

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

**AUTUMN
TERM
REVIEW
2023**

Dear Members

Autumn 2022 was a typically very musical Hampton term.

The school put on the Music in the 20th century concert and the Keyboard concert.

The New Boys' concert was jam packed and highlighted how important music is to parents thinking about Hampton as a school. It is really known now as a musical school and with the breadth of talent and enthusiasm on show at the New Boys' concert we know this will only continue!

The HSMS hosted the St Cecilia's Day Dinner which was again a sell-out when we all enjoyed a fabulous evening of enchanting music from the older school musicians, good food and excellent company.

The Christmas concerts were fabulous, showcasing the diversity

and talent of the Hampton students and at Christmas we were able to enjoy the Carol service all together for the first time in three years which lifted everyone's spirits.

On the HSMS funding front our new Steinway piano arrived and is already in good use - plus we purchased more Djembe drums.

Looking forward, the HSMS is putting on the Jazz Café evening in March and as a society member you will have been sent a priority link, so please do sign up before it sells out. It's cheaper than a night in a jazz club in the West End!

I look forward to seeing you at Jazz Café or any other Hampton music events.

Best wishes

Melissa Foux
Chair HSMS

Revolution & Rebellion: Music in the 20th Century

This was a style of concert I had never been part of before and neither had the teachers nor the school.

There were interval sections with spoken teaching lessons of musical history and context while others displayed the wide extravagant range of music and art of the 20th century.

The musical context was very much needed and interesting to follow throughout the concert explaining each different genre in the mixing pot of music which was the 20th century.

From impressionism and painting images in your mind with sound to extreme dissonances and lack of functional harmony or even absolute silence.

I was one of the few who 'performed' in John cage's '4 minutes and 33': a piece like no other, three movements of absolute silence. I found it quite challenging to stand still and convince the audience I was ready to play for a whole four minutes and 33 seconds with no music in front of me.

However, it was a Hampton first and was quite relaxing and an entertaining break in the sporadic sound changes and alterations of this concert.

**Freddy, Seb and Tomas
perform Shostakovich's
'Piano Trio No. 2 in E Minor'**



To end the concert, we all performed Riley's 'In C' which was a confusing and unmeasured symphony of sound and rhythm. From my perspective, playing it was quite difficult to stay out of rhythm with people as I ended up feeling like I was waiting for entries. Some of the cells were unique and interesting which did lead to some incredible dissonances at some points. Overall, it was a fun five minutes of controlled 'chaos' that sounded surprisingly elegant.

Logan Herries, L6MMB

**Freddy compering
the concert**



**Lower 6th musicians
performing 'Clapping Music'**



**Consort of Voices singing
Stravinsky's 'Pater Noster'**



Musical success in the pink!

While our eyes may have been tired of all the pink by closing night, I'm sure the cast, crew and band would all agree that this year's Hampton and LEH joint musical, 'Legally Blonde', was a truly spectacular and rewarding performance to be a part of.

Mrs Tate got us all 'Whipped Into Shape' (a song title for those who weren't able to get tickets) with her incredible and exhausting choreography.

The complex skipping routine was especially hard to master, but we all kept smiling all the way through. We also had to get used to some new dancing styles including Irish dance, which was my personal favourite. The fun, exhilarating and sometimes hilarious dances made the experience 'So Much Better' (another song title!).

Mrs Ash helped us learn the catchy but complex, five-part harmonies. The fantastic music and brilliant playing of the band helped us stay 'Positive' (yes, there's another one) throughout all our rehearsals.

Hearing the sound we all made on stage was incredibly rewarding, and the music was precisely 'What You Want' for a fun-filled show like this!

The director, Ms Torrent, masterfully staged all the scenes, providing a funny and enjoyable performance for the audience. Helping us let go of our inhibitions and stop being 'Serious', we were able to have fun and go over the top with our acting.

The show could not have been staged without the tech crew and costume crew, who completed the show with the bright pink stage and eye-catching costumes.

Though it was a long five weeks of rehearsal, the end result was an experience I will remember forever.

Music and drama has been the highlight of my school career and I encourage everyone to get involved.

Milton McGrory, U6VS

The verdict: a fabulous show!

Legally Blonde was an ambitious choice for our musical: the singing and dancing were both very complicated, not to mention the difficult band parts and diversity of acting from the whole cast that were required to pull it off. The teamwork between Hampton and LEH pupils is fun every year and always produces a brilliant show and by the final curtain the cast is always close and full of friendships between schools and year groups.

