

'10 Minute' Interview

With Iain Donald,
Director of Music



1. **To begin, could you tell me about your earliest musical memories?**
There is something quite specific that sparked my interest in music. It happened at my junior school when I was about seven years old and a teacher played a recording of *The Sorcerer's Apprentice* by Dukas. That piece had a very big impact on me. I had already started piano lessons with my nextdoor neighbour, and the combination of the lessons and the recording encouraged my interest in music at quite a young age.

2. **Tell me a little more about your developing musical interests as you grew up.**
I was sent to boarding school at eight years, and this school had a very organised musical life. At the senior school, I continued to study the organ and also learnt the clarinet. I was also in the choir, and by the time I got to the sixth form I was secretary of the Music Society. But I was very young for my year, and the choice to do A-level music, which I would have leapt at of course, was not offered to me directly! I only found out many years later that the Director of Music had wanted me to stay on an extra two terms to do the music A-level! When I chose my A- levels I was only 14 years old and did not have a clue about what I wanted to do, and when the aptitude tests I took suggested that I should be a doctor, I duly complied and got a place at Birmingham Medical School.

3. **When did you know that you wanted to focus on music as a career?**
Whilst studying medicine, I was very much involved with the Music Society, and I sang in three operas, including a reconstruction by a student of an eighteenth century opera for which the orchestral score had been lost in the Drury Lane fire in 1796 – so he re-scored it! Another opera was the setting of a libretto by Gilbert, for which Sullivan had not written the score. I also sang in *The Rise and Fall of Mahagonny City* by Kurt Weil. I am a big fan of his music! It was quite clear that my interest lay in music, and so I left medical school and went to Huddersfield University. This was an ideal choice as it was a modern music course, designed along the lines of what we teach now, with equal importance given to performance and composition and the history of music. I continued to sing quite seriously, and took a job in a prep school for a few years while I went down to London for singing lessons.

— ABRSM — EXAMINATION RESULTS

In the Summer Term there were:
16 Distinctions, 26 Merits, and 12 Passes.
Congratulations to all the boys.

Please note that, in accordance with the new GDPR requirements of May 2018, we are no longer able to publish results for individual boys.

News and Information...



To keep updated with the wealth of musical performances and achievements from Hampton boys please look to the following for up to date information and images between now and the next edition of the newsletter: www.hampton.school.org.uk/music
Music Department can be found on twitter @Hampton_Music and as a webpage <http://twitter.com/HamptonSchool>

