



### Chairman's Report

Dear All,

The year turns again through the dark months after a glorious St Cecilia's dinner and the glamour and glitz of Christmas. I was asked recently at a dinner, "Why all the fuss about music?" and what better time of year to answer that question as we gather from great distances through winter fog and rain to light our candles, to hear our choristers and musicians, to raise the rafters with our own perhaps less than perfect voices. Why music? I could have answered with the wonders of science, but instead here have chosen to answer with sparkle!

So, in Summer we celebrated another cohort of young men leaving Hampton under the Mulberry Tree, and at St Cecilia's we feasted the

patron saint, the spirit of music, with champagne and candlelight. The Music Department, with our support, packed busloads of first years off to the Royal Albert Hall to try and ignite that musical spark. Candles sparkled against Darkness in Paris, and the fanfare of 'La Marseillaise' resounded on English soil as a beacon of solidarity. The memories we form and the friendships we make around music run deep. It is often how we mark the most poignant moments of our lives and it often provides a light that rages against darkness. A friend once commented to me, "Simply, worldwide, music is one of the best things all humans do." And to that I raise a glass., so I hope you shall join me in celebrating the wonderful music on offer and recognized here at Hampton School.

With best wishes for 2016.

**Catherine Hamilton, Chair**

### Fine Arts Brass

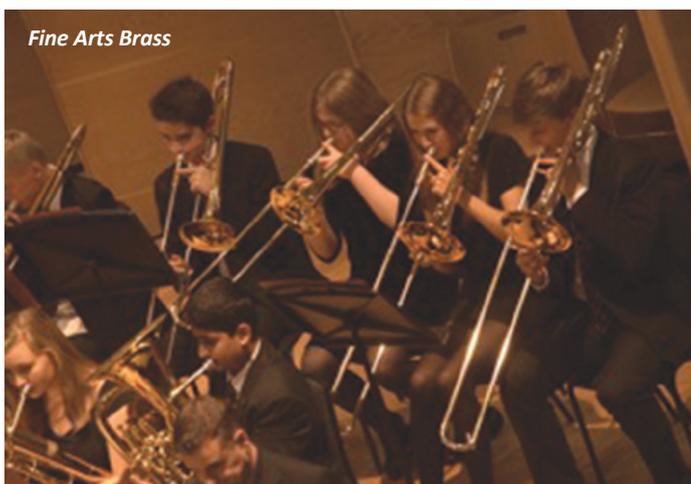
The Fine Arts Brass started their day with Hampton School musicians at one o'clock, after giving a masterclass at LEH from 11.30am the same morning. First they helped the Brass Band formed from the three participating Schools – Hampton, LEH and Orleans Park – improve the pieces that they would be playing in the concert later. This was done through sectional work. The Fine Arts Brass trumpeters stayed with the comparatively larger trumpet section of the brass band, leaving the rest of the FAB group to coach the other instrumental sections.

At two o'clock a masterclass ensued, with boys from Hampton playing individual pieces and being given tips on technique and performance.

After these extremely useful classes had finished, with much knowledge exchanged, lessons resumed for all but the First Years.

The Fine Arts Brass group gave all Hampton First Years an excellent concert in the Hammond Theatre during Period 8, showcasing the brass family of instruments through its history, with a weird and wonderful assortment of items including a hosepipe and a telescopic Turkish trumpet!

During the final concert, the combined Brass Band played several items on their own. This included 'Prismatic Light' by Alan Fernie, 'Pound the Streets' by Paul Lovatt-Cooper and also 'Midwest March' by JJ Richards. Together with FAB we then played 'Death or Glory' by Robert Browne Hall and 'Tiger Rag', arranged by Fine Arts Brass themselves.



The Fine Arts Brass group then took the stage and played several pieces alone including Malcolm Arnold's genial 'Little Suite' and 'El amor brujo' by Manuel de Falla, which contains the Ritual Fire Dance as the famous climactic ending. My favourite piece in their set was their arrangement of 'America' from Bernstein's 'West Side Story'. Not only were all of the pieces an incredible rendition of the original for such a reduced ensemble, but also, each musician showed impressive amounts of stamina, which in some ways was more outstanding than their entire programme!

In summation, the whole day showed off brilliantly the skill and talent that the members of the Fine Arts Brass Group display and the experience overall served as an invaluable learning experience for everyone involved. Thank you to the Music Department at Hampton School for organizing this wonderful day!