The run up to the show was very intense and enjoyable. The



Cast of Legally Blonde

rehearsals were always busy and full to the brim with work, but pushing ourselves to get it done and come out the other end with a brilliant show was worth it! The crew managed to learn the ins and outs of the show in only a week, and without their expertise and professionalism it wouldn't have worked.

The first performance really showed the cast how much work we had already put in and how much work it would be to keep doing it night after night. However, the energy of the cast was high throughout, and it only became more fun the more we performed. By Friday night we were all sad it was over but so grateful for the experience.

Without Miss Torrent, Mrs Ashe and Mrs Tate we would not have been able to put on this astounding production. Mrs Ashe directed the band and all the singers through really difficult music. The solo and chorus songs were all filled with complicated harmonies and rhythms that seemed scary at first, but with hard work became second nature to the whole cast. Mrs Tate managed to 'whip us into shape' during the complicated and strenuous dance routines, which even involved skipping for an entire song! Despite some difficult challenges, such as the complicated lifts, we all threw ourselves into the dances and managed to outdo ourselves. Miss Torrent's directing pulled the whole performance together, her modern vision for the show was creative and fostered a great environment for the cast and crew.

We are so grateful for this experience and we hope everyone enjoyed watching it too!

Hannah Clarke, Eloise Davies, Isabelle Baillache (LEH cast members)

Annual keyboard concert

The annual keyboard concert is always one of the music diary's most hotly-anticipated events—and this year did not fail to deliver. Attendees were treated to performances from 30 Hamptonians: from first years playing their first ever Hampton concert to upper sixths playing one of their last ones.

The evening started with two 20th century organ pieces in the main hall, including a masterfully-played interpretation of Messiaen's 'Le Majesté du Christe demandant sa gloire à son père' by Tomas E, a vastly rich and complex 20th century composition by O. Messiaen.

The concert then moved to the Hammond Theatre, where the audience were treated to outstanding playing, with several exceptional performances either side of the interval.

The first half saw Boris D's 'Nocturne in C# minor' by Chopin, a hauntingly lyrical piece played with sensitive phrasing and great technical aplomb, as well as Oli H's refined interpretation of the slow movement of Beethoven's 'Sonata in C minor'.



Rohan enjoying his performance in the Hammond Theatre



Fabio playing Sciarra's 'Romance'

After a short interval, the second half opened with Leo M's spectacular rendition of Liszt's renowned, yet notoriously difficult, 'Liebestraum no. 3', in which he excelled in the tricky voicing of the melodic line.

Later in the evening (following my own performance), Rohan C delivered a gripping performance of his own composition, a 'Romance in C minor' inspired by the likes of Schumann and Rachmaninoff, a beautifully structured piece filled with inventive and eclectic harmonies.

The evening closed with Oscar L's electrifying performance of Khachaturian's famously difficult 'Toccata', in equal parts filled with dramatic flair as well as technical virtuosity.

As for my own performance, I elected to play Rachmaninoff's 'Prelude in B minor', a piece that, on its surface, appears to be markedly different from the typically exciting Romantic repertoire one might expect to hear in a keyboard concert performance. Inspired originally by Arnold Bröcklin's symbolic painting 'Die Heimkehr' ('The Homecoming'), which depicts the rear view of a man sitting by a swimming pool at dusk, looking out at a landscape filled with autumn trees. Both the way in which the time of day inherently represents the fading of the sun to darkness, and the time of year represents the fading of the trees' leaves as winter approaches, highlights a sense of loss and solemnity which Rachmaninoff evokes subtly yet meaningfully: he does this through both the laconic, sighing melodic figure that permeates the prelude, as well as the feeling of incompleteness created by the numerous unresolved suspensions. The way in which it seemed best to prepare to perform this piece ahead of the concert was simply to explore it through playing it, in order to immerse myself in the emotional soundscape created so masterfully by Rachmaninoff throughout the prelude, which I was (hopefully) able to portray while playing the wonderfully sonorous concert grand on the Hammond stage.

Overall, this year's keyboard concert proved, once again, to be thoroughly enjoyable, both for the audience who attended as well as for the Hamptonians who received the fantastic opportunity to play. A huge thank you goes to Mr Roland, Mr Zuckert, Miss Mattinson and Mr Green for making this possible.

