

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

SPRING
TERM
REVIEW
2022

Dear Members

Our Spring term, I am pleased to say, was "business as usual" in terms of music at Hampton.

The Rock concert was fabulous and showcased the diversity of musical talent at Hampton.

The Music Society put on the Jazz Café evening which had a record audience. We were wined and dined and treated to music from all the many jazz groups in the school.

Towards the end of term was the Spring Concert where all the main school ensembles performed. For the first time it was a film themed concert and the ensembles played accompanied by video

exerts from the film the music was taken from.

The Music Society has purchased more Djembe drums for the boys as they have proved so popular that the old ones have worn out! We have also supported some of the costs of Voices of Lions trip to Edinburgh in August 2022; and sponsored two workshops which were for all boys in years 1 and 2; we continue to support the Rare Beasts music scheme, subsidising lessons and loaning instruments to boys who wish to play less popular instruments.

The summer term is planned to be equally packed with events!

Best wishes

Melissa Foux
Chair HSMS

The Seasonal String Concert

In September, Miss Van Ments came to the members of the Chamber Orchestra with an idea: perform the *Four Seasons* concerto for the string concert. Each movement's solo was given to someone, and, within months, we would be on the Hammond stage performing the string concert. Well, life finds a way, and it turned out great.

Edmund opened the concert with an energetic performance of the first movement of Spring, which was followed by a set of confident performances, not least slowing down until the very end of Yangzi's Presto movement of Summer.



Chamber Orchestra playing
'The Four Seasons'



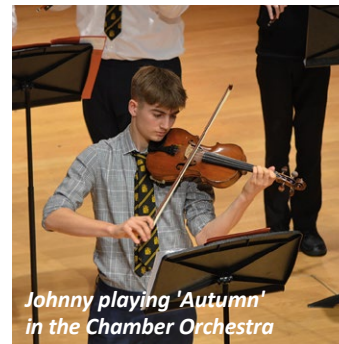
Violas, Celli & Double Bass
in Vivaldi's 'Four Seasons'



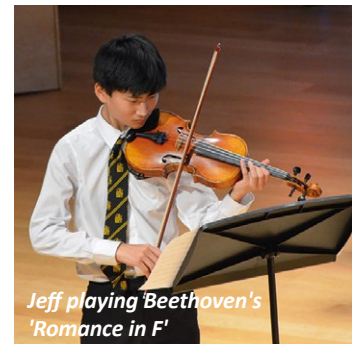
Trivikram playing
La Rejouissance
by Handel



Aditya playing
Guzman's 'Dedicatoria'



Johnny playing 'Autumn'
in the Chamber Orchestra



Jeff playing Beethoven's
'Romance in F'

Yet in no way did this throw shade on our soloists. We were treated to Handel, and *Despacito*, and everything in between. Looking at these performances, like Gabriel's performance of *Spring Song*, and the wonderful playing shown by Yuchen, Hampton's string section has a bright future.

Just as we settled down after the interval, we were presented by an array of confident solos, with all the variety you would want. Lots of music from the great composers like Bach and Beethoven, all played with stoic confidence and a touch of panache: hats off to Jian and Thomas for their performances. I would also like to commend Dylon for his lively playing in his Scherzo and Ishaan for showing off the classical guitar with such a performance on an instrument I feel is criminally underrated.

Ending off the night were Autumn and Winter, each being played by Johnny and Freddy respectively who played their movements with energy and emotion and ended an amazing night of music. Even if we missed out the first movement of Autumn (shh...).

Thanks to Miss Van Ments and the Hammond Theatre staff for making this all happen, and to Mr Tong, who we can all doff our caps to after his show stopping performance... accompanying us all!

Harry Ng (2nd year)

Pro Corda Competition report

On Friday 4 February, several groups of musicians from across the school travelled to Charterhouse school in Godalming for the Pro Corda chamber music festival.

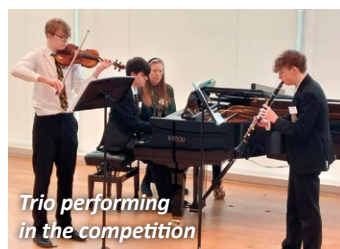
Spanning across the duration of the afternoon, it provided all of the instrumentalists the opportunity to perform as part of their respective chamber group in front of the astute ears of the vastly knowledgeable adjudicator. Not only would this help to determine those advancing to subsequent rounds of the competition, but it also gave us the chance to receive valuable feedback on our playing and how well we performed as a group.