**Nicholas Dibb-Fuller**

### Chorister of the Year

Last term my singing teacher, Mr Dennis, offered to record me singing and suggested that we send a copy to the 'BBC Chorister of the Year' competition. I was very surprised to find out that my recording had passed two rounds of judging and that I had been selected for the final. This took place at St. Martin in the Fields, Trafalgar Square. On the day, my parents dropped me off in the morning and I spent the day with the BBC production team and other finalists, which helped a little with my nerves. Lots of my family and friends (and singing teachers!) came to support me. I didn't win but it didn't really matter, it was a great experience, one which I shall never forget. The best bit was when the judge, John Rutter, said that he had sung my piece as a boy chorister but "not as well" - this was a huge compliment and I am very proud of my achievement.



**Nick Stoner**

**Nick Stoner**

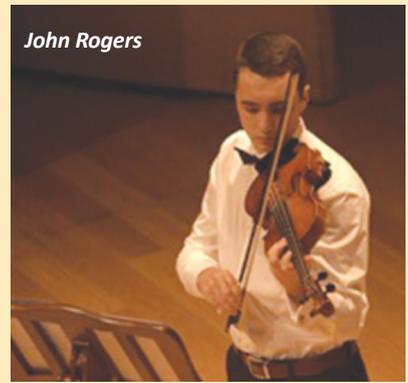
## St Cecelia's Concert

The Saint Cecelia's Day concert has become an annual ritual at Hampton and is one of the musical and social highlights of the school year. The Hampton Music Society, the caterers, the boy waiters - often metamorphosing into performers - are to be congratulated for once again making the evening such a splendid occasion.

The chandelier lighting and Steinway piano, polished into a magical ebony mirror, provided the perfect chamber backdrop for another evening of unforgettable performances by the music scholars. There was a Bohemian and folksong leitmotif running throughout, with Kodaly and Bartok framing the opening section, and Dvorak opening the second. It was fitting to begin the evening with Kodaly, himself a pioneering collector of Hungarian village folksongs, and an important musical educationalist. The late romantic melancholy of his violin *Adagio* produced delicate and sustained playing by Angus Shennan, with Mr Jones once more providing his customary subtle accompaniments throughout the evening, here with the snowflake-like arpeggios of the final bars. Just before dinner, Edward Owens, deftly intense, played Bulgarian folk dances by Bartok, the long-time friend of Kodaly. In between we were treated to the opening of the jazzy clarinet *Sonatina* (1981) of Horovitz, its technical challenges embraced by Thomas Knollys. Oskar Jones thrilled us with a (scoreless) piano cover of the electronic neo-Celtic *Finale* by the 21 year-old French house musician 'Madeon', Oskar's fingers blurring with the incredible speed of the final bars. We were also treated to part of Eldin Burton's sparkling *Sonatina*, its fresh American rhythms played as ever with amazing virtuosity by Thomas Bithell.

The after-dinner session took us back to Bohemia with another romantic violin piece by Dvorak, its Slavic qualities beautifully focused by Arthur Eley. Andrew Klein played the prelude from Bach's *Suite No. 3*, his well-measured tempi allowing the music's inherent dignity to breathe afresh. This was followed by the first vocal offering of the evening, transporting us first to Renaissance Italy with the gorgeous Caccini bucolic madrigal *Amarilli*, the beautiful shepherdess metamorphosed

into the eponymous flower, and then back home to Finzi's setting of Hardy's folk poem *Lizbie Brown*. These touchingly simple lovesongs, were delivered with great clarity and sensitivity by the mellow baritone of Conrad Chatterton. Equally moving was the famous John Williams melody from *Schindler's List*, its trembling lyrical violin lines perfectly evoked by John Rogers. A



shock was in store for the second session finale. We were expecting Mozart's *Horn Concerto No. 4*, but heard not a note of it, as the player Rahul Jaitly alarmingly complained to Mr Jones that his instrument had been stolen. Rahul then launched into the infamous comedy version by Flanders and Swann, reminding us of how he stole the show as Mack in this year's tremendous musical *Mack and Mabel*. The dessert interval was serenaded by the Sixtones' entertaining a capella versions Beach Boys' *God Only Knows* and *Dream a Little Dream of Me*.