Ishaan Das

Welcome to the new boys

The New Boys' Concert was a fabulous evening of immense musical talent displayed in the Hammond theatre on 8 November 2022.

There were sumptuous piano chords, fabulous violin melodies, and some stand out performances: from the electric guitarist with Ekham with 'Kiss from Rose' and Aaryan with 'Johnny B Goode'; they demonstrated their amazing technical ability which resulted in the whole room tapping their toes.

There were lots of excellent pianists including Marcus, Tom and Max. There were also an amazing number of incredibly talented violinists who played impeccably in their first Hampton concert.

There were an abundance of brass players, such as Joe, Zac, and me, playing some technically very difficult pieces. A special mention must go to Daniel who sang very confidently the 'birds lament' – in his first public performance.

Although I found performing nerve wracking, I was very glad that I had done it because it gave me immense feeling of pride to showcase my talent in my new school. The concert was an amazing success and showcased the talent that has been brought in to Hampton's music department – what an exciting musical future we all have!

Oscar Riddell



James playing 'Hedwig's Theme' from John William's Harry Potter film score



Conrad showcasing his drumming with 'Ghost Town' by The Specials



Ekam played 'Kiss from a Rose' by Seal



Joe playing Norman's James Bond Theme

Annual String Concert

Two and a half hours of a wide range and extremely high-quality music filled the Hammond on 22 November for the annual strings concert.

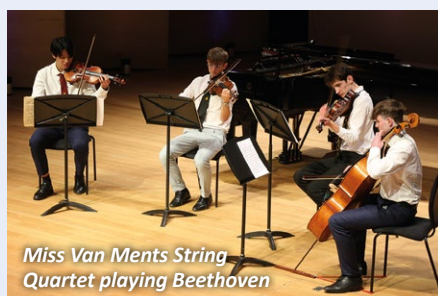
Backstage was bustling with a great variety of instruments and their players who were all enthusiastic about showcasing the hard work they had put in during the last year.

The concert was opened by the highly skilled chamber orchestra, playing 'Divertimento in D, K136' by Mozart in a typical Mozartian style. With an exciting and fast paced performance, the scene was set for the rest of the concert. Many brave boys took on the challenge of playing solos, and from personal experience I can say that it takes a lot of hard work and determination to deliver.

Even with much hesitation and nerves, Thomas Finney was able to plough his way through 'Concerto in G, Op. 3, No. 3, Allegro' by Vivaldi, truly demonstrating his resilience.

The audience were treated to the double bass from Oli Lennox Smith, playing 'Vocalise' by Rachmaninov. A quite solemn piece, with plenty of emotions being conveyed during the performance - it was a well-executed performance. This was then followed by a string quartet consisting of Leo Ma, Nathaniel Carson, Tej Mosaku and Xavier Fricot, coached by Mr Schofield, playing another piece by Mozart, 'String Quartet No. 3 in G, K156, Allegro'. This was played with attentiveness to musical detail and in a very unified manner, a testament to their hard work.

Furthering the variety that the audience would receive that evening, Jeff Liu performed unaccompanied, playing one of J.S. Bach's 'Partitas' with lots of clarity and projection of sound, 'Partita No. 3 in E, Gavotte En Rondeau'.



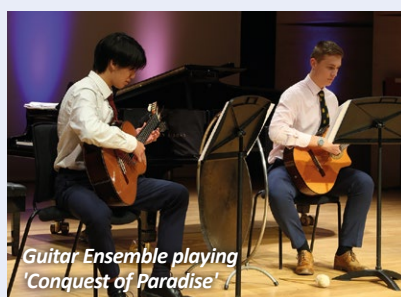
Miss Van Ments String Quartet playing Beethoven



Lower Strings Group playing 'Londonberry Air'



Jeff playing 'Gavotte en Rondeau' from Bach's 'Partita No. 3'



Guitar Ensemble playing 'Conquest of Paradise'

Yangzi Tjoe then stepped up to play a Rondo by Beethoven, 'Sonata, Op. 12, No. 1, Rondo'. A piece consisting of many fast flurries of notes and contrasting passages: Yangzi executed the performance to near perfection, not to mention the incredibly difficult accompaniment that showcased Mr Oyarzabal's incredible piano playing.

