Fellows

Sisam, Celia, MA Oxf

Innes, Doreen, MA Aberd, MA DPhil Oxf

Ault, Irene, BSc PhD Lond, MA Oxf

Gregory, Mary, MA Glas, MA DPhil Oxf

Watkinson, Sarah, MA Oxf, PhD Camb

Howarth, Janet, MA Oxf, FRHistS

Goodden, Angelica, MA DLitt Oxf

Newby, Laura, BA Lond, MA DPhil Oxf

Mapstone, Sally (Dame), DBE, MA DPhil Oxf, FRSE

Croghan, Maria, MA Oxf, MA MSc Lond

Cooper-Sarkar, Amanda, MA DPhil Oxf

Jones, Susan, MA DPhil Oxf

Avramides, Anita, BA Oberlin, MPhil Lond, MA Phil Oxf

Supernumerary Fellows

Williamson, Karina, BLitt MA Oxf

Rees, Margaret, BSc MB BS Lond, MA DPhil Oxf, MRCOG

King, Gillian, MA DPhil Oxf

Aldgate, Jane, OBE, MA PhD Edin, MA Oxf

McAuley, Mary, MA DPhil Oxf

Street-Perrott, Alayne, MA PhD Camb, MA Colorado, MA Oxf, FRGS

Gray, Christine, MA PhD Camb, MA DPhil Oxf

Taylor, Jane, MA DPhil Oxf, HonD-ès-Lettres (Reims-Champagne)

Edwards, Anne, BA MED PhD Wales, ACSS, AFBPSS, CPsychol

Brown, Hilda, BLitt MA DLitt Oxf, BA Western Australia

Blackshaw, Susanna, BSc Birm, MA Oxf, PhD Wales

Tudor, Maya, BA Stanford, MA PhD Princeton, *Government and Public Policy*

Elliott, Victoria, BA MPhil Camb, MSc DPhil Oxf, PGCE Leeds, *English and Literacy Education*

Kissinger, Aleks, BA Tulsa, MSc DPhil Oxf, *Quantum Computing*

Fullerton, James, MA Oxf, MB ChB Birm, PhD UCL, MRCP, *Clinical Therapeutics*

Mountford, Brian, MBE, BA Newc, MA Camb, MA Oxf

Seregin, Gregory, PhD MD Leningrad TU, DrSci St Petersburg

Travers, Bronwyn, BA Auckland

Michelakis, Pantelis, BA Crete, MA UCL, PhD Camb, *Classical Reception*

Senior Research Fellows

Gordon, Lyndall, MA PhD Columbia, MA Oxf, *English*

Kearns, Emily, MA DPhil Oxf, *Classics*

Maclean, Mavis, LLB MSc Lond, MA Oxf, *Law*

Ventris, Rosalind, MA Camb, MPhil Guildhall, *Music*

Jbabdi, Saad, MSc PhD Paris, *Engineering*

Yeomans, Julia, OBE, MA DPhil Oxf, FRS, *Physics*

Moroz, Irene, MA Oxf, PhD Leeds, *Applied Mathematics*

Junior Research Fellows, Career Development Fellows and Associate Research Fellows

O'Sullivan, Luke, BA MA York, PhD Durh, *Mid-Career Fellow*

Hermann, Tobias, PhD Dipl Stuttgart, *Associate Research Fellow*

Olcina, Monica, MPharm Manc, MSc DPhil Oxf, *Associate Research Fellow*

Sawyer, Daniel, BA Lond, MSt DPhil Oxf, *Associate Research Fellow*

Brewer, Jasmine, BSC Colorado, PhD MIT, *Junior Research Fellow*

Nejad, Arman, BSc PhD Göttingen, *Junior Research Fellow*

Sepil, Irem, BSc Bogazici, DPhil Oxf, *Associate Research Fellow*

Stoffel, Nicole, BSc MSc PhD ETH Zurich, *Associate Research Fellow*

Fowler, Ceri, BA Oxf, MSc Brist, PhD Manc, *Career Development Fellow*

Nelson, Thomas, BA MSt Oxf, PhD Camb, *Career Development Fellow*

Lecturers

Abazorius, Mantas, MMathPhys Oxf, *Physics*

Aylward, James, BM BCh Oxf, *Clinical Medicine (Surgery)*

Bandyopadhyay, Soham, BA BM BCh Oxf, MRCP, *Medicine*

Bessard, Fanny, BA MA Lyon, PhD Sorbonne, *History*

Board, Mary, MA DPhil Oxf, *Biochemistry*

Buchmann, Nadine, *German*

Buckle, Alexandra, BMus Lond, MSt DPhil Oxf, *Music*

Burkert-Burrows, Stefanie, BA Eichstätt, MSt Oxf, Staatsexamen Eichstätt, PGCE MMU, *German*

Canova-Green, Marie-Claude, BA MA PhD Paris, *French*

Charles, Samuel, BSc Warw, MAsT Camb, *Mathematics (Analysis)*

Clemente, Fanny, BA MA Pisa, MSt DPhil Oxf, *Italian*

Dawson, Neil, MB ChB Edin, MA Bedfordshire, *Clinical Medicine*

Derakhshan, Jamshid, DPhil Oxf, *Pure Mathematics*

Dowker, Ann, BA Oxf, PhD Lond, *Psychology*

Ferguson, Julie, MA MSt DPhil Oxf, *History*

Gadd, Matthew, BSc AFHEA, DPhil Oxf, *Engineering*

Geddes, Alexander, BPhil Oxf, PhD UCL, *Philosophy*

Goddard, Stephen, MA DPhil Oxf, *French*

Grigoras, Ioana, *Medicine (Pharmacology)*

Guy, Adam, BA Oxf, MA Lond, DPhil Oxf, *English*

Hammond, Elsa, BA DPhil Oxf, MA Durh, *English*

Harry, Martyn, MA Camb, MPhil PhD Lond, *Music*

Heighway, Patrick, MPhys DPhil Oxf, *Physics*

Hemsworth, Amy, BA BCL Oxf, *Law*

Hermann, Tobias, PhD Dipl Stuttgart, *Engineering*

Hills, David, MA DSc Oxf, PhD Trent Polytechnic, CEng, FIMechE, *Engineering*

Hung, Henry, BSc CUHK, DPhil Oxf, *Biology*

Jackson, Justin, MA Birkbeck, MA Oxf, Dip MSt Camb, *Political Theory*

Jbabdi, Saad, MSc PhD Paris, *Engineering*

Jenkinson, Sarah, MChem DPhil Oxf, *Chemistry*

Kehoe, Niamh, BA MA PhD Cork, *English*

Kelly, Thomas, *Classics*

Lee, David, BA Oxf, MA Nott, PhD Brist, *Philosophy*

Littleton, Suellen, BSc California, MBA Lond, *Management Studies*

Magnabosco, Mattia, BSc MSc Dip Pisa, PhD Bonn, *Mathematics (Pure)*

Marcus, Max, BSc Bonn, MSc DPhil Oxf, *Chemistry*

Nodal, Fernando, BSc MSc PhD Salamanca, *Medicine*

Norton, Roy, BA MSt DPhil Oxf, *Spanish*

Paes, Filipa, *Law*

Parker, Joseph, BSc Imp, DPhil Oxf, *Biology*

Percy, Ruth, BA Sus, PhD Toronto, *History*

Povey, Richard, BA MPhil DPhil Oxf, *Economics*

Rattley, Matt, MChem Oxf, *Biochemistry*

Rickards, Peter, BA NSW, MPhil Oxf, *Economics*

Ridley, Anna, BSc S'ton, MSc Lond, DPhil Oxf, *Medicine*

Ritholtz, Sam, DPhil Oxf, *International Relations*

Schlackow, Iryna, MMath DPhil Oxf, *Mathematics*

Shiaelis, Nicolas, BA Oxf, *Physics*

Snelling, Sarah, MSc DPhil Oxf, *Medicine*

Song, Yang, BA PR China, MA York, *Asian and Middle Eastern Studies*

Stallings, Camille, BA Gutenberg, MA St John's Annapolis, MA Sewanee, DPhil Oxf, *English*

Stanley, Benedict, BA BCL Oxf, *Law*

Teichmann, Roger, BA Camb, DPhil Oxf, *Philosophy*

Trail, John, MMus East Ang, DPhil Oxf, *Music*

Ungerer, Johannes, LL.M. oec Halle, PhD Bonn, *Law*

Wedding, Lisa, PhD Hawaii, *Geography*

Wilkins, Robert, BA DPhil Oxf, *Medicine*

Wilson, Chris, BA DPhil Oxf, *Biology*

Yeomans, Julia, OBE, FRS, MA DPhil Oxf, *Physics*

Middle Common Room Committee

President: **Arndt, Christine**

Treasurer: **Carnegie, Matilda**

Secretary: **Schweikart, Max**

Junior Common Room Committee

President: **Zhu, Melinda**

Vice-President: **Kisra, Nouha**

Secretary: **Dixson, Aimee**

Treasurer: **Khokhar, Zara**

ASM Committee

Chair: **Monaghan, Jessica** (2002)

Vice-Chair: **Hamilton, Catherine** (1985)

Treasurer: **Way, Susan** (1978)

Secretary: **Parton, David** (2014)

Editor of *The Chronicle*: **Woodcock, Fran** (2004)

Governing Body Representative: **Thomas, Andrew**

Committee members:

Dalrymple, Elena (1994)

Heister, Paula (2002)

Hobday, Emilie (2002)

American Friends of St Hilda's Committee

Co-Chair: **Fenster, Julie** (1979)

Co-Chair: **Teale, Sarah** (1980)

Treasurer: **Coquilllette, Judith** (Rogers, 1965)

Diamond, Sarah (Brandenburger, 1975)

Keswani, Ankur (1995)

Stevens, Rosemary (1954)

Ex-officio Honorary Fellows:

Kennan-Burns, Elizabeth (1960)

Lefkowitz, Mary (Visiting Fellow, 1979-80)

Pomeroy, Sarah (Visiting Fellow, 1989-90)

Smethurst, Jacqueline (1960)

The above lists are correct as at 1 October 2024



Principal's report

Music and the performing arts

The focus of this year's *Chronicle* is on music and the performing arts, so that we can celebrate the glorious attributes of, and opportunities afforded by, the Jacqueline du Pré Music Building as it engages in its 30th anniversary in 2025.

Jacqueline du Pré, born 80 years ago in Oxford on 26 January 1945, was described by *The Washington Post* as 'one of the most stunningly gifted musicians of our time'. She gave us the honour of agreeing to become an Honorary Fellow of our College in 1983. The inspiration of her astonishing musicianship and the way in which she transported audiences with her captivating performances and personality lay behind the initial aspiration for the building named after her, and

its subsequent specification, design, fundraising, construction and outfitting in 1995, during the Principalship of Elizabeth Llewellyn-Smith CB.

Today, we have a stunning annual music calendar that varies from undergraduates performing, individually and collectively, on various instruments, during termtime to the weeks in between, upholding the College's values of *Excellence and Equality* at all times. I confess that I am a great fan of the weekly Thursday lunchtime concerts in term, when the audience can drift off to their imaginary desert islands, uplifted by half an hour of student musical talent. It is an extraordinary privilege. As I reflect upon these concerts, and student performances of drama, and their own compositions in music



Senior Members enjoying afternoon tea with the ASM Committee at the Gaudy



The Principal, Development Director and Senior Tutor's panel session at the Gaudy

and film, I realise that we benefit from a wonderfully diverse and entertaining student performing arts programme.

These hugely talented St Hilda's students enhance the annual concert series, expertly curated by our artistic director of the JdP, Professor Martyn Harry. These concert series bring us world-class cellists, pianists, opera singers, string quartets and wind musicians, sometimes playing together with our students or offering them a masterclass.

And then we have access to wonderful performances of dance through DANSOX (Dance Scholarship Oxford), led by the incorrigible Professor Sue Jones, funded with the aid of TORCH (the Oxford Research Centre in the Humanities), our generous alumnae and our former Principal Sheila Forbes CBE. It is an enormous privilege to be seated in the auditorium as dancers demonstrate their steps, leaps and holds, literally a 'splits-length' away from the audience.



The Rt Hon Harriet Harman PC KC delivering the Sue Lloyd-Roberts Lecture

Unusually, Founder's Day took over the JdP this year, with stirring and sensitive accompaniment from our Graduate Musician in Residence, Henry Wadsworth, beautiful solos from our newly selected Ming Lee Alsop-Lim Music Scholar, the classical guitarist Emmanuel Sowicz (Postgraduate Research in Music, 2024), and amazing performances from our College Choir, who filled the gallery. It was stunning to hear their beautiful singing from 'the gods' above, in particular Philip Theodorou's (Music, 2022) setting to *Cædmon's Hymn*, conducted by Dr Jonathan Williams, Director of College Music, from the stage.

Establishing the extent of the need to upgrade the equipment and technology at the JdP in its anniversary year has been important. We intend to support an ongoing, dynamic and sustainable programme across the performing arts over the next decade. This now forms one of the pillars of our new fundraising campaign 'The Edge | For Excellence' that is based on our new five year Strategic Plan, both of which activities culminated in publication at the end of 2024.

Distinction in teaching and research

The Senior Tutor will introduce the new members of the Governing Body as well as our new Career Development Fellows and non-stipendiary Junior Research Fellows. Suffice to say, teaching and research are vibrant, and the College is in excellent health in respect of the support for and teaching of our students in the light of our academics' world-class research. These aspects also form crucial focuses of

our ‘The Edge | For Excellence’ campaign, as we seek to enable a series of significant and marginal gains to promote academic excellence and help St Hilda’s students and staff to achieve their potential.

We have been thrilled that two of our Governing Body Fellows were appointed in 2023 to become Fellows of the British Academy: Professor Katherine Clarke FBA and Professor Daniel Wakelin FBA. This is a notable distinction and means that Governing Body has (or has had recently) two Fellows each of the British Academy, the Royal Society and the Royal Academy of Engineering. Recognitions of Distinction are also warmly welcomed and celebrated as Tutorial Fellow Professor Catherine Swales becomes Professor of Medical Education, and Supernumerary Fellow Professor Maya Tudor has been awarded the title of Professor of Politics and Public Policy.

Events

It is always wonderful to meet alumnae and alumni either in College or on my travels, and to hear of their hopes and aspirations for the College in the future. Reunions (‘the Great Comeback’), legacy events, degree celebrations and the Gaudy have allowed happy memories to surface, and friendships to be rekindled and new ones initiated in the light of past lived College experiences.

This year, we have once again enjoyed a fabulous series of events and interactions with our Senior Members and their families. Promoting engagement and partnership is another key intent.



Zoe Johnson KC and James Lingfield at the opening of the Anne Elliott Garden and Library entrance

Examples include the Rt Hon Harriet Harman PC KC, now ennobled and contributing to the House of Lords, who gave us a *tour de force* through more than four decades as an MP in her Sue Lloyd-Roberts Lecture, ‘Striving for further advances for women and fighting the backlash’. We also welcomed her colleague Baroness Tanni Grey-Thompson DBE DL, who held us enraptured through her Lady English Lecture, ‘Seize the day’, drawing out her experiences as an elite sportswoman, wheelchair racer, and serial world and Paralympic champion, and as an advocate for disability and women’s rights.

We rang in the month of May with our new St Hilda’s May Morning event, benefitting aurally from the beautiful sounds of Magdalen College Choir as we stood atop our own rooftop terrace, and gustatorily from our new Head Chef David Brown’s stunning breakfast menu.

A few days later, alumna Zoe Johnson KC (English, 1985) and alumnus James

Lingfield (English, 2018) unveiled the new Anne Elliott Garden and our extended Library renovations, with associated and most welcome improvements to accessibility for disabled students.

During high summer, Rosie and I were delighted to be able to attend the 31st Crime Fiction weekend, 'A Dance to the Music of Crime: the artful path to murder', which boasted a stellar list of speakers and the incomparable Elly Griffiths as the Guest of Honour. It was fascinating how the crime writers' erudition and 'noir' humour surfaced when faced with the challenge of linking their writing to music – from jazz (not always appreciated) to Italian opera.

The St Hilda's Law Network ventured to London again this autumn. Rebecca Chalkley KC (Experimental Psychology, 1994) generously hosted our annual 'St Hilda's in the City' event at her Chambers, with Emma Gange (Chemistry, 1994) sharing transformational stories and (eight) inspiring lessons from her life.

Transforming the College into the Riviera for 'La Dolce Vita' at the Garden Party was a sight to behold. We enjoyed Trevi Fountains (of Giving), tastefully accoutred Roman statues, chauffeured Venetian 'sandolo' trips (courtesy of Mary Harrington (Physiology, 1970) and the City Barge Boat Club), Italian-style food and ice cream, and the wonderful Laura Coppinger (Music, 2016) singing Italian opera against the backdrop of our spectacular gardens and beautiful sunny weather!

2023-24 has also given me the opportunity to connect with Senior Members based overseas. The Development Director and I were excited to visit alumnae in Singapore and Hong Kong at the end of 2023, and then Toronto, New York, San Diego, San Francisco in the Easter holidays, back to New York City and Boston again in October, and to Singapore and Hong Kong again in January. Many thanks for the hospitality and to the members of the American Friends, the Development Advisory Board and the Association of Senior Members!

And, a note in closing, we are always delighted to see our former Development Director and Supernumerary Fellow, Bronwyn Travers, where she joins us for presentations and dinner whenever we travel to Hong Kong.

