

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

AUTUMN
TERM
REVIEW
2023/24

Dear Greatly Appreciated HSMS Members,

We are delighted to enclose a summary of what was a packed, ambitious, and highly varied autumn term 2023 programme from the Hampton School music department. In this newsletter you will be able to review accounts from the Hampton boys themselves on a wide-ranging programme that included dedicated events for keyboard, woodwind, musical scholars, and new boys. In addition, Hampton musicians contended with a (The!) Little Shop of Horrors, performed admirably at the Kingston Festival and, for those who like their music to be accompanied by the culinary, there is feedback on the prestigious annual Hampton St Celia's day concert. The finale of

the autumn term were, of course, the Christmas concerts and the accompanying HSMS Christmas raffle.

As ever, our thanks and congratulations to Mr Roland, his team, and, of course, all the talented and dedicated performers who so enrich musical life at Hampton. The most encouraging aspect, as a Hampton parent and HSMS committee member, is to see both the breadth and depth of the musical talent and participation at Hampton, from an already impressive foundation, constantly improving. Many salutations to all HSMS members for enabling and supporting this journey.

Mark Morrison
HSMS Chair

Sion captures the atmosphere of an early 18th century dance with Bach's Cello Suites



Aleksander singing Dowland's Flow My Tears

Keyboard Concert

The school's annual keyboard concert was held on 8 November 2023, with an exciting event showcasing a wide range of piano playing from pupils across the school.

The concert was full of many great performances, with a really high standard especially from the sixth form and included lots of different pieces, ranging from classical sonatas and romantic nocturnes, to more contemporary performances and jazz pieces.

Some of the performances I really enjoyed were of Rachmaninov's 'Prelude in C sharp minor', Chopin's 'Nocturne in D flat', and the consecutively played first two movements of Beethoven's 'Sonata Pathétique'.

Personally, I felt I played my piece quite well, but maybe with one or two little mistakes: getting to play on the grand piano in the Hammond felt really exciting (even if it did make me a little nervous) and overall, the concert was a fantastic experience.

Alexander Liang

Scholars' Concert

The inaugural Scholar's Concert was successfully performed on Wednesday 4 October 2023.

It was a wonderful celebration of the talent of Hampton musicians: there was a warm and positive reception from a great audience to the performances from 23 pupils. There were many highlights: David Tam and Harry Ng both played Greig's 'Nocturne' on separate occasions with great musicality; Oli Lenox Smith played Beethoven's 'Moonlight Sonata' with expertise; Fillip Lorenc's rendition of 'Tequila Sunrise' on the trumpet was a fun, upbeat listen; Monti Smith and Nathaniel Carson both sang with beautiful precision, and Aleks Lorenc sang 'Flow My Tears' with much emotion.

It all added up to a very enjoyable evening.

Samuel Hughes, fourth year



Oli showcased the night of the piano with Rachmaninoff's Prelude in C# Minor



David played Greig's Nocturne



Samuel playing Off to the Nelson



Harry also played Grieg!

Little Shop of Horrors – the autumn term musical extravaganza

In October 2023, I was involved in the senior’s musical ‘Little Shop of Horrors’, but not in the way that you might think, I would usually have been busy with the theatre tech side of things, but this time I was given the incredible opportunity to play percussion in the band!

The band mostly comprised music teachers who you probably know, such as Mr Ferrier, Mr Zuckert and Miss Mattinson and conducted by Mr Roland - but I was one of three pupils also asked to play. In the lead up to the official performances, we had several after-school rehearsals in the music hall, making sure that the music would be the best it could possibly be. In the final two rehearsals we played the music as the cast sung - a totally different experience which made the show really come alive for the first time. This also involved spending the first of many electrifying hours in my percussion corner of the orchestra pit.

I played many different instruments in the show (over ten!) which was quite daunting at first, but I grew accustomed to it over time. Some examples of the instruments I played were: vibraphone, xylophone, bongos, wind chimes, triangle, and the tambourine.

The day of the first show arrived and I was admittedly a bit nervous, despite having really grown in confidence during the rehearsals, as I had to play a xylophone solo, during which any mistake would have been painfully obvious. Luckily, all was alright on the night/s!

The shows were a truly unforgettable experience., playing to full houses alongside such incredible musicians and performers was rather surreal as it was happening, and an indelible memory now that it’s over: I will always be grateful.

