



The Symphony Orchestra performing at the Summer Concert

Chairman's Letter

Dear Members,

To start the new Academic Year and to welcome in our new Editor, Caroline Muller, we are renaming our Newsletter. As our focus is primarily a review of what the boys have been up to during the previous term – this Autumn Term newsletter is now the Summer Review. This year our Committee has also said farewell and thank you to Matt Witt, previously Treasurer, and a long-standing member and bar-lead stalwart. Whilst Matt's son Alex left this Summer, we hope the family will stay in touch through Choral Society (which, by the way, is always open to new members). Our thanks also to Caroline (Jones, the previous Editor) for her contribution over the years. I have also effectively stepped down as Chair, and Committee will shortly be deciding on a formal replacement, to be confirmed at our AGM on Wednesday, 1st November to which all Members are invited. It would be great to see you so please pop it in the diary.

I am incredibly proud of what the Music Society has achieved over the past few years. I have been delighted that HSMS is now able to commit regular funding to musical trips to the Royal Albert Hall and to a West End Musical for a large proportion of the First and Second years – exactly our remit of broadening the musical experience of the boys - and the "Rare Beast" instrument tuition programme we support which has also been very popular. Details of our donations – equipment, instruments, performances and trip support - are online and on our notice board in the Hammond. Thank you to all our Members for your continuing help to make this happen and for your more practical support with writing reviews and bar help for the huge number of performances on offer for Hampton musicians.

Wishing you all the best for the year ahead, with my thanks as ever to all those who lend a hand.

Catherine Hamilton, Retiring Chair

Keyboard Concert

Once again the School's pianists provided a display of their considerable and varied talents in the annual keyboard concert – this year programmed as a piano concert, and thus in the Hammond Theatre rather than the School Hall as is the norm.

The first four performances featured works of Italian and German baroque and classical composers (although both Italian composers settled abroad – Clementi becoming Beethoven's London publisher). Jack Lucas opened the evening with the beautiful slow movement from Clementi's *Sonata Op. 25 No. 5*, followed by Vlad Penzyev performing the *Gigue* (seventh movement) from J.S. Bach's *French Suite No. 5*. This in turn was followed by Pranav Santosh playing Scarlatti's *Allegro in B minor* (Kp377). Next, Nick Stoner played the third (final) Rondo movement from Beethoven's *Sonata in E* (Op. 14, No. 1).

Then we were treated to Dylon Singah's performance of Jarrod Radnich's arrangement of Klaus Badelt's *Pirates of the Caribbean theme* – a florid, 'Rachmaninovian' (if there is such a word) reduction of the orchestral original, played with much energy.

In complete contrast, Stephon Umashangar followed with a sensitive performance of the haunting first movement of Janáček's *In the Mists*. Anthony Wang then took us back to the German baroque with a spirited performance of J S Bach's *Prelude and Fugue in C minor* from the first book of *Das wohltemperirte Clavier*. We finished the first half of the concert with two German romantic pieces – Brahms' *Intermezzo in F Minor* from his *Klavierstücke* (Op.76) played by Matthew Cresswell and



Sam Power's performance of Schubert's *Moment Musical in F minor* (D.780 Op.94).

After the interval, Christian Chan and Felix Elliott opened proceedings with a lively duet performance of Dvořák's *Slavonic Dance No.8*. This was followed by the first of the evening's French compositions with Joel Banerjee playing Debussy's *Valse, La*

plus que lente – capturing Debussy's *molto rubato* marking which would make this an impossible waltz to dance. Hirun Diyasena returned us to the classical period with the *Allegro* first movement of Haydn's *Sonata in E flat* (Hob XVI:49).

In another complete contrast, Thomas Knollys played the first of Messiaen's *Vingt regards sur l'enfant Jésus* – characteristically ethereal, sparse yet harmonically dense music to lose oneself in (the complete work lasts for over two hours). Next, Tsing-Yann Luk gave us our third Czech composer of the evening with the delightful first movement of Dussek's *Sonata in B flat* (Op.24). This was followed by our third French composition with Ed Owens performance of the first two movements of Ravel's *Sonatine*.

After our evening's trek round mainland Europe, we cross the Atlantic for the first of two American pieces: Angus Shennan's performance of Nikki Iles' jazz arrangement of Harry Warren and Al Dubin's standard *September in the Rain*. Finally, after valiant effort page turning for several of the performers, Nicholas Dibb-Fuller got to perform himself – Aaron Copland's *Jazzy*, from *Three Moods, No 3*.