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4. **Tell me how you came to teach Music at Hampton School.**
I was looking for a job to support me, and ended up at Malvern Girls College, running the choirs for four years. I subsequently moved to Abingdon School for five years. From then on, I have always been a Choral Director. After that, I got my first Director of Music post at Bristol Cathedral School. I was at Bristol for four years, and then moved to Hampton School in 1995.
5. **How would you say the musical life of the school has changed over the last 20-odd years?**
Hampton was a very different school in 1995, and the music here has changed a great deal. The academic standard, as well as the pupil numbers, have both gone up since then. There were far fewer boys learning instruments when I started – I think the sixth form had six boys having instrumental lessons, and 180 boys in the whole school taking music lessons. We have more than doubled this over time. The team of visiting music teachers has been incredibly stable, and quite a lot of them, including Mrs. van Ments and Ms. Estall, were already in post when I started. I am sure that they will agree that the music has developed over that time - we do a lot more concerts and events than we did in 1995. I introduced the Jazz Cafe and the St Cecilia concert, as well as regular musicals, and also helped restart the Konstanz Orchestra Exchange in 1995. In general, I would say that the school has developed more of a reputation for music over the years.
6. **What have been the musical highlights for you?**
We have done some excellent shows over the years, including *West Side Story*, both recently and previously. The lead boy in the earlier production, Sam Marks, is now a professional actor, and there are other boys who have gone on to have professional careers in music and drama. A related highlight was moving the musicals from the Main Hall to the Hammond in 2009 – that allowed for a leap in terms of the standard! The last show we did in the Main Hall was *Sweeney Todd* in October 2008; a few weeks later, we put on *Oklahoma* as the opening musical in the Hammond. We took *Sweeney Todd* to the Edinburgh Fringe in 2009, and that is the reason why we subsequently decided to take up the Voices of Lions - the 'Gents Choir' as it was known then. We now have quite a fan base up there, and this summer is our sixth year! In terms of memorable Choral Society concerts, the really big ones have been: *The Messiah* in the school's 450th year in Guildford Cathedral - without any cuts! We also did *The Dream of Gerontius* in Guildford. Other highlights have been Vaughn Williams' *C Symphony*, and Verdi's *Requiem*, which we performed in the church in Epsom.
7. **Which composers have been your main musical inspiration?**
Kurt Weil was quite important from a composition view when I was younger, and I am very keen on the work he wrote during his Berlin years. His music has an edge to it – it is tonal without being completely tonal, and it has a touch of jazz in it. It is quite acerbic and I like that. Other influential composers include Beethoven – I learnt to sight-read by playing through all the Beethoven piano sonatas. I also became very interested in Mahler and Tippett at different points in time.
8. **What are you going to miss most about Hampton?**
That is very difficult to answer – the boys are tremendous, and I shall miss working with them as musicians. I shall definitely miss the orchestras and choirs, particularly The Voices of Lions as this has been quite a successful venture.
9. **Tell me about some of your plans for the future.**
I want to do more composing. I have a backlog of compositions, some of which I want to get published. I also have plans to compose new pieces – some choral work and some orchestral work - and I am looking to do a stage show of some sort, although I am not yet sure whether it will be a musical or opera. Otherwise, I also want to develop some of my interests in languages. I have learnt some Turkish and Arabic in the past, and want to continue learning these, particularly Arabic. I am very interested in the Middle East and have travelled there in the past. I hope to go to Jordan, and also Lebanon and Iran. So more travelling is definitely on the cards.
10. **Lastly, we shall do a mini Desert Island Discs episode: Please try and choose one record only.**
I could select eight discs quite easily, but choosing one is really hard. Can I take Kurt Weil's *Second Symphony* and Tippett's *Midsummer Marriage*? And if possible, I would also like to take Tippett's *Fantasia Concertante* on the Theme of Correlli.
11. **And finally, what would your luxury be?**
If possible, I would want a piano, as well as a supply of manuscript paper and a pencil.

Caroline Muller (Editor)



Chairs' Letter

Dear Members,
Welcome to the Summer Term review, with a particular welcome to all our 'new parent members'. We were delighted that so many new parents opted to join the Music Society this year and were encouraged by the significant number of you who have offered to become more directly involved with our work. We look forward to meeting you all over the coming months. HSMS introduced 'family membership' for alumni this year, so that past pupils can keep in touch directly rather than through their parents, and this has proved popular. Last year's U6 was a particularly musical year, with three boys heading off to read music at university and it will be wonderful to be able to keep in touch with their continuing achievements.

The summer term was as busy as ever and a personal favourite was 'Jazz in the Park' in Bushy Park. It fell on one of the summer's very hot days but sitting under the shade of a large plane tree, with a picnic and a jazz background, was just delightful. The programme of

SPRING CONCERT

On Monday 23rd April, many of Hampton's ensembles came together for the Spring Concert to perform a vast variety and breadth of music. The Chamber Orchestra opened the night's magic with Britten's *Simple Symphony*, serenading the audience with their close-knit and intimate playing. In contrast, the Brass Quintet followed with a selection of more modern pieces, before the audience couldn't help but bob along to the Boys' Choir's rendition of songs, including 'Ain't No Mountain High Enough'. Bringing the concert back to a more relaxed atmosphere, the Concert Orchestra mastered Gershwin's famous piece 'Summertime'. Continuing in a tranquil tone, the Dvořák Quintet performed the eponymous composer's sad and nostalgic *Quintet Op. 8* with their usual grace and musicality. Thereafter, the Consort of Voices performed a selection of flowing and graceful 'nightingales' (introducing the lute to the extensive list of instruments in the concert), followed by the Clarinet Ensemble's fun and lively performance of 'Teddy Bears' Picnic'. The Chamber Choir added to the evening by performing contrasting pieces with ease, switching seamlessly between works by Eric Whitacre and Albert Hammond. The Brass Band then featured their own legendary rendition of 'Home of Legends', both bedazzling and deafening audience