Oliver Champkin, third year, band



Gigi, Sam and the dancers

The production of ‘Little Shop of Horrors’ was a resounding success, featuring five sold-out performances over four days and nights; each one earning enthusiastic applause. With exceptional sets, fantastic acting, singing, and dancing accompanied by our very own orchestra, this year’s senior musical truly was one to remember; and this is all down to the exceptional dedication of the entire cast and crew, as well as our outstanding orchestra and director, Mrs Jones. The show was truly a production ready for the West End stage.

As deputy production manager, I had the privilege of overseeing the crew (assembled of Hampton pupils ranging from second year to lower sixth) throughout rehearsals and production. With lighting and audio to programme, a set to assemble and a show to put on in just over three weeks, the crew worked tirelessly to make sure the production could open.

Having started the process sitting on the Hammond floor, watching snippets of the play in rehearsal whilst making creative decisions about what it would look like at the end, it was hard to imagine just how professional the performances would turn out. From the crew’s side, the amplified sense of community that comes with having a shared goal was evident and it was lovely to see everyone pitching in, even if it wasn’t their designated role, to help get the show on its feet and running smoothly.

From paper to performance, the whole process was a joy to experience and I think it’s fair to say, both cast and crew were sad to say goodbye when it was all over; especially after having spent all our Sundays together since the start of term. But come showtime each night, I was shocked by just how breathtaking the production was, whether it be Adam Gaunt playing a narcissistic dentist, Tom Cowley and Eric Taylor voicing a man-eating plant, or Gigi Donald and Sam Moshi singing their hearts out for an audience of almost 400; it simply would not have been possible without everyone’s collective efforts and input, whether it be cast, crew, orchestra or the ever-helpful Mrs Jones, Mr Roland and Mrs Richardson.

Isaac Crowhurst, lower sixth, tech team



‘Zombies’ at the end of the show

Based on a cult-classic B-movie filmed in just two days on a repurposed set, ‘Little Shop of Horrors’ is a whimsical horror-comedy musical, crafted by the legendary duo Howard Ashman and Alan Menken, who would go on to define Disney’s ‘Renaissance’ era with classics like ‘The Little Mermaid’ and ‘Beauty and the Beast’.

Unfolding in the backdrop of a struggling florist shop on New York’s ‘Skid Row’, the story follows Seymour Krelborn, one of the shop’s two employees, who stumbles upon a ‘strange and interesting new plant’ during an unexpected ‘total eclipse of the sun’. The narrative takes an unexpected (perhaps unless you’d seen the title) turn when Seymour realizes that Audrey II, the plant, named after the other employee who he is totally in love with, must be fed blood to survive. Thus begins Seymour’s reluctant descent into murder, his first victim being Audrey’s sadistic dentist boyfriend.

Alan Menken’s brilliant soundtrack, in the style of 50s ‘doo-wop’ and early Motown, paired with Howard Ashman’s hilarious script and lyrics solidifies ‘Little Shop of Horrors’ as one of my all-time favourite musicals.

Upon learning that ‘Little Shop of Horrors’ would be the senior musical in February last year, while I wasn’t exactly surprised (my box-4 drama class had worked it out already) I was absolutely thrilled. To get the chance to be a part of a musical I grew up loving, in my last year at the school was such an incredible opportunity, then to get the news that I’d be playing the lead role; it felt surreal.

The magnitude of a production like this requires a colossal team effort. With a 50-person cast, alongside the crew, band and puppeteers; each individual contributes a unique skill set and has to do their job correctly, otherwise the whole production would fall apart. Considering the sheer scale of this production, I was really impressed with how quickly everything just worked. A huge part of this was the brilliant direction we received from Mrs Jones, Mrs Richardson, and Mr Roland.

Undeniably, staging such a show posed considerable challenges. The rehearsals required significant time and energy, and the dedication and effort invested by everyone, both behind the scenes and on stage, was nothing short of incredible.

Then, the set arrived, and suddenly you’re no longer in the Hammond Theatre, you’re there in Mr Mushnik’s Skid Row Florists, thanks to the work of Mr Thompson, Mr Elliot and Miss Thomas. Actually, being there on stage with the set, the puppets and the amazing band really levelled up the energy in the cast. Yes, show week was tough and it was tiring for everyone, but it was probably the most enjoyable week of my time at Hampton and certainly one that will be difficult to forget.

