

# HAMPTON S C H O O L M U S I C S O C I E T Y

**SPRING  
TERM  
REVIEW  
2023**

## Dear Members

The Spring term was another typically busy one for music at Hampton.

The Rock concerts at the start of the term highlighted the diversity of music on offer at Hampton followed a few weeks later by the junior musical of "Joseph"

The Music Society put on the Jazz Café evening – the enthusiasm for Jazz at the school continues and we were wined and dined whilst enjoying the various performances.

Parents and Boys came together with LEH in the joint choral society concert in March. A joyous occasion of Mozart and Rutter.

Towards the end of term was the Spring Concert where all the main school ensembles performed.

The Music Society has sponsored a number of workshops for all the boys in a year and also continued to support the Rare Beasts scheme of subsidised lessons for boys wishing to learn less popular instruments.

As a Society we always welcome new members to our committee. It's a great way to get involved, meet other parents and is also a lot of fun. If you would like to learn more, please email me at Chair@hmscommittee.com

Best wishes

**Melissa Foux, Chair HSMS**



*Senior Rockband playing  
'Everlong' by The Foo Fighters*



*Junior Rockband playing  
'Livin' on a Prayer' by Bon Jovi*

## Rock 'n' Roll Reports

In last week's Rock Concert, there was a magnificent display of talent across all the year groups and an array of performances from bands to solos. There was also a very diverse range of artists being played from Motörhead to The Police.

Alex T opened the concert with a great performance, leading the intermediate rock band playing the iconic song 'The Bends' by Radiohead.

We also saw sixth former Felix showcase a completely original song. Amazing!

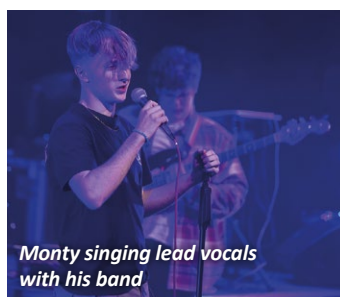
The hosts provided great comedy for the excited crowd and kept them on their toes through the transitions while the performers were setting up the stage.

We would like to thank the backstage staff, who, without them, none of this would have been possible. We are already excited for the next rock concert, and we hope you can join us in the Hammond Theatre and experience the great atmosphere that comes with the great musicians.

**William McKillop and Daniel Tresidder (Second year)**



*Harry singing lead vocals as part  
of a duo with his brother, Oliver*



*Monty singing lead vocals  
with his band*



*Senior rock band playing in their  
final Hampton School Rock concert*

On the afternoon of the concert we were very excited for the rock concert and after school ended we went straight to the Hammond theatre where we were told about how the concert would work. On the stage, they had an amazing setup: from amps to drum kits, keyboards to DJ setups, microphones to speakers – everything was there. We all then had our sound checks and got ready to play – I was in Junior Rock Band B, which is the second-year rock band.

The concert started at 7 and we listened to all the brilliant performances. Then, as the final band of the first half, we were on!

I got to the keyboard and began preparing myself whilst the guitarists tuned up and plugged in their guitars. Our first song was 'Don't Stop Believing' by Journey. It went very well and we received enjoyable applause, but the nerves were still going because we had a second song, my personal favourite, 'Livin on a Prayer' by Bon Jovi. Again, I started the song and then soon I was having the time of my life. After the final crash of the drum, we yet again got an enthusiastic applause, and we walked off stage very pleased with our performance.

The rest of the concert was very enjoyable and we all left looking forward to the next one in June. Overall, it was a great experience!

**Harry Skeffington (First year)**

## Joseph and the Amazing Technicolor Dreamcoat

Playing in the band for this year's junior production was a marathon feat of musical stamina for all those involved. A star-studded band conducted masterfully by Mrs Esser supplied the foundation to the catchy tunes of Andrew Lloyd Weber's, 'Joseph and the Amazing Technicolour Dreamcoat' - it would be safe to say that 'Any Dream Will Do' will be stuck in our heads for a while.

