



## CHAIRS' LETTER

Dear Members,

A very Happy New Year to you all! We hope you had a safe and relaxing Christmas and are looking forward to a musical 2021.

The Autumn term saw a change in the way music events were presented since a different approach was needed to deal with the distancing and the bubbles. Recorded performances and live streaming gave us the New Boys' Concert, the Strings Concert and the Keyboard Concert straight to the comfort of our sofas. As Christmas approached the Music Department's Advent Calendar showed us highlights of the talented music groups around the school via Twitter and YouTube. The Festival of Lessons and Carols was replaced by the Carol Concert; a pure feat of logistics with the bubbles being recorded over a number of days.

As the start of the Spring Term and latest lockdown collide it is

clear that it will not be possible to hold any school events for the time being. We have yet to see what the Music Department will conjure up, but going by what they managed in the Summer Term we are sure to be in for some wonderful surprises. It is always a pleasure to see the range of musical talent in the school and we wholeheartedly thank the Music Teachers for their enthusiasm, creativity and hard work in maintaining a version of 'live' music at Hampton.

A few changes to the HSMS committee came about during our AGM at the beginning of December. Full details are on our website but we would like to thank Caroline Muller, our Newsletter Editor of the past three years, as well as welcome her replacement, Robert Hawker, to the committee.

Finally, we would like to thank all our members for your support of the HSMS during these difficult times.

**Melissa Foux and Celia Lucas,**  
**HSMS Co-Chairs**

## New Boys' Concert

This year the New Boys' Concert coincided with Bonfire/Firework Night – and what a firework of talent, preparation and hard work it was! The concert saw a wide range of musicians from the first and third year cohorts playing on all sorts of instruments: piano, violin, trumpet, French horn, clarinet, guitar, voice, drum kits and even a single drum! The pieces covered both classical and popular music of different periods and styles – Mozart, Khachaturian, The Beatles, jazz, folklore, to name just a few. One of my favourite performances was Eric's pitch-perfect rendition of *My Way* by Frank Sinatra.

Probably for the first time in Hampton's history the concert went out as a recorded performance, which was a bit different to the usual live events. We had a smaller audience of teachers and other musicians instead of the big hall being packed with parents, grandparents, siblings and other year groups, and I found it a little less nerve-racking. During this coronavirus-safe performance there were cameras filming us, which was a new experience, and Mr. Goodwin wiped the piano after every single player! For me personally, playing on a Steinway piano was a fantastic opportunity: it is not every day you get to play on such a fine piano! It was a long day but such a wonderful occasion, and at the end of the concert everyone was up on their feet and waving their hands in the air with elation!

**Boris Duke (First Year)**



## String Concert Review

It was nice to be able to perform again on the stage, even if the set-up was a bit different due to the coronavirus safety measures.

I think the first year boys in particular did very well, as they were new to the school, and I really enjoyed Fabio's performance of *'Meditation'* from *Thais* by Massenet. The second year pupils followed, and I found Oli's performance of *Fantasia for violin in E flat Major* by Telemann especially impressive since he played unaccompanied.

One of the joys of a string concert is getting to hear a variety of string instrument solos, with violins not always taking centre-stage. This was certainly the case when Elliot performed *Ariel* by B. Kelly on double bass, and Jian played *Broadway* by A. Minsky on cello. Next up were the third year boys, including myself, and I am pleased that we all did pretty well! I must single out Ishaan who played Arcás's *Bolero* on guitar.

It is always interesting to listen to the senior boys playing since they seem very accomplished. I thought that Jacob performed *Three Hungarian Dances* by Z. Kodály beautifully, and I was also impressed by Freddy, who rounded off this concert with a brilliant recital of Bartók's *Romanian Folk Dances*.

Well done to all the performers, and many thanks to Miss. van Ments, Mr. Oyarzabal and the theatre team for all their dedication and support.

**Edmund Ng (Third Year)**



## Keyboard Concert

This was Hampton's third virtual concert of the term. With the long Steinway centre stage, good lighting and varied camera angles, the 90 minutes that followed were nearly as much fun as being there in person!

Patrick opened proceedings on the organ with the JS Bach *Prelude in C*, played evenly and melodically. George then had fun with *Diversion* by Richard Rodney Bennett. Next Alex played Haydn's *Andante in A*, achieving a beautiful tone. Moving to the pop arena, Adam looked like he enjoyed playing the theme tune (*Writing's on the Wall*) to the James Bond film, *Spectre*.

Next Harry played some melodic and soulful Tchaikovsky with *June*, after which Thomas performed *The Lute Player* by Jacques Saint-Luc – a jolly piece, played with enthusiasm. Then Marcus played *Night Journey* by Cornelius Gurlitt, bringing out the left hand melody very well. Thereafter, James performed *Rhapsody in Blue* excerpts (Gershwin), and was very much in control of this difficult piece (including some notable stride piano) - well done!