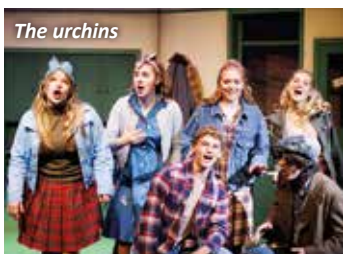
Sam Moshi, upper sixth, lead role cast



Sam (Seymour) with Audrey II



Sam (Seymour) in the shop



The urchins

THE CHRISTMAS CONCERTS



Symphony Orchestra sounding brilliant in the Concerti and Kabalevsky's Colas Breugnon Overture



Brass band opening the Christmas concert



Tomas playing Schumann's Piano Concerto with the Symphony Orchestra

Christmas Concert 1

In the build-up to Christmas concert 1 I was very excited: we had fun songs, we were well prepared, and we would have a lot of fun. That morning, during period three we went down to the Hammond theatre to rehearse, the songs we were singing were called 'Jingle Bell Rock' and 'Shoulda' been a North Pole Elf'. The rehearsal went very well, and we all felt prepared for the evening performance.

In the run up to this concert, Mr Zuckert explained that the music teachers had a competition to see whose class could sing the best at the concert and that we had to be the best or otherwise he would lose his winning streak!

I enjoyed the songs and I think my favourite was 'Jingle Bell Rock'. The other song ('Shoulda' been a North Pole Elf') was also fun with some amusing lyrics and there was even a little section where we got to dance!

When we did the actual concert, I was slightly nervous but felt well-prepared, and we all sang very well, and I'm sure the forms which were performing in Christmas concert 2 did just as well. Christmas concert 1 was a great experience and I am looking forward to being involved in more concerts.

Reuben Nicholson, first year choir



Charlie playing Elgar's Cello Concerto



Guitar Ensemble playing General's Mandate



First Year Choir

Carol Service

Recently, I took part in the carol service at St. Mary's church (on 11 December 2023) that featured the collective musical talents of the music department and Hampton school choir. It was a heart-warming celebration of the holiday season.

Opening with the Voices of Lions' rendition of 'Lux Aurumque', the stage was set for an evening of musicality.

The main choir presented famous carols such as the spirited 'Ding Dong Merrily on High'. In addition to the main ensemble, smaller choirs, such as Roar! and the choir I sing in, Consort of Voices, added their own unique flavours to the festive mix.

Roar!'s infused energy into the atmosphere with 'Come and See the Child' by Greg Galpin, while the Consort of Voices, delivered a performance of 'Lully, Lulla, Lullay', by Phillip Stopford.

The inclusion of solos from various choir members brought a personal touch to the service, showcasing the individual talents that collectively

Christmas Concert 2

Preparing for the Christmas concert involved a lot of hard work, dedication and at least one rehearsal every week and everyone was excited for what was to come on 7 December.

Christmas concert 2 started off with the second first year choir, also conducted by Mr Ferrier and Miss Mattinson, singing the same pieces performed in concert 1.

Second was the special one-off Britten Choir, a higher-voice choir conducted by Mrs Esser and Miss Mattinson, who performed four movements from Benjamin Britten's 'A Ceremony of Carols' complete with candles. The Britten Choir were also accompanied by a harp, played by Miss Hunting-Morris, the new harp teacher. Finally, the Symphony Orchestra performed three pieces, two being concertos with sixth formers as soloists. Their first piece was Mvt 1 of Edward Elgar's 'Cello Concerto', with Charlie Bishop as the cello soloist.

The second performance of the Symphony Orchestra was Mvt 1 of Robert Schumann's 'Piano Concerto', with Tomas Escobar on the piano. Their final piece was the 'Colas Breugnon Overture' by Dmitri Kabalevsky, without any soloists.

Performing in the concert was a joy and the ensembles were brilliant. In my opinion, the highlight was the Britten Choir in Christmas Concert 2, it was a one-off, but also the nature of their performance was reminiscent of a church rather than a concert, their candles adding to the atmosphere.

Nileeth Gwalla



Consort singing Rutter's Was I The Lamb

contributed to the overall experience. These solos, spanning many pieces, added layers of depth to the musical tapestry.

Throughout the service, prayers and readings were seamlessly integrated between the carols, creating moments of reflection and contemplation: this thoughtful blend allowed attendees to connect with the essence of the Christmas story on a deeper level.