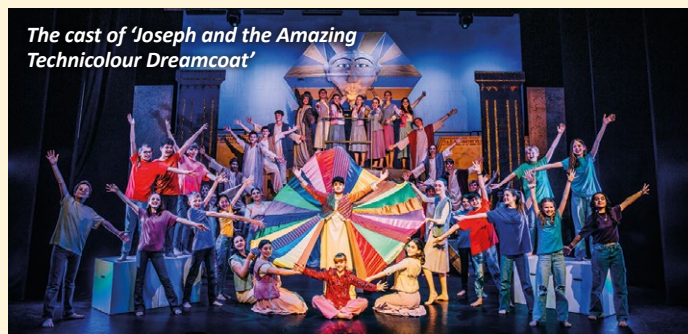
The diverse ensemble of teachers, students and alumni alike came together for their first rehearsal in early December, as preparation began for the flurry of performances during the start of February. As for the performances, each one was a success and great fun to be a part of.

'While in Canaan' the times were 'tough', life in the pit was far from it. Fueled on by jelly babies and boosted by an enthusiastic cast, every number became easier and easier with each performance.

Stand-out moments included the matinee performance for a number of local primary schools and it would be difficult to forget the grand entrance of Pharoah upon singing about his dreams.

All in all, it was a great experience and a pleasure to be a part of. Thank you to Mrs Esser for conducting, Mrs Jones for directing our actors on stage, the cast for giving their all each night, and the production team for making sure everything ran smoothly.

**Ben Williams – Band**



The 'Joseph and the Amazing Technicolour Dreamcoat' musical production offered the opportunity to learn a full range of theatrical skills outside of academic lessons, from singing to dancing to acting on a stage with a professional band group, a full lighting crew and over 200 people watching!

When I heard that my brother and a few of my friends were auditioning, I thought to myself, why not give it a go? As someone who was lucky enough to get a solo part for one of the movements, this was a great way to learn a new skill by performing in front of an audience, having had no previous theatrical experience. The support and advice offered by the teachers for all members of the cast was phenomenal.

Forty students from our school and Waldegrave took part in two after-school rehearsals per week (and close to first night, some rehearsals took place over the weekend) to produce this show. There were three public performances in the Hammond theatre on what were three spectacular evenings, as well as to local primary school children and younger years from Hampton.

While the rehearsals were fun, energetic and productive, this was also a great opportunity to collaborate and socialise with people from other schools, we got on so well with that there was much disappointment when it all finished so quickly.

Overall, I would personally recommend trying whatever theatrical opportunity offered by the school to anybody who is interested in music, drama, acting or dance, as this was an unforgettable experience which I did not regret one bit.

**Aleksander Lorenc – Cast**

## Woodwind Concert

The annual woodwind concert was a diverse showcase of musical genres and styles.

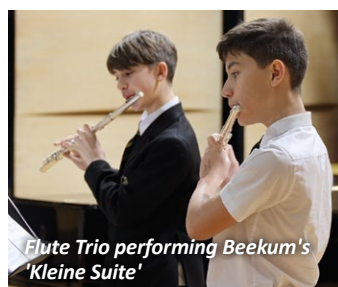
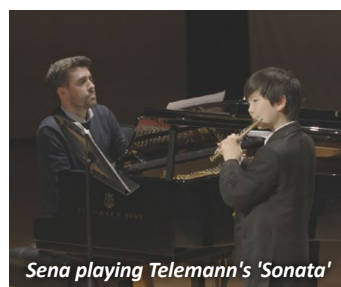
The Piano Quintet opened the concert with the Rondo movement from Mozart's Quintet in E flat major, showcasing their mastery of the classical repertoire. Oscar Schofield performed 'He's a Pirate' from 'The Pirates of the Caribbean', setting an exciting and upbeat mood to the stage.