Our piano trio, scheduled to play towards the very end of the afternoon, were fortunate enough to listen to some of the other groups performing, such as the string and wind quartets, as well as other piano trios; rehearsing briefly prior to our time slot at around 3:15, we managed to play as a group fairly well through a deceptively challenging first movement of an early Beethoven piano trio! Despite the odd slip-up and miscounting of rhythm, the majority of feedback helped us to create a more vivacious feel and tackle the piece with literal brio(!), as opposed to the degree of trepidation with which we had treaded while navigating some of the trickier sections.

Overall, I feel as though the experience was both immensely rewarding and helpful to all of the people lucky enough to participate, and I



Wind Quintet performing in the competition



Trio performing in the competition



Students and staff before the competition

certainly look forward to implementing the feedback we received when performing this piece again soon, in the upcoming Chamber Concert. A huge thank you to Mr Roland, Miss Estall and Miss Van Ments for making it all possible.

Ishaan Das (5th year)

Another Great Chamber Concert

The Chamber Concert at Hampton on the 24 February was, in my opinion, a great evening. It featured the best of Hampton's chamber musicians, with several fantastic groups playing pieces from the Pirates of the Caribbean Cello Medley to Interlude, by George Keith.

During the evening, I was part of two groups that performed - the String Trio and the Lower Strings Ensemble.

In the string trio, I played the cello, with Nathaniel Carson playing the violin and Ryan Chen playing the viola. We performed *Allegro di molto*, from the second movement of *Divertimento* by Joseph Haydn, which I found out was a very playful and enjoyable piece.

Straight afterwards, I played something quite different: a Pirates of the Caribbean medley, composed by Klaus Badelt and arranged by Nicholas Lee. Jian Graffe playing the cello and Oli Lenox-Smith playing the double bass who both ensured this difficult piece sounded amazing. While the piece was particularly difficult to play, I very much enjoyed the piece as well.

After that, it was time to sit back, and enjoy the rest of this incredible concert.

Before the concert, many rehearsals had to take place in order to master the pieces which we performed. I must admit that both pieces which I played had high levels of difficulty. Each group will generally practise once a week, which is not a lot considering the standard. Whether it was my counting, or my thumb position part, there was always lots to improve on, and I'm sure that goes for everyone playing!

There were other ensembles and groups which particularly appealed to me. For example, the piano trio played the *Piano Trio No.2, Op.34* by



String Quartet playing Mendelssohn's A-Minor



Flute Duo playing Beethoven

Cécile Chaminade. The dynamics were fabulous and I enjoyed listening to the great relationship between the different sounds of the instruments. I was also fascinated by the importance of the piece. Chaminade was the first female to have been awarded the French Légion d'Honneur, paving the way for other female composers. I would like to congratulate: Johnny, Tetsuro and Pranav on their moving performance.

I also really enjoyed the String Quartet, which closed the evening. Freddie, Harry [the second violinist and the cellist] really made the evening end on a high; they had clearly mastered their piece, playing it effortlessly.

I would like to thank all the teachers who organised and practiced for this amazing event - none of this would have been possible without them.

Playing in this concert and in a group has allowed me to master skills, which, at first, may seem simple but in reality are not. That is all while playing an enjoyable piece with people who you get to know and form good friendships.

Xavier Fricot (3rd year)



Brass ten-piece opening the concert



Beethoven's 'Piano Trio in B-flat'



Trombone Ensemble playing Fauré



Jazz Café swing time!

In preparation for Friday, 4 of March, Mr Ferrier rightly took the decision to add 30 minutes to the last two rehearsals on Wednesday afternoons. During this time we had to perfect all of our pieces and quickly learn one more, to beef up our number of songs for the Jazz Café.

On the day, all wearing our black shirts, we had a very successful sound check after school in which we also managed to accumulate a bassist who hadn't played with the band for any of the previous rehearsals.

We anxiously waited in our changing rooms in the Garrick until it was finally time. We started the evening off with *It Don't Mean A Thing* and also played *A Song For You*, with a brilliant solo from Pallav Bagchi, and ended our first set with the classic *The Pink Panther*. The Other Band and The Jazz Band then played before the interval. After food and refreshments, we kicked off the second half with our very well-rehearsed *What a Wonderful World* and ended our set with "Chattanooga Choo-Choo".

We were followed by the Jazz Trio and a sensational final 30 minutes of music from the incredible Jazz Band, including "Pick Up The Pieces".