As the service reached its climax, the congregation joyfully united to sing the hymn, 'O Come, All Ye Faithful'. The combined voices of the choir and attendees echoed through the space, creating a powerful sense of unity and communal celebration.

Overall, I believe the success of the evening was a testament to the dedication put into rehearsals during school hours. The collaborative efforts of the music department and the Hampton school choirs manifested into a memorable and uplifting carol service, leaving everyone in attendance immersed in the Christmas spirit.

Devam Kumarswami

St Cecilia's Day Dinner and Concert

The lighting was being dimmed, bow ties adjusted, drinks filling glasses and anticipation filling the air – what else but that unmistakable feeling of the music calendar's most-awaited concert? The St. Cecilia's day dinner and concert, held on 25 November 2023, is always a coming together and celebration of the patron saint of music, and to escape that bitter, late-November chill through a three course dinner and countless heart-warming performances. Indeed, this year was to prove little exception, as we were about to find out for ourselves.

It was pianist Edmund N who opened the proceedings, and whose excitingly jazzy rendition of J Ireland's 'Ragamuffin' conjured up a quintessentially Dickensian image of nineteenth-century London, before Declan G took the stage to expertly display both musical sensitivity and characteristically Brahmsian energy in his interpretation of the 'Scherzo' from the *F-A-E* violin sonata. Alex T followed with a performance of the slow second movement of Beethoven's 'Sonata Pathétique', demonstrating a delicate poise in bringing out the singing melodic lines, and Oliver L then gave the first woodwind display of the evening, balancing the staccato spriteliness of the 'Allegro' with the gentle lyricism of the 'Andantino' in Lutoslawski's 'Dance Preludes'. Debussy's dreamlike 'Romance' for voice was sung with great tenderness and sensitivity by Felix D, before Will O concluded the first part of the evening with remarkable aplomb and virtuosity in tackling the fiendish technical demands of H James' 'Concerto for Trumpet'.



Edmund opened the concert with Ireland's Ragamuffin



Oliver playing Lutoslawski's Dance Prelude

Yangzi T opened the second part of the evening with a typically indulgent and expressive interpretation of Kreisler's renowned 'Liebeslied', following which Benedict F-C sang Marcello's 'Il Mio Bel Foco', expertly conveying the impassioned fieriness of the lyrics and melodies. Rohan C then performed a sensitively-phrased, touching interpretation of Brahms' 'Variations on a Theme' by Robert Schumann, before Ravel's 'Pièce en forme de Habanera' was played by Harry S, whose stylish rendition captured the energetic rhythmic and harmonic flair of the piece's Argentinian roots. It was then Ivo M who sang Schubert's 'Du bist die Ruh', displaying both a powerful tone and great breath control to evoke an atmosphere of serenity. To close out the second part of the evening, we were treated to a breathtaking performance of L Bonfã's 'Manhã de Carnaval' from the 1959 Brazilian film 'Orfeu Negro' by a jazz band featuring Zac D (guitar), Felix D (bass guitar), Tomás E (saxophone), Logan H (saxophone), Piers M (clarinet), Aitor M (piano) and Tom W (drumkit), with stylishly virtuosic solos and rhythmically energetic playing that had the whole audience's feet tapping.

The second dinner interval was followed by Aitor M's wistfully jazzy performance of Duke Ellington's 'In a Sentimental Mood', whose sensitive phrasing and colouring of the harmonies created a wonderfully nostalgic



Benedict singing Marcello's Il Mio Bel Foco



Will ended the first part of the entertainment with James' Concerto For Trumpet



Bonfã's Manhã de Carnaval played by some of our upper sixth musicians

atmosphere. Zac D then followed suit, performing the tranquil opening to his self-composed 'Chiaroscuro', a feat of writing reminiscent of the likes of Scriabin, before embarking on a flurry of display of both technical mastery and musicality in breathing life into his work. We then welcomed onto the stage our final vocalist of the night, Milo B, singing Garner's classic jazz standard 'Misty' with a warmly expressive tone that captured the longing romanticism of the lyrics. Tomás E gave the penultimate performance with a flawless interpretation of Albeniz's 'El Puerto', vividly evoking both the undertones of traditional Spanish folk music alongside the vibrant colours of early impressionism through his sensitive articulation and phrasing. Finally, it was myself, Ishaan D, who concluded the concert with the 'Andante', the third movement of Rachmaninoff's cello sonata, a beautiful and intricately-written piece which I thoroughly enjoyed learning and performing.