The Wind Quintet played the lively first movement from Divertimento No. 1 in B flat major by Haydn, displaying their cohesiveness and musical prowess.

Theo Mantel-Cooper captivated the audience with his performance of the Adagio and Allegro movements from the Sonata in B minor, Op 2, No 3 by J Ranish on the flute. Tomás Escobar's rendition of the first movement from the Sonata for Alto Saxophone by P Woods was a standout performance, showcasing his technical proficiency and musicality, particularly with a creative solo as well as nailing the high notes in the altissimo range.

The Clarinet Ensemble brought the concert to a close with a playful and lighthearted performance of Scherzetto, Pavane and Gopak by G Jacobs.

The concert was a testament to the versatility of woodwind instruments and the musical abilities of the performers. The diverse selection of pieces from classical to contemporary, showcased the unique qualities of each instrument and all the performers exceptional talent.



## Jazz Café

The annual Jazz café took place on Friday 3 March to a crowded audience ready to see the Swing Band and Jazz Band perform.

The evening began with a trio of well-known pieces from the Swing Band including 'What a Wonderful World' and 'The Pink Panther', led by Mr Ferrier, before Sam Moshi took to the piano to perform 'Blue in Green' by Miles Davis.

The Jazz Band, led by Mr Horden, energetically filled the majority of the first half with a variety of jazz standards intermingled with impressive improvised solos from Tomás Escobar on saxophone and Logan Herries on clarinet.

The food was then delivered during the interval, allowing a brief rest for the performers, before Milo Band entertained the audience with 'Blue Skies'.

The Swing Band took the stage again to perform their final set of four more pieces, ending with an energetic 'It Don't Mean a Thing' by Duke Ellington.

Milo then performed a powerful rendition of 'My Way' before the Jazz Band performed their last set, starting with 'Song for my Father' by Horace Silver. A dynamic rendition of 'Nardis' by Miles Davis followed a complete solo performance by Tomás, before finishing with 'Cantaloupe Island' by Herbie Hancock with everyone having a chance to solo and finish on a high note at the end of the evening.

This evening couldn't have been possible without the great efforts of the music department, catering department and theatre crew, who helped make the incredible night possible.

**Piers Marchant**





## Chamber Concert

Thursday 23 February marked the day of what always promises to be one of the most entertaining events of the school concert calendar, celebrating the diverse array of small ensembles within the school. The first half opened with a Haydn piano trio, performed in a poised, quintessentially Classical manner, after which the Junior Guitar Ensemble treated us to a jazzily upbeat arrangement of 'Sunny' by Mr Hvatichkov. Mozart's music then made the first of many appearances that evening, with highlights of 'The Magic Flute' performed by a wonderful (one might even say magic) flute duet consisting of Will C and Theo M-C, each of whom deftly brought out the lyricism of the operatic melodies.

The second half of the Mozart double-feature consisted of the fast movement of an early string quartet, whose intricate instrumental interplay and fiendishly fast passages were tackled with great aplomb by the players, capped off in particular by a virtuosic tour de force of technical wizardry by first violinist Leo M. Mr Horden's trombone ensemble then proceeded to deliver exciting renditions of two concert classics—Holst's 'Jupiter' and 'Scarborough Fair', before the Wind Quintet performed two movements of a Haydn Divertimento, once again capturing effortlessly the elegant style and succinct articulation that so characteristically defines the music of this period.

Tomás E, Theo M-C and the ever-exuberant Mr Oyarzabal then brought about a drastic change of mood with their expressive performance of a piano and wind trio by twentieth-century composer Madeleine Dring, before Tomás traded in his oboe for the piano and was joined by Johnny E-H and Tetsuro K for the closing act of the first half—an intimate and pensive rendition of one of Fauré's late piano trios.