Finally, the first half of the concert was topped off by the Guitar Ensemble (Freddy Liang, Theo Mantel Cooper, Ishaan Das, Daniel Tressider) coached by Mr Hvarchilkov. They elected to play 'Conquest of Paradise and Blade Runner', by Vangelis. An amazing choice of piece I must say. A great performance, concluded by the dramatic smash of the gong, marking the end of the first half.

The opening of the second half was taken by yet another string quartet, consisting of Yangzi Tjoe, Declan Goh, Gabriel Porter and Jian Graffe, coached by Miss Oliver. A very difficult piece requiring an immense amount of co-ordination and focus, it was played very enthusiastically and emphatically.

Johnny Evans-Hutchinson then played 'Partita No.2 in D minor, Sarabande and Gigue', by J.S. Bach. As expected, Johnny played calmly and with lots of clarity and fluidity. There was a repeat of 'Vocalise' by Rachmaninov, this time played on the viola by Harry Spence. It was yet another very well thought out and sensitive performance, with plenty of expression being conveyed to the audience.

This was followed by Haydn's 'Concerto in C No.1, Allegro Moderato', a piece which I can confidently say takes a lot of focus and technical ability. Edmund Ng was able to provide us with an energetic and joyful performance, executing many difficult sections with precision.

Nearing the end of the concert, the audience then received a mesmerising performance from none other than Freddie Liang performing 'Concerto No. 2, Op. 22, Romance' by H. Wieniawski. A very elegant and rich piece with many areas of extremely high pitch, Freddie executed it with excellence, emphasising the contrasts very well and keeping very accurate intonation even with the extreme pitch ranges.

Finally, my turn came as I performed 'Allegro' by Joseph-Hector Fiocco. A piece that I have learnt and practiced many times, I felt very prepared.

As the penultimate performance, the only solo cello performance of the night occurred: 'Elegie, Op. 24' by Faure, played by Charlie Bishop. A melancholic yet somewhat exciting piece, it was played with energy and solemnity. The concert was capped off with yet another string quartet, headed by Miss Van Ments, including Freddy Liang, Johnny Evans-Hutchinson, Harry Spence and Charlie Bishop, performing Beethoven's 'String Quartet in C minor, Op. 18, No. 4, Allegro ma non tanto'. A very exciting and varied piece that was accomplished with a vast amount of enthusiasm and skill and was a perfect way to conclude the concert.

A very memorable and enjoyable concert for all; the boys can be very proud of what they have achieved this year.

Huge thanks must go to the theatre crew and also, in particular, to Miss Van Ments for her organisation and for inspiring the string players to strive further and further, and to Mr Oyarzabal for having so much energy to flawlessly accompany so many of the students.

Declan Goh, Fifth Year

St. Cecilia's Day Dinner

The school commemorated St Cecilia's day on 19 November with this year's St Cecilia's concert. Guests were treated to an excellent fine dining experience, skilfully curated by the Hampton catering team, interspersed with an eclectic assortment of classical and jazz music.

The standard of music was, as usual, very high on this unique occasion. The night commenced with the 'Gigue' from Bach's seminal 'Partita no 2' for violin played energetically by Johnny Evans-Hutchinson. Many more exciting performances were given during the first half, including a vibrant rendition of 'Giant Steps' played by Aitor McConnell and a capricious Beethoven's 'Piano Sonata 27 movement 1' performed by Pranav Santhosh.

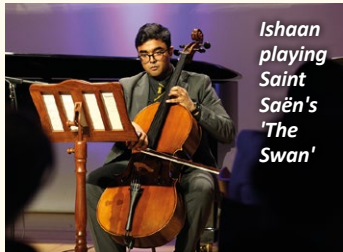
Highlights from the second half included Ishaan Das playing a very lyrical 'The Swan' by Saint-Saens, breathing much needed fresh air on this old classic, and Theo Mantel-Cooper played 'Variation on a Theme of Rossini' by Frederic Chopin on the flute equally movingly. Next up, striking fear into the hearts of every Mozart lover in the audience, was the jazz band's thrilling performance of 'Nardis' by Miles Davis. Energetic drums and powerful bass commanded the stage as diners were briefly transported from a black-tie dinner event to a soundscape more befitting of a mosh pit. It was an exhilarating performance.