*Professor Dame Sarah Springman
Principal*



Development Director's report

As someone who played the violin as a six-year-old for precisely a month before my tortured parents suggested that the instrument could be returned to the shop in Liverpool city centre, I am increasingly in awe of the musical and creative talent that surges through the JdP and elsewhere in the College!

It is therefore a real joy to be able to play a part in helping to celebrate three decades of the JdP during 2025. Last year, I had the privilege of sitting down with Dr Paul Salmon at his London home and hearing about the imaginative and sustained way that he and other volunteers came together to raise the funds to build Oxford's first purpose-built concert venue since the Holywell Music Room in 1748. This included a remarkable private concert and dinner at Blenheim Palace hosted by the Duke of Marlborough. It went on deep into the night and even featured 56 members of the Coldstream Guards marching and performing in the courtyard!

That certainly sets a very high bar for the current JdP Committee members and fundraising team to emulate. Nevertheless, a great deal of energy has gone into ensuring that as many as possible of our College alumnae, friends and the local community experience the wide array of talent that will perform across the



The Villiers Quartet performing in the Jacqueline du Pré Music Building

anniversary year, principally in person but also hopefully via a number of livestreams.

Jacqueline du Pré herself would have been 80 years old on 26 January 2025, and we marked her birthday by coming together to attend the curtain raiser to the 2025 events programme, the Villiers Quartet on 31 January.

We are enormously grateful to Dr Salmon and all the other pioneering donors and volunteers who helped to make the JdP a reality in the 1990s, and indeed to those who enabled the foyer extension more recently. As we now contemplate the venue's needs for the next 30 years, a fundraising target of £500,000 has been set for the anniversary year. This will enable an 'artist fund' to be created so that more world-class, emerging and student talent from across the arts can

be showcased whilst maintaining our affordable ticket policy; the audio-visual experience – sound, lighting, projection etc – can be fully modernised; and the JdP’s community engagement programme can expand so that we can bring the joy of music to many more toddlers and those with Alzheimer’s, for example.

I am delighted to announce that we are well on the way to that target thanks to the generous support of Harry Gould Jr. A New York-based businessman, Harry has been a long-time friend of St Hilda’s and supporter of the arts in the USA. His love of jazz and musical theatre combines with a fascinating backstory from the movie world, including as Chairman of the Cinema Group in the 1980s, bringing us blockbuster films such as *Flashdance*, *Staying Alive* and *Star Trek III*, and as a member of the Academy of Motion Picture Arts and Sciences since 1985.

Beyond the JdP, I am pleased to report that the College has enjoyed a fantastic year of alumnae events. These include:



Senior Members at the Gaudy Dinner in the Dining Hall

our annual Sue Lloyd-Roberts Lecture, this year delivered by the Rt Hon Harriet Harman PC KC; our first May Morning event, where we were treated to the dulcet tones of Magdalen College Choir as we stood looking out across a misty Christ Church Meadow and the dreaming spires of Oxford at dawn; our annual Society Feast, where alumnae planted the very first tree in Radley Large Wood since St Hilda’s took ownership; the opening of our renovated and fully-accessible Kathleen Major Library, made possible by the generous legacy of alumna, the late Reverend Margaret Mabbs (History, 1942); a brilliant 31st St Hilda’s Crime Fiction Weekend; the return of the College’s annual Garden Party, which this year transported us to Italy for an afternoon of ‘*La Dolce Vita*’; another spectacular Gaudy; and of course, our annual programme of reunions. The Principal and I have also been delighted to meet with Senior Members in Singapore, Hong Kong, the United States, and Canada. We look forward to seeing you all again soon!

As the Principal has mentioned in her report, we are thrilled to have just launched our new fundraising campaign, ‘The Edge | For Excellence’, an important pillar of which comprises the JdP and artistic expression more generally. Please do find out how you can support – every note counts!

Andrew Thomas
Development Director



Senior Tutor's report

Now in early autumn, with welcome sunshine and pale blue skies, I look back at the 2023-24 academic year. The year started as usual refreshed by the arrival of new undergraduate and graduate freshers and new academic members of staff.

This was St Hilda's College's first year admitting undergraduate students for Computer Science and its joint schools, which brought together the new Tutorial Fellow in Computer Science, Dr Matthew Hoban, with our new and existing Fellows in Mathematics, Dr Robin Thompson and Professor Andrea Mondino. Dr Thompson joined us from Warwick University, and he has taken on the Applied Mathematics teaching from Dr Irene Moroz as she moved on to a Senior Research Fellowship at the College. Professor Charlotte Staggs was elected to a Tutorial Fellowship post later in the year: the inaugural Lee Hysan-Beale Fellowship in Preclinical Medicine. Professor Staggs had previously been the Director of Studies for Preclinical Medicine, supporting our many preclinical medical students since 2021, when Dr Maike Glitsch sadly left the College for a new position in Hamburg.

At the early career level we welcomed Dr Ceri Fowler to a Career Development Fellowship in Comparative Politics and Dr Samuel Ritholtz to a Departmental Lectureship in International Relations.

Alongside Dr Fowler, Dr Ritholtz provided teaching to our politics undergraduates in PPE and History & Politics whilst Professor Petra Schleiter co-led the Department of Politics & International Relations. A further Departmental Lecturer, Dr Lyndsey Jenkins joined the St Hilda's History School for the academic year covering Professor Selina Todd's research leave. Dr Jenkins' year successfully ended with a permanent appointment to a Tutorial Fellowship at Mansfield College, and we thank her for her superb support for our history students over the last year. St Hilda's was also sad to see our Career Development Fellow in English, Dr Gareth Evans, leaving the College after eight wonderful years, but we are delighted this was to take up a permanent Tutorial Fellowship at St John's College.

At the mid-career level, following a Career Development Fellowship, Dr Luke O'Sullivan was appointed to the newly created Gerard Davis Fellow in Early Modern French. This post secures the long-term teaching support for French in the College alongside Professor Helen Swift. The College also elected to Junior Research Fellowships Dr Jasmine Brewer while she holds a Leverhulme-Peierls Fellowship in the Physics Department, and Dr Arman Nejad while he holds a Walter Benjamin Fellowship in the Chemistry Department.

Academic success was also recognised and celebrated for members of our established Fellowship. In July 2023 Professor Katherine Clarke and Professor Daniel Wakelin were both elected as Fellows of the British Academy. The British Academy is a fellowship of around 1,400 leading national and international academics elected for their distinction in the humanities and social sciences. Each year, the British Academy elects to its Fellowship up to 52 outstanding UK-based scholars who have achieved academic distinction as reflected in scholarly research activity and publication. In the summer of 2024, the University also recognised the distinction of St Hilda’s Fellows in its annual exercise and conferred on Professor Catherine Swales the title of Professor of Medical Education, and on Professor Maya Tudor the title of Professor of Politics and Public Policy.

The student body

In October 2023 the number of enrolled students was 686 across the full range of disciplines, of which 403 were following 3- or 4-year undergraduate degree courses at the University of Oxford, 283 were carrying out research for Doctorates, studying Clinical Medicine, or following 1- or 2-year graduate courses, including part-time MSt and DPhil programmes.

A new initiative in October 2023 was the soft launch of the St Hilda’s Visiting Student Programme, starting with four high achieving students from international universities coming to study a course at the undergraduate level for the full academic year. The Visiting Student



As ever, numerous students came forward to volunteer for the open day

Programme was carefully embedded into the College by the interim Director of Visiting Students, Dr Andrew Sillett, and will be led in the coming years by the permanent Director who will expand and develop the programme for future success.

The geographical origin of our current students differed to recent years, with more UK and overseas students and slightly fewer EU students, at both the undergraduate and graduate level. Our student composition is shown in the table below:

Geographic origin	Under-graduates	Post-graduates
UK	323	99
EU/EEA	9	11
Overseas	71	173
Total	403	283

The composition of the undergraduate student body was identical to last year in terms of their school origin and gender.

Of our undergraduates 51% applied from UK maintained schools (up from 44% in 2020-21), 30% from UK independent schools, and 19% from non-UK schools. In terms of UK undergraduates 64% were from the state sector, and of the total student body approximately 52% were female and 48% were male.

Access and outreach

St Hilda's' outreach provision continued to target schools and colleges primarily in its link regions, currently Surrey and Hampshire, in line with Oxford University's Regional Outreach structure. We have also increased our work with a broader geographical remit of schools through the Oxford for South East consortium collaboration, covering Key Stage 3 (Years 7, 8 and 9), Key Stage 4 (Years 10 and 11) and Key Stage 5 (Years 12 and 13). These activities were supported by our 31 trained undergraduate student Ambassadors with both outward and inbound visits, and a structured programme of workshops, roadshows



Carys Hoggan, an outreach volunteer and winner of the Rachel McLean Prize

and subject specific events. The College's collaborative Access work partnered with IntoUniversity, Target Oxbridge and UNIQ.

Undergraduate degree achievements

At the start of the year the College recognised academic achievement by awarding scholarships and exhibitions to students who had achieved excellent grades in their examinations the previous summer or had shown remarkable progress in their study. This year we awarded 36 scholarships, 11 exhibitions and 7 Prizes. At the end of the year the University also recognised our students by the award of Gibbs and other prizes: Fourteen undergraduates were awarded University prizes for their performance in prelim, end of year, and finals papers.

In terms of end of year results, 25% of students gained firsts or distinctions in their prelims or mods. For those students who took second or third year FHS examinations (eg Mathematics, Engineering and Physics) an additional 20 students gained either firsts or distinctions. Our finalists this year also did very well: 30 students gained first class degrees, and 62 finalists gained an upper second-class degree. Our congratulations go out to all our highly accomplished students and their committed and supportive tutors.

I now look forward to the coming 2024-25 academic year, and to welcoming the returning and new undergraduate and graduate students, as well as our new academic colleagues, to the College.

*Dr Sarah Norman
Senior Tutor*



Bursar's report

The College has continued to develop its estate and to take steps to improve its financial performance over the last year.

In September 2023, the College completed the acquisition of a freehold property (located at 14-16 Norham Gardens, Oxford and known previously as the Cherwell Centre) for £12 million. During the year, the property has been substantially redeveloped and now provides accommodation for up to 45 graduate students.



More recently, in September 2024, the College acquired 39 St Margaret's Road, Oxford, for £3.5 million. The property is directly opposite St Hugh's College and had provided accommodation for up to 13 graduate students from the start of the 2024/25 academic year.

The College funded both purchases, which will be treated as long-term investment assets, through the liquidation of part of its invested endowment portfolio.

The effect of these acquisitions, and those in Norham Gardens and St Giles' in 2022, means that the College can now offer accommodation to over 500 undergraduates and graduate students.

Alongside these substantial acquisitions, the College has continued to develop and improve its existing estate and, in the light of continuingly high costs, continue to reduce its energy consumption through the installation of thermostatic radiator valves and improved glazing, to the extent that funds allow. The College has also taken the opportunity to re-roof parts of the Wolfson Building, the JdP Music Building, and 205 Cowley Road.

The year has seen a further increase in income from conferences and other events held at the College. This upturn is a direct result of the popularity of the Anniversary Building and particularly the

Pavilion. Both buildings were completed in 2020, on the back of the College's 125 Campaign, and since then word-of-mouth has heightened their popularity. Income from events held in the College has now more than doubled, in comparison to pre-pandemic levels, and reached over £2.2 million in 2023-24.

As reported last year, the College is following plans to improve its financial position by increasing its student numbers. Accordingly, under the guidance of the Senior Tutor, Dr Norman, graduate numbers have increased materially, and a recently revived visiting student programme enters its second year in 2024-25 with a cohort of ten students.

It is expected that these initiatives will allow the College to deliver operational surpluses consistently within the next few years.

Despite these positive income-generating initiatives, however, the College necessarily continues to deal with the significant effects of general inflation, UK-wide pay settlements, and energy costs all against a backdrop of largely unchanging student fee income.

As a consequence of these circumstances, the College's financial statements for 2023-24 show an operating deficit of £349,000, which is a slight deterioration on the £230,000 deficit recorded for 2022-23.

Despite the initiatives in progress and tight cost control, more needs to be done to bring the College to a financial break-even point.

Moreover, in the near future, the College is likely to face additional financial pressures as a result of rising costs, the continuing need to make necessary improvements to the fabric of buildings; and the need to reduce energy use further. These pressures can only be met effectively through a continued expansion in student numbers, more efficient use of resources, and by increasing income from both operational activity and receipts from legacies and donations.

Finally, during the year, the College established a ten-year plan with the Forestry Commission for its 55-acre woodland, Radley Large Wood, which was acquired in 2021. Work on the ten-year management plan commenced in mid-2024. Ultimately, the College expects to rejuvenate the wood, which has been significantly affected by ash dieback, as well as promoting greater biodiversity in the area.

In conclusion, 2023-24 has been another busy, but successful, year for St Hilda's. I am sure you will join me in thanking the whole bursarial team for their hard work and dedication over the year, and in looking forward to an equally successful outcome to 2024-25.

Chris Wood
Bursar



MCR President's report

Last October, the MCR had the honour of welcoming over 100 new members to our community. Deep in the back of a pub garden in Cowley, squeezed around three opportunistically-snagged picnic tables, these people met each other for the first time. Now, 13 months later, some have graduated and some are waist-deep in their research, but all have found a home at St Hilda's College.

We began the year with a jam-packed Freshers' Week. Following our first pub night, the MCR Committee introduced the freshers to the College buildings, the newly re-furnished common room, and all the (British) terminology that comes with being an Oxford student. We hosted

a scavenger hunt, a champagne toast, and a ruthlessly competitive quiz night. By the time the week concluded with a high tea by the Cherwell, many of our freshers had formed friendships that would last the rest of the year and beyond.

The rest of the academic year featured another full slate of MCR events. Some of our favourites included rooftop flower-arranging lessons from the gardeners, salsa dancing classes, a Halloween BOP, Thanksgiving Dinner in memory of MCR student Kojo Minta, a Christmas Bash in the Pavilion, and an MCR screening of the Rugby World Cup final (though as a New Zealander this night was actually traumatic for me). Perhaps our most



MCR members at a research seminar



Students and staff enjoying the Green Feast



MCR and JCR members with their families at a graduation celebration in the Pavilion

significant event of the year was the MCR Academic Conference in April, featuring 19 talks by MCR members. The talks discussed the theme 'Life and Death' from every angle imaginable, from ethnomusicology, to medicine, to education, to French literature, to seabird biology. In all honesty, I have never attended a conference with such a high level of audience engagement.

Behind the scenes, the MCR Committee also made tremendous strides towards improving graduate life in future years. We engaged in long-term conversations with the College administration about student communication strategies, managing the cost of living crisis, connecting to our alumnae network, and expanding the MCR student body. We strengthened our commitment to diversity and inclusion through constitutional

amendments. We also actively participated in the development of the College's highly ambitious 2035 Sustainability Strategy.

Finally, a few acknowledgements: to the Events, Dining, and Gardening teams, thank you for all of your help with hosting events. To the College administration, especially the Principal and our two Tutors for Graduates, thank you for your advice and support for the MCR. And to the other 17 members of the MCR Committee, thank you for volunteering your time to make all this possible. I am proud of what we achieved together, and it was an honour serving as MCR President.

Jonathan Rutter (DPhil Biology)
MCR President 2023-24



JCR President's report

This year, the JCR community thrived while embracing progressive College-wide transformations. Kicking off a year of development, acquisition of off-site buildings enabled all undergraduates to live in College accommodation. Notably, this saw St Hilda's JCR members living across Magdalen Bridge, in the city centre, for the first time. Michaelmas term 2023 began with an exciting Freshers' Week, and, as is Oxford tradition, the skies cleared for a stunning Matriculation day. The rest of the term was a whirlwind, including an insightful visit from Baroness Butler-Sloss, a sparkling Diwali celebration, and a menu competition for the JCR guest night formal. Founder's Day gave us a chance to pause and reflect on the history of St Hilda's, and on our duty to sustain the uniquely welcoming and supportive

environment it offers. Oxmas festivities delivered the motivation to persevere until 8th week where we were rewarded with carols on the stairs, Christmas tree decorating, and the advent formal.

The start of Hilary 2024 brought renewed spirit to the JCR, along with a refurbished pool table, setting the scene for the committee to eagerly tackle the annual constitutional review. Countless hours of careful deliberation gave way to a third welfare committee representative, anonymous online voting, and accessibility requirements for advertisements and posters. Welfare week provided a mobile farm and Knoops hot chocolate, while Holi, brimming with colour, more than compensated for the classic Hilary weather. 'Come and Sing' was a fitting term finale exhibiting



Students and staff in the St Hilda's Town and Gown team

brehtaking student performances, and culminating in Mozart’s *Requiem* sung by an ensemble of choristers and alumnae.

Trinity term commenced with an incredible ball, where the enchanting decoration complemented tarot card reading and fairground games. The rain added magnificently to the mysterious atmosphere of the evening, and we danced the night away to a DJ set by our very own Hildabeast RFC. As is tradition, May Day inspired many students to set their alarms inconceivably early in order to listen to alluring songs floating down from the top of Magdalen tower. Then, in a flash May was over, boasting considerable sign-ups for Oxford’s Town and Gown race and a new boat for the Boat Club. Rounding out a progressive year, the Kathleen Major Library opened its fully accessible ground floor entrance just in time for students to buckle down for their end of year exams.