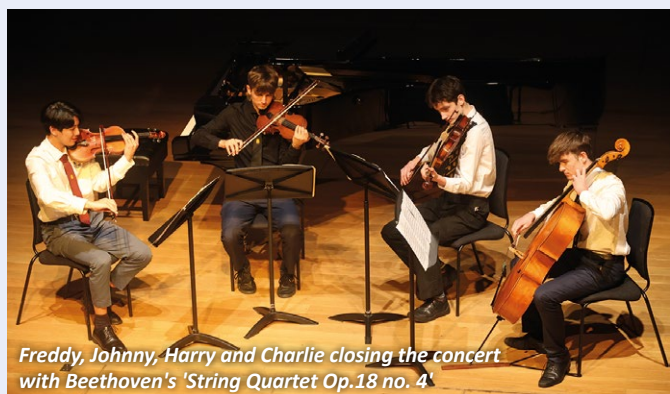
The second half opened with a refreshing change of timbre provided by the Brass Ensemble, who expertly navigated two short concert pieces by Pezel and Mourer, followed by a jauntily upbeat performance of a traditional Polish polka dance for Clarinet Ensemble. Freddy L then took centre stage with Miss Van Ments to perform Bériot's 'Duo Concertant' for two violins, a breathtakingly moving performance whose lyrical phrasing and expressive vibratos kept the audience immersed in the romantic soundscape until the very last note. We were then treated to another spirited Mozart string quartet—this time, one of his later works—following which the Lower String Ensemble performed 'Themes from Carmen' ingeniously arranged for cellos and double bass, managing successfully to convey the nuances of operatic themes on instruments to whom such melodies are relatively foreign.

Mozart's music made its third and final appearance for that evening with the first movement from his Quintet for Piano and Winds (myself being at the piano), with an elegant yet energetic performance from the ensemble.

The evening came spiritedly to a close with the String Quartet performing an early work by Beethoven, played typically with dramatic gusto and flair to provide a fitting end to a simply magical concert.

It was certainly an evening to remember, and thanks go to Mr Zuckert, Mr Roland, Miss Estall and Miss Van Ments and all the other staff and accompanists who made it possible.

**Ishaan Das**



Freddy, Johnny, Harry and Charlie closing the concert with Beethoven's 'String Quartet Op.18 no. 4'



Yangzi and Declan playing Mozart's 'String Quartet K 458'

## ISSP Music Day & Concert

On 14 of March over 170 pupils from eight different secondary schools gathered at Hampton and LEH for the 2023 ISSP music day; this is an annual event of music-making between the schools of the ISSP partnership.

After a brief introduction from the teachers, we were divided into our various ensembles and began our first rehearsals. Being a member of the choir, I was introduced to our first piece, 'Never Enough' from the famous musical 'The Greatest Showman'.



Massed ISSP Orchestra with pupils from Hampton, LEH and our partner schools

After lunch we took our seats in the Hammond theatre for a unique opportunity to enjoy a lively performance from 'String Fever', a modern string quartet containing electric instruments and, uniquely, a human beatboxer.

With a diverse and expansive repertoire ranging from Mozart and Tchaikovsky to the Madagascar movies it was without a doubt a highly entertaining performance, much enjoyed by everyone.

In the afternoon we were introduced to the rest of the music we would be performing in the evening which included the music for the finale of the concert – the dramatic anvil chorus from Verdi's 'Il Trovatore' which was to be performed with both the choir and orchestra.

After a final run-through and dinner, the concert began with an impressive solo performance of Abba's 'The Winner Takes It All', followed by several other smaller ensemble performances as well as the full orchestra's performance of Brahms' Hungarian dance.

The concert finished with the famed anvil chorus with its exciting nature making a fitting end to an exciting day. Many thanks to all the staff who made this unique opportunity possible!

**Oli Hudson**



Consort of Voices led by Miss Mattison

## Uns silenced: A concert of music written by women composers

In the final week of the first half of the Easter term, the second 'Uns silenced Voices' concert took place, the first having taken place last year.