As with the first half, we returned to the Romantic with two Russian pieces: Fred Spence performing *October, Autumn Song* from *The Seasons* (Op.37b) by Tchaikovsky and Oskar Jones playing the fourth of Rachmaninov's *Moments Musicaux* (Op. 16) – contrasting the reflective lyricism of the Tchaikovsky with Rachmaninov's stormily dramatic intensity.

The evening was once again a showcase of the school's considerable musical ability.

Dominic Knollys



Summer Concert

It was a warm July evening and, as the audience gathered in the cloisters sipping iced drinks, they were greeted by the Hampton Brass Quintet giving a cool and stylish 'rehearsal' performance of their programme for the Music for Youth competition in Birmingham the following morning: *Little Brown Jug*, Malcolm Bennet's '*Elegy*' and a medley of famous film tracks by John Williams.

Once settled inside the Hammond Theatre, the concert commenced with a rousing performance by the Brass Band, with Edward Owens as trumpet soloist, of James Curnow's *Concertpiece for Cornet*. Conducted by David Ward, with well-articulated playing, this was a musical performance that embraced a broad variety of compositional moods.

The younger boys of the school then came to the fore with the Hampton Sinfonia giving a fine performance of the '*Allegro*' from Stamitz's *Symphony* (Op. 5, No. 5), conducted by Joanna Estall. We were then entertained by the Concert Orchestra, conducted by Daniel Roland, giving a spirited rendition of Edvard Grieg's *In the Hall of the Mountain King* from Peer Gynt, in an arrangement by Gareth Glyn.

In a change of mood, Dr. Matthew Ward, conducting the Chamber Choir, then challenged the audience to 'find the link' between two songs – I Love my Love and *Swansea Town* from *Six Choral Folk Songs* (op. 36) by Gustav Holst. Beautifully sung by the choir, the theme of romance was evident to all..... a fitting tribute, no doubt, to Dr. Ward's final appearance at a Hampton concert.

From British Romantic song to Italian woodwind - our Summer



Members of the Hampton Brass Quintet

musical treat continued with the Clarinet Ensemble, conducted by Joanna Estall. Performing perhaps Vittorio Monti's most famous work, *Csardas*, arranged by T.Kenny, this piece contained foot-tapping melodies that reminded me of Jewish wedding dance music, and all were performed expertly by the six clarinetists.

The Chamber Orchestra then took to the stage, conducted by Liz van Ments, with two excellent soloists, Arthur Eley and Angus Shennan, and delivered a moving and beautiful ensemble performance of the



Rock Concert II

As the lights came down on another great evening of rock music at the school, this time in the drama hall, an appreciative crowd were left astonished by the array of amazing talent on show!

In an intimate auditorium the musicians were in touching distance of the audience who enjoyed original music plus songs from the likes of Guns 'N' Roses, Imagine Dragons, Blink 182 and more.

The smaller brother to the annual Rock Concert in the Hammond Theatre gave new and old hands alike a chance to show off their skills with the relative minimum of equipment – a couple of amps and guitar pedals.

The Junior Rock Band started the evening with a great performance of *Learn to Fly* by the Foo Fighters. A mellow version of a Mac DeMarco song by a band 'not yet named', was followed by the mesmerising Alfie Hannan singing *Another Love* by Tom Odell. The pace was then ramped up by Zak, Tom and Noah's gritty version of *Knockin' on Heaven's Door*.

The Publicans (Oscar Cloud and Joe Jenkins) performed their last act for school with one of their own songs as well as Simon & Garfunkel's *Mrs. Robinson*, and the Senior Rock band completed the evening with a couple of great songs by the Chili Peppers and Santana.

Another outstanding rock concert, held together by compere Joe Jenkins, with sound & lighting provided by Felix Murray, Sean Willmott and Jenny Howes.

Thank you to Dr. Matthew Ward for coordinating the whole event, and roadies Sean Willmott (drum teacher) and Alex Pym (guitar teacher) for coaching the Junior, Intermediate and Senior Rock bands and being on hand to ensure that everything ran tunefully & smoothly.