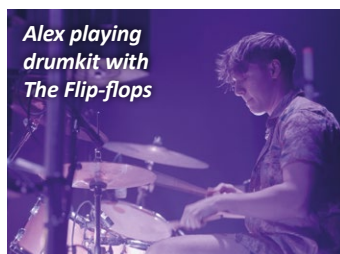
Gabriel Fouche (4th year)

Rocking back into action

On Friday 28 January 2022, staff, parents and pupils alike packed into the Hammond theatre to enjoy a spectacular evening of rock music. From solo performances of ballads to classic anthems, the sell-out crowd were treated to a wide variety of entertainment, which even included a pun battle between comperes Milo and Johnny after the interval.

All the performers, who worked tirelessly over the proceeding weeks to ensure they were well polished, can be very proud of their efforts. Finally, a big thanks to the lighting and sound crew for providing a professional set up, and, of course, Mr Ferrier for organising the event.

Johnny Evans-Hutchison (L6)



Third Year Steel Pan Workshop

The Steel Pans workshop, delivered by Inspire Works, was an enjoyable and culturally enriching experience. We played a calypso to start with, and to finish, we played *Uptown Funk* by Mark Ronson, on the steel pans and cajons. We learnt that steel pans originate from Trinidad and Tobago and are created from oil drums, first made around 100 years ago. The people of Trinidad and Tobago collected oil drums which were left behind from ships exporting tropical fruits. They hammered these drums to play pitches which create the wonderful sound world we explored at the workshop. Nowadays, these steel pans sell for around £1,500 each!

It was a fun and enjoyable workshop and we learnt a lot about this genre of music. Thanks too to Inspire Works for giving us this experience.

Hector Raoux (3rd year)



The Choral Society's Annual Concert

This year's choral society concert was amazing. I was blown away by the mesmerising music, hand-picked by Mrs Ashe for a phenomenal evening from the audience to the performers alike.

The concert opened with *Zadok the Priest*, and when the choir came in, the pure sound literally blew the audience away. Even the unflappable Mrs Ashe looked at us in wonder and bewilderment.

The next piece was Bach's *Jauchzet Gott in Allen Landen*, the solo sung by Rei Camillieri and obbligato trumpet by Mr Hayward. Rei sang the cantata fantastically, weaving Bach's beautiful lines lyrically through the string section's reaching and leaping accompaniment.

This was followed by Mr Ashe's Shakespearean cantata, *What you Will*, a stunning combination of sublime vocal writing, quiet intimate sections and pure evocations of power. Honestly, I could write a whole essay on how much I loved this piece, but the fifth and final movement, *Blow Winds*, astonished everyone in the auditorium that day. The unforgettable



opening ostinato in the bass parts set the tone for the rest of the piece, a mash up of speeches from the darkest moments of Shakespeare's plays: *King Lear*, *The Tempest* and *Macbeth*. Mr Ashe crafted a masterpiece, blending the subtle undertones in these speeches with the pure raw emotion that each one represents.

After the interval, we performed the fifth movement of Mahler's *Resurrection* Symphony, the grand finale to a symphony about fate, death and love. The orchestra's passion was felt throughout the piece, with the choir's superb sound soaring over the top: 'Aufersteh'n, ja aufersteh'n wirst du, Mein Herz, in einem Nu!'

A massive thanks and huge congratulations to the LEH and Hampton joint choral society and Mr and Mrs Ashe for an extremely successful concert.

Pallav Bagchi

Theo triumphs at Godalming Performing Arts Festival

As a newcomer to the organ scene, most people would have agreed that the chances of me winning a prize were slim, but as the rounds progressed, things were starting to look on the bright side.

I started learning the pipe organ last November to have a taste of the "Rare Beast" programme and Dr Ainscough (piano and organ teacher) kindly agreed to enter me for two classes at the Godalming Performing Arts Festival. We decided to perform a Bach Passiontide piece and a Demessieux Gregorian chant melody.

The feeling of playing on such a large organ was intimidating at first, but as you get more accustomed to it, it becomes easier to play which provides much confidence. My competitors had really set the bar high and it was a great challenge. Despite a few small errors, the adjudicator had awarded me high marks on my sensitive playing and choice of registration.

I hope this inspires all beginners to always challenge themselves and others to seek for great rewards and musical knowledge.

Theo – winner of the OR01-OR04 organ classes. (1st year)





Alumnus update with Robin Smith

Robin Smith OH (1989) who was a music scholar at Hampton in the late 80s and is now Head of Brass Studies at Dulwich College and a professional trumpeter. Robin was awarded a music scholarship when he started at Hampton in September 1982.

What dates were you a student at Hampton?

I left Hampton in 1989 at the end of the 5th form.