The concert's creation is credited to Mr Oyarzabal and it would not be possible without his help organising the event.

So, what is the concert about? As the name suggests, it is meant to celebrate unsilenced voices, those being the voices of female composers from a wide range of backgrounds and time periods. The concert featured pieces from the Romantic period and up to the late twentieth century and whilst most of the pieces were played by solo pianists, there were also various ensembles such as a piano, oboe and flute trio, piano duet and a choral piece sung by the Consort of Voices.

All in all, the concert was a complete success and demonstrated the importance of allowing all people of any ethnicity or gender to express themselves through music and illustrates that it is just as important as any other piece of music or art.

**Gabriel Porter**



## Choral Society Concert

After I received the orchestral call up for this year's Joint Choral Society, I was desperate to play in the stunning and breath-taking 'Requiem' by Mozart, chosen by Mr Roland, for an astonishing evening concert in the Hammond. The music was tough, the notes were problematic, but in the end, the journey was worth travelling.

As the rehearsals flew by, Hampton and LEH pupils and professional musicians all got together and produced some absolutely stupendous music.

Playing in the group was an absolutely incredible experience and I certainly had loads of fun rehearsing the thunderous and fast 'Dies Irae', and the tear-jerking 'Lacrimosa'.

On the day of the concert, the orchestra and choir came together to rehearse a masterpiece for three hours. The choir was beautifully dominant accompanied by a totally booming orchestra. Everything was in place.

By the time of the concert, everyone was prepared.

The performance flew past and can I say, what a performance it was. A round of applause was received as it ended our wonderful experience.

**Leo Ma (Fourth year)**



Choral Society Chorus performing Mozart's 'Requiem'

The day started at two in the afternoon with an innumerable number of singers of all different ages together with the brass band raring to go for a three hour rehearsal. We started off this rehearsal with Rutter's 'Gloria' before later giving the brass band a break as the orchestra took their place for Mozart's famous 'Requiem'. This lengthy rehearsal put us all in good stead for the performance.

No introductions were needed as we immediately launched into 'Requiem Aeternam' in which we first heard one of the four tremendous soloists who were accompanying the choir. We continued to power on through this one-hour epic. There was a great contrast in movements with the powerful 'Confutatis' leading into the eerie and solemn 'Lacrymosa'.

Once we had finished the 'Requiem', there was a short interval before the brass band began to play the introduction to Rutter's 'Gloria'. While this piece is shorter, it is no less impressive and a definite shift in tone from Mozart's dark sound into the sheer triumph portrayed of 'Gloria'. The third movement is particularly notable due to the thunderous amen's being projected by the entire choir which produced an unbelievable sound.

The entire night flew by in what felt like seconds. It was amazing to be part of something so grand and of such high quality and I cannot wait for next year's concert.

**Felix Droy (Lower Sixth)**



Mr Kennedy (LEH singing teacher) and Mr Alden performing the solos in Mozart's 'Requiem'

## Spring Concert

The 2023 Spring Concert, after months of rehearsals, began with the Symphony Orchestra playing 'Also Sprach Zarathustra' (the opening to '2001, A Space Odyssey') to a full Hammond Theatre, before playing the 'Flying Theme' from ET.

Performances such as 'The Pink Panther' and 'Over the Rainbow' (Swing Band), 'Battle of Jericho' (Roar), and 'The Lamb' (Chamber Choir) followed.

It was wonderful to see how all the pupils' and teachers' hard work had paid off. This led into 'Earth' (Concert Orchestra), 'Pirates of the Caribbean' (Sinfonia), 'Underneath the Stars' (Consort of Voices), and 'La La Land' (Chamber Orchestra), that closed an amazing first half.



Seb performing Weber's 'Bassoon Concerto' with the Symphony Orchestra

The second half began with a hugely impressive Percussion Trio, composed and performed by Max Nandra, James Clark and Mr Wilmott.