Of course, this magical evening would not have been possible without the hard work of the music department, catering team and theatre team; in particular, special thanks to Mr Roland for organising the concert, and to Mr Oyarzabal for working so tirelessly to provide accompaniment of the highest standard to most of the instrumentalists during the evening. Although it is a somewhat bittersweet feeling as an upper sixth former to have played in my very last St Cecilia's concert, I can look back with great certainty that I have had two truly unforgettable experiences performing in these concerts, and hope that more such lifelong memories will continue to be made in the years to come!

Ishaan Das, Upper Sixth



Felix sang Debussy's Romance



Yangzi playing Kreisler's Liebeslied

Kingston Festival

On Sunday 26 November 2023, a cohort of Hampton pupils made the journey to Kingston University to participate in the annual Kingston Festival of the Performing Arts.

Several pupils were successful in their solo performances, with third year Josh Gibbins winning the Woodwind Elementary Class on clarinet.

Fourth year Samuel Hughes won both the Advanced Woodwind class and the Jennifer White Cup for best woodwind performer.

Several ensembles participated, including the Senior String Quartet, Clarinet Ensemble, Wind Quintet and Poulenc Trio.

Among these, the Poulenc Trio were the winners of the Ensemble Any Age Class, while the String Quartet, led by Declan Goh, won the Addison Deny Rosebowl for best ensemble.

Everybody involved, both pupils from Hampton and those from other schools, gave their best efforts, and this resulted in a very high standard of music-making on the day.

Tomas Escobar

New Pupils' Concert

The New Pupils' Concert (held on 14 November 2023) was an amazing experience and it was an honour to be involved in it: the excitement in the air was tangible and the prowess of the performers was exceptional.

There was a large variety of instruments being showcased, from the guitar to the piano and the violin to the double bass. The audience was also treated to the performance of the first year rock band Thunderstrike, who played 'Highway to Hell', which was an awesome piece that I thoroughly enjoyed.

I played 'Csikos Post' by Hermann Necke which is a lively piece with lots of humour. I practiced for a month before the concert, trying to bring out the liveliness of the piece, as it tries to portray a Csikos. This is an agile, cheeky performer, who stands on the backs of two horses and drives three more in front of him in 'pickaxe' formation. In several parts

Harry playing Disco Baroque by Bullard



First Year band opening the second half with Highway To Hell



Woodwind Concert

This year's annual woodwind concert, held on 21 November 2023, showcased a vast variety of performances and musical talents. The wind quintet opened the concert with 'Gold & Silver Waltz' by Franz Lehar; Oscar Schofield then performed 'Sonata in A minor' on the flute; followed by Richard Campbell playing 'Entry of the Gladiators' on the bassoon, presenting the audience with a cheery joyful performance. These performances were followed by Theo Webb on the clarinet, then Arthur Paynter on the flute and finally, Samuel Hughes on the clarinet. Tomás Escobar followed on the alto saxophone performing 'Fantaisie-Impromptu' by A Jolivet, leading us away from the classical genre into the jazz style. This particular performance was a standout as Tomás showcased his technical skills and musical talent with his fast chromatic runs and control, as well as acing those high notes in the altissimo domain. We then had the flute trio to end the first half playing 'No. 1, Op. 83 (allegretto)' by J Hook.

After the interval, the Trio for violin, clarinet & piano opened with a beautiful classical performance. We were then met with Euan Seymour on the flute, followed by Jiashan Li on the clarinet, playing 'Romanze'



The Wind Quintet opened the concert with Gold & Silver Waltz by Lehar

Colin opened the New Pupil's Concert with Bridge's Moto Perpetuo



of the piece, there is a distinct buzz of the underlying galloping noise of the harmony, whilst the melody depicts the dangers and tricks that the Csikos would perform to taunt the audience.

Despite all my practice, my nerves were still playing as butterflies cartwheeled in my stomach as I entered the stage. Drawing all the experience that I had from playing in various concerts in the past, I harnessed my nervousness and utilised it to give me that burst of energy which compels one to exceed their best.

Overall, it was a phenomenal experience, with every instrumentalist playing uniquely, accompanied by the overwhelming applause from the audience. It was a pleasure to be part of this concert and to share the beauty of music with my friends, family and teachers.