What are your memories of your time at Hampton?

Musically, the tour to Konstanz was a highlight, particularly having the opportunity to perform a movement from the Haydn trumpet Concerto in the Munster. I also fondly remember snowball fights with Rectory, next door, and the break time meetings at the other fence with the girls from LEH!

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

I was primarily a trumpeter and second study pianist but took the opportunity to learn the organ at school, until my organ teacher sacked me for my appalling finger technique! I now also play the euphonium, mostly for fun!

What were your A level choices?

I went to Richmond to study Music, English, and History of Art which was fascinating.

What did you study at university?

I studied the trumpet at music college after A levels; firstly at the Royal College of Music and then the Guildhall School of Music & Drama.

Tell us about your career after university?

I had my first professional engagement on the trumpet while at Hampton - it was Princess Ida at the Seacombe Centre in Epsom. From there I took every opportunity to say "yes" to performance opportunities. This led me to meet many people in the business who influenced my journey. I performed regularly with the National Symphony Orchestra, Moscow City Ballet and Royal Opera House Orchestra early in my career as well as with bands such as The Divine

Comedy (the album "Casanova" being a highlight). During this time I put a lot of energy into the pedagogy of education, firstly teaching at St George's College in Weybridge and eventually becoming head of brass at Dulwich College in 2008.

How has music influenced your life?

Coming from a musical family (my late father was a highly regarded trumpeter) music has been a constant companion throughout my life. From early memories of watching dad perform "The Carnival of Venice" with the BBC Concert Orchestra to the delight of listening to my half-sister (who I taught to play) perform on the latest Matrix film soundtrack and the strains of my two children (also trumpeters) playing with the London Youth Wind Band, it's always there.

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

These days the standard of performance is incredible. It's no longer just the best players that get the work. Yes, your personal practice is vital, but so is being good company, organised, and willing to go the extra mile. Having extra "strings to your bow" is very useful - being able to play percussion has swung gigs for me. As one of my professors said to me, "anyone can play the notes, Robin, but do I want to have a pizza with you between rehearsal and concert?"

What artist(s) have inspired you?

If I had to pick just one, it would be Wynton Marsalis; a consummate musician in both classical and jazz trumpeting. He is also passionate about education and really understands how to deliver.

What's next in your career?

Ha, who knows what's round the corner? I've not planned my journey so far and don't see that changing! I'm putting more and more into the intricacies and nuances of brass teaching and have written a "How to Teach Brass" method. We never stop learning, there's always something new out there, which is why I find music so fascinating.

And any other thoughts, about life at Hampton

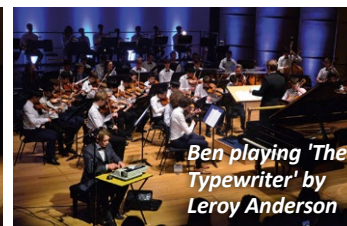
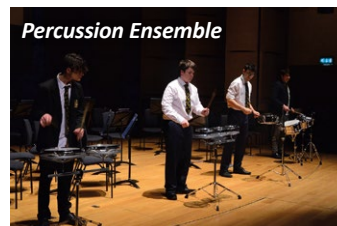
I wasn't the most dedicated student at Hampton, I didn't really fit in, and I certainly didn't take advantage of all that was offered, I don't regret my time there at all. My experience at Hampton enabled me to be in the best position to help my students at Dulwich College navigate a similar journey, and that is wonderful.



Movie Music Spring Concert

On the 23 March, Hampton's first film themed concert took place. The 20th Century Fox title music preceded a dramatic performance of John Williams' *Jurassic Park*, which set the tone for the remainder of the evening perfectly. This was followed by another very well-known theme - Raiders March, from *Indiana Jones*, performed by the concert orchestra, and was one of my personal favourites of the evening. The rest of the first half consisted of numerous other film-based performances, including renditions from *Mary Poppins*, *The Great Escape*, and *Cinema Paradiso*, bringing back lots of nostalgic memories to the audience. Furthermore, I had the opportunity to perform Vivaldi's *Concerto for Two Violins in A minor* alongside my good friend and orchestral desk partner, Jake Costen, which was not only a personal highlight of the concert, but a highlight of my own Hampton music career.