events concluded with the annual Summer Concert which showcased music from across the school. As ever, it provided an opportunity for the music department to thank leavers for their musical contributions over the years and for the leavers to thank staff who have supported them on their journey. I am sure all HSMS members will join with us in echoing Joel Banerjee's thoughtful tribute to Mr Alan Jones, who sadly passed away in June. Mr. Jones touched the lives of many Hampton musicians, not just those who he taught piano, and he will be very greatly missed. The summer concert is also a time to thank the HSMS members who are U6 parents and this year we said 'farewell with sincere thanks' to four stalwart committee members: Annabel Askham, Caroline Jones, Monica Rusca and Indy Wallace. We have some big shoes to fill!

Wishing members all the best for the year ahead, with thanks to everyone who has supported HSMS over the last year.

Janet Wood and Bernadette Banks
Co-Chairs HSMS

members simultaneously. They were followed by the Hampton Sinfonia drawing the audience back into the ancient days of looting, with their take on the 'Pirates of the Caribbean' theme. After a brief interval, the concert finished in masterful fashion, with Joel Banerjee giving a truly thoughtful performance of Shostakovich's *Piano Concerto No. 2* and Thomas Knollys awing both students and audience members alike with Weber's challenging *Clarinet Concerto No. 1 in F Minor*. As the Spring Concert drew to a close, both listeners and performers were left with a simultaneous sense of sadness and fulfilment, having enjoyed an immensely rich musical evening.

Tom Morrison (L6)

JUNIOR SCHOOLS WORKSHOP

The annual Junior Schools Workshop, for primary school age musicians from the local area, took place on Sunday 29th April. Around 110 children came to the event, some as young as seven years old, all excited about the prospect of a great day ahead! The children were taken to the Main Hall, where a handful of Hampton's senior musicians performed for them, and then were allocated to their respective ensembles: the Choir, a String Orchestra, a Wind Band or a Guitar Ensemble. The children practised their pieces hard together and got on really well, playing enthusiastically and to a great standard for their ages (with the odd note or two slightly out of place!). By the time lunch came round, we all felt like we deserved our break.

With full stomachs, all headed for the Hammond Theatre (the venue for our concert later that day) where we knitted our morning's work into a polished repertoire for our audience, revisiting our pieces once more before the main event.

Parents and spectators alike flocked into the theatre, and the excited audience were reduced to a murmur as Mrs. Esser gave the introduction to the concert, which was followed by a confident, yet thoughtful, rendition by the Choir of Emily Barden's 'Be the Change'. The Guitar Ensemble then gave a captivating performance of *Pavane* by Gabriel Faure, arranged by Mr. Akers. The Wind Band followed, with two pieces.

Continued...



Performers at the Junior Schools Workshop

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The first was ‘*I Got Plenty Of Nothin’*’ from *Porgy & Bess* by Gershwin, an upbeat and positive tune, which put a smile on all our faces. This was followed by a masterful performance of ‘*Prelude and Scherzo*’ by James Curnow, which contrasted a melancholy Prelude, with a metronomic March led by the brass. Then it was the turn of the String Orchestra, with their rendition of ABBA’s ‘*Mamma Mia*’. This piece was played with the same uptempo enthusiasm as the real song, and it was enjoyable to listen to this well-known hit under such a different timbre. Our concert concluded with another well-known theme, this time from ‘*The Pirates of the Caribbean*’. Everyone enjoyed playing this (finale) piece, and we ended the concert with a ‘bang’. As we packed our things away, we saw many very tired but happy children disperse from the Hammond.