I am honoured to have been the JCR President of St Hilda’s College this year. I am so proud of the JCR Committee for



‘Oxmas’ at St Hilda’s



The Choir performing at Founder’s Day



‘Come and Sing’, with students and alumnae

their enthusiastic commitment to their roles, and for enabling the growth and success we achieved together. I am also personally grateful to the College staff and Senior Members for their invaluable support and encouragement during my term. I feel incredibly lucky to be a part of the wonderful St Hilda’s community, and I cannot wait to see what the JCR does next!

Georgina Summers (Experimental Psychology, 2022)
JCR President 2023-24

The 2024 Annual General Meeting of the Association of Senior Members

The 99th Annual General Meeting was held in the JdP Building, St Hilda's College on Saturday 21 September 2024 at 4pm. Jessica Monaghan was in the Chair.

There were six people present from the Committee: Jessica Monaghan (Chair, Archaeology & Anthropology, 2002), Catherine Hamilton (Vice-Chair, Modern Languages, 1985), Susan Way (Treasurer, Law, 1978), Elena Dalrymple (English, 1994), Paula Heister (PPP, 2002) and Emilie Hobday (Law, 2002). The meeting was quorate.

1. Welcome and apologies for absence

The Chair welcomed those present and thanked them for attending. Committee members David Parton (Law, 2014) and Fran Woodcock (Classics, 2004) sent apologies.

2. Minutes of the previous meeting

The minutes for the previous meeting were agreed and proposed for adoption. Proposed: Jessica Monaghan; Seconded: Catherine Hamilton. Vote: Unanimous in favour.

3. Matters arising from the minutes

There were no matters arising from the minutes.

4. Report from the Chair

The Chair presented her report which appears on the following pages. She thanked outgoing ASM Committee member Henry Cosh (English, 2013) on

behalf of the ASM. She also welcomed new members of the ASM and encouraged all St Hilda's Senior Members to consider joining the Committee, as a rewarding way to stay connected with the College. Members from upcoming anniversary years are particularly welcome to join the Committee as volunteers.

In response to a question from AGM attendees, the Chair outlined how details of the ASM are currently shared with the St Hilda's community (through JCR and MCR reps, advertisements in *The Chronicle*, on social media, on the College website and through organic networks). She also confirmed that, post-pandemic, the ASM terms of reference were updated to ensure that the ASM sits more appropriately alongside the Development Office.

An AGM attendee shared details of the Manchester branch of the Oxford University Society and suggested there might be opportunities to promote each other's work.

Collaboration with other colleges' ASM groups was also suggested and will be discussed at future ASM meetings.

5. Report from the Treasurer

The Treasurer Susan Way reported on the ASM accounts for the year ended 31 July 2023 and confirmed that the accounts are in good order. The accounts are printed in this edition of *The Chronicle*.

6. Report from the Editor of *The Chronicle*

In Fran Woodcock's absence, the Chair confirmed that the next *Chronicle* theme will be 'music and performing arts', to

coincide with the 30th anniversary of the JdP building.

Potential *Chronicle* authors who would be interested in making a submission are invited to contact Fran directly by getting in touch with the Development Office. The team are also keen to hear from anyone who was present at the opening of the JdP and could share their memories.

On Fran's behalf, the Chair thanked Emma Campbell (Deputy Development Director) and the Development team for their support.

7. ASM Committee member and officer nominations

The following people were proposed as ASM Committee members with effect from the conclusion of the AGM and their election was put to the vote on a show of hands:

Elena Dalrymple (ordinary member).
Proposed: Jan Archer; Seconded: Georgina Paul. Vote: Unanimous in favour.

Emilie Hobday (ordinary member).
Proposed: Penny O'Callaghan; Seconded: Deborah Fisher. Vote: Unanimous in favour.

8. Any other business

There being no further formal business, the Chair declared the meeting closed.

The next AGM is scheduled to be held (on a date and time to be confirmed) in September 2025 to coincide with the 2025 Gaudy.

Elena Dalrymple
Acting Secretary
(English, 1994)





ASM Chair's report

It's been lovely this year to support the Development Office in their work to connect St Hilda's alumnae, and nurture the sense of community I know means a lot to many of us. We've focused on supporting plans for this year's garden party and anniversary celebrations in the summer, as well as being a sounding board for a wider range of alumnae events. Particular thanks to committee member and Editor of *The Chronicle* Fran Woodcock (Classics, 2004; Development Office 2015-23) and committee member and Secretary David Parton (Law, 2014) who were part of the team planning the reunion event this summer.

David has had to send his apologies today but sent this reflection on the event: 'I really enjoyed this summer's reunion event for alumnae marking 10, 20 and 25 years since matriculation. The College looked splendid and the whole College team delivered fantastic hospitality all evening. There was a strong turnout – especially from my year (2014) – and the event had a real energy about it. The weather was perfect for the initial lawn drinks reception, and the dinner in hall accompanied by speeches and toasts was excellent. The after-dinner entertainment in the Pavilion building – complete with an elaborate cheeseboard and live



Senior Members gathered in the Pavilion at the Gaudy

band – was also very special. Bravo to the entire College team for making it such a fantastic event.’

Fran also asked me to pass on her reflections and thanks for: ‘the huge amounts of work, care and attention put into arranging such a special occasion, and as we sat round those round tables in the Dining Hall we felt like we were 19 again. The live band was a stroke of genius and we loved dancing the night away in the Pavilion. College looked incredible, particularly the gardens... the warm welcome and friendly community felt the same as ever, and it was a treat to relive it for the weekend.’

We’ve welcomed several new members on to the committee this year, as we focus on supporting the range of alumnae events (with a particular focus on anniversary years), and also supporting plans for digital or other forms of alumnae connection. I’m delighted to welcome David Parton (as above) as both committee member and our newly elected Secretary, Elena Dalrymple (English, 1994), Paula Heister (Experimental Psychology, 2002), and Emilie Hobday (Jurisprudence, 2002). There are a few other alumnae joining us at the AGM today in fact with a view to joining us from October – a warm welcome to them all, and I really hope it will be a rewarding way to stay connected with the College. It has been in my experience! We’ve also said goodbye to long-time committee member, former Secretary for the committee and our JCR rep Henry Cosh (English, 2013), so our huge thanks to him

for being such a fun and supportive part of our committee and alumnae community.

I know many ASM members look out for *The Chronicle* – our Editor Fran wanted you all to know that the next edition is in its early stages and the theme for articles is music and the performing arts, in celebration of the JdP’s 30th anniversary. A huge thanks to all those who contributed to the last edition, and the ASM Editor’s thanks to the Development Office, particularly Emma Campbell (Deputy Development Director).

We continue to focus as a committee on playing more of a role in celebrating key anniversary years and bringing year groups together to re-connect. We are therefore looking for new members, particularly those with anniversary years coming up who are keen to help celebrate, so please do get in touch with the Development Office or any ASM Committee member you know if you’re interested!

College has hosted some brilliant alumnae events this year, and as ever there are too many to list them all. But some highlights include:

The 30th Anniversary Gaudy, 8-10 September 2023, which I went to myself with some other committee members. We were lucky enough with the weather to enjoy punting and dinner on the lawn in front of the Jacqueline Du Pré Building. Former ASM Chair Ruth Fuller-Sessions gave a wonderful after-dinner talk, and it was really special to enjoy the grounds at St Hilda’s on such a beautiful evening.



The new calendar year (as opposed to academic year) saw the return of the **Sue Lloyd-Roberts Memorial Lecture**, 25 January 2024, this year delivered by the Rt Hon Harriet Harman. March was busy with reunions – **60th, 65th, 70th, 75th anniversary reunions** took place on 23 March 2024.

May was celebrated with the **May morning event**, on 1 May 2024, and later in the month a few committee members joined the **St Hilda's Society Feast**, welcoming back some alumnae for lunch on 11 May 2024. It was my first opportunity to go to an event in the Pavilion, which provided a lovely venue.

June of course is well known for reunions and the much-loved garden party. Quite a few ASM Committee members celebrated the **10th, 20th, 25th anniversary reunion dinners and the 'great comeback' event** for those who were at College since the turn of the millennium on 22 June 2024, followed by the Italian **'La Dolce Vita' themed Garden Party**,

23 June 2024. The **66th anniversary reunion** followed on 29 June 2024.

Another much loved alumnae event is the ever-popular **Crime Fiction Weekend**, 9-11 August 2024.

The Development Office have been busy connecting with alumnae far beyond events at the College itself this year. In December 2023, the **Principal and Development Director took a trip to Asia**, followed by a **trip to Canada and USA** in April 2024.

It's lovely to see such a fantastic programme of events, and I look forward to future events laid on by the College Development Office, and to supporting as an ASM Committee.

Finally thank you to all the ASM Committee for doing a lot of work behind the scenes.

Jessica Monaghan
ASM Chair
(*Archaeology & Anthropology*, 2002)

ASM Financial Report – 1 August 2020 to 31 July 2024

The Treasurer's full report is available on the College website.

	01-Aug-20 31-Jul-21	01-Aug-21 31-Jul-22	01-Aug-22 31-Jul-23	01-Aug-23 31-Jul-24
	£	£	£	£

ASM FUND

INCOME

Investment income	1,625	1,523	1,707	2,121
Events	0	0	0	0
Capitation fees	0	5,640	5,789	6,400
Total income	1,625	7,163	7,496	7,910

EXPENDITURE

Events	0	0	0	0
Report & Chronicle	-4,713	-4,555	-4,889	-5,824
Total expenditure	-4,713	-4,555	-4,889	-5,824

ASM MABBS/BEALE SCHOLARSHIP FUND

Investment income	3,064	2,871	2,934	3,355
Expenditure	0	0	-4,125	-4,000

ASM STUDENTSHIP FUND

Income	2,886	2,705	2,765	3,161
Expenditure	0	0	-1,200	0

CAPITAL VALUE OF FUNDS

ASM FUND

Fund value at 1 August	63,850	67,047	65,922	70,884
Fund value at 31 July	67,047	65,922	70,884	78,526
Unspent income c/wd (included in the above fund value)	37,440	40,049	42,655	44,741

ASM MABBS/BEALE SCHOLARSHIP FUND

Fund value at 1 August	125,245	140,156	138,035	138,963
Fund value at 31 July	140,156	138,035	138,963	146,200
Unspent income c/wd (included in the above fund value)	12,148	15,019	13,828	13,183

ASM STUDENTSHIP FUND

Fund value at 1 August	121,520	135,567	133,569	137,129
Fund value at 31 July	135,567	133,569	137,129	143,239
Unspent income c/wd (included in the above fund value)	32,688	35,393	36,958	40,118

News of Senior Members

Marriages and partnerships

1991

Moody, Liz (Beardsworth), to Paul Moody on 21 July 2023

1993

Williams, Dr Samantha (Price), to Dr Nicholas Williams in 2017

2013

Cosh, Henry, to Dr Andria Pancrazi on 20 July 2024 in Ludlow Castle

Births

2001

Price, Alison (Woolliscroft), a daughter, Naomi Elizabeth Price, born 21 November 2022

2003

Griffiths, Sophie, a daughter, Lyra Eleni Jane Griffiths, born 24 August 2023

2004

Young, Dr Sally, a son, William James Goodman, born 9 March 2024

2007

Janse van Rensburg, Kelly (Stanley), a daughter, Alice Janse van Rensburg, born in 2022

2007 and 2008

Smoraczewska, Kat (2007) and Bates, Alex (2008), a daughter, Matilda Dorothy Bates-Smoraczewska, born November 2022

2009

Simcock, Hannah (Miller) and David (both 2009), a daughter, Dorothea Alison Felicity Simcock, born 16 November 2023

Deaths

Williams, Dr Sheila (Oates), Former Fellow, 12 August 2024

Hands, Brian, Former Lecturer, 31 January 2024

1943

Widner, Winifred (Lees), 25 August 2023

1946

Natteau, Yvonne (Tessa Scatcherd), 5 July 2024

Sams, Doreen (Bibby),

11 October 2022

1947

Bullard, Lady (Margaret Stephens), 4 February 2025

1948

Scott-Prelorentzos, Professor Alison (Scott), 26 May 2023

1949

Tonkin, Doreen (Rooke), 10 June 2024

1950

Drummond, June (Smith), 22 October 2024

Rogers, Sheila,

August 2023

1951

Hendricks, Hildamarie, 29 February 2024

Thompson, Josephine,

November 2024

Usher, Anne (Davidge),

26 April 2023

Williamson, Dr Charlotte OBE

(Macdonald), 18 December 2023

1952

Kenworthy, Joan,

18 May 2024

1954

Mawson, Pamela (Merrill),

6 June 2024

Mayne, Anthea (Kerry),

9 October 2024

1955

Cochrane, Ann (Bower),

6 September 2024

1958

Collins, Christine,

March 2024

L'Estrange, Angela (Connoly),

22 December 2023

1959

Wilson, Anthea (Davies), 2024

1960

Durman, Margaret (Boulding), 2024

Smith, Teresa (Collingwood),

22 August 2024

1961

Stanier, Eleanor (Worswick),

8 January 2024

1962

Bulleid, Jane (King),

13 July 2024

Higgins, Esther (Croxall),

9 March 2024

1964

Martin, Elizabeth,

23 April 2024

1965

Cross, Adrienne (Jenkins),

15 January 2024

1966

Chappell, Elizabeth, 2024

1968

Frankova, Dr Jana (Vanatova), 2024

1970

Smith, Carolyn,

5 March 2022

1971

Curran, Margaret (Birch),

11 December 2024

Foden, Dr Susan,

November 2024

1977

Varty, Elaine,

January 2025

1980

Latham, Madeline (Dyke),

4 January 2024

1991

Cosgrave, Dr Rachel (Kemsley),

December 2024

1997

Haidar, Dr Otared,

10 August 2024

2005

Etchells, Irene,

13 December 2022

Recent publications

Watkinson, Dr Sarah, Emeritus Fellow, *Photovoltaic*, Craft Poetry, re-issued in 2024

1957

Murch, Anne (Dixon), *The Lives of the Rural Georgian Poor in Somerset: 1700-1834*, 2023

1958

Lomax, Judy (Lawson), Fourth edition of *Norway: Mainland coast, fjords, and islands, including Svalbard and Jan Mayen*, Imray, Laurie, Norie & Wilson Ltd, 2022

1960

Pitts, Dr Marianne (Lengyel), 'From Riches to Rags: How did the Lord Leycester Hospital become poor', *Warwickshire History XVIII* Vol. 6, 2022-23

1967

Rawling, Eleanor MBE (Hicks), *Walking Gloucestershire with Ivor Gurney; poetry and landscape explored through 20 circular walks*, Logaston Press, 2023

1973

Fredriksen, Professor Paula, *Ancient Christianities: The First Five Hundred Years*, 2024

1978

Badawi, Zeinab, *An African History of Africa: From the Dawn of Humanity to Independence*, WH Allen, 2024

1983

Gunn, Professor Kirsty, *Pretty Ugly*, Rough Trade Books, 2024

1990

Collett, Melissa (Manes), *Female Determination*, 2022

1991

Sechi, Dr Paola, *Vittime di reato e processo penale*, Jovene, 2024

1992

Schönbaumsfeld, Professor Genia, *Wittgenstein on Religious Belief*, Cambridge University Press, 2023

1992

Damman, Dr Jeri, several publications including *Innovations in Social Care: New approaches for young people affected by extra-familial risks and harms*, Bristol University Press, 2024

2000

Agnew, Juliet (Cockram) with Hayhoe, I, *Guide to Giving*, Barclays Private Bank, 2024

2005

Gilbert, Dr Jay, *Haunted: Ghost Stories and Their Afterlives*, Manilla Press, 2024

2023

Perera, Binendri, *Her Truth*, Alcove Publishers, India, 2024

Other recent news

Mayglothling, Rosie OBE (Clugston) awarded the medals at the Olympics in Paris.

1978

Hislop, Victoria (Hamson) was appointed a Fellow of the Royal Society of Literature in 2024.

1981

Rothschild, Dame Hannah was appointed Dame Commander of the Order of the British Empire in the King's Birthday Honours List 2024, for services

to Philanthropy in the Arts, Culture and Charity Sectors.

1987

Hall, Anna (Jenkins) was the producer of *The Push: Murder on the Cliff*: the story of a remarkable family from Leeds fighting for justice in the courts in Scotland for the murder of their daughter, Fawziyah Javed.

1991

Morin, Joy (Cotton) was nominated to the post of Professor at St Nazaire Conservatoire, Brittany in September 2023. In 2020, Joy initiated a women composers festival in Château de Bézyl, and in 2014 she co-created a music festival in Brittany which is now the biggest in the region – *Les Musicales de Redon*.

1992

Khan, Dr Samina MBE was appointed Member of the Order of the British Empire in the King's Birthday Honours 2024, for services to Higher Education.

Schönbaumsfeld, Professor Genia was awarded a £2.5m European Research Council Advanced Grant for her five-year project, 'The Ethics of Doubt – Kierkegaard, Scepticism and Conspiracy Theory'.

1993

Williams, Dr Samantha (Price) was appointed Head of Intellectual Property at Siemens plc in 2019.

1994

Seabourne, The Rev'd Joanna (Pearson) became the Rector of St Giles, West Bridgford in October 2023 – the first

woman to hold the post following a continuous line of male Rectors since 1239.

1995

Lishman, Tamsin was appointed CEO of Kensa Group, a clean heat company backed by Legal and General and Octopus Energy.

1997

Fagborun Bennett, Morayo (Fagborun) was appointed a District Judge.

2005

Schilz, Aki was appointed an Honorary Fellow of the Royal Society of Literature in August 2023.

2008

Nash, Calypso MBE was appointed Member of the Order of the British Empire in the 2024 New Year Honours List, for services to British Foreign Policy.