David Tam, first year

Rey playing an extract from Bizet's Carmen



Liangxu playing Couperin



The Clarinet Ensemble captured the spirit of Argentina as they closed the concert with Piazzolla's Libertango



Richard playing Entry Of The Gladiators



Flute Trio closed the first half with an invigorating Rondo



Tomás played Jolivers' Fantaisie-Impromptu



by Mozart, giving us a lively upbeat setting from his performance. Next Benedict Cook performed 'Sonate from Klarinettensonate': a long performance and an absolutely fantastic one.

Following this, we had the trio for oboe, basson and piano perform 'Mvt. 2, Adante' by F Poulenc. Leading us away from the classical genre once again into the jazz genre was Devan Banerjee on the alto saxophone, playing 'Take 5' by Dave Brubeck. Next we had 'Yule Oh' on the flute, and to finish off we were gifted by the performance of the large clarinet ensemble performing 'Liberrango' by A Piazzolla.

Overall, the concert was a presentation of a variety of brilliant musical performances and musicians and was a very skilful showcase of talents, and a testament to the absolute versatility of the woodwind instruments.

Devan Banerjee

STAFF INTERVIEW

with Gweni Hunting-Morris

Please tell us a little bit about yourself.

My name is Gwenllian but I abbreviate it to Gweni as my full name is quite a mouthful! I come from Cardigan in west Wales. The Welsh language is strong in my area so I grew up speaking it and did all my schooling through the medium of Welsh.

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

My family is quite musical so there was lots of music in the house, from Gilbert and Sullivan to Nina Simone. I saw the harp at concerts and national Eisteddfods and was always drawn to it. I started taking harp lessons, followed by piano and later flute. I have always enjoyed learning and so teaching was something I wanted to try and I love it!

Can you tell us a bit about your music degree/education?

When I was in the sixth form, I had always thought that I wanted to study the harp at conservatoire but I decided to take the academic route to music instead. I enjoy lots of different aspects of music from composition and arranging to learning about its history, so I felt that I could still do these and also continue with harp performance at university. I studied at King's College London which has a partnership with the Royal Academy of Music so I received my harp lessons through the Academy whilst taking lectures at King's.

Tell me a bit about how you came to join the music department at Hampton.

When the vacancy at Hampton was advertised I leapt at it. I was really buoyed by the fact that the school had recently acquired a harp. The musical world needs more male harpists to break instrument stereotypes, this is something which I actually researched at university so I was thrilled to see that Hampton is taking steps to break the mould.

How are you involved in music outside school?

Outside school, I work with London Youth Choirs as an assistant leader. I help the conductor with all things musical and pastoral, this includes taking sectionals and leading warm ups. I enjoy choral conducting very much and am hoping to develop this. As a harpist, I am booked for a variety of events including concert performances, wedding ceremonies, dinners and receptions.

Tell us about your own musical journey growing up.

Growing up, I enjoyed accompanying my dad on harp and piano and trying to get my reluctant brothers to play piano duets! I sang with various choirs including Ysgol Gerdd Ceredigion. I competed regularly in competitions on harp and piano, winning the 2020-21 Dyfed Young Musician Award. I'm always exploring different genres of music and adapting them for the harp.

Is there a musician you particularly admire?

This is a hard question! At the moment, I'm really enjoying Cecile McLorin Salvant, she's an American jazz singer. I recently saw a clip of her performing her album at The Met Cloisters featuring some twelfth-century songs with jazz inflections which was mesmerising.



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

Don't be scared to try something new. Remember that everyone has to start somewhere. I started the trombone in year 12 because I always wanted to try a brass instrument, I gave it my best shot though I don't think I'll be pursuing a career as a trombonist any time soon!

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

Try and say yes to as many opportunities as possible, even if it's outside your comfort zone.

What artists that have inspired you?

One of the first professional harpists I saw was Catrin Finch. Her stage presence and musicality continues to inspire me.

What one piece of music would you choose to take to your Desert Island?

This is probably the hardest question. I'm going to go with Rodrigo's 'En Aranjuez Con Tu Amor', The Grimethorpe Colliery Band arrangement by Trevor Jones. I love the devastating cornet line in contrast to the brilliant rousing tutti crescendos.

And finally, what would be your Desert Island Luxury?

If I was stranded on a desert island at Christmas it would be fried Christmas pudding.

ABRSM EXAM SUCCESSES

ABRSM results for the Autumn term are shown below.

Distinction – 9 Merit – 15 Pass – 21

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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