Jeremy Dyer

Jazz Picnic In The Park, Bushy Park

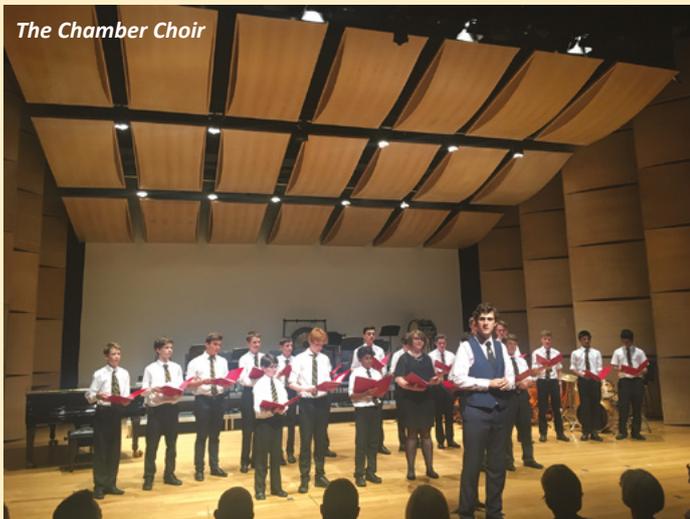
There is something really enchanting about the annual jazz picnic in Bushy Park. The sound of soothing jazz music harmonising with the rustling of leaves in the wind, the laughter of people and a crowd of small children, not yet hindered by the inhibitions that come with age, gently swaying with the rhythms to show their appreciation and admiration for the music on offer.

Hampton School Jazz Band has been part of this annual Shooting Star Hospice fund raising event for many years and it is one I would not miss, especially when the unpredictable London weather cooperates as well as it did this year. Their first number was *Sway* which got us into the swing of things for the afternoon. The Jazz Band performed a varied selection of pieces, many of which were new to me. Whilst old favourites will always be missed, we were not disappointed with crowd pleasing pieces like Benny Goodman's *Sing Sing Sing*, which included a brilliant drum solo by George Wright. With *Quiero mas* we were spoilt by Sam Secombe's excellent guitar solo, and again with an absolutely memorable solo in *Take Me for a Ride*. I was captivated throughout the afternoon by slow and melancholic numbers such as *Aurelia*, by fast and furious pieces such as the Average White Band's *Pick up the Pieces* and the wonderful clarinet, trumpet, piano and sax solos.

The last piece was Weather Report's *Birdland* with Oskar Jones on tenor sax enjoying a virtuoso solo. What a fantastic way to end the afternoon! This is one of only a few opportunities to hear the Hampton Jazz Band perform and I would recommend that you come and hear for yourself at next year's Jazz in the Park on the last Sunday in June.

Ronelle and Tjavit Botha





Largo ma non tanto from J.S. Bach's *Concerto in D minor for two violins* (BWV1043). In a sudden transition of mood and atmosphere, the Chamber Orchestra brought the first half of our concert to a dancing conclusion with the *Jig* and *Finale (The Dargason)* from Gustav Holst's *St Paul's Suite*. This had clear references to English folk music, and I am sure we all noticed the melodic strains of *Greensleeves* duetting at intervals with the rhythmic beat of a dance jig!

Evensong at Salisbury Cathedral

On the 29th March the Chamber Choir travelled to Salisbury Cathedral for their annual Evensong. Twenty-four boys, led by Dr. Ward and accompanied by Miss Oldfield, Miss Jacobs, Miss Willett, Miss White and Mrs. Cash, arrived early enough in the afternoon to take a guided tour around the magnificent cathedral, viewing the oldest working clock in the country as well as the 'bumping stool' for new choristers and one of the earliest copies of the Magna Carta. Our organist Alfie Askham (L6) was presented with a challenge in that the main organ wind supply failed, but he accompanied the rehearsal on the chamber organ with Nicolas Dibb-Fuller (Y5) playing the pedal part, and adapted superbly to the main organ when it was fixed and ready. The choir sang Wood's *Magnificat in E flat* for their canticles during the service, and gave Bruckner's sublime *Christus factus est* as the anthem. The precentor and canons of the Cathedral were highly impressed with the boys, and have invited the Chamber Choir back for future evensongs.

Dr. Matthew Ward

Please Listen:

If you have not already discovered this wonderful resource it features a series of interesting and informative podcasts on a variety of musical topics from 'why Shoenberg was so important', 'Beethoven's 5th' and 'why listening to bass is so addictive': BBC RADIO 3 LISTENING SERVICE - perfect to download onto your phone to listen to whilst travelling.