Elegance and civility was shortly restored in the third half (correct terminology according to Mr Roland) with a stunning performance of 'Interstellar' by Viduna Diyasena. The evening was then rounded off with fittingly impassioned performances of Wieniaswski by Freddy

Jazz band playing background music during dinner



Logan conjuring the dance feel with Hurlstone's 'Scherzo'



Ishaan playing Saint Saens' 'The Swan'



Alex playing some Bernstein

Liang, and a Chopin nocturne by Tomas Escobar. Overall, a wonderful evening where both the musical stakes and culinary steaks were of equally high quality!

Rohan Crowe



Chamber Orchestra being coached by, and playing with, the Carducci Quartet



Freddy being coached in the masterclass



Charlie learning from the wisdom of Emma

Carducci String Quartet Concert

The renowned Carducci Quartet were welcomed to the school on 29 November, when they gave a series of masterclasses to some of the most advanced string players.

The Carducci Quartet were split into three, as they each gave masterclasses simultaneously across the school. Their advice was very constructive, and it was clear that their friendly help made a huge difference to each of the players.

At lunchtime, the quartet gave a taster concert to GCSE and A-level, Symphony Orchestra, and string-playing musicians followed by a Q&A session – it was fascinating to find out interesting facts such how they tend to practice individually.

In the afternoon, the quartet focused on the school's chamber groups, including string quartets. Once again, their insight was invaluable and all the ensembles left with a clear idea of how to improve. The Carducci Quartet also performed for pupils and teachers and invited guests from neighbouring schools. They treated the audience to 'Op.33.no.2: The Joke' by Haydn, 'Quartet in E flat' by Fanny Mendelssohn and 'Op.96: American' by Dvorak. Their animated way of playing together only added to the impeccable playing, and the applause at the end represented the resounding success of the entire day.

Nathaniel Carson, 4A

A Rare Beasts success on the organ

In my quest to continue my organ learning journey over the summer I was challenged by finding a suitable place to practice. I was recommended to get in touch with the Parish of Esher as a starting point and was duly invited to use their organ for my practice and once I started it all went rather well, as at the end, the director of music offered me an organ scholarship which was a pleasant surprise.

My debut as a junior organ scholar finally came on 23 October with a post-sermon piece (Fauré) in the parish Communion at Christ Church, followed by a commissioning ceremony at the end of service by the parish priest.

Looking ahead, my duties at both Christ Church, Esher and its sister church St George's, West End, will involve a lot of hard work and commitment as well as opportunities such as practicing as a visitor at Chichester Cathedral. Those experiences will no doubt help me to further progress my organ playing and my confidence in public performance and competition.

I was able to learn the organ through the school's 'Rare Beasts' scheme last year and by sharing my experience, I sincerely look forward to seeing more organists in school, as currently there are only two of us!

Theo Tang, Organ Scholar



Theo at the organ in Christ Church, Esher



Christmas Concert 1

I have found playing in the school symphony orchestra this term an amazing experience. I think it is a great opportunity for young people like me to play in such an advanced orchestra, especially after Covid.

My favourite piece was 'Danzon No.2' by Arturo Marquez because even though it was the most challenging piece we played individually and as a group, once we got it all together it sounded incredible! The rehearsals are a highlight of my week and I can't wait to see what we're playing next term.

James Nunn, First year, and Symphony Orchestra

The Christmas Concert was a sensational experience for me as a musician. I took part in the first-year choir and the concert orchestra.

With this being my first term at Hampton, I was quite nervous before the performance with the orchestra but we rehearsed earlier in the day which helped raise my confidence as the sound we created was great. On the night, I thought it sounded amazing and performing in the concert was very enjoyable.

Zac Carter, First year and Concert Orchestra

The keys to a new piano

In October we were thrilled to welcome a brand-new Boston 'by Steinway' piano to the department, thanks to the generous funding of the Hampton School Music Society.

The new piano joins 12 fantastic existing Steinway pianos, offering yet more opportunities for our young musicians to play on such beautifully designed professional-standard pianos. A huge thank you to the HSMS from me and everyone in the music department.

We are so lucky to have such a hard-working and encouraging society who are constantly looking for ways to enhance the musical life of Hampton School.

Mr D Roland, Director of Music



Christmas Concert 2

The second Christmas Concert took place on Friday 9 December and featured a brilliant mix of festive classics and classical masterpieces.

The night was started by the brass band's performance of 'Punchinello March' by William Rimmer and 'Prismatic Light' by Alan Fernie. This was followed by an excellent performance of 'A Holly Jolly Christmas' by Voices of Lions that set an excellent tone for the night's choral performances. Next, I performed 'A Merry Christmas' with Consort of Voices.