Edward Lidbetter opened the coffee session with a superbly characterised rendering of another classicised folksong, Vaughan Williams' *Vagabond*. This was aptly followed by the Hungarian gypsy theme of Hummel's piano rondo, its measured early Romantic melodies and rhythms played with accomplished ease by budding organ scholar Edward Buxton. In a dreamier mood, James Cai played Debussy's *Premiere Rhapsody*, at once tender and mischievous, his clarinet chanting in a remarkable variety of timbres. Cellist Alex Potterell returned us to the bucolic Bohemian theme by playing Popper's *Village Song* with his unique brand of relaxed intensity. Ace electric guitarist Sam Secombe followed with his own song *Maybe*, with its bluesy Hendrix style improvisations in between the vocals. Poetic as ever, Srinand Sundaram played the darkly romantic and sonorous Brahms

## Voices of Lions

In 2007 when Christophehr Dawe was running the choirs, he started a Boys' Choir for the trebles and altos. The tenors and basses responded, "what about us?" and the Gents' Choir was started. Some of their repertoire would be familiar to current parents; *Shenandoah*, and *Drunken Sailor* have been staples in our programmes right from the start. Three years later the choirs were visiting Paris on tour, and the older boys expressed an aspiration to return to Edinburgh; we had taken *Sweeney Todd* for an extended run of 17 performances in 2009). It was on the coach on the way back from Paris I had the idea that we could take the Gents' Choir and devise a show which would work at the Fringe. Clearly though, we needed a name change; something that would be appealing and unique, and might attract an audience. 'Voices of Lions' struck me as along those lines; I checked the boys were happy with it, and so we had our new name for Edinburgh.

Our first visit to Edinburgh was in 2013, where we gave five shows, the first in Canongate Kirk and the rest in St Cuthbert's Parish Church. I had no idea whether or not we would attract an audience, and remember the apprehension before our first show. In fact, we had quite a decent house, and that first year had respectable audiences at all our shows. Banking on the success of that first visit, in 2014 we increased our run to 8 shows.



Once again be performed at St Cuthbert's, a wonderful venue with a fantastic acoustic right. Unfortunately in 2015 St Cuthbert's were unable to host us, so we had to find somewhere else. We had previously checked out Old St Paul's Church as a possible venue, and when I contacted them they were very happy to host us. A much more central venue, and a growing reputation at the Fringe gave us considerably better audiences - over 100 at nearly every show.

Learning and performing an hour of music (and choreography) is a major achievement for the boys. With a considerable repertoire, on the back of our first visit to Edinburgh I decided we should have a go at the BBC Choir of the Year competition. Our first round in May 2014 was at St John's Smith Square, a wonderful venue to perform in. To go forward in the competition, we needed to be selected as 'Choir of the Day'. At the end of session the results were announced; another choir was selected as Choir of the Day, then a second choir was also selected, at which point I think that was a good deal of apprehension that we may not have done enough. Fortunately though, they selected us as the third Choir of the Day to go through to the selection process. From all of the choirs in the Youth Category who had been selected as Choir of the Day across the country (about 20), only four would go through to the final. That summer the orchestra was visiting Konstanz on our triennial visit, and on the day we came back there was the letter waiting; you can imagine our surprise and delight to learn that we had gone through and would be performing at the Royal Festival Hall the following October. Although we did not win the category, taking part in the competition was a great experience, and on the back of it we also took part in a European Broadcasting Union competition, allowing us to make a recording at the BBC Maida Vale studios.

The Choir of the Year competition is biennial, and applications for this year's competition have just been announced. Voices of Lions will be taking part once again, with a first round performance in April, shortly after our second visit to the Voice Festival UK competition, in which we were finalists last year. We also hope to take part in the Festival of Music for Youth this year.

It has been immensely recording to watch the choir develop and grow, and despite the annually changing personnel, there never seems to be a shortage of boys keen to join.

Ian Donald

*Rhapsody*, and this was matched by the equally rich deep bass timbres of Alfie Evans-Hutchison performing the same composer's F major cello sonata. The evening ended on a suitably brassy note with Oliver Arnold's radiant rendition of the French bandmaster Joseph Barat's *Andante & Scherzo* for trumpet, the memorable main andante melody hauntingly repeated with the mute, the chuckling scherzo sending us out into the unseasonably mild winter's night looking forward to the Hampton Christmas concerts.