Please Read:

A wonderful article to confirm your thoughts about the wide reaching benefits gained from learning a musical instrument, and not just for children:
<https://theconversation.com/how-music-benefits-children>

Another interesting article on why music can affect us profoundly:
www.theguardian.com/music/2017/jul/02/ultra-sound-why-music-means-so-much-to-us?utm_source=esp&utm_medium=Email&utm_campaign=GU+Today+main+NEW+H+categories&utm_term=233216&subid=23282505&CMP=EMCNEWEML661912

Much appreciated cold drinks were then served by Music Society parent volunteers in the foyer while, in the cloisters, we were thoroughly entertained by the drumming brilliance of the Hampton Batucada, directed energetically as ever, by Sean Willmott.

Our Summer concert then resumed with the Symphony Orchestra, conducted by Iain Donald, delivering an exciting pre-Konstanz tour performance of the *Overture* from *Die Fledermaus* by Johann Strauss II, followed by *Dance of the Blessed Spirits* from *Orfeo ed Euridice* by Christoph Willibald Gluck, featuring some excellent flute playing by Thomas Bithell. Passing the baton over to Daniel Roland for the last two items of our concert, Mr. Donald then surprised us all by showcasing his own musical versatility on the double bass, firstly in *Danse Macabre* by Camille Saint-Saëns, highlighting some excellent playing of the violin by Arthur Eley, and then *Mars* from *The Planets Suite* by Gustav Holst. Both works produced exciting, rhythmic and powerful playing by the orchestra, and were a resounding finale to our Summer concert.

Our evening concluded by Iain Donald making a generous and heartfelt, farewell note of thanks to the departing Dr. Matthew Ward. Personalised tributes were also paid by Mr. Donald to all those musical sixth formers leaving Hampton this July. They responded in kind with warm, appreciative comments, thanks and 'drinkable' gifts to all the music teachers who had taught, encouraged and inspired the boys at Hampton over the last seven years. We wish all leaving much success whilst thanking all technical crew involved in helping orchestrate another fabulous evening of music.

Rod Thomas

Swing Band performing at Garrick's Temple



Swing Band at Garrick's Temple

Saturday, 6th May saw another successful trip to Garrick's Temple for the Swing Band. The sun was shining and an audience of around fifty people gathered for what is the traditional opening music event of the Summer term. The band, composed of twenty boys and directed by Mr. Roland, played a half hour set, composed of old favourites such as 'El Gato Gordo' and recent additions to their repertoire including the exciting 'Rock this Town' by the Stray Cats, encores at the end of the performance by a joyous audience. Undeterred by several noisy passing sirens, the boys played with their usual vigour and all involved – including, no doubt, passing rowers and boats on the Thames – thoroughly enjoyed the afternoon of music.

Dr. Matthew Ward

Editor's Note

A big 'thank you' to all our contributors to this edition, both to our seasoned reviewers and new recruits! I would also like to thank Caroline Jones for her patience and support in showing me the ropes; I am very happy to be taking on the editorship and becoming more involved in the Music Society. Lastly, we are always looking for new volunteers to write reviews since many of our current contributors have boys who shall be leaving the school in the next year or two. Should you be interested, please email me directly: cmuller2001@yahoo.co.uk

Caroline Muller



'10 Minute' Interview

We are very happy that Dr. Matthew Ward agreed to answer a few questions for us before leaving

Hampton School to start as Musical Director at Mayfield School in the Autumn. We wish him and his family the very best.

• What are your first memories of playing the cello? What other aspects of music have you studied?

I started learning the cello at school when I was seven years old even though I didn't know what it was - I volunteered for everything! Within the first month of learning a string snapped while I was 'tuning' during a practice and I remained terrified about tuning for years afterwards. At ten years old I started studying the piano, but also sang in many school musicals including the lead role in *Oliver!* and Nanki-Poo in *The Mikado*. I also did the opening solo for 'Once in Royal David's City' in the carol service.

• Who was your first musical inspiration?

From a classical music perspective I can remember listening repeatedly to tape recordings of Beethoven's *9th Symphony* and the Dvořák *Cello Concerto*. As a teenager I also loved the film score to *Jurassic Park* (composed by John Williams). It opened up for me the possibility of composition, and to this day it remains I know the score and film inside out, as any of my students can attest!

• Which is your favourite musical style/historical period?

My PhD is in Medieval Latin chant, but I am also a big fan of the baroque, having learned baroque cello while at Cambridge.

• Why and when did you decide to study music?

There was never much doubt that I would study music although when I arrived at university I quickly decided not to pursue the performance route (being aware there were many other better cellists!). Instead I became involved in choral singing and conducting, and musicology became a passion.

• Which career would you perhaps have followed if not one involved in music?