Performing in such an exposed fashion in front of a packed-out Hammond Theatre can feel nerve-racking, however once the barrier of the first few bars is broken, it is easy to relax and enjoy the piece. From the stage, we all felt that it was a really successful performance.

The chamber orchestra played a wonderful rendition of 'Serenade for Strings' by Pyotr Ilyich Tchaikovsky, playing the forth movement, 'Allegro con spirito'. The first act was closed by the Chamber Choir singing a medley of 'Rudolf the Red Nosed Reindeer' and 'Frosty the Snowman' arranged by Kirby Shaw. I thoroughly enjoyed singing in this playful festive tune. There were several well-executed solos and even a visit from Rudolf himself, though only in the form of a reindeer headband!

There was a general buzz backstage during the interval as over 40 boys scrambled to help set up the stage, put on their bow ties and grab their instruments for the Symphony Orchestra's performance. The first piece was the iconic first movement of Beethoven's 'Fifth Symphony' which personally, as a clarinetist, is great fun belting out the opening line. Next was a stunning performance of 'Introduction and Rondo Capriccioso' by Saint-Saëns with Freddy Laing on the violin. He performed beautifully in a performance I will never forget. Finally, to close, we played 'Danzon No. 2' by Arturo Márquez, an incredibly complex yet wonderfully fun piece that is based on many Cuban rhythms. The evening ended brilliantly and was amazing to be a part of.

Samuel Hughes, Third Year



'TEN-MINUTE' INTERVIEW

with Mrs Francesca Moore-Bridger

(French horn visiting music tutor)



Please telling us a little bit about yourself.

I'm a freelance French horn player and teacher who started teaching at Hampton last year.

What were your musical experiences growing up, and how did you become a teacher?

Some of my most vivid, early musical memories are of my parents taking me to the Proms when I was really little and also dancing around Covent Garden having seen 'The Nutcracker' at Christmas time.

I grew up in a family of educators, so you could say it was in my blood to teach. I can't imagine anything better than sharing a skill I've honed for almost my entire life with others and inspiring them to get the same love from music that I have.

Can you tell me more about your music degree / education?

I studied at the Royal College of Music junior department on Saturdays and then went on to study music at Newnham College in Cambridge. After my undergrad and a year off to go travelling, I spent two years studying for a postgraduate diploma at the Royal Academy of Music. I then won a job as principal horn of the Philharmonic Orchestra of Santiago in Chile just after graduating and after a couple of years there I came back to start my freelancing career back in the UK.

Tell me a bit about how you came to join Hampton?

I saw that Hampton were looking for a horn teacher and the excellent musical reputation of the school led me to apply.

What are your responsibilities within the music department?

I teach the French horn pupils and often take part in school concerts to bump up the numbers if and when needed.

Do you take any whole-class music lessons?

No.

How are you involved in music outside school?

I am the principal horn of Orchestra of the Swan and am a busy freelancer around the UK. I'm currently in the middle of a tour of the Muppets Christmas Carol, having just finished a production of Wagner's 'Rheingold'. Just last week I was watching myself as a member of a marching band in the new Star Wars series. I'm lucky to have a very varied career.

Tell me more about your own musical journey growing up.

I wanted to learn the horn from the age of three when I had a go on one that my uncle had under his piano. I was the only person there who could produce a sound from it - it was gold and shiny and definitely the instrument for me! But I had to wait until I had my big front teeth first so I learnt the piano. Once I was having lessons, I soon won a place in the National Children's Orchestra and then went on to the National Youth Orchestra and beyond.

Is there a musician you particularly admire?

Too many to mention! I think anyone forging a path in the arts' industry is admirable, however they make it work for them.

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

Go for it! There is absolutely nothing to lose.

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

Keep your options open. Be open minded. Take all opportunities thrown at you and enjoy every step of the, sometimes, bumpy journey!

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

Do it! There are some wonderfully varied music courses out there. Just make sure to find a place which has all the options you're looking for.

Which one piece of music would you choose for your Desert Island?

I think I'd take the soundtrack to Hamilton, then I can spend the time learning all the words!

And your Desert Island luxury?

Is this the one where everyone asks for the complete works of Shakespeare? Am I allowed Netflix?

ABRSM EXAM SUCCESSES

ABRSM results for the Summer term are shown below.

Pass – 10 Merit – 17 Distinction – 9

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>



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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