2014

Bartholomew, Jem taught a course in non-fiction at City, University of London, analysing how narrative drives different genres, including memoir, biography, travel, and food writing.

2016

Walker, Florence won the main category of the 2023 New Media Writing Prize for her entry *I Dreamt of Something Lost*, an interactive narrative about data, grief and memory.



ARTICLES

From the Archive:

From the spare room to the bright lights of the stage: The JdP Building as chronicled in *The Chronicle*

The Jacqueline Du Pré Building celebrates the 30th anniversary of its opening this September.

The volumes of *The Chronicle* from the early 1990s offer a wonderful insight into the long process of planning for and constructing the concert hall and the personal emotion which supporters invested to see the project through. Writing in the *Report & Chronicle*, Tutor and Fellow in Ancient History Barbara Levick (1931-2023) provides first-hand testimony of the pressure she felt as the vote to proceed with construction loomed:

‘My title is too informal to connect with the expenditure of nearly a million pounds, but it tells how familiar the idea has come to be since it was first mooted by Pamela Mackinnon in 1986 – so familiar that the very name “Jacqueline Du Pré Music Building” stayed unofficial until January 1995. There were heavy plastic bags of papers, minutes of working party meetings, plans, letters to and from sponsors, long before the final vote to build was taken on 18 June, 1994. By then it meant so much that I couldn’t bear to look as hands went up for or against.’¹

The contents of those plastic bags are now boxed in the College archives. The plans and letters are proof of the drive to see the project completed. As early



Sculpture of Jacqueline du Pré

as 1993 *The Chronicle* notes that nearly £400,000 had already been raised, designs for the building had been drawn up and planning permission had been granted. The successful architects van Heyningen and Haward had already been preparing the site next to Wolfson in anticipation of a successful vote. Within weeks of the June 1994 vote earth excavation work had already commenced.

It was certainly a facility which was badly needed. In her speech to the Annual General Meeting given on 3 July 1993, the Principal Elizabeth Llewellyn-Smith remarked to members with a somewhat weary aside:

‘I speak with some personal knowledge of the inadequacy of our present facilities, having had a window removed in the Lodgings to haul up a piano for our

keyboard scholar who could find nowhere better than my spare room to practise in.’²

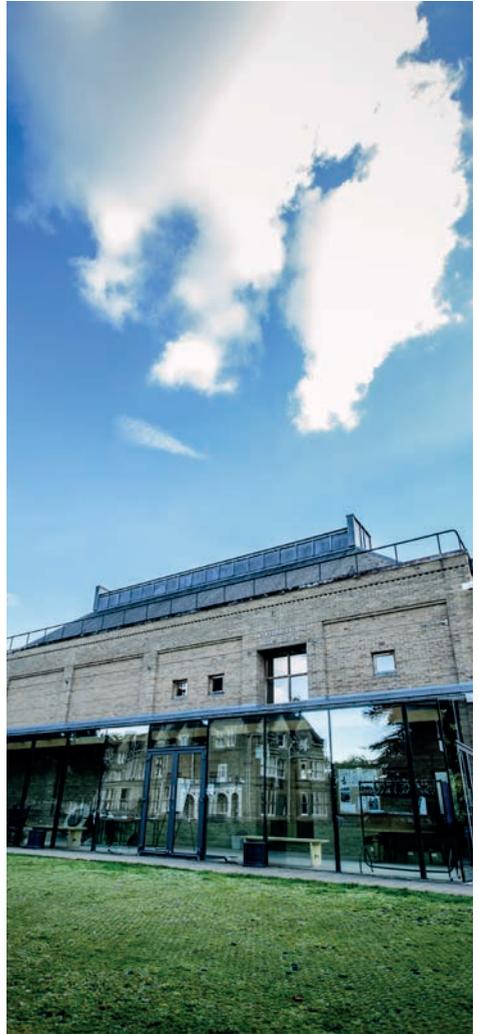
In her *Chronicle* article, Levick recalls that the building’s construction was not without setbacks; a number of these were a source of stress as key construction deadlines in 1995 loomed. She recalled even the new chairs conspired to irritate:

‘Delays were bearable, so long as the building was ready for the opening concert of 27 September – beyond which lurked the opening concert of 11 October and the open day on 28 October. We also had the problem of the auditorium chairs. Committee, individuals, and working parties luxuriated in designs, materials and colours. Some time after they had decided it emerged that the manufacturers had no idea how to make their chairs interlock and stack neatly away...Visions began to rise: royal and distinguished guests perched on rush seats on the puddly concrete.’³

In the end there was no need to panic, the opening concert went ahead as planned and was attended by Her Royal Highness the Duchess of Kent. As a member of St Hilda’s staff who enjoys the lunchtime music recitals and as a dad who has visited plays with his daughter I can attest to the huge success of the building as a focal point for College and wider Oxford artistic life.

Most importantly, at the time of writing, the spare room of the Principal’s Lodgings also remains keyboard scholar-free.

Oliver Mahoney
Archivist



The Jacqueline du Pré Music Building

1 *St Hilda’s Report and Chronicle* 1994-1995, p75 [SHCA/PUB 007/23]

2 *St Hilda’s Report and Chronicle* 1992-1993, p9 [SHCA/PUB 007/21]

3 *St Hilda’s Report and Chronicle* 1994-1995, p77 [SHCA/PUB 007/23]

From stage to scholarship

The 30th Anniversary of the Jacqueline du Pré Music Building has prompted much reflection on the arts at St Hilda's. In this celebratory year, I'm delighted that Dance Scholarship Oxford (Dansox) continues to contribute to the vibrant artistic productions of music, poetry, drama and dance forming the backbone of this distinctive resource of the College. Dansox was born in 2013 out of a chance conversation. I was a Fellow in English and bumped into Sheila Forbes CBE, then Principal of the College, walking across the quad. During a casual chat I remarked,

'Wouldn't it be exciting to celebrate the centenary of Stravinsky's *Rite of Spring*?' Sheila, who has wide interests in the arts and in the JdP, immediately replied with great enthusiasm, 'Yes, let's do it!' So we organised a glittering evening on the famous ballet first created for Diaghilev's Ballets Russes in 1913. We hosted celebrated speakers, including Dame Monica Mason (formerly Director of the Royal Ballet), Jane Pritchard of the V&A, and Jonathan Williams (Director of Music at the College), and used talks and visual footage to explore the ballet's intense collaboration of music (Stravinsky), choreography (Nijinsky), and scenic art (Roerich). A stunning performance of the double piano version of the Stravinsky score concluded the programme. This sparkling occasion became Dansox's inaugural event at the JdP.

My own inspiration for dance, however, grew out of a much longer history. I was soloist with the Scottish Ballet for 15 years before an injury precipitated the end of that career. After a life of travelling, performing roles from classical and contemporary dance repertoires and gaining familiarity with music ranging from Tchaikovsky to Alan Rawsthorne it was a tough transition. But I was lucky. Long bus journeys on tour were filled with a love for reading, and after completing essays for A levels in dressing-rooms from Wick to Hong Kong I was very fortunate to land at St Hilda's for an undergraduate degree as a mature student in English. I had extraordinary tutors in Lyndall



Cathy Marston's workshop for *The Cellist* with dancers from the Royal Ballet

Gordon and Sally Mapstone and found transferable skills between my former profession and the study of English – a strong sense of rhythm, space, and time are essential both to dancers and to analysts of literary prose and poetry! After gaining a DPhil and teaching elsewhere I was appointed Barbara Pym Fellow of St Hilda's in 1999. I subsequently combined passions by publishing a monograph on *Literature, Modernism, and Dance* and with the founding of Dansox sought to provide a platform for anyone engaged in reciprocal debates between dance and other disciplines. Along with music, literature, painting, philosophy and film, Dansox has explored how dance's history and aesthetics, its political, psychological and social functions have all unearthed new perspectives on major cultural developments. Anthropology, neuro-science, engineering, and medical fields draw on the knowledge of the trained dancer to investigate the physiological origins of what makes us move, and why. Choreographers find their practice benefits equally from these interdisciplinary conversations.

With patrons Sheila Forbes and Monica Mason, Dansox has attracted huge interest from within and outside the University. Over the years we have welcomed diverse international choreographers, musicians, writers including Siobhan Davies, Yolande Yorke, Kim Brandstrup, Wayne McGregor, Shobana Jeyasingh, Richard Alston, Marina Warner, Alice Oswald, Hermione Lee, Joanna MacGregor. We have explored twentieth-century choreographers including Sir Frederick Ashton, Merce



Cunningham, Sir Kenneth MacMillan (and presented an exhibition of Lady MacMillan's paintings); collaborated with Oxford's Archive of Performances of Greek and Roman Drama; the music programme at the JdP; and commissioned new work from Yolande Yorke. Major national and international guest scholars regularly contribute: Lynn Garafola (Columbia U), international dance critic Alastair Macaulay, Mark Franko (Temple, Philadelphia), Lucia Ruprecht (Berlin), Felicia McCarren (Tulane), Stephanie Jordan (Roehampton), Jennifer Homans (New York). Simultaneously, young graduates participate in dance-related research ranging from baroque dance to AI. Recent graduates of the University (including our own alum Marcus Bell), have benefitted from presenting research at Dansox events. We have also held workshops and summer schools involving local and national dance teachers, the Rambert School and the Royal Scottish Conservatoire.

We could not have sustained the Dansox initiative without the support of St Hilda's College and many generous colleagues,



including the JdP Artistic Director, Martyn Harry, as well as staunch JdP supporters, Fiona Macintosh, Georgina Paul, and the current Principal, Professor Dame Sarah Springman – to say nothing of the extraordinary dedication of the JdP and College staff. I'll end with a link to Jacqueline du Pré herself. In 2020, eminent choreographer Cathy Marston, Artistic Director of Ballett Zürich, returned to St Hilda's and Dansox (having previously led an APGRD 'movement' enquiry into Homer), bringing collaborators and dancers to show new work for the Royal Ballet, *The Cellist*, inspired by du Pré. Cathy's searching discussion of choreographic methods included dancers' participation and close attention to language, musical and literary influences. We glimpsed in embryo what would become an award-winning work a

few weeks before its première at the Royal Opera House. The piece was still unfinished and those watching will not forget being drawn into the creative process. Cathy consulted the audience on a particularly tricky choreographic choice involving the dancers' endurance of a period of stillness. Those who subsequently saw the première realised how Cathy had adopted in the final version the audience's verdict on the length of that silence! That went high on the list of stimulating Dansox memories experienced at the JdP over the last decade.

Sue Jones
Emeritus Professor (English Literature)
(English, 1988)

With grateful thanks to Sheila Forbes for her continued support of Dansox.

Remembering Jacqueline

When Jacqueline du Pré arrived at St Hilda's to receive her Honorary Fellowship in January 1984, I was then a second year Music student and President of the College Music Society.

My pastoral tutor, Barbara Levick, suggested a welcome be arranged for Miss du Pré including a soirée for the students to listen to her old recordings by way of a celebration of her past accomplishments. A gathering of some 25 assembled in a room tucked away in South Building to sit through some of her tape recordings on an ailing cassette recorder hauled in for the purpose. Soon the sound of exuberant, passionate 'cello playing filled that quaint space and despite our cranky sound system, enthralled us. Her music overflowed with youthful exuberance and vintage glamour.

Jacqueline was seated in her wheelchair and seemed emotional. She had not performed in public since 1973 owing to her worsening symptoms. Whilst she took evident pleasure from listening to her past performances, there was a poignant nostalgia about the occasion, which she nonetheless made light of with customary cheerfulness and tact.

She clearly enjoyed the gathering as she had enjoyed her award ceremony earlier. She joked about her lack of academic credentials and unsuitability for high academia, saying she had not understood a word of the Latin, yet the Honorary Fellowship in the city of her birth seemed to mean a great deal to her.

Later that year, again at the suggestion of Barbara Levick, a group of undergraduates organised a Summer Music Festival – embellished with a splendid tea in the Dining Room – with chamber music, barber shop singing, and solos across the College, and colourful theatricals in the garden. This was to raise funds for the proposed 'Jacqueline du Pré Building'. Some £600 was raised that day, in the earliest fundraiser for the building.



My own friendship with Jacqueline continued until her death in 1987. She liked listening to her performances which uplifted her during those final years. Had she ever suspected that the proposed concert hall to commemorate her would one day be a national treasure, she would have been astonished. The project was still in its infancy, with not a stone yet laid and many practical hurdles still ahead.

The inauguration took place in 1995, and now the magnificent venue bearing her name is about to celebrate its 30th anniversary. The building bears testimony to the determination of its founders, creators and constructors, as well as the timeless musical achievements of Jacqueline du Pré, a name synonymous with unflinching courage and grace.

Stamatia Comminos (Music, 1982)

Becoming a harp maker

I graduated in 1972 with a 2:1 in Modern Languages. There wasn't an obvious career path to follow, and as a friend pointed out I only seemed to excel at things without much practical application – I remember her citing Old High German, punting and playing the tin whistle! I'd discovered this humble but enchanting instrument when I frequented the University Folk Club (Heritage) and traditional Irish sessions in town. I was rapidly hooked.

After graduating, I taught for a year or two, travelled, worked for Women's Aid, and finally in 1979 embarked on a course in carpentry and joinery because I longed to use my hands as well as my brain. The same week I started my course I was invited to join my first ceilidh band as a whistle player.

In 1985 I moved to France, primarily because I wanted to build a wooden house and building regulations in the UK would have made it difficult. Swept up by life in France, I got married, built my house, my daughter was born and I started to play traditional French music as well as Irish.

When we needed a mandolin in the band I was playing with, I offered to make one. Subsequently I received several orders for mandolins and an order for a harp. I didn't know the first thing about harps. I borrowed a small factory-made instrument, copied the dimensions, and set about making. The first time I ran my fingers over the strings, it was a revelation!



I knew that I had found my direction.

There are no schools to teach harp making, and it doesn't have conventions and documentation like the violin family for example. We harp makers are pretty much on our own, but

I had lots of help and advice – from one particular harp maker in the UK and from many harp players and teachers. I learned as I went along. The woodwork side of things was relatively easy, but finding out about acoustics, string tension, how wood behaves under stress, was (and still is) a challenge.

Over the years I've made a total of 159 harps. I officially retired (finally!) two years ago but my daughter Sara has taken over the workshop – for the quieter part of the year when she is not away doing concerts as she is a professional musician – harp of course!

My path since Oxford seems rather sinuous but I do feel that the spirit of St Hilda's has stayed with me throughout, and particularly Hildebeests' capacity to make their mark in areas previously dominated by men – when I first started making instruments there were precious few women makers, now to my joy I see more every year.

Alison Wylie (Modern Languages, 1969)

Finding the key

After PPP at St Hilda's I realised I wished I'd done music – beyond playing alto sax in the Oxford Colleges' Big Band. And in the days before student loans I was lucky enough to do that with a part-time music degree at Goldsmiths. It took me a while to find my way round to musical theatre, but we're now making plans for our fourth musical to launch next year.

One of the things people most often ask is which comes first, the music or the lyrics? And I have to say it's bits of both, with ideas circling around together until something coalesces into the beginnings of a song. It starts with working out what needs to be said – sometimes what's already in the script which I'm about to pilfer and turn into song – and then splurging thoughts on a page to look for patterns, potential rhyme schemes or rhythms that suggest a melody. Ideally there's a central metaphor that gives you multiple meanings – finding the 'key'. In one song from *Bad Girls The Musical* it was literally that.

Prison Officer Jim Fenner is a predator – confident and charming (to some) – and as a 'baddie' he's the classic love-to-hate-'em character. Prowling the landings of HMP Larkhall women's prison, he sings about 'The Key' – his access to 'hidden treasure'. 'And how do you measure a man if it's not by what hangs from his fob?' The fun bit of lyric writing is suddenly finding that key, like solving a puzzle and seeing how the pieces could fall into place. 'One of the perks of the job, going to work 'on the job'.' Gotcha! And I do like

a double entendre. It's dark but it's funny – and the mirror opposite to another song, 'All Banged Up' – without the bang! – which is a raucous celebration of women's lustful desires being unfulfilled.

Having no wish to share my own innermost feelings in the form of lyrics, it's getting into the heads of characters that appeals to me about writing musicals. But that's only the beginning of so many layers of thought and interaction with performers, musical directors, orchestrators, directors and choreographers all adding ideas to the pot and hopefully ending up with what you imagined on the page, but even better.

We've gone from a jolly hockey sticks schoolgirl musical to urban grime with ex-offenders, but next up is *Footballers' Wives*. It will be a romp, of course, but at the same time I'm fascinated by the power relationships between the couples. Plus there's plenty of scope to play with some ribald language.

Kath Gotts (PPP, 1984)



A world of music

From 1996-2002 I was a Trustee of the JDP. At that early stage the JDP was still in its infancy and establishing its identity. The association with Jacqueline du Pré had such powerful international resonance that we felt justifiably ambitious about bringing musicians of the highest level to the building. Together with Marie-Alice Frappat, then-Manager of the JDP, I visited Steven Isserlis at his home, with some trepidation, to ask if he would agree to become the Patron. Steven, one of the world's leading cellists, immediately agreed. Having Steven on board felt like a huge step in positioning the JDP. I was involved in running the Oxford Chamber Music Festival, based at the JDP, and remember many wonderful concerts on summer evenings with audiences spilling out onto the lawns.