Voices of Lions performed 'Rains of Castamere' – with atmospheric solos from Milo Band and Seb Evans – and a joyful arrangement of 'You've Got a Friend in Me' from Toy Story.

It would prove to be a busy night for Seb, as he expertly played the first movement of Weber's Bassoon Concerto.

The concert was closed by the brilliant Brass Band, who played 'Carnival de Venice', with Kai Kelly playing an incredible solo, followed by 'Mancini Magi'c.

All of the performers had a great time and it is fair to say that the audience left wowed by all the wonderful music and talent on show. Huge thanks must go to Mr Elliot, Mr Thompson, Mr Green, and all of the music department, especially Mr Roland.

**Nathaniel Carson (Fourth year)**



Symphonic brass section enjoying John Williams brass writing

## Pro Corda

On the last day of January a small group of Hampton musicians set off for King's College Wimbledon to participate in the first round of the Pro-Corda National School's Festival 2023: a competition that sees some of the best chamber ensembles from schools around the country push their limits and compete against one another.



Pro Corda competition contestants

The first group to perform was Mr Oyarzabal's Piano Trio, who played the colourful Fauré Piano Trio, followed by Miss Van Ments' String Quartet, led by Freddy Liang, who played Beethoven's fiery Fourth String Quartet and lastly, Mr Schofield's String Quartet, led by Leo Ma, who played Mozart's String Quartet in G major.

After each group had performed and received their coaching session with the judge, they all returned to school just in time for the end of the day.

After a week of deliberation, the results of the first round were released, and it was announced that Mr Oyarzabal's trio and Miss van Ments' String Quartet would be progressing to the semi-finals on the 7 March, also held at King's College Wimbledon.

After competing in this round, and many sleepless nights waiting for the results, we were all disappointed to hear that neither of the groups progressed to the final, which was to be held at Brighton College on the 10 March. Overall, it was a great experience for all of the performers involved, who gained invaluable feedback from the judges, and who can now start looking towards next year's competition.

**Tomás Escobar**

# ALUMNUS INTERVIEW

**Simon Webb**



## ***What dates were you a student at Hampton?***

1980-1985.

## ***What are your memories of your time at Hampton? (good and bad!)***

I spent a lot of time around the music department, some very happy times singing in the choir as a treble, not so much once my voice broke when I became quite self-conscious and preferred hiding behind my cello. Touring to Denmark with the choir was a real highlight, I had a few treble solos and played a bit of Bach in the concerts, but mostly it was a big adventure and one of the best things from my school days. The joint string orchestra with LEH was always fun, a couple of weeks back I went to visit the BBC Symphony Orchestra and there was Claire Smith, a viola player from the Holles Strads in the early 1980s, in the orchestra, I'm very grateful for those connections.

## ***What musical instruments did you play at school and has this changed since you left?***

Cello was my main instrument, I did play the piano but not very well. I kept trying to move away from music, but the cello was always my instrument and I kept returning to it, going to the Royal Academy of Music after university and in the end having a career as a cellist. I met up with my cello teacher, Sarah Egerton, last year for the first time probably since 1985. She taught me to trust in myself as a musician and it was very special to meet again after all those years.

## ***What were your A level choices?***

I left Hampton after O levels: music, history and English were my subjects, just not at Hampton.

## ***What did you study at university?***

I went to Selwyn College Cambridge to read music, but switched to theology at the end of my first year. That change of subjects was one of the best decisions I have ever made, I was spending all my time involved in music and needed to find something else to immerse myself in, perspective is so important, I became a much better musician by thinking in different ways.