As a boy I wanted to be a paleontologist until I discovered that this involved the study of rocks and other boring things, not just dinosaurs! The other direction that I was seriously considering was to become a Catholic priest.

• Are there any top tips for those wanting to pursue a professional music career?

I consider myself a musician but as more of an academic and teacher than as professional performer. I think that, in order to pursue a solely performance career, it is important to be single-minded and passionate – even obsessed – about the instrument you choose, and to be aware that it is a very competitive world. To have many strings to one's bow is helpful!

• Have you ever collaborated with musicians from other disciplines or if you could who/which musical genre would they be?

I have always admired jazz musicians and their ability to improvise; I would love to learn that skill.

• If You Could Describe Yourself As An Instrument What Would You Be?

I would like to consider myself an elegant oboe, but in reality think that I am better described as a hurdy-gurdy!

• Which Contemporary Musician Do You Most Admire?

Sir James MacMillan – I attended the premiere for his fourth symphony which was hugely memorable. He is a prominent Catholic Scottish composer, uncompromising as an artist with a strong spiritual component to his works. I would recommend listening to his 'The Seven Last Words from the Cross'.

• Which composer for choral music is your favourite?

St Hildegard of Bingen, who was a twelfth century Abbess and mystic living in Germany composed many astonishing chants, as well as writing poetry and medical texts and advising popes, bishops and kings.

• What has been your most memorable moment teaching music at Hampton school?

There are many! From teaching African drumming to First Years, beating time on the agogo bell with a board pen that exploded and covered me in black ink (and of course it was ISSP day!) to more successful lessons such as an exciting GCSE session during the inspection playing "All Blues" with the boys. Conducting Bach's *St. John Passion* for the Joint Choral Society earlier this year was an obvious highlight too. I shall miss Hampton!

• Do you have any recordings that you have of yourself playing that we could listen to or articles that you have written?

I am currently producing an edition of twelfth-century chant as part of the Early English Church Music Series.

... and finally which would you choose ...

• Glastonbury or Glynbourne?

Glynbourne (If I go to Glastonbury it will be for the abbey ruins!)

• Maltesers or Marshmallows?

This is a difficult one – for winter maltesers, for summer marshmallows!

ABRSM EXAM RESULTS SUMMER TERM 2017

NAME	INSTRUMENT	GRADE	MARK
WILLIAM BARNES	MUSIC THEORY	5	PASS
DAVID BREALEY	MUSIC THEORY	3	MERIT
FREDDIE CHAPMAN	MUSIC THEORY	5	PASS
MATTHEW CRESSWELL	PIANO	8	DISTINCTION
THOMAS CROSS	PIANO	3	PASS
FELIX ELLIOTT	JAZZ ALTO SAX	3	MERIT
DAVID EVANS	JAZZ ALTO SAX	5	PASS
HUGO HAMILTON	TRUMPET	6	MERIT
MATTHEW HAMILTON	SINGING	8	PASS
OWAIN HUMPHREY	HORN	1	PASS
LUKE JANSEN	BASSOON	2	PASS
KOBY KALAVANNAN	VIOLIN	5	PASS
RIYAAZ KHAN	CLARINET	3	PASS
OSCAR LEONOV	SINGING	5	MERIT
JOEL LUCKMAN	PIANO	5	PASS
THEO MANTEL-COOPER	FLUTE	6	MERIT
CHRISTOPHER MCGLENNAN	FLUTE	4	PASS
WILLIAM NETTLETON	TROMBONE	6	MERIT
VLAD PENZYEV	CLARINET	4	MERIT
SAM POWER	DOUBLE BASS	3	MERIT
TRISTAN ROBINSON	PIANO	4	PASS
ERIC RODRIGUES	HORN	1	MERIT
SAM SPENCE	BASSOON	5	MERIT
JOE STRONG	TRUMPET	7	PASS
ABHI SUNDARAM	SINGING	4	MERIT
OLIVER TANG	TRUMPET	1	MERIT
WILL THOMAS	PIANO	DIPLOMA	DISTINCTION
STEPHON UMASHANGAR	OBOE	4	DISTINCTION
EOIN WALLACE	PIANO	8	MERIT
HENRY WARD	PIANO	3	DISTINCTION
ANGUS WHITWORTH	PIANO	3	MERIT
SATHIN WIJESENA	BASSOON	6	MERIT

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.hamptonschool.org.uk/music

Music Department can be found on twitter @Hampton_Music and as a webpage <http://twitter.com/HamptonSchool>

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