Oxford gave me a fantastic diversity of musical experience. Coming up to St Hilda's my passion was the horn. I played in the University Orchestra and numerous other ensembles and sang in Queen's College Choir. Once I discovered the Bate Collection I became fascinated by early instruments and was loaned



a crumhorn, much to the amusement of my friends. Sadly a nasty bike accident on Iffley Road resulted in a smashed lip and that was the end of my

horn career. Showing great kindness and sympathy, the Principal, Mary Bennett, and her husband took me under their wing. Before long John Bennett had persuaded me to take up the viol – a passion of his. With the confidence of youth I was soon performing in Christ Church Cathedral on my treble viol.

After graduating in the early 80s I joined a rapidly expanding management agency and so began the adventure of working with a number of top Soviet artists. Touring Soviet artists at that time, pre-glasnost, demanded regular trips to Moscow for tough negotiations with the state cultural agency, Gosconcert. It was a baptism of fire. I travelled to see performances all over the place visiting Novosibirsk in winter (-40), watching Shakespeare in Georgian in Tbilisi, listening to nightingales singing near Prokofiev's dacha and spending a drunken night on the Red Arrow sleeper from Leningrad to Moscow with Demis Roussos and his band.

At other stages of my career I have been so privileged to work with artists such as Kyung-Wha Chung, Mitsuko Uchida and the Borodin Quartet, and more recently with extraordinary stars of the younger generation including Daniil Trifonov, Lahav Shani and James Ehnes. Music has taken me all over the world and I've been so lucky to share my day-to-day professional life working with some of the most fascinating and exceptional people.

Bridget Emmerson (English, 1978)

Early reflections

At 23, I am very early in my full-time career as an oboist. I perform variously as a soloist, chamber, and orchestral musician, and work with a smattering of the UK's top orchestras. I am lucky to say that I feel as though I am working too much, rather than too little. I recently completed a Master's at the Royal Academy of Music, which I loved, but arguably the best preparation for the chaos of my working musical life was Oxford.

My degree was pretty time consuming, but it was all the rehearsals and practice, for orchestras that you signed up for and chamber groups you formed with friends, that made the experience complete mayhem. Much like work as a freelancer, as one of very few oboists at the University, you regularly received texts and emails asking to dep in for ensembles at the drop of a hat.

My attitude was very much 'yes, yes, yes...' for at least the first year or so of my studies, which led to some extremely entertaining gigs, along with some more questionable ones. In my first term, at 18, I played principal oboe in Ravel's *Tombeau de Couperin* with the OU Sinfonietta, a 20-minute work which should be rebranded as an oboe concerto. Being young and dumb, I took this completely in my stride and avoided all appropriate nerves; no conservatoire or sensible professor would put an 18-year-old forward for such a challenge, but something about the Oxford experience just involved cracking on with whatever you were handed, and often putting

a great deal of trust in some very inexperienced, but hopefully talented pair of hands. Experiences like these now seem invaluable experience for professional life.

As I joined in my first year at Hilda's I was working my way through the early rounds of the 2020 BBC Young Musician Competition, which ultimately kick-started my career. I had a work ethic which I can barely imagine nowadays, and would unfailingly practise three hours a day, 7-10pm, after a day in the faculty library. I now love Hilda's for so many reasons, but I chose to apply there purely because the JdP had lots of easily bookable practice rooms that I have spent an astonishing amount of my life inside. The Thursday lunchtime concert platform, the performance classes with Jonny Williams, and of course the loveliness of the hall itself were all lucky perks for me. For these reasons, I now feel quite nostalgically soppy for the building which, for me, is an incomparable, unique asset to the College.

Ewan Millar (Music, 2019)



Texts: literary and musical

When I was lucky enough to accept my place at St Hilda's to study French and Italian, I did not know that I would later come back to music. This decision came in my final year, when, due to Covid's social restrictions, I would spend evenings practising in the Jacqueline du Pré Building. In my final year, I missed terribly the opportunity to perform with friends in the Sheldonian Theatre. I had such an adverse reaction to the possibility of not playing another concert after the end of my degree that I thought I should consider further study at conservatoire. From the vacant JDP building in 2020, I auditioned for a Master's in Performance, and later accepted my place at the Guildhall School of Music and Drama, from where I am recently graduated.

I am lucky now to perform across the UK and Europe as a full-time freelance violinist. This year and next will take me to solo masterclasses in the Netherlands, see chamber performances at venues



such as St Martin in the Fields, Leeds International Concert Series, and the Classical:NEXT Conference in Berlin, in addition to a variety of symphonic, chamber orchestra and string orchestra concerts. I am also grateful to be the 2024-25 recipient of the Royal Philharmonic Society's Emily Anderson Violin Prize, which will facilitate solo performances in the UK across the next year.

This year, I am a Britten Pears Young Artist and have the great honour of being part of the ensemble premiering six new works at the Aldeburgh Festival in 2025. In many ways, my relationship with contemporary music began in the Jacqueline Du Pré Building at St Hilda's, premiering a chamber opera by fellow alumnus Freddie Meyers. I remember taking part in the premiere of Nicola LeFanu and Wendy Cope's *St Hilda of Whitby: A Cantata* and being excited to discover that LeFanu and Cope were St Hilda's alumnae. The JDP also housed my first experiences of chamber music, and a spectacular University Orchestra tour to Japan in early 2019 gave a quartet of fellow members the opportunity to perform Mozart at the British Embassy in Tokyo.

Literature and music clearly share common ground: both have a canon and concurrent traditions and styles; both are an access point to history; and both are sites of narrative, interpretation, and communication. I feel so privileged to have received an education in both, with heartfelt thanks to the grounds of St Hilda's.

Violetta Suvini (Modern Languages, 2017)

Breath, resonance and connection

I can see my musical journey as a series of roads not taken – circumstances conspiring to allow me to go off-piste and find my own musical voice. From childhood, flute-playing and singing were a play of body, breath and mind – the joy of sharing and communicating through resonance.

I was lucky to have Sally Horovitz as my tutor at St Hilda's. Her kindness and intellectual rigour encouraged me to explore my interest in philosophy, and music's capacity to communicate and connect. I immersed myself in University orchestral and choral music.

After Oxford, I moved away from mainstream orchestral repertoire and studied Baroque flute at the Royal College of Music. A year later, I was in Belfast and drawn into electroacoustic music, then blossoming at Queen's University.

I spent the 1990s and 2000s performing early and contemporary chamber music, as well as teaching and facilitating creative workshops for children. I especially love Bach and French Baroque music, which lends itself to the nuancing of the Baroque instrument. I commissioned new acoustic and electroacoustic work from UK and Irish composers, exploring the timbral potential of both wooden and silver flutes.

Wooden flutes need to be coaxed into speaking; breath and embouchure are 'shapeshifters' of sound, and the tongue is percussive. The living material of the



instruments and early tuning systems create a sound-world which is subtle and mutable compared to the suppleness, fluidity and brightness of silver flutes.

Living near Dublin with my family, I began to create my own music. The emerging sound-world had its roots in Medieval music but felt at once very old and very new. I also began teaching yoga.

There's an element of both craft and art in yoga and music-making, and the non-hierarchical coincidence (counterpoint) of multiple independent strands in early music echoes a sense of meditative presence. Cultivating present-moment awareness mirrors the 'flow' state in music; deep listening and the interplay of free relationships are common to both. The breath is at the heart of each, along with a sense of being outside of time, which I explore in my sound-pieces.

I record and edit live sound, interweaving snippets from a wide range of instrumental, vocal and environmental sources. I play with timbre, harmonics and an organic, non-metric rhythm – a sort of meditation in sound. I've been collaborating with visual artists, to articulate the essence of a visual image in sound for multi-media installations.

Yoga has freed me up to breathe new life into my music, and to experiment with resonance in its broadest sense.

Eleanor Dawson (Music, 1984)

A winding yet serendipitous path to Welsh music research

Coming from the pre-JDP generation of musicians at St Hilda's, my musical life centred around St Hilda's Music Society lunchtime recitals in the Vernon Harcourt Room. As the keyboard scholar, it was a delight to be able to practise on the Steinway there whenever the room was free, but with the carpet and low ceilings, the acoustic was not favourable for performances. Having had the pleasure of returning to perform at the JDP for a number of performances, I remain deeply envious of current students for whom this is their home arts space – for teaching, learning and performing, and ensuring a strong presence for St Hilda's within the Oxford music scene. Most recently, I returned with another SHC alum, singer Charlotte Pawley, who joined my Master's course at the Royal Welsh College of Music and Drama. For her performance project, she designed and delivered a recital exploring the songs of the highly-regarded Welsh composer Grace Williams, her close friend Elizabeth Maconchy, and the latter's daughter, Nicola LeFanu. This recital overlapped with my own research interests in Welsh music, and we enjoyed exploring these compositional relationships, drawing particularly on the published letters of Williams and Maconchy, many of which came from the SHC Library.

I have worked in Cardiff at the RWCMD for 25 years; from my early years there, I have incorporated Welsh music into recitals, finding felicitous connections



between solo piano music and instrumental or vocal repertoire. More recently, alongside a project to record lesser-known Welsh solo piano music for Tŷ

Cerdd (*Welsh Impressions*, 2019), I have awakened a burning curiosity to fill in gaps in Welsh musical scholarship through investigating archive holdings. Visits to the National Library of Wales in Aberystwyth have become addictive, with the desire to unearth something new in each visit to take my knowledge forward, allowing me to build a more complete picture, whether it be of the songs of Meirion Williams, the piano music of David Harries, or the 18 boxes of material on Eiluned Davies (best friend of Grace Williams) that remain untackled. I never expected to become a passionate researcher – I actively avoided this task in my undergraduate, opting for performance pathways. Now the marriage of performance and research is delightfully and serendipitously allowing me to become a specialist in Welsh repertoire in an institution keen to be inhabiting its national role. It is a joy to be preaching to my Master's students, sharing my discoveries and encouraging them to broaden their own horizons, whenever and wherever possible.

Zoë Smith (Music, 1986)

Beyond tradition: my musical journey

I've played music all my life. It's what makes me happy. I learned flute from a young age, following in the footsteps of my mother and grandfather, and I studied music at the RCM Junior Department and then at St Hilda's. In my final term, however, two significant encounters blew open my musical mind to a whole new world of music.

Firstly, I attended an improvisation workshop with the legendary free jazz drummer John Stevens, whose approach to music challenged everything I had previously understood. He subsequently invited me to come to London to play in his free jazz ensembles and to teach alongside him in his workshops. Secondly, around the same time, I saw an outdoor gig in a community park off Cowley Road by a huge, ramshackle big band called The Happy End. There were about 22 of them; they all piled out of a battered old transit van, climbed onto a makeshift stage, and played glorious music that made everyone smile and dance. I wanted to join that band! I'd recently



taken up the piano accordion, and, as luck would have it, it wasn't long before there was a vacancy for an accordion player. From then on, I didn't look back, veering from my previous musical path to one that I felt was so much more creative, satisfying, and enjoyable.

My next band, The Barely Works, forged an irreverent path rooted in English folk music, never letting tradition stand in the way of a good idea. We made three albums and toured across the European and Canadian festival circuits. Other bands came and went. Most notably – and hugely enjoyably – I spent a couple of years touring with The Waterboys in their *An Appointment with Mr Yeats* lineup.

Today, I mostly play with Flook. We're a close-knit, self-managed band, playing music rooted in the Irish tradition while writing much of it ourselves. We tour worldwide and are proud to be celebrating our 30th anniversary in 2025. There are four of us in the band, and we've maintained almost the same lineup throughout. I mostly play alto flute, which contrasts with the higher sounds of the Irish whistle, and our rhythm section is guitar and bodhrán. It's an ever-evolving musical conversation, and everyone plays a crucial, interlocking role.

It does all seem a long way from Bach and Mozart and all that I learned at Oxford, but I know that each musical encounter I've had along the way has added richness to a musical palette that is uniquely my own.

Sarah Allen (Music, 1983)

OBITUARIES

Dr Barbara Levick (Emeritus Fellow)

There is, by definition, no overlap between predecessor and successor in a tutorial fellowship, and Barbara always refrained from looming over the next in line.

I didn't have the privilege of knowing Barbara as well as many did. I was, however, introduced as 'Barbara's successor' for at least the first decade of my appointment here, and between us, we will cover over 80 years of Ancient History in the College. Still tiptoeing into those impossibly big shoes 26 years later, I shall try to do justice to the creator of this role, the shaper of Ancient History in St Hilda's, and the utterly inimitable figure whose name I refer to daily in tutorials and lectures with pride and admiration: 'my predecessor at St Hilda's, the extraordinary Barbara Levick'.

The first time I met Barbara was as a new graduate, when I was invited to her riverside pad in Milham Ford for an uplifting chat as my Director of Graduate Studies. The meeting was accompanied by a small glass of something surprisingly early in the day. Barbara was warm, encouraging, thought-provoking, and razor sharp – the perfect guide to a new doctoral student. Little did I suspect that four years later I would be back, meeting Barbara on the stairs of South building on my way to interview for her coveted position. As she wrote in her generous letter of congratulation, 'it must be a fine



omen to meet one's predecessor on the way to a job interview, especially if it turns out to be one's predecessor.'

Basking in Barbara's reflected glory has remained an irresistible temptation long after others allowed me a name of my own. These constant references to Barbara

are motivated not by vanity, but by the centrality of her work to everything one wants to say when teaching core periods of Roman history. Whether it be distinctive or provocative propositions – Claudius as imitator of Julius Caesar, the descendants of Augustus' marriage to Scribonia being systematically bumped off by his later wife Livia, or unforgettable phrases – 'Buggins turn' to explain the Republican principle of the rotation of power, 'an heir and a spare' perfectly summing up the succession planning of the Julio-Claudian emperors, Barbara wrote brilliantly for all constituencies. Her article allowing Domitian's wife to tell her own story in the first-person singular was a masterpiece of historical insight and captivating imagination. The clarity and memorability of her work gave it both immediate and lasting impact, and underpinned her effectiveness as a tutor.

In spite of our official lack of overlap, I was treated to occasional glimpses of her approach. A decade into my appointment, I needed a few weeks' sick leave. I approached Barbara as the perfect solution, and she stepped back into the

role effortlessly. After three weeks, she handed me a detailed thumbnail sketch of each of the 26 students. Let no one think they could party in my absence!

The following year, Barbara returned to co-mark the most popular Roman History finals paper with me, ten years after she had retired. Her sharp eye was much in evidence, gently rebuking me when I had been hoodwinked by an over-confident bluffer – ‘he’s got you there’ – and she was no doubt right. Sharing pupils and scripts with Barbara made clear not only how discerning she was, but also how much fun it would have been to work with her more often. The glint in her eye always made me wonder what mischief was coming next.

Barbara’s legacy also includes her vast, unrivalled library – a lavish resource for Ancient History in the College. Her prize-books from Brighton and Hove High School and St Hugh’s College indicate her stellar academic start. Her early research trips, notably to Turkey for her doctoral research on Roman colonies, speak to her boldness. Barbara ventured off the beaten track in Pisidia, and published a distinguished monograph from her research, unique among her (mostly male) peers. Her intrepid travels epitomised much of the spirit of the former women’s colleges, with Barbara belonging to a generation of female academics whose contributions were often under-celebrated but exceptionally impactful.

Her library also shows traces of her own illustrious academic mentors –

C E Stevens and Sir Ronald Syme. Stevens, a legendary Oxford tutor, and Syme, a leading Roman historian, influenced Barbara’s blend of devoted teaching and powerful scholarship. Her collection is not only a stunning teaching resource but an outstanding research library, filled with volumes that most of us would only consult once in a lifetime. The books are well-worn and many annotated with summaries, hand-drawn maps, and witty, insightful criticisms. This constant engagement with her material is literally inscribed in the margins, making her library an irreplaceable monument to a towering figure in scholarship.

One colleague who wrote to congratulate me on my appointment wisely advised, ‘replacing Barbara, our best-loved colleague, is an impossible task.’ The red sports car, the exotic drinks cabinet, and the retirement do in the form of a Roman triumph were just the most visible manifestations of a spectacular personality. Barbara was energetic, fun, a warm yet demanding tutor, and a serious scholar. She set the bar for the Ancient History Fellow at St Hilda’s dauntingly high. She could never be replaced – an impossible task – but simply being known as ‘Barbara’s successor’ is an honour I shall always be proud to enjoy.

*Professor Katherine Clarke FBA
(Fellow in Ancient History)*

Dr Sheila Williams (Oates, Former Fellow, 1963-66)

Sheila was born in Cornwall, where her father was Headmaster at a school in Tintagel (of King Arthur's fame); her mother was also a teacher. After taking A levels in Mathematics, Further Mathematics, Physics and Chemistry, she spent an extra year at school to take the Oxford entrance examination, winning a scholarship to St Hugh's College. Ida Busbridge was her college tutor there.

After her degree, Sheila went on to do a DPhil under Professor Graham Higman, and during this time she produced work which led to the 'Oates-Powell Theorem' in group theory. Sheila became a Lecturer and then a Fellow of St Hilda's – the first of the women's colleges at Oxford to have two Mathematics Fellows, the other being Margaret Rayner.

In 1965 Sheila first went to Australia, and in 1966 she became a Senior Lecturer at the University of Newcastle, New South Wales, before moving north to the University of Queensland in Brisbane, where she was a Reader until her retirement in 1997. She married Neil Williams (a Senior Lecturer in mathematics) in 1979.