**David Bellingham**

## Choral Events

The Autumn Term was a busy one for the choirs of Hampton School, with three external events for the Chamber Choir and Voices of Lions. On the evening of Sunday 4 October the Chamber Choir performed as part of the Richmond Music and Drama Festival in a charity concert raising money for the Shooting Star Hospice. The Choir were invited to sing by former Hampton Music staff member Charlotte Jordan (now at Waldegrave School), whose Up Beat choir were hosting the concert. The Chamber Choir sang with style and gusto three traditional folk songs arranged by John Rutter, as well as the ever-popular *'Mermaid'* arranged by John Whitworth. The barbershop quartet sang a couple of numbers to round out the programme. £335 was raised for Shooting Star Hospice from the concert.

As well as the School Concerts and Carol Service, Christmas brought further opportunities for performance for our singers. The Chamber Choir and Voices of Lions both sang carols in the Clock Court of Hampton Court Palace on Saturday 5 December as part of the BBC Good Food Festive Fayre. Although this was a cold day with many attractive stalls on offer,



**Hampton singers at the Clock Court, Hampton Court Palace**

both choirs' performances attracted and retained significant crowds who thoroughly enjoyed the festive music. For Voices of Lions, the end of term was followed on Thursday 17 December by another Carol Concert, this time in Holy Trinity Church, Twickenham. This concert was again for charity, supporting the local Integrated Neurological Services. The boys were joined by performers from the National Opera Studio, who interspersed operatic scenes and arias with traditional Christmas music.

**Dr Matthew Ward**

## Christmas Concert 1

The Christmas season arrived in style with this beautifully balanced concert that featured a variety of Hamptons' excellent ensembles as well as the First Year Choir. The Concert Orchestra opened the evening with a polished performance of the theme from Home Alone, the magical opening capturing so well the feel of Christmas. The next item was a selection of movements from *The Threepenny Opera* by Kurt Weill performed by the Clarinet Ensemble. This impressive group of musicians showed a keen sense of ensemble, blending beautifully and leading themselves without a conductor seamlessly throughout this work.

The Boys' Choir directed by Dr Ward then gave a dazzling performance of *Christmastide* by John Hoyle. This beautiful song which opens with a simple unison line, evolved magnificently into part singing of the highest quality. This superb group of young singers delighted us with their warm, rich quality of sound and their ability to colour text, which made for a truly moving experience. The first half of the concert concluded with the Hampton Sinfonia playing three movements from *Handel's Water Music*. The majestic quality of this work was conveyed well throughout the performance with the last movement in particular highlighting a pleasing balance between all the elements of the Sinfonia.

Having enjoyed delicious mince pies and mulled wine during the interval, we returned to the magnificent sight of the First Year Choir dominating the stage. As always, the boys filled us with delight, kicking off with a wonderfully enthusiastic and vibrant performance of *Food, Glorious Food* directed by Dr Ward. This was followed by a stylish performance of John Gardner's *The Holly and the Ivy* where Mr Donald thrilled the audience with a truly athletic turn whilst conducting the round! Bravo to both Dr Ward and Mr Donald for the mastery with which they direct this huge group producing as ever, such wonderful results.

The Symphony Orchestra conducted by Dr Ward then took to the stage with a powerful performance of Beethoven's *Egmont Overture* in which the strings immediately showed great control and depth of tone in the dramatic opening theme. As the overture developed, the woodwind and brass interacted beautifully, with the strings punctuating their sweeping legato lines with strong, precisely timed entries. This was followed by a rousing performance of *Crown Imperial* by William Walton in which the orchestra played with great commitment and flair.

The evening concluded with the customary raffle and the audience joining the orchestra in singing the final carols. Thank you to all the staff, boys and members of the Music Society and Hampton Music Department for making this such an enjoyable start to the Christmas festivities.

**Celia Hottinger**

## Christmas Concert 2

The second of our two Christmas Concerts featuring the school's senior ensembles began with a lively rendition of *Rock this Town*, performed by the Swing Band and directed by Daniel Roland. The musical energy continued with the Chamber Choir whose percussive performance of Ernst Toch's *Geographical Fugue* took us round the world. With its structure based on that notoriously challenging form of music (as Dr Ward reminded us) this Fugue was composed for 'spoken chorus', an opportunity for the choir to demonstrate its ensemble skills, concentration and diction.