Thomas Bainbridge (1B)

JAZZ AT THE GARRICK TEMPLE

The Swing Band was lucky enough to be blessed with excellent weather on Saturday 5th May as it set up in front of Garrick’s Temple, where it has performed each year for as long as any band members can remember. Slowly but surely, parents and locals braved the sweltering heat to come and listen to a wide variety of jazz, from punchy Latin jazz to soft blues, and our audience increased further as a few boats on the river stopped to hear a solo or two. Things were going smoothly enough, as we breezed through some of our classic repertoire, until Mr. Roland signalled that ‘*Pennsylvania 6500*’ was coming up next, much to the dismay of the first trumpets, Adam Wood and I, since the sheet music had been lost, leading to some questionable improvisation. Safe to say we were not best pleased to hear that our encore would be the very same piece, at the audience’s behest! After our brief foray into the unknown, however, we were back onto some of our favourite pieces, such as ‘*The Judge*’ and ‘*El Gato Gordo*’, long time staples of any Swing Band set. All in all it was probably the most fun I have had playing at Garrick’s Temple, even if the heat became a little oppressive towards the end given that we were dressed in all black. I have no doubt that Mr. Roland will organise another performance in 2019, so I encourage all who can to head down to the river and enjoy some Jazz on a lazy Saturday afternoon. It is certainly worth the journey!

Gregor Aubrey (U6)



The Swing Band on a 'lazy' Saturday afternoon!

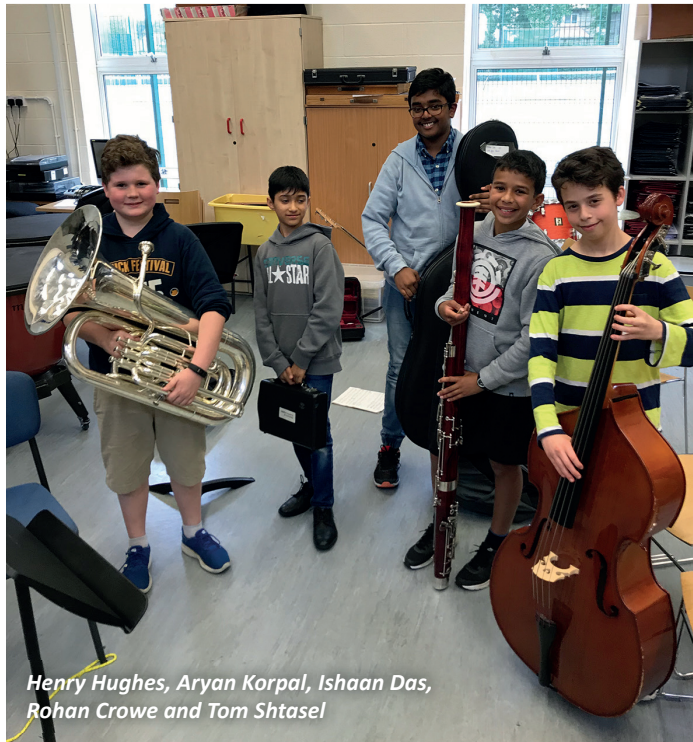
RARE BEASTS CONCERT

The standard of music-making from the four first-years and the one second-year, who took part in the Rare Beasts Concert on Friday 25th May, was amazing, not least because they were so new to their ‘rare’ instruments: a tuba, a bassoon, two cellos and an oboe. All the performers (Henry Hughes, Ishaan Das, Aryan Korpai, Rohan Crowe and Tom Shtasel) had only been playing their instruments since the October 2017 half-term.

The concert was held in the Music Hall in the Garrick and the audience consisted of the boys’ parents as well as various members of the Hampton staff. There was considerable variety in the pieces played, including the theme from ‘*The A-Team*’, ‘*When the Saints Go Marching In*’, and ‘*Pumpkin Dance*’. The boys all felt that they had been really well supported in the run-up to the concert by their instrument teachers, and of course their parents at home! Still, prior to the concert, there were quite a few nerves as it was their first public appearance with their ‘rare beast’.