Sheila became heavily involved in Mathematics enrichment for students. In 1988 she attended the International Mathematical Olympiad in Canberra as a marking coordinator. She was also on



the Australian Mathematics Competition problem committee for over 12 years; this competition for Australian students started in 1978 and is the country's largest and most well-known mathematics competition for school students. Sheila was awarded the B H Neumann Award from the Australian Mathematics Trust for her enrichment work in 2002.

Sheila's research work encompassed group theory and combinatorics, and also included work on the mathematics of weaving. She was on the editorial boards of several journals, and with colleagues at Queensland she authored some undergraduate mathematical texts. She participated in the Australian TV version of *Mastermind* on three occasions; one of her topics was the *Poldark* novels by Winston Graham (set in Cornwall!), and she reached the semi-finals for this topic. She also undertook learning some Cornish. After retirement, Sheila had heart problems and had open heart surgery in 2016. As a result, she was advised not to return to visit Cornwall, with the stress of long-distance travelling.

After retirement Sheila moved 100km north of Brisbane to the Sunshine Coast hinterland, where she and Neil had a wonderful garden full of fairly exotic fruit trees. Sheila also attended her nearby local Anglican church, where she was quite involved in the parish.

Dr Elizabeth Billington (Morgan, Mathematics, 1965)

Yvonne Furneaux (Tessa Natteau née Scatcherd, Modern Languages, 1946-49)

Born Elisabeth Yvonne Scatcherd in Roubaix, France, Yvonne moved to the UK with her family at the age of 11. She went on to study Modern Languages at St Hilda's College, where she was known as Tessa, before enrolling at the Royal Academy of Dramatic Art to pursue a career in acting.

Yvonne began her career in theatre, with her first major film role being in *The Beggar's Opera* (1953), directed by Peter Brook and starring Laurence Olivier. She quickly established herself in British cinema, appearing in several films in the 1950s, including *The Master of Ballantrae* (1953), *Crossed Swords* (1954), and *The Dark Avenger* (1955), where she was often typecast in roles as bold, passionate women. It was during this time that she appeared in a *Vogue* magazine spread in 1953, alongside Natalie Wood and Jill Bennett, which helped raise her profile.

In 1955, Yvonne moved to Italy, where she worked with the legendary director Michelangelo Antonioni in *Le Amiche*, playing one of the five central women in the film. She also appeared in the Hammer horror film *The Mummy* (1959), playing dual roles as a 4,000-year-old princess and the wife of an archaeologist, a role that showcased her skill in embodying both terror and vulnerability – or, as described by John Baxter – ‘a considerable ability to cringe, flinch and moan’.



Her breakthrough came in 1960 when she was cast by Federico Fellini in *La Dolce Vita*, considered a masterpiece of Italian cinema and one of the most influential films ever made. Playing Emma, the insecure and troubled girlfriend of Marcello Mastroianni's journalist

character, Yvonne's performance earned her international acclaim. Her portrayal of a woman trapped in a destructive relationship remains one of the film's most haunting elements.

Following *La Dolce Vita*, Yvonne's career continued to flourish, with notable roles in Roman Polanski's *Repulsion* (1965), where she starred alongside Catherine Deneuve, and in Claude Chabrol's *The Champagne Murders* (1967). Her experience working with Polanski was challenging, with the director's notoriously difficult methods on set creating tension, which she openly struggled with.

In 1962, she married cinematographer Jacques Natteau, whom she had met on the set of *The Count of Monte Cristo* (1961). They lived together in Paris and later in a small castle outside Rome, and they had a son, Nicholas.

After first retiring from acting in the early 1970s, Yvonne made a brief return to the screen in 1984, appearing in the comedy film *Frankenstein's Great Aunt Tillie*, before retiring permanently.

Adapted from The Guardian's obituary

Professor Alison Scott-Prelorentzos (Scott, Modern Languages, 1948-51)

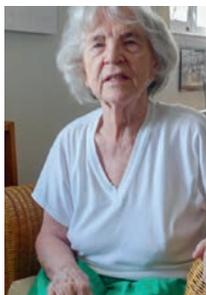
Alison Scott-Prelorentzos, born 16 June 1930 in Newcastle-Upon-Tyne, died 26 May 2023 in Edmonton, Canada.

The only child of Alice and Blackett Scott of Fawdon, Alison attended St Hilda's College, where she received a BA (Hons) in German, followed by an MLitt. In 1953, she went to Canada to study at Queen's University and finished only two years later as the Department of German's first PhD, with the Prize of the English Goethe Society in 1954.

In 1959, Alison accepted a position as assistant professor in the Department of Modern Languages at the University of Alberta in Edmonton, where she would teach for the next 26 years, rising to full professor in what became the Department of Germanic Languages. During her academic career, Alison became known as a leading expert on the eighteenth-century German playwright Gotthold Ephraim Lessing.

Alison demonstrated a capacity for cultivating and maintaining friendships across decades and continents. She had a special affection for children in general and her goddaughters in particular, to all of whom she was known as 'Auntie Alison'.

A traveller who visited almost every continent, Alison had a special fondness for Greece, where she met a widower and



retired hotelier named Salvos Prelorentzos, who moved to be with her in Edmonton, where they were married in 1977. After her retirement in 1985 and until his death in 1995, they divided their time between her apartment in Edmonton near the university and his apartment in Marousi, outside of Athens. The Salvos Prelorentzos Peace Award was established in 1996 by Project Ploughshares to recognise Edmontonians and, since 2022, is given out by the Edmonton Interfaith Centre for Education and Action (EICEA).

In the years following Salvos's death, Alison remained active, continuing to visit family and friends in Canada and Europe, attending scholarly conferences and serving on the executive of the Friendship Guild of All Saints' Anglican Cathedral in Edmonton and the University of Alberta's Association of Professors Emeriti. She was also an active member of EICEA.

After a series of strokes, Alison moved to Capital Care Grandview in 2018, where she lived until her death from Covid. She is survived by her stepdaughter Margie Prelorentzos and her goddaughters Emma Nimmo, Joanna Forsyth and Shirley Forster. At her request, she was cremated and her ashes spread with those of her late husband Salvos on the Island of Tinos in Greece, where he was born.

Edited from the Edmonton Journal's obituary

Doreen Elsie Tonkin
(Rooke, Modern
Languages, 1949-52)

Doreen Tonkin was born in Ealing on 5 October 1930. She was educated at Haberdashers' Aske's School for Girls, then in Acton, and won a scholarship to St Hilda's College where she matriculated in 1949. She studied German language and literature under such luminaries as Professor Ernest Stahl and Dr J Knight Bostock, achieving First Class Honours in Modern Languages in 1952. Though offered a post at the Government Communications HQ in Cheltenham, the signals intelligence agency, she chose instead to work in London for the Educational Foundation for Visual Aids.

Doreen was the elder daughter of Horace and Gladys Rooke. Her father was Editor of the *Journal of the Society of Chemical Industry*. In 1953 Doreen married Derek Tonkin, whom she had met at Oxford and who had joined the Foreign Office. In 1955 Doreen started on a life-long odyssey with her husband as a diplomatic spouse. Their travels took them to Poland, Thailand, Cambodia, New Zealand, East Germany, South Africa, Laos and Vietnam. She was Editor of the Diplomatic Service Wives Association magazine for several years. In Cambodia she translated from French into English various works on the temples of Angkor Wat. In Thailand she



was an active member of the Siam Society which promoted Thai culture and history. She was one of the very few ambassadorial spouses who wrote and spoke the Thai language, in which she had qualified in a Foreign Office language examination.

Her modesty, charm, adaptability, good humour, vitality,

intellectual prowess and linguistic abilities entranced everyone who met her, especially in her husband's final diplomatic post as Ambassador to Thailand. The couple retired to their home in the UK in 1989. During the following 30 years Doreen took to painting in watercolours, learnt Italian and was a keen swimmer. She delighted in gardening.

Doreen is survived by her daughters Caroline (IT software management) and Susan (environmental engineering), as well as her son Jeremy (financial services). An elder son Christopher (mining engineering) passed away in 1983.

She died from natural causes in Queen Elizabeth Park Care Home in Guildford on 10 June 2024.

Derek Tonkin (her husband)

**June Maxwell Drummond
(Smith, Zoology, 1950-53)**

June Maxwell Drummond died peacefully in a care home in Waterlooville aged 93 on 22 October 2024. During her time at Oxford she met her husband Alan who was a student at Balliol.

June made her mark on the world through quiet determination to successfully adapt to the circumstances in which she found herself. She and her husband Alan lived in many places, and in each one she found her niche in a diverse variety of arenas. They were married for 69 years until Alan's death in January 2024.

June was born in Ashbourne, Derbyshire to Ronald Smith, an agriculturalist, and Marion Ada Maxwell, a homemaker. The Smiths were an Essex farming family whose Quakerism dates back to the time of George Fox. She attended Sidcot, a Quaker boarding school in Somerset.

When she graduated from St Hilda's Alan still had a year left to finish his PhD. She thought of doing an MA in embryology, but her interview was abruptly terminated when the professor discovered she was engaged! In August 1954, they married in Newport Quaker Meeting House on the Isle of Wight. They promptly left for Ottawa where Alan had obtained a fellowship. In 1956 they moved to California where their three sons, Adrian, Julian and Jeremy were born. On their return to the UK in



1961, June taught Biology at St Mary's School, Wantage.

From the early 1970s Alan and June moved every two years, first to Brussels, then New York City, Miami, Houston and back to New York City as Alan's roles changed. In Brussels she self-published a guide for British expatriates. In NYC

she volunteered at the Xavier Society for the blind and went on to transcribe two books into braille.

In Miami June led the education department at the Miami Museum of Science. One day she happened to bump into Sir David Attenborough. After giving him a tour she invited him home and persuaded him to take her English Christmas cards so she could save on postage.

Back in the UK they moved to Childrey, Oxfordshire. Old pictures of the village had recently surfaced and June set about researching, writing and self-publishing the village history. Later the parish council published a second edition. It remains an important local reference.

June's focus, later in life, was caring for Alan. She diligently managed their lives including a move to Southsea, where she enjoyed views across the Solent to the Isle of Wight.

Jeremy Drummond (her son)

Hildamarie Hendricks (History, 1951-56)

Hildamarie Hendricks grew up in Chicago, but spent summers in Marlboro, Vermont, where her father established Marlboro College. This strong educational background instilled in her a love for learning: she pursued higher education at Smith College, the University of Geneva, and ultimately at St Hilda's College, where she earned an MLitt in Social Studies. Having become politically active during her time in post-war Geneva, her studies at Oxford focused on international socialism and pacifism. In her thesis she wrote: 'It is the maddening tragedy of international politics that governments miss opportunities to be able to negotiate in equality in order to be able to negotiate from strength – which ultimately means that one side at least has to negotiate under duress.'

In 1950, she married Benedict Meynell, and the couple settled in England, where they had two daughters, Janet and Katharine. Two other children died in infancy.

In 1962, the family moved to Kenya, where Benedict was posted as Principal British Trade Commissioner. Here, Hildamarie's role evolved from teacher to elegant hostess for formal events. While in Nairobi, she developed a passion for archaeology and volunteered at Kilwa Kisiwani, an archaeological site. It was also during this period that she met



her second husband, Denis Rutovitz, a South African mathematician and academic. They married in 1967 and had two children, Philip and Selina.

After moving to Edinburgh in 1971, Hildamarie founded the Hillside School, which embraced progressive educational methods, including self-paced, hands-on learning for children of varying abilities. In the early 1970s, she was instrumental in establishing the first Scottish refuge for women fleeing domestic violence, inspired by her visit to a shelter in Chiswick, London.

In the early 1980s, following her divorce from Denis, Hildamarie moved to Putney to care for her ageing mother. She worked for the School for International Training, coordinating academic exchange programmes across Europe for nearly two decades. An active member of her community, she served on the Putney Select Board and was deeply engaged in social activism, supporting a variety of causes. Hildamarie was a Birthright Quaker, and her values of kindness, non-judgement, and acceptance defined her life. She is remembered as a matriarch who welcomed all into her home with warmth and hospitality.

Hildamarie died at the age of 97, leaving behind a legacy of education, activism, and an enduring commitment to social justice.

Adapted from an obituary published by the Brattleboro Reformer

**Joan Kenworthy (Geography,
1952-56)**

Joan Kenworthy was a greatly respected academic whose contributions to climatology and meteorology have left an indelible mark on the field. Following her degree at St Hilda's, Joan went on to have a distinguished career at the University of Liverpool and Durham University.



Upon graduating, Joan took up a role with the renowned Professor Gordon Manley at Bedford College, London, where she remained for a year. She then joined the University of Liverpool in 1960 as an Assistant Lecturer in Geography, where she quickly rose through the ranks to become Lecturer, then Senior Lecturer. During her time at Liverpool she also served as Warden of Salisbury Hall, on which she reflected in retirement: 'Hall Wardens were asked to serve on the University Senate and, as the only woman, I was put on every committee possible including staffing, finance, choosing a public orator and honorary degree nominations. I didn't think it was patronising, it was excellent experience!'

In 1977, Joan was appointed Principal of St Mary's College, Durham, where she continued to make significant academic contributions alongside her leadership responsibilities. She lectured on climatology and East Africa, and she also resumed her collaboration with Gordon Manley, with whom she recorded an extended temperature series for the

northeast of England, known as 'the Durham record'. Joan was a central figure in Durham's Department of Geography, co-organising conferences and securing funding for the digitisation and analysis of the Durham record.

Joan's academic excellence was recognised numerous times throughout her career. She was an honorary founder member of the Association of British Climatologists and served on the Council of the Royal Meteorological Society from 1985 to 1987. In 2015, she was awarded the Jehuda Neumann Memorial Prize by the Royal Meteorological Society in honour of her lifetime contributions to meteorology.

After her retirement, Joan remained active in the field, delivering lectures to Master's students at Durham and supervising research on air pollution and the development of Teesside Airport. She was awarded an Honorary Research Fellowship in the Department of Geography at Durham from 2009 to 2015, and was also made an honorary member of Liverpool University's Students' Union, in recognition of the many lives she shaped during her time there.

Joan will be remembered for her groundbreaking research, her leadership in academic communities, and the many students and colleagues she mentored throughout her life.

Edited from obituaries by the University of Liverpool and Durham University

Anthea Mayne (Kerry, English, 1954-57)

My mother, Anthea Mayne (née Kerry), passed away peacefully in her 90th year on 9 October 2024. She was born in 1935 in the Manor House, Eton, where her father was a Housemaster. While evacuated at the start of the Second World War she did return to Eton after a few months. She rather enjoyed her time then, in part because whenever the air-raid sirens sounded, she was whisked down to a shelter in the garden, carried by dashing young pupils in a stretcher that lay at the bottom of her bed, and given a cup of milk – bliss, she would say!

In 1953, after spending five months in Italy learning Italian, Anthea matriculated at St Hilda's to read English. She adored her time at Oxford, making many lifelong friends. Amusingly she finally collected her MA in 1990, standing right beside her daughter-in-law (my wife), Alison Mayne (née Irving), as two ex-St Hilda's girls!

My mother and father, Peter (who pre-deceased her), married in 1961 and were joyously married for 58 years, having met when they both lived in London (Anthea then was working in publishing). They lived in London for 20 years, then Dorset (Piddletrenthide) for a further 24 years, before moving to Hampshire to live beside me and my family.

Anthea did not have a salaried career post marriage, but was always busy. She was a



very accomplished musician, and adored singing. Over the years she sang with the Philharmonia Chorus, Putney Bach Choir and, finally, Dorset Opera. My mother had plenty of other interests including gardening, painting, reading, walking, bird-watching, horseracing (often quite

profitable!) and the arts.

She also had a real skill for fundraising and event organising, and was County President in Dorset of St John Ambulance for many years. While she was certainly not a show-off, she did enjoy it when she surprised people, such as when she asked a close friend's son plus girlfriend to open a local fete she was organising. Hugh Grant and Liz Hurley duly obliged. The fete did quite well that year.

Above all – and this is what people most remember about her – Anthea loved entertaining and having people to stay. She was intelligent, articulate and well read; she loved conversation, could talk to anyone of any age and any background, and was always interested in what other people thought and had to say. As a result, she was in her element hosting a house party and cooking for large numbers, apparently effortlessly.

Anthea leaves one son, a daughter-in-law and four grandchildren.

John Mayne (her son)

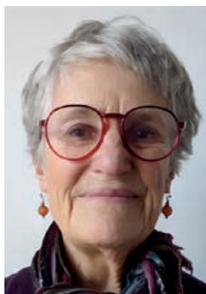
Teresa Smith (Collingwood, Classics, 1960-64)

Teresa Collingwood read Greats at St Hilda's; her tutor was Barbara Levick. She then worked as an IVS volunteer in Thailand for one year, working with Thai teachers of English and travelling extensively across Thailand and Cambodia in 1965. After three months' travel across India and Nepal with George Smith in 1966, they returned to England and married in June 1966. Their son, Tom, was born in 1972.

Teresa returned to Oxford to take the Diploma in Social Studies at Barnett House. She was appointed a university lecturer at Oxford from the mid-1970s, teaching social work, probation and community work to graduate students on the professional qualifying course.

She later became Chair of the University's Social Studies Board in the 1990s, and was made a Supernumerary Fellow at St Hilda's. She also became the elected Head of the Oxford Department of Social Policy and Social Work. She was an elected County Councillor in Oxfordshire for the then South Ward of the city for eight years from the late 1980s, and trustee of a number of charities in Oxford and elsewhere. For many years she chaired the Barton Neighbourhood Project.