A change of mood was provided by the soft string sounds of the Chamber Orchestra (directed by Liz van Ments) whose performance of Finzi's *Romance for String Orchestra* sensitively conveyed the piece's lyrical intensity. This was followed by the Consort of Voices who were giving the first performance in their latest incarnation. Seven voices coached by Matthew Ward sang three madrigals: *The Cricket* by Josquin Des Prez, *While the Cuckoo Sings his Cuckoo* by Giuseppe Caimo and *To the Sweet Nightingale* by Adriano Banchieri. Here we heard high quality madrigal singing, reaching its apogee with Banchieri's haunting love song. Finally, a return to a livelier mood completed the first half, with the Brass Band (conducted by David Ward) in an exuberant performance of *Doyen* by Goff Richards written to commemorate the launch of Leyland's luxury motor coach. The Brass Band's performance of this musical journey (slow start up, cruising at speed and slowing down) completed the first half of this concert of travel and romance.

Fortified by mince pies and mulled wine (very tasty) we returned to hear the Symphony Orchestra open the second half with Beethoven's politically motivated *Egmont Overture* composed in 1810. The Count of Egmont's demise at the hands of the oppressive Spanish was clearly conveyed by the orchestra's dramatic clean-cut pauses. Following this, Ian Donald took over from Matthew Ward on the rostrum and under his baton the orchestra provided a lustrous context for a masterly performance of Saint-Saëns's *Cello Concerto No.1* (first movement and coda) by Alex Potterell. One of the greatest cello concertos, spanning all registers of the instrument, this was a treat. Finally, having musically toured Europe we returned home for Walton's *Crown Imperial* march (composed to celebrate the coronation of Edward VIII but performed instead for George VI) which brought the concert to a rousing conclusion. Well, almost: carol singing for all, was accompanied by the orchestra, now festively decorated. A happy start to the Christmas season, many thanks to all in the music department!

**Katie Knollys**

# ASSOCIATED BOARD EXAMINATION RESULTS AUTUMN TERM 2015

| NAME                  | FORM  | INSTRUMENT     | GRADE | MARK        |
|-----------------------|-------|----------------|-------|-------------|
| DYLEN SINGAH          | 1J    | CELLO          | 6     | MERIT       |
| SAM COLVINE           | 1L    | ALTO SAXOPHONE | 2     | DISTINCTION |
| PRAVIN KIRITHARAN     | 2B    | SINGING        | 4     | PASS        |
| CHRISTOPHER McGLENNAN | 2B    | FLUTE          | 2     | MERIT       |
| SAM SCHOMBERG         | 2B    | CLARINET       | 4     | DISTINCTION |
| TOBIAS DROY           | 2H    | SINGING        | 4     | MERIT       |
| BENJAMIN GREEN        | 2H    | PIANO          | 2     | PASS        |
| OLIVER BURKE          | 2L    | PIANO          | 5     | PASS        |
| CHRISTOPHER AUSTIN    | 2P    | TRUMPET        | 5     | PASS        |
| VLAD PENZYEV          | 2P    | CLARINET       | 2     | DISTINCTION |
| DAVID EVANS           | 3B    | ALTO SAXOPHONE | 4     | MERIT       |
| THOMAS WILLIAMS       | 3B    | FLUTE          | 6     | MERIT       |
| HIMANISH JOSHI        | 3F    | PIANO          | 4     | MERIT       |
| KOBY KALAVANNAN       | 3G    | VIOLIN         | 4     | MERIT       |
| BEN COWLEY            | 3J    | FLUTE          | 2     | MERIT       |
| BEN ANDREWS           | 4A    | SINGING        | 6     | DISTINCTION |
| WILLIAM WICKSTEAD     | 4A    | VIOLA          | 4     | PASS        |
| NICK DIBB-FULLER      | 4D    | PIANO          | 7     | MERIT       |
| HARRY PRICE           | 4D    | CLARINET       | 4     | PASS        |
| WOO YANG              | 4H    | VIOLIN         | 4     | PASS        |
| JAMES HUGHES          | 5B    | ALTO SAXOPHONE | 7     | DISTINCTION |
| THOMAS KNOLLYS        | 5F    | PIANO          | 8     | DISTINCTION |
| CASPER PATON          | L6CEG | PIANO          | 7     | MERIT       |
| EDWARD OWENS          | L6MW  | SINGING        | 8     | DISTINCTION |
| ANGUS SHENNAN         | L6MW  | VIOLIN         | 8     | DISTINCTION |
| JOHN ROGERS           | U6LOR | VIOLIN         | 8     | MERIT       |