On the day, all the boys did brilliantly, with a possible stand out performance from Ishaan Das (cello) who played ‘*Pumpkin Dance*’ with great energy, articulation and skill. Overall, each boy managed to achieve what he had set out to do, and the atmosphere was incredible.

Henry Hughes (1P)



Henry Hughes, Aryan Korpai, Ishaan Das, Rohan Crowe and Tom Shtasel

ROCK CONCERT: ‘CHAMPAGNE SUPER-NIGHT’ AT THE GARRICK!

A variety of acts hit the small stage for the intimate version of the Hammond’s annual rock concert. The Garrick played host to some excellent musicians and vocalists, and the audience was left in no doubt as to the ability of the school’s contemporary performers.

Kicking off the show was a moody Muse song – ‘*Feeling Good*’ - performed by the Junior Rock Band, before they rang out the familiar opening riff of ‘*Sweet Child of Mine*’. Too many acts to mention individually followed, but the highlights were plenty. A heavy, fluid and controlled version of the Royal Blood song, ‘*Out of the*

Black, by Burn was followed by The Beatles’ ‘*While My Guitar Gently Weeps*’, doing Eric Clapton proud with some strong guitar work. James Bantick’s vocals shone as we went a little more pop than rock with BSWM playing the Bruno Mars song, ‘*Treasure*’, after which Bantick performed a solo version of ‘*Hurt*’ by Johnny Cash.

What Happens Next performed their new release - the fantastic ‘*Children of the City*’ - out now to download and well worth a listen. I’d buy the album! Great to hear some Metallica by the Intermediate Rock Band; you cannot beat ‘*Enter Sandman*’ on a night like this. The Fools & Kings version of ‘*Sorry*’ by Nothing but Thieves was absolute

SUMMER CONCERT

In keeping with prior years, the audience gathered in the cloisters on a warm, sunny, July evening. They were welcomed by the Hampton Brass Quintet who performed a medley of mellow jazz numbers, including ‘*Ain’t Misbehavin’*’ by Fats Waller, and a rousing version of the ‘*Egyptian Triumphant March*’ from Verdi’s *Aida*. They were followed by the wonderful Concert of Voices who filled the cloisters with tight, harmonious and synchronized singing.

Once settled inside the Hammond, the formal programme opened with the Brass Band, directed by David Ward, who played a rousing trumpet rendition of ‘*Enter the Galaxies*’ by Paul-Lovatt-Cooper, followed by the moody and rich ‘*Children of Sanchez*’ by Chuck Mangione in which Will Thomas gave a magnificent Flugelhorn solo.

The Brass Band were followed by the Hampton Sinfonia, conducted by Joanna Estall and with Liz van Ments playing the violin. The predominantly junior orchestra played Julius Fucik’s jolly, circus-esque, and light-spirited ‘*Entry of the Gladiators*’ splendidly. Then it was the turn of the Concert Orchestra, conducted by Elizabeth Esser, performing the *Jupiter* movement from the famous old-favourite, *The Planets Suite*, by Gustav Holst and arranged by Nicholas Hare. The piece, executed skilfully, was a magnificent and triumphant recital.

Next was the newly formed Junior Brass group, directed by Dave Horden, making their very first public appearance. They played ‘*Simple Gifts*’ arranged by Frank Halferty for a debut that was rich, fun and much enjoyed by the audience. They were followed by the Clarinet Ensemble, directed by Ms. Estall, which played the movement *Allegro con brio* from *Suite for Clarinets* by Arnold Brooke with amazing precision and a very light touch.

The audience were then treated to a second appearance of the Brass Quintet after their outdoor set. They played the *Allegro moderato* from *Brass Quintet No.1* by Victor Ewald and, once again, gave a joyful and uplifting performance full of light and delicate touches, despite the overall fast and lively character of the piece.

Taking us to the interval the Chamber Orchestra, directed by Mrs van Ments, played *Concert in A Minor for 2 Violins* by Vivaldi. Patrick Ardill and Joel Banerjee on violins were excellent and gave the rendition a spring like, feel-good character. Their second piece was the *Prelude* by Gerald Finzi which, in stark contrast to the first, had a more moody and melancholic tone.