Teresa's research and professional specialisms were in early education, community work and local community development. She was a specialist advisor



on early education to the House of Commons Select Committee in the 2000s, and worked on the early development of Sure Start from the late 1990s. She also led or took part in several major research studies on national early education projects. Her last study was for the Sutton Trust on what had happened

to Sure Start Neighbourhood Nurseries. She also wrote a centenary history of her department at Oxford Social Enquiry, *Social Reform and Social Action: 100 years of Barnett House*. International work included studies of Russian childcare facilities and exchanges with Japanese colleagues about the comparative policies in UK and Japan for an ageing population and ways of reviving urban and coastal areas 'left behind' by industrial, demographic and social change.

In her final years she assembled letters, unpublished papers and other material from her father Professor R G Collingwood to join the other papers in the Bodleian she first placed there in 1980 when her mother died. This resulted in a steady increase in international scholarship on his work and the launch of a new academic journal on Collingwood Studies. She published a new edition of her father's autobiography, first published in 1938, *R G Collingwood: An Autobiography & Other Writings*, OUP 2013. She was President of the RG Collingwood Society based at Cardiff University.

Edited from an obituary supplied by George Smith (her husband)

Esther Higgins (Croxall, History, 1962-65)

Esther grew up in Copenhagen and Oxford. She missed a year's schooling in the sixth form, having suffered a skull fracture in a traffic accident. She recovered enough to earn a place at St Hilda's to read Modern History, matriculating in 1962. She never forgot her years at St Hilda's, neither the stimulus of tutorials nor the lifelong friends she made. Alongside her studies, she sang in the Collegium Musicum Oxoniense and played the violin in orchestras and chamber groups.

After graduating, she married Ian Higgins. They moved to St Andrews, where Ian had a post at the University. She had envisaged a career in local government but, in 1966, the council did not employ married women. She worked in a bookshop until 1968, when Anthea was born. Richard was born in 1972. Gradually, parenthood permitting, she took on a range of activities: a survey of manufacturing businesses in Fife; voluntary work with the WRVS; starting and running a club for disabled people, with lunches, talks and excursions; starting and running a trolley shop at the local community hospital. And, all the time, singing in choirs and playing her violin.

In 1982, she took a post in the General Education department of Glenrothes Technical College, teaching a variety of courses: local history, roles of community care personnel, social security systems in



the EEC, legal and ethical issues for sports coaches, and very many others.

This work was increasingly interrupted by a series of orthopaedic setbacks. Among these, a hip replacement caused damage to her pelvis and serious infection: she ended up with no right hip at all, and her right leg three inches shorter than her left. She could only walk, very slowly, on crutches. She stopped work at Glenrothes in 2004, but she was as determined as ever not to be a cabbage. She was on a committee coordinating voluntary work in North-East Fife. She was for twenty years an active committee member of a group of disabled ramblers, who were able to enjoy the countryside on mobility scooters. She took up a number of artistic activities, among them painting, pottery, mosaic and stained glass. And she still managed, for a few years, to play in orchestras and quartets.

Eventually, however, a number of separate health problems – digestive, renal, cardiac, orthopaedic – combined to reduce her to constant pain and almost complete immobility. And yet, to the very end, she could still respond to a wisecrack with her inimitable twinkly smile. Esther died on 9 March 2024. She is greatly missed, by many people.

Ian Higgins (her husband, Exeter College, 1960)

**Maddie Latham (Dyke,
Zoology, 1980-83)**

Maddie was born on 21 September 1961 and had a happy upbringing alongside her older brother Rick. She attended Woodhouse Grammar School in North London.



I met Maddie on our very first day at St Hilda's – a crisp, autumn day in 1980, when we'd congregated for a welcome meeting. Friendly and engaging, she had a great sense of humour. Back in Wolfson Building, we chatted over a cuppa and a Mr Kipling Cherry Bakewell Tart – we quickly became the best of friends. Maddie loved her carefree days at St Hilda's – clever, diligent and organised, she took her studies in her stride. Having avoided most school sport, she enjoyed rowing for a year, though she much preferred the fun of punting and riverside picnics with friends.

After graduating Maddie joined Thomson McLintock Accountants in London (later KPMG). On her very first day she met her husband-to-be Nick and they married in 1989. After qualifying and rising swiftly through the ranks, Maddie moved to the KPMG office in St Albans, where she now lived.

In 1997, Maddie had just passed the Partnership Assessment Course, when her son Freddie arrived ten weeks early; life changed immediately. He spent three months in a special care baby unit. Maddie gave up work and devoted herself

to his care. Two years later her daughter Bethany was born. When the children were a little older she returned to accountancy part-time at WMT. Maddie was so very proud of both her children. Freddie has global developmental delay and his achievements

are in no small part due to Maddie and Nick's unwavering support. He learned to communicate using an electronic tablet and more recently has run four marathons!

Maddie juggled so much – as well as work, family and looking after Bonnie, their cockapoo, she was a trustee on the board of the local Mencap charity. Always going above and beyond, a few years ago Maddie did a charity skydive, despite being terrified! She had many friends, was a member of two book clubs and a Pilates group as well as being a superb baker, and she enjoyed producing the most beautiful celebratory cakes for friends and family.

In 2010 Maddie was successfully treated for breast cancer. Sadly, she became unwell again in spring 2023 and was diagnosed with untreatable peritoneal cancer. Maddie spent her last months doing what she liked best – being with family and friends. She died at the Hospice of St Francis, Berkhamsted on 4 January 2024, aged 62. Her strength, kindness and generosity will be remembered by all those who knew her.

Christine Hamer (Birdsall, Zoology, 1980)

Dr Otared Haidar (Oriental Studies, 1997-2005)

A beloved teacher and scholar, Otared was a member of the Faculty of Asian and Middle Eastern Studies at the University of Oxford, where she taught Arabic and Arabic Media. She was also a lecturer in Arabic at Wadham College, and was deeply involved in shaping the study of Arabic language and literature for students at Oxford and beyond.



Otared completed her DPhil at St Hilda's in 2005, with her thesis titled *The Prose Poem and the Shi'r Journal: A Study of Literature, Literary Theory and Journalism*. Her research was widely respected, and her academic work contributed significantly to the fields of Arabic and comparative literature. In addition to her DPhil, Otared held a Master's in Modern Middle Eastern Studies and a Post-Graduate Diploma in Education from Oxford, as well as degrees in English Literature and Drama and Criticism Studies from Damascus University.

Her career extended well beyond Oxford. Otared lectured at various institutions, including the Institute of Ismaili Studies in London, where she had designed and delivered courses in Modern and Classical Arabic Literature. She was a regular presenter at international conferences and published numerous articles in leading academic journals. Her work on the intersection of literature, journalism, and Middle Eastern identity was widely recognised, and she had contributed

chapters to scholarly works such as *Middle Eastern Minorities and the Arab Spring: Identity and Community in the Twenty-First Century*. At the time of her death, she was working on a book about the contributions of minorities to the Arab Enlightenment Movement, and a chapter on Syrian Ismailis and the Arab Spring.

Otared was an editor at the Damascus Centre, which is part of the Euro-Mediterranean Network of Human Rights, and a member of the British Association of Writers. She was also a Fellow of the Higher Education Academy in the UK.

Her teaching was characterised by an infectious passion for her subject, and she was deeply respected by her students and colleagues alike. Otared's impact on the academic world, and particularly her influence on the study of Arabic literature and media, will be felt for years to come. She will be remembered for her kindness, intellect, and dedication to the pursuit of knowledge.

Otared's contributions to Oxford and beyond will continue to inspire future generations of scholars, and her memory will live on through the many students whose lives she touched.

Edited from an obituary published by the Faculty of Asian and Middle Eastern Studies and information provided by the Saïd Foundation

**Irene Etchells (Modern Languages,
2005-09)**

Irene Etchells studied at St Hilda's College, reading French and German, and graduated in 2009. Irene enjoyed her time at Oxford, and she took part in many events and activities. Irene was a member of the Oxford hockey team. Later she joined Oxford University Officers' Training Corps (OUOTC), and participated in field trips in the UK and abroad. It was quite challenging, but she enjoyed it very much. Irene loved skiing, always went on ski holidays with the University, did a bungee jump for charity, and many other things.

During her third year at the University Irene worked in Paris at a Secondary School (Erasmus Programme) and then took part in a summer school at the University of Heidelberg, Germany.

After Irene finished Oxford, she began working at Deloitte LLP in London, but eventually she had to resign due to health issues. After that Irene worked as a freelance translator, translating from/into French, German and Russian. Later she worked with foster children, conversing with them on the phone and organising day trips. She was also involved with different animal charities. Irene was a keen supporter of Camp Beagle UK, based near Huntingdon, Cambridgeshire, by MBR Acres – Marshall Bioresources, a US global company breeding beagles for medical tests and experiments. Irene was passionate about the Camp Beagle campaign to close down MBR Acres and she visited Camp to make her stand for



the beagles. There is now a brass plaque on a bench in Camp Beagle in Irene's memory.

Sadly, Irene passed away in December 2022, aged 35. A brilliant scholar, a beautiful mind, a wonderful daughter. She will be missed forever, the world will never be the same.

Natasha and Peter Etchells (her parents)

The College gratefully acknowledges the generosity of the following for their gifts made between 1 January 2024 and 31 December 2024, as well as those who have given anonymously:

* denotes those who have died

1926

Helen Gardner*

1943

Gwen Coulter (Marks)
Mary Davies*
Margaret Howell*

1944

Irene Davis*

1946

Doreen Sams (Bibby)*

1947

Mary Allan (Rees)
Margaret Bullard (Stephens)*
Mary Frances Wagley (Penney)*

1948

Janet Martin (Hamer)

1949

Anna Phillips*
Doreen Tonkin (Rooke)*

1950

Mary Collins (Overin)
Jill Dann (Cartwright)
Margaret Wood (Addison)

1951

Ellie Alleyne (Wong)
Janet Clarke (Gunn)
Rosemary Earl (Blake-Jolly)
Elizabeth Jacobs (Shaffer)
Sheila Klopfer (Roberts)
Ruth Marden
Nancy Morris

1952

Anna Horovitz (Landau)
Nora Elaine Joynes (Lees)*
Monica Morris (Short)
Shirley Pankhurst (Worsley)
Brenda Percy (Sait)
Louisa Service (Hemming)*
Angela Sherman (Ross)
Dawn Smith (Banks)
Felicity Taylor (Cooper)
Antonia White (Plummer)
Helen Wickham (Wade)

1953

Irene Bainbridge (Jolles)
Cordelia Banner*
Margaret Forey (Duncan)
Kate Kavanagh (Ward)
Alicia Salter (Cooke)
Sally Wade-Gery (Marris)
Aline Watson (Winter)

1954

Joyce Affleck (Watson)
Margaret Garvie (McIntosh)
Pamela Gordon (Bantick)
Joyce Hargreaves (Carlile)
Vanessa Hart (Williams)
Karolen Hodgson (Koob)
Barbara Koch (Hill)
Eileen Lovell (Heaps)
Pamela Mawson (Merrill)*
Hilary Milroy (Firmin)
Barbara Page
Daphne Palmer
Ros Partridge (Bishop)
Sally Stewart (Rose)
Jill Strang (Shannon)
Janet Wide (Dobson)*

1955

Wendy Cornwell (Thompson)
Jill Dearnaley (Handisyde)
Mary Foley
Margaret Gobbett (Campbell)
Wynne Harlen (Mitchell)
Pat Jenkins (Kirby)
Gill Kenny (Shelford)
Sheila MacKenzie
Valerie Mountain (Lowther)
Elizabeth Read (Lord)
Elena Snow (Tidmarsh)

1956

Margaret Abraham (Vokins)
Norma Blamires
Janet Bolt
Gilean Evans (Woodall)
Gillian Gardner Smith
Janet Hall (Leaning)
Judith Mirzoeff (Topper)
Pam Parsonson (Smith)
Mary Sykes (Saunders)

1957

Jill Berry (Rand)
Elspeth Currey (Meyer)
Anna Dunlop (LeFanu)
Anne Glendingin (Pugsley)
Helen Jackson (Price)
Julia Lafene (Radice)
Penelope Lowe (Bicknell)
Jan Mihell (Scott)
Susan Quainton (Long)

1958

Lynne Gamblin (Matthias)
Pat Hawkins (McNaught)
Janet Langdon
Margaret Sale

Alison Wilson (Dunbar)

1959

Mary Anderson
Janet De Santos (Duquemin)
Christine Eynon (Joseph)
Caroline Farey-Jones
(Houghton)
Maureen Forster (Lynch)
Maggie Lecomber-Paish
(Archer)
Henrietta Leyser (Bateman)
Sandra Margolies (Colbeck)
Carol O'Brien
Hilary Ockendon (Mason)
Caroline Phillips (Airey)
Sue Smith (Reynolds)
Rosemary Spencer
Jane Whiter (Wakinshaw)
Anthea Wilson (Davies)*
Claire Wilson
Mary Wolf

1960

Shelagh Cox (Beaumont)
Karin Davies (Hodgkiss)*
Dorothy Edgington (Milne)
Felicity Gillette (Jones)
Diane Gough (Ball)
Kirsteen Hardie (Stewart)
Elizabeth Kerr (Kalaugher)
Caroline Pickard
Marianne Pitts (Lengyel)
Alison Smerdon (Webb)
Jacqueline Smethurst
Helen Smith
Teresa Smith (Collingwood)*
Barbara Sumner (Charke)
Jane Taylor (Burnett)
Janet Wedgwood (Merer)

1961

Fiona Agassiz (Wilson)
Anna Alston (Ilott)
Judith Beckman (Bor)
Angela Bird (Barratt)
Janet Brentegani (Mitchell)
Margaret Cooke (Smith)

Mary Cunningham (Costain)
Molly Dow (Sturgess)
Griselda Drace-Francis
(Waldegrave)
Kathleen Guyatt (Fedrick)
Jenny Haden (Peck)
Hermione Harris
Jocelyn Harvey Wood (Bulmer)
Sheelin Hemsley (Groom)
Katharine Judelson (Villiers)
Gabrielle Keighley
Nancy Lloyd Parry (Denby)
Mary Lunn (Garthwaite)
Alison Macfarlane
Jill Pellew (Thistlethwaite)
Jane Rabb
Adrienne Taylor (Barnett)
Molly Todd (Tanner)

1962

Mary Beckinsale (Sully)
Sue Bird (Fairhead)
Vivien Chambers (Portch)
Sue Clothier (Ingle)
Valery Cowley (Haggie)
Anne Craw (Hunter)
Sue Garden (Button)
Suzanne Gossett (Solomon)
Esther Higgins (Croxall)*
Brenda Jerome (Coleman)
Gillian Marsh
Susan Padfield (Morgan)
Lavender Patten (Thornton)
Jan Rates (Millar)
Sue Rees (Evetts)
Jennifer Solomon (Pendlebury)
Mary Stewart (Cock)
Anne Summers
Anne Theroux (Castle)
Josie Tuersley
Angela Wingate (Beever)
Jean Wright (Yarker)
Kathleen Zimak (Smith)

1963

Marjorie Cross
Phillippa Egerton (Green)
Maggie Ellis (Vaughan)

Jennifer Fisher (Steel)
Maggie George (Pasco)
Sarah Gosling (Cherry)
Christine Gratus (Gray)
Mary Hunt (Burleigh)
Sian Johnson
Branwen Mellors (Williams)
Mary Ritter (Buchanan-Smith)
Jenny Rowley-Williams
(Wright)
Linda Slater (Hueting)
Anne Smith (Strange)
Jean Smith (Mitchell)
Juliet Taylor (Kerrigan)
Norma Webb (Day)

1964

Carol Amouyel-Kent
Gaynor Arnold (Parsons)
Judith Austen (Lishman)
Elizabeth Brocklehurst (Smith)
Silvia Casale
Rosemary Connelly (Braddon)
Elizabeth Goold (Hawkins)
Heather Joshi (Spooner)
Dany Khosrovani
Naomi Lacey (Ramage)
Jill Lake (Gibson)
Elizabeth Major
Libby Martin (Brearley)
Janet Mathews (Spall)
Jane Perret (Davies)
Anne Saxon (Tatton)
Grace Smith (Bailey)
Ann Thomson (Ferguson)
Sue van der Veen (Walters)
Helen Warren (Morris)
Carol Williams (Starkey)

1965

Daphne Bagshawe (Triggs)
Evie Bentley
Alison Blackburn (Nield)
Victoria Bryant (Chase)
Pamela Bunney (Simcock)
Sarah Chamberlain (Snellgrove)
Mary Clark
Judith Coquillette (Rogers)

Judith Coulson
 Jessica Crawford (Alford)
 Penny David
 Hilary Fyson (Suffern)
 Cicely Gill (John)
 Jacky Hughes (Beaumont)
 Doreen Le Pichon (Kwok)
 Nicola LeFanu
 Christine Pawley (Hambling)
 Caroline Pond
 Elizabeth Silverthorne
 Marilyn Taylor (Stackhouse)
 Margaret Walker (McIlwain)
 Jenny Willis (Arnold)

1966

Jan Archer
 Sandy Baars (Haggett)
 Pam Baker (Thomas)
 Gillian Berg (Thorn)
 Eileen Conn
 Tess Cosslett
 Christina Cox (Coppack)
 Sheila Forbes
 Carole Hanbidge (McTeer)
 Sue Hedworth (Smith)
 Rachel Heywood (Evans)
 Janice Jones (White)
 Barbara Jupe (Danson)
 Claire Lamont*
 Priscilla Linn (Rachun)
 Marchia Pratt (Allsebrook)
 Alice Reid
 Michèle Sinai (Picciotto)
 Elaine Sugden (Pulman)
 Susan Wilkinson (De La Mare)