Following a short interval accompanied by the amazing Hampton Barbershop and Clarinet ensemble, Voices of Lions performed *Misty Mountains* from *The Hobbit*, and *Friend Like Me* from *Toy Story*, two highly contrasting pieces, which brought eerie and uplifting atmospheres



respectively. There were two stand-out performances of the evening: firstly, Ben Francis' incredibly entertaining performance of *The Typewriter*, which displayed both his brilliant musical and dramatic talent; and secondly, Daniel Morgan's performance of the first movement from Shostakovich's *Piano Concerto No. 2*, which he undertook seemingly effortlessly with precision and charisma. I am sure that they will remember these performances fondly, and it was an honour to accompany them as part of the Symphony Orchestra in their respective leavers' performances. I'd also like to extend my thanks to the music teachers and technical team for making the concert such a spectacular evening.

Jamie Harrison



'Ten-minute' interview **with Sarah Mattinson** *(Teacher of Music)*

Tell us a little bit about yourself.

Since September, I have been one of the academic music teachers at Hampton, joining a friendly and thriving department. Before this, I studied music at Oxford and grew up in Wiltshire.

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

Both of my parents began their careers as professional musicians, my father as an opera singer, my mother as a pianist and his accompanist at times. Since then, they have both moved into teaching music. So, I grew up in a very musical family, often making music together although not often going to concerts: 'too much like the day job', they said!

I learnt to play the piano from a very young age, having badgered my mother to teach me, and later took up the flute. Throughout school and university, I made the most of playing music in all its forms, particularly in choral and orchestral settings. It was perhaps inevitable that I would end up teaching the subject I love so much, especially given my family background. I had grown up seeing the joy it brought my two parents and the difference they made to their pupils.

What did you enjoy about your music degree?

I studied music at The Queen's College, Oxford, and, whilst I enjoyed the course, the best thing about those three years was the opportunity to perform regularly and with a huge range of different people. From singing as a choral scholar in my college chapel to leading the flute section of the university orchestra, I threw myself into it all until it was cut short by Covid-19, meaning I sat my finals in my bedroom!

How did you come to join the music department at Hampton?

Before this role, I worked at St Edward's School, Oxford, where I loved being a part of a busy music department. I knew Hampton for its academic reputation and was also immediately impressed by the department so I was delighted to be able to join the team.

What are your responsibilities in the department?

As well as my role in the classroom, I have an active role in the practical music-making. I run the Consort of Voices, the Boys'

Choir and Piano Duet Club, all of which are incredibly rewarding experiences as the boys, from first year to sixth form, really get stuck in and are a pleasure to rehearse with.

What classes do you take?

I teach all the way from first year to sixth form, with each year group presenting their own challenges and unique possibilities. I enjoy the inquisitive nature of the pupils who take music all the way into sixth form, allowing us to explore the complexities and nuances that the study of music has to offer, but it is also incredibly rewarding to meet, and attempt to match, the energy of the younger years on a daily basis!

What musical experience has been the most rewarding?

My aspirations to become a teacher were heightened when I volunteered for Turtle Arts in two eight-week long projects. One of these involved writing and performing an opera with a group of children with high-functioning ASD. The other was a songwriting course directed at individuals with early onset dementia and their carers. In both cases, it was such a privilege to see the participants' confidence grow and to see their enjoyment in making music together.

What artists have inspired you?

Female performers and composers throughout history. Mr Oyarzabal, one of Hampton's wonderful piano teachers, recently put on an exceptional concert that celebrated the 'silenced voices' of female composers. I am so proud of the boys for entering into the spirit of that concert with such enthusiasm and for sharing this music so beautifully. I hope to be a part of the department's wish to explore and promote voices within music that have historically been ignored.

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

My original thought was that it's a toss-up between the 2nd movement of Ravel's *Piano Concerto in G* and the *Prelude and Liebestod* from Wagner's *Tristan und Isolde*, but I think it would have to be Sarah Vaughan's recording of *Misty*. Just stunning.

And your Desert Island luxury?

This is a predictable answer, I know, but I'm in good company alongside David Attenborough, Julie Andrews and Sir Ian McKellen in choosing a piano; I couldn't do without one!

ABRSM EXAM SUCCESSES

We have received the ABRSM results for the Winter term:
44 boys took an exam, the results are shown below.

Pass – 24 Merit – 13 Distinction – 7

News and Information...

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



Whilst every effort is made to ensure the accuracy of the information contained herein, the HSMS cannot accept any liability for any loss or damage arising from the use of this information. The views of the individual contributors are not necessarily those of Hampton School. The HSMS newsletter is an independent publication by Hampton School Music Society, written and edited by members of the Committee. The Music Society exists to support the Music Department by helping with concerts and providing financial help for special projects. If you are not already a member and wish to join the Music Society, please get in touch with the Membership Secretary through the Music Society's page on the School website.