## ***Tell us about your career after university?***

Studying the cello at the RAM gave me the technical foundation I needed to be a professional cellist. But on leaving I had a tough couple of years and supported myself by busking with a string quartet in London. I kept auditioning and worked with various orchestras before landing jobs first in the Hong Kong Philharmonic then the National Symphony Orchestra of Ireland before joining the London Philharmonic in 1996. I spent a decade there, got very involved in the

education programme and the governance of the company whilst playing full-time in the orchestra, eventually becoming chair of the board before deciding to pursue a career in management. Married and with a young family we decided to leave London in 2005 and have lived in Sheffield since then. My management career has included working at Music in the Round, CBSO and then as director of the BBC Philharmonic in Salford. I've recently been appointed Head of Orchestras and Choirs at the BBC, a new role created to provide strategic leadership for the BBC's ensembles.

My tips for getting on in the glorious and challenging world of professional orchestras is to take the opportunities that come your way, there's no set career path, and sometimes you have to take a bit of a blind leap in to the dark, but it's a creative sector and being creative with your own career and training choices will bring its rewards. I never really believed I would have a playing career, let alone a leadership role in the sector, I just saw opportunities and did my best to take them when I could. My years of busking gave me stamina and were also when I met my wife Shelagh, they were probably the most important years for my career although they certainly didn't feel like that at the time.

## ***How has music influenced your life?***

Music has been a constant at home and at work, and everything I do in my career is built on being a musician. All we need to understand the world is there, I turn to performances, recordings and scores to find the answers, or play a Bach cello suite.

## ***What advice would you give to a boy who wants to study music?***

The breadth and range of what you study in music provides a foundation for doing almost anything, whether or not you want a career in music. It's a subject that gives you so many options, and one of those is a career in music.

## ***What artist(s) have inspired you?***

One of the great privileges of a career in orchestras is that you meet and work with extraordinary and inspirational people. Bernard Haitink, Mstislav Rostropovich and Kurt Masur were hugely important artists to me in my playing career. More recently it's the composers, Mark Simpson, Anna Clyne, Tom Coult that I've had the privilege to commission. And I love to be challenged and surprised, by people like violinist Dan Pioro and guitarist Sean Shibe. Perhaps the most important people though are not so well known, the BBC Philharmonic's producer Mike George and sound engineer Stephen Rinker are two musicians whose integrity and devotion to music has been, and continues to be, a huge inspiration to me and to many musicians who have benefitted from their brilliance.

## ***What's next in your career?***

I'm a month into my new job, after this adventure perhaps a bit more time to devote to gardening and catching those elusive trout in the River Noe? I've never really given much thought to what comes next, just taken the opportunities as they come my way and been grateful when it's worked out ok. It depends what Shelagh wants of course, it's never just my career.

## ***And any other thoughts, comments, anecdotes about life at and/or after Hampton...***

I've always tried to have a clear sense of what matters; family first then music. Careers in music can be quite bumpy, staying grounded and caring about the people around you matters a great deal at school, at home, and at work. My time at school was a long time ago, but I do remember that people really cared and took an interest, created opportunities and offered support. Nobody really remembers your academic achievements, but they do remember if you care and are interested in them, that's my main memory of Hampton, the school was good like that, and that matters more than anything.

## **ABRSM EXAM SUCCESSSES**

ABRSM results for the Autumn term are shown below.

**Distinction – 9 Merit – 12 Pass – 4**



# 'TEN-MINUTE' INTERVIEW

## with Pete Dennis (Visiting Music Teacher, Voice)



### **Please tell us a little bit about yourself.**

I am a professional classical singer who accidentally fell in to teaching. I've been teaching now for nearly 20 years.

### **What were your musical experiences growing up?**

I was a chorister from a very young age. Choir practice and the busy liturgical calendar was second nature to me. I didn't even realise I was learning music, although I did begrudge going to evensong if a James Bond movie was on TV on a Sunday evening.

### **Can you tell me more about your music degree / education, and how did you become a teacher?**

I didn't ever consider being a professional singer. I was raised in a small mining village in Yorkshire where most of the boys from school were destined for the 'pit'. Some didn't even wait until the summer term to take their GCSEs but opted for a mining apprenticeship instead. Taking up a career as a professional opera singer was about as likely as me taking up a career as Kylie Minogue's space shuttle chauffeur.