## TRINITY

|              |    |         |   |             |
|--------------|----|---------|---|-------------|
| EOIN WALLACE |    | FLUTE   | 7 | MERIT       |
| LUCCA FROUD  | 2H | GIUITAR | 2 | DISTINCTION |
| BRADLEY DEAN | 4A | GIUITAR | 4 | PASS        |
| RAJ PURI     | 4E | GIUITAR | 5 | MERIT       |

## THEORY

|                   |    |  |   |             |
|-------------------|----|--|---|-------------|
| EDWARD BIRCHALL   | 3B |  | 5 | PASS        |
| ADAM WOOD         | 3E |  | 5 | DISTINCTION |
| TORIN UMRIGAR     | 3J |  | 5 | MERIT       |
| WILLIAM WICKSTEAD | 4A |  | 5 | MERIT       |
| HIRUNA DIYASENA   | 4E |  | 5 | DISTINCTION |
| REUBEN BOTHA      | 4G |  | 5 | PASS        |
| ROHAN HOBBS       | 4G |  | 5 | 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](http://www.hamptonschool.org.uk/music)

Music Department can be found on twitter [@Hampton\\_Music](https://twitter.com/Hampton_Music) and as a webpage <http://twitter.com/HamptonSchool>

## New Boys Concert

Ben Francis



This year's New Boys' Concert was a smaller affair than the monster concert of last year – the main difference being the smaller piano cohort of just Luke Michels with an entirely unexpected “Kung Fu Piano” duet with cellist Dylon Singah, and Ben Francis in the first of three appearances – piano, then drums then xylophone! Dylan also returned for an inspiring solo cello performance of Cesar Cui's *Orientele* later in the evening.

A smaller concert, but the array of new talent on display was no less inspiring and ranged across the full instrumental spectrum.

Guitar was well represented, although I have a feeling that James Bantick's acoustic may soon make way for an electric, as with Ed Willoughby, and along with Rallie Bhatia on drums, I can see Rock School thriving. J.S. Bach was however not forgotten with Joel Arulpragasam on classical guitar, and several traditional guitar pieces also gracing the air.

Much fun was also to be had in Jazz Café mood from Thomas Wykes on clarinet and Ronan Feron Clark on sax. More clarinets and saxophones marched and boogied us through the evening, interspersed with a great new batch of violins and as Dominic Price played from *Les Miserables* on the cello the ghosts of Hampton productions past ... and future were in the air.

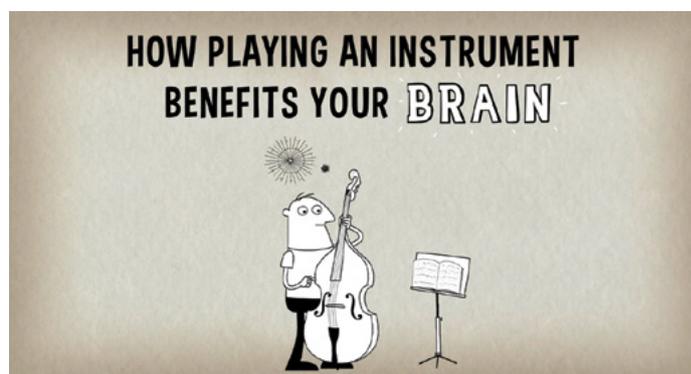
Taran Chawla treated us to the Euphonium, and Henry Ward rounded off the evening in triumphant style with the Rondo from Mozart's *Horn Concert No.4*

For some there were clearly nerves, but it is one of the pleasures of this concert to see fears faced and the boys leave the stage with a smile – albeit of relief! The audience is always warm and supportive, and whilst waiting backstage it was lovely to hear how supportive the boys are of each other and witness longterm friendships beginning to be forged.

Catherine Hamilton

## Editor's Note

...Just a note for anyone wavering in their commitment to music which competes today for attention amongst such a busy onslaught of technological distractions....please take a minute (well in fact 3) to view a TED.Ed short animation made with Professor Anita Collins, musician and professor working in Australia. “How playing an instrument benefits your brain” explains why playing music benefits the brain more than any other activity showing how it impacts executive function and memory.



[Ed.ted.com/how-playing-an-instrument-benefits-your-brain](http://Ed.ted.com/how-playing-an-instrument-benefits-your-brain)

...and if you have a suggestion of an article or other inspirational online resource to share please email me: [music@hamptonschool.org.uk](mailto:music@hamptonschool.org.uk)

Thank you!

Caroline Jones

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