1967

Antonia Bennett
 Janice Burley (Davis)
 Alison Chippindale
 Patsy Colvin (Randall)
 Stephanie Cook (Wright)
 Melanie Fennell
 Ferelith Hordon (Aglen)
 Mary Ibbotson (Starkey)
 Sheila Jenkins (Staples)
 Elizabeth Knight (Miles)

Barbara Leyland (Mason)
 Joanna Melzack (Voss-Bark)
 Eleanor Rawling (Hicks)
 Jacquie Roberts (Smith)
 Pam Simmonds (Martin)
 Dinah Sloggett (Woodcock)
 Katie Thonemann (Ayres)
 Frances Tyler (Stevenson)

1968

Penelope Bird (Frudd)
 Liz Bissett (Styles)
 Anne Bridge (Robertson)
 Caroline Burton
 Michele Conway
 Susan French (Crowsley)
 Grizelda George
 Sue Hamilton (Westrop)
 Jenny Hesketh (Hartnell)
 Catherine Joyce
 Jenny Mercer (Danek)
 Barbara Morris-Welsh
 Verity Peto (Cottrill)
 Anna Romiszowska
 Clemence Schultze
 Joanna Shapland
 Penelope Skinner (Lawton)
 Janet Whiteway

1969

Linda Blake-James (Sullivan)
 Sue Deans (Owen)
 Helen Forrester (Myatt)
 Cecilia Hatt (Freeman)
 Rayna Jackson (Rothblatt)
 Jan Janis (Clark)
 Marina Khilkoff-Boulding
 (Khilkoff-Choubersky)
 Susan Kramer (Richards)
 Stella Law (Harris)
 Kathy Le Fanu (Despicht)
 Alison Lester
 Jane Nelson (Roscoe)
 Margaret Pickford (Young)
 Chris Piggin (Pighills)
 Vicky Rollason
 Diana Smith (Reed)
 Julia Stutfield (Northey)

Brenda Vance (Richardson)
 Pauline Varughese (Smith)
 Jill Walton (Turner)
 Judith Yates

1970

Heather Armitage
 Janet Batey (Galvin)
 Elizabeth Breeze
 Alison Browning
 Elizabeth Critchley (Tyson)
 Maria Croghan
 Judy Dixey
 Frances Dorman (Nicholas)
 Maureen Hehir Strelley (Hehir)
 Felicity Miller
 Anne Mills
 Cassie Nash (Peterson)
 Jennie O'Reilly (Alcott)
 Kate Quartano Brown
 Marian Read (Gilbart)
 Barbara Riddell (Kelly)
 Deirdre Rogers (Piper)
 Anne Salkeld
 Miriam Stanton (Tate)
 Sue Stone (Lawrence)

1971

Jane Binstead
 Val Burrough (Edwards)
 Margaret Curran (Birch)*
 Jan Earl (Newman)
 Barbara Eastman
 Allie Fitzpatrick (Wilkes)
 Sally Gomm (Kelsey)
 Antonia Gwynn (Cordy)
 Suzanne Jepson
 Bridget Kerle
 Heather Lumsden
 Annette Nabavi (Lane)
 Joy Nelson
 Peta Noble (Coulson)
 Karen Pratt
 Sheila Raumer (Boynton)
 Margot Senior
 Sarah Staniforth
 Elaine Stead (Best)
 Clare Tagg

Julia Wigg (Glanville)
Glenys Woods (Lloyd)

1972

Emma Balfour
Genie Barton
Anthea Bishop (Tilzey)
Micheline Brannan (Moss)
Lisa Curtice (Riding)
Sally Ezra (Edwards)
Tanya Harrod (Ledger)
Christine Heasman
Mariot Leslie (Sanderson)
Felicia Pheasant (Hendriks)
Kath Sherit
Carolyn Smithson (Vincent)
Celia Sweetman (Nield)
Jacqueline Tammenoms Bakker
Sally Watson
Geraldine Wooley
Terry Wright

1973

Julia Bailey (Richardson)
Hazel Bickle (Chapman)
Antonia Bullard
Antonia Corrigan (Strickland)
Edith Coulton (Gainford)
Jane Eagle (Hucker)
Mary Earnshaw
Debra Gilchrist (Van Gene)
Rosalind Halton (Parsonson)
Margaret Hart (Morrish)
Belinda Hayter-Hames
Jo Hollands (Willey)
Dorothy Jackson
Sue Malthouse (Howcroft)
Alison Ryan
Mithra Tonking (McIntyre)
Fiona Unwin (Morgan)

1974

Jenny Barna
Catherine Brislee
Virginia Brown (Morris)
Marian Dain (Bunn)
Melinda Drowley (Hodges)
Cathy Edwards (James)

Deb Fisher (Dickinson)
Kay Garmeson
Davina Giles (Salter)
Heather Gwynn
Sue Horley (Baker)
Marcia James (Halstead)
Anna Kemp
Karen Lawrence (Parrington)
Emma MacKenzie (Liddell)
Margaret Marshall (Sims)
Gillian Pickering (Mendelssohn)
Deborah Scott
Jane Sutton
Karen Taube (Pilkington)
Margaret Taylor (Kisch)
Sarah Walters (Stanton)
Chris Ward (Kay)

1975

Lesley Ainsworth
Jayne Almond
Mary Bambrough
Sue Dow
Eleanor Feldman
Fiona Ledger
Glynis Lewis-Nichol (Lewis)
Jan McCarthy (Hopkins)
Alison Overend (Newey)
Alison Pangonis (Emery)
Ros Pendry (Birch)
Linda Shires

1976

Kate Barker
Rosalind Baynes
Virginia Bolton
Liz Booker (Bond)
Anne Chorley
Linda Earnshaw (Scutt)
Frances Gerrard
Vivien Life
Geraldine Monaghan (McNabb)
Elena Notarianni
Jacqueline Pritchard
(Gondouin)
Ruth Richards (Anderson)
Helen Ruberry (Owen)
Eleanor Seymour (Reid)

Julie Skinner (Bramah)

1977

Nicki Billington
Caroline Black
Rosie Chadwick (Joynes)
Kate Chapman (Menin)
Anne Cox (Turnbull)
Virginia Flower
Alison Henshaw (Harper Smith)
Sharon Hodges (Brown)
Margaret Hutchings (Friar)
Ann Marie McMahon
(Howarth)
Linn Mehta (Cary)
Regina Pisa
Sarah Speller (Edney)
Diana Thomas (Roberts)
Elaine Varty*

1978

Zeinab Badawi
Sarah Baxter
Sarah Carlin
Tina Chase
Edwina Curtis Hayward (Maple)
Greta Dawson
Harriet Feilding (Earle)
Rebekah Gershuny (Marks)
Barbara Grewe
Ginger Haskell (Patterson)
Judith Heaton
Jenny Hoffmann
Beverley Jewell (Tharme)
Katie Lee (Tute)
Elizabeth Meath Baker
(Woodham-Smith)
Helen Middleton
Catherine Moxey (Rayner)
Jane Orr (Wright)
Angela Pound (Mawson)
Melanie Reichelt
Judith Sansom
Sue Stokes (Hargreaves)
Jennie Tanner
Carol Thompson (Paxton)
Sue Way (Clark)

1979

Fiona Allen (Cass)
 Caroline Attfield
 Julia Baptie
 Katharine Beaumont (Fowle)
 Georgina Bramley (Pickersgill)
 Laura Carstensen (McRoberts)
 Janet Cheetham (Stockwell)
 Elaine Davies (Jordan)
 Jane Farr (Hagar)
 Julie Fenster
 Jenny Harper
 Caroline Harrell-Cramer
 (Harrell)

Ulrike Horstmann-Guthrie
 Mary Huttel (Grafton)
 Josie Irwin
 Revathy Lauer (Mahendran)
 Claire Locke (Bullock)
 Emily Monson (Wheeler-
 Bennett)
 Hanna Nicholas
 Elizabeth Rankin
 Katy Rowan (Fraser)
 Alison Salvesen (Shepherd)
 Lindsay Sandison
 Claire Selby (Hallpike)
 Jane Smith (Edwards)
 Carolyn Williams (Tibbs)

1980

Siobhan Brzezina
 Sarah Cartledge
 Christine Hamer (Birdsall)
 Emma Hussey (Shelley)
 Alison Jeffery (Nisbet)
 Jill Marshall (Ashton)
 Lucy Newmark (Keegan)
 Georgina Paul
 Lisa Rabinowitz
 Karin Scarsbrook (Longden)
 Katy Smith (Brown)
 Sarah Teale

1981

Ruth Anderson
 Claire Bradley (Reynolds)
 Carla Edgley (Jones)

Emma Gilmour (Williams)
 Suzanne Graham (Edwards)
 Holly Hopkins (Dennis)
 Sarah Hovil
 Kim Hurd (Richards)
 Amanda Last
 Julia Lintott (Heighton)
 Catherine Reading (Ormell)
 Maggie Stirling Troy
 Sara White
 Alex Wood (Blackie)

1982

Suzanne Aldous (Clegg)
 Lucy Bird (Capito)
 Karen Border (Wingate)
 Jane Bradbury
 Alison Carter (Fenn)
 Sylvia Christelow (Booth)
 Irene Easun (Luke)
 Debbie Hinson (Goode)
 Karen Holden
 Bronagh Kennedy
 Fiona Little (Smart)
 Jackie Macdonald (Willis)
 Catherine Marshall (Hyde)
 Sally Mayo (Fletcher)
 Alex Millbrook
 Julie Mottershead (Hall)
 Jo Nowak (Acton)
 Catherine Oliver (Andrew)
 Rebecca Petty (German)
 Ann Pfeiffer
 Fernanda Pirie
 Sue Radford (Pickton)
 Fiona Redgrave
 Su Thomas
 Rebecca Walker
 Deborah Yeates (Farrant)

1983

Maria Antoniou
 Coralie Bingham
 Kitty Carrick
 Ruth Close
 Susan Driver (Hooper)
 Jane Ellison
 Trish Foschi

Casey Foulkes (Pearce)
 Judith Letchford (Affleck)
 Alison Mayne (Irving)
 Libbie Mead
 Rachel Pilcher (Wilson)
 Antonia Pompa
 Rhonda Riachi
 Belinda Sanders (Stansfield)
 Susannah Simon
 Melanie Tribble (Trinder)
 Sue Yeates (Johnson)

1984

Felicity Aktas (Helper)
 Frances Bailey (Haines)
 Belinda Bramley (Holdsworth)
 Sara Carroll (Girkin)
 Connie Chang
 Sarah Chenery
 Joanna Cox
 Penny Cullerne-Bown (Jowitt)
 Fran Davies (Siddons)
 Janet Dearden
 Ali Gill
 Anne Hodgson
 Catherine Nelson (Badger)
 Alison Rowlands
 Georgie Stewart (MacLeod)
 Tess Stimson
 Gillian Styles (Stewart)
 Emma Thornton (Moss)

1985

Samantha Bewick
 Diane Brown (Howland)
 Alison Cannard (Tracey)
 Kay Chaplin
 Helen Evans (Thomas)
 Maddi Forrester (Fletcher)
 Jane James (Liddell)
 Suzy Spencer (Whybrow)
 Lindsay Want-Beal
 Rebecca Webb (Phelps)
 Rachel Wood (Willcock)

1986

Anna Attwell (Spash)
 Joanna Berry (Ibbotson)

Ann Broadbent (Briggs)
 Jane Chaplin
 Alison Coneybeare
 (Cartwright)*
 Lisa Cook
 Sam Davidson (Dawson)
 Alison Denly (Grant)
 Jane Dixon (Thompson)
 Ruth Fuller-Sessions
 Frances Goodhart
 Helen Hughes (Micklem)
 Janet Kirby (Singleton)
 Claire Polkinghorn (Smith)
 Jennifer Thomas
 Leigh Anne Van Doren
 (Williams)

1987

Jane Boyle
 Fleur Clegg (Cass)
 Angela Cowdery
 Vicky Delmon (Rigby)
 Julia Goddard (Rotheram)
 Katharine Miers
 Carol Miller
 Emma Morrison (Rydings)
 Caragh Murray (Bacon)
 Alice Seferiades
 Sian Slater (Pearson)
 Jessica Spungin
 Sophia Steer
 Julia Topp
 Julia Warrander

1988

Helen Burnett
 Nicola Burton-Brown (Spencer)
 Victoria Cleland
 Caroline Cooper (Woolff)
 Sarah FitzMorris (Swaddling)
 Manda Gillard
 June Jantz (Blanc)
 Ruth Louis (Browning)
 Amanda McLean (Leake)
 Kristina Tarczy-Hornoch
 Ruth Yates (Riddell)

1989

Barbara Bellis (Durham)
 Victoria Clare
 Josepha Collins (Ridding)
 Laura Edwards (Rainford)
 Laura Gerlach (Canning)
 Sarah Glendinning (Perret)
 Sara Henderson-Morrow
 (Rogers)
 Andi Johnson-Renshaw
 Snjezana Lelas
 Alison Moore
 Kathy Morrissey (Singleton)
 Kathryn Moyle (Newton)
 Liz Mulgrew (Campbell)
 Mai Fuang Poh
 Natasha Pope (Berrigan)
 Victoria Summers (Bailey)
 Sarah Woodall (Osborne)
 Eng Young (Yeh)

1990

Beth Buffalo
 Katy Cheney (Pells)
 Melissa Collett (Manes)
 Sarah Delfas (Shearman)
 Marie Demetriou
 Katherine Henig (Williams)
 Shanda Huntingford (McAteer)
 Laura Lauer
 Sian Maddock (Monahan)
 Ruth Murray (Brown)
 Katherine Philippakis
 Catrin Williams

1991

Jo Beattie
 Eleanor Booth (Gillam)
 Lisa Bryce (Trueman)
 Jean Chia
 Joanne Dewar (Cooper)
 Lucy Gibson
 Julia Headey (Church)
 Irene Hewlett (Grimberg)
 Sarah Lion-Cachet (Loosemore)
 Hongwei Lu Illingworth
 Kathy Nicholson (Borradaile)
 Emily Robinson

Julia Sheraton (Stones)
 Anna Sweeney (Johnson)
 Mary Tait (Ambler)

1992

Haya Al-Hussein
 Ming Alsop-Lim
 Katie Balderson (Mills)
 Tracey Cansdale (Bant)
 Philippa Charles (Casey)
 Neasa Coen
 Jessica Dosch
 Sarah Gibson (Braybrook)
 Vicky Hau
 Serena Hedley-Dent
 Lucy Holland (Manson)
 Katy Judd (Martin)
 Gemma Knight
 Claerwen Patterson (Simmonds)
 Tara Pepper Goldsmith
 Baljit Rai
 Catherine Rudd (Elliott)
 Joanna Wallis (Williams)
 Nicola Walther (Oddie)

1993

Nandini Banerjee
 Sophie Densham (Renton)
 Sonya Di Giorgio (Lipczynska)
 Faye Dyce (Jones)
 Gabbie Jerri (Allnutt)
 Pascale Nicholls
 Beatrice Purser-Hallard
 Chloe Riess
 Lorna Ronald
 Gillian Shaw (Lonsdale)
 Smriti Singh
 Kate Smout (Webb)
 Jenni Tellyn (Marks)
 Andrea Williams

1994

Caroline Beabey (Langley)
 Sara Catley
 Wendy Chapman (Appleby)
 Nilesa Chauvet
 Caroline Cook (Smith)
 Nicole de Zoysa

Vanessa Docherty (Therrode)
 Rebecca Dunlop (Pollard)
 Sarah Grant (Pearson)
 Donna Harper (Clark)
 Lucy Heaselgrave (Hawks)
 Vicki Jackson
 Jenny Jenkins (Haworth)
 Dagmara Milian
 Katherine Peacock
 Katherine Rainwood
 Alex Reece (Crowe)
 Sheena Rogers
 Helen Smith
 Lana Wood
 Rhian Woods
 Elizabeth Wootten

1995

Chloe Ansell
 Helen Bailey (Tyler)
 Eleanor Blagbrough
 Joanna Dodd
 Susie Geddes (Hendy)
 Ankur Keswani (Gandhi)
 Tamsin Lishman
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 Bernice Tang
 Elaine Teo

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 Sophie Weatherley (Kelly)

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 Ruth Cropper (Hosking)
 Eve Dewsnap
 Morayo Fagborun Bennett
 Elham Khanifar
 Athena Ko
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 Lucy Pink (French)
 Shirley Rojas
 Tamsin Ross Browne
 Anne Schmidt (Jandrell)
 Rosie Schumm
 Helen Shute
 Jana Siber (Englichova)

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 Sonya Adams
 Maria Almond
 Helen Bailey
 Ji-Yeon Cha
 Clara Choi
 Danielle Cunningham
 Rebecca Edwards (Emery)
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 Sarah Larcombe (Swindley)
 Janet Lovett (Banham)
 Susan Mantle
 Karen McCallion
 Katie Page (Thomas)
 Charlotte Smith (Moore-Bick)

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 Leanne Alexander
 Laura Edwards (Wilkins)
 Catherine Gough
 Saira Howe (Paruk)
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 Katherine Wheatley

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 Lisa Lernborg
 Jo Livesey (Budd)
 Hannah Stoneham (McSorley)

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 Anna Mohr-Pietsch
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Sophie Poston

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Ella Bryant
Georgie Daniell
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