My first study instrument was trombone when I was a teenager. I was singing to myself down the corridor at the local music college where the singing teacher heard me and had a free period. He literally corralled me in to have a lesson.

I auditioned for the Royal Academy of Music about two months later with the only three songs I knew and got offered a scholarship. It was a very surreal 'Billy Elliot' experience. I even got the National Express coach to London, my first trip out of Yorkshire, on my own. After the RAM I got offered another scholarship to go to Australia where I was able to join the Young Artist Program with Australian Opera.

### **How did you come to join the music department and what does your role entail here?**

I joined Hampton after covering for an old RAM friend who had some professional work at Glyndebourne Opera. It wasn't something that I initially wanted or intended but I found that the boys at Hampton were so polite, interested and engaged in singing that I totally changed my mind about teaching. I then applied for the role when it became available - almost 20 years ago.

### **Do you take any whole-class music lessons?**

I don't take any whole class music lessons but I have conducted choirs when I had more time in the past.

My time at Hampton is very busy. I would love to be involved in more concerts or the school musical theatre productions but since I started all those years ago the number of students has increased so much. I am literally either teaching full-time at the senior school or at Hampton prep and pre-prep school.

My priority at the moment is helping to raise my two daughters. My 'professional' career matters nothing compared to that so I guess my career outside school remains - as I like to call it - open but on hold. As I have a full-time day job, I don't have time for anything else, and by about 9:00pm I'm spent anyway.

### **If someone wants to learn a musical instrument, what advice would you give?**

I think I mentioned a little about my formative years as a chorister but when my voice changed, I channelled my musical interest into brass music. I am a huge fan of brass band music and spent most of my teenage years playing for a very competitive championship section brass band. During the school holidays my average day would equal about five or six hours practice. I actually got accepted at the RAM on two first study instruments voice and trombone. In the end though, something had to give and I found that there were more girls in the choir than in the brass band!

### **Is there a musician you particularly admire?**

The musician I most admire? What a question! This answer is not definitive but among the ones I admire for their outstanding musical mojo, I would say.. jazz - Chet Baker; classical - Bryn Terfel; musical theatre - Philip Quast; rock and pop - Freddie Mercury; folk - Kate Rusby.

### **What advice would you have to a boy who wants to study music?**

Want to learn an instrument? Go for it! Take any opportunity in life that comes your way. Sometimes, if you're lucky or determined or both, the happy diversion becomes the destination.

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

Don't do it unless you are anything less than 100% committed. Turn up, don't be a diva, do the job that's asked of you. Make friends. Network. No job too small - you never know who you're going to meet at that 20th Century interpretive vocal concert in Lower Snodbury, it could be the future conductor of the English National Opera being just as frustrated as you are.

### **What advice would you have to a boy who wants to study music?**

Most of the skills you will need in life will be covered in studying and performing music; and if you can master these skills in front of an audience under pressure then you've pretty much got things covered. And it makes you windswept and interesting - sometimes.

### **Which one album would you choose for your Desert Island?**

The music I would choose for a desert island would be anything by Philip Glass. This would give me the determination to build a boat.

### **And your Desert Island luxury?**

A boat so I wouldn't have to listen to Philip Glass while reading 'building boats for idiots book'. Einstein can stay on the beach - I'd be on the boat. Sorry, bad in-joke.

## 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.hamptonsschool.org.uk/music](http://www.hamptonsschool.org.uk/music) Music Department can be found on twitter @Hampton\_Music and as a webpage <http://twitter.com/HamptonSchool>



### **Accessing our newsletter online**

This edition and past copies of the Music Society's newsletters are now available as downloadable pdfs on the school's website.

Scan the QR code from your phone or tablet to go straight there.



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