Thanking HSMS Volunteers:

During the School Year 2017-18, the HSMS has been able to fund the following events and instruments:

1st Year Music Spectacular (£1,408); Barcelona Choir Tour contribution (£2,000); Eb Trumpet (£889); Flugelhorn (£850); Orchestra Folders (£552); and Voices of Lions Folders (£307).

This has only been possible with the help of parent volunteers, both those serving behind the bar at concerts and on the HSMS Committee. A big ‘Thank You’ to you all!



What Happens Next

class; smooth and polished.

Finishing the night was the Senior Rock Band, accomplished musicians whose version of Oasis’ ‘*Champagne Supernova*’ was a fitting end to what was a great night of rock music. Using the relative minimum of equipment lays bare the talent of the musician, and in the small auditorium there is no hiding place. A wonderful evening of acoustic and electric rock clearly wooed an appreciative audience.

Thank you to Will Priddis for presenting the show, and to the hard-working roadies, Sean Willmott (drum teacher) and Alex Pym (guitar teacher) for coaching the Junior, Intermediate and Senior Rock Bands and ensuring that everything ran tunefully and smoothly.

Jeremy Dyer



The Brass Quintet

After the interval Oskar Jones performed his Pre-U composition (Upper 6th coursework) as part of an ensemble - comprised of himself on piano supported by violin, viola and cello. Oskar is an outstanding musician and his atmospheric, almost therapeutic, piece transfixed the audience.

Penultimately, the Symphony Orchestra, conducted by Iain Donald in his last ever Hampton Summer Concert before his retirement, played Rachmaninov’s *Vocalise*. The strength of the strings made for a contemplative experience. This was followed by Elgar’s *Romance for Bassoon and Orchestra*, with Owain Bates on bassoon projecting its rich and deep sound.

The musical evening concluded with Shostakovich’s *Jazz Suite No. 1* conducted by Mr. Roland, which was a lively fusion of jazz and Russian soul, and brought the musical programme to an end on an uplifting note. Finally, the evening concluded with the traditional thanks and gifts from the 6th form leavers to all the teachers who had supported them over the years.

Sam Power (4C)

REMEMBERING THE MUSIC DEPARTMENT - SIX FORM LEAVERS WRITE:

“My musical experience at Hampton has been fantastic. I have enjoyed every moment of our fantastic tours to Paris, Venice, Edinburgh and Konstanz, as well as being able to perform in countless concerts and musicals. My own personal highlights would have to be playing percussion in *West Side Story* in 2016, playing the organ for *Evensong* at Salisbury Cathedral, and the incredible final concert at the Konzil in Konstanz last summer.” – **Alfie Askham**

“The Music department has been the most valued part of my experience at Hampton. The sense of community and inclusiveness is infectious, and I feel very lucky to have been a part of it. A particular highlight was performing my Leaver’s Concerto in spring, and I look forward to returning in the future to witness the ongoing success of Hampton Music!” – **Joel Banerjee**

“The Music department was always supportive in all respects, from academic and composition queries to requests to record performances. It was also a very enjoyable experience to play in the band for various musicals, an opportunity which I had not had previously. One of my most fond memories was the final concert of the Jazz Band tour to Malta, an experience that I will not forget.” – **Oskar Jones**

“I will especially miss the extra curricular musical activities. There have been so many opportunities to perform at Hampton; whether as a soloist, in a chamber group, a pit band or the school orchestra – I know I will be hard pressed to find the same opportunities, even at university.” – **Thomas Knollys**

“Favourite memories include: playing with the Jazz Quintet at various school events, singing carols with the Chamber Choir in the snow at Hampton Court at Christmas with mulled wine, and the orchestra tour to Konstanz. It has been a great two years at Hampton, and the Garrick has always been a great place to be, and something I’ll never forget!” – **William Thomas**

“I do not need music for the career I intend to pursue, but I nevertheless decided to take it at A-level because I find that it enriches my life! I have not regretted studying music for a single moment!” – **George Wright**