Next Ollie played *Nimrod* by Elgar. Whilst more often heard with string orchestra, this worked very well on the piano. Tristan then performed *Nocture no 5* by John Field, a tuneful piece with a 6/8 feel. Then Johnny played Debussy's *Arabesque* and dealt well with the triplets against quavers – not easy! Pranav then performed the Schubert *Impromptu no 2 Op 90*; a hard piece with fast right hand triplets, but was smoothly played. Ryan then played *The Butterfly Lovers* (G. Chen and Z. He) very fluidly. This was one of the more challenging pieces of the evening, and was pulled off with great aplomb!

Next up, Eric played Mozart's well known *Turkish March*. This was followed by Ben's performance of Beethoven's *Presto alla Tedesca*, capturing some of the composer's 'angst' at great speed! Then Henry played the *Girl with the Flaxen Hair* by Debussy with good poise and tone, and Dylen played the atmospheric and moving *Autumn Strong* by J Wong Wing Kwan. Daniel then performed the last movement



from Prokofiev's *Piano Sonata no 2*, which has a dramatic start and was played with great confidence.

We then went back to the organ to hear Sathin play JS Bach's *Tocatta in D Minor*, with excellent foot pedalling! This was followed by Sam performing Chopin's *Waltz in E Minor* – this was crisply played with good phrasing and a light touch. Luke then played *Wedding Day at Troldhaugen* by Grieg, and looked like he really enjoyed it! We were then taken to exotic landscapes with Joe's rendition of *La Belle Murcienne* by Turina, before Hugo played *Voiles* by Debussy, conjuring up an impressionistic vision.

Matthew then performed the beautiful *Fantaisie in F minor* by Chopin. This was a particularly accomplished performance. The evening concluded with Jack's exciting and controlled performance of the first movement of Beethoven's *Pathétique*, one of the composer's favourite sonatas!

It was amazing to hear so many pianists perform such a range of music. Thank you to the Hammond crew, the piano teachers and to Mr. Goodwin for his diligent cleaning of the piano between performances!

**Stuart Skeffington**

## Carol Service

Hampton boys across all year groups recorded what would be our first ever e-carol service when, due to coronavirus restrictions, we weren't able to have the usual end of term church service. However, this did nothing to lower the standard of singing on offer, and the end result was as good as it always has been in previous years. For many weeks leading up to the recording we rehearsed in our separate year group bubbles, and although these were much smaller groups than the large school choir we're used to, if anything, it helped improve our singing and aural skills. The recording itself was done very professionally over the space of one weekend, with different year groups coming in at different times. Each of us had our own mics (socially distanced of course!) and



headphones so that we could listen to the organ backing track for us all to be exactly in time. Many, many hours later, all the recordings had been finished and they were then multi tracked so we sounded like one big choir.

The music itself was very varied, from very traditional carols such as '*O Come, All Ye Faithful*' to slightly lesser known pieces such as Warlock's '*Benedicamus Domino*'; all great pieces in their own way. We even performed our former head of music, Mr. Donald's arrangement of '*Silent Night*', a Voices of Lions classic. However, none of this could have happened without the hard-working music department, who had to arrange and run all the extra rehearsals for separate year group bubbles this term and organise the whole event which, given the situation, was quite an achievement. A special mention must also go to Mr. Traves, who helped with all the technological elements of putting together and organising the recording.

**Daniel Morgan (L6)**

## Memories of a Corona-Free 2019 Autumn Term



**Classical Spectacular – Outside the Albert Hall**

**'Return To the Forbidden Planet' Musical**



**St Cecilia's Day Concert**

## New Boys Write:

When I joined Hampton this year, I entered the very lively world of school music, including academic lessons taught by Mrs. Esser and choirs and ensembles directed by Mrs. Oldfield. The Music Department is definitely a very vibrant place! Our academic lessons include music notations, learning music theory and finding out about music in other countries. I am also member of a Chamber Choir and the First Year Choir, and our repertoire in the Autumn term included Christmas songs and hymns such as *The Snow* and *Benedicamus Domino* (in Latin). I also play French Horn in the First Year Orchestra, led by Mr. Zuckert. The most important thing is that both academic and extra-curricular music activities are led by a team of very enthusiastic teachers – Mr. Roland, Mr. Zuckert, Mrs. Esser and Mrs. Oldfield, who always smile, are always happy to help and create a very warm atmosphere.

**Boris Duke (First Year)**

Music has always been important to me, but joining Hampton has enabled me to greatly expand my involvement. The Music Department is an amazing place to learn, perform and collaborate, and being immersed in music has never been so easy for me. The staging of concerts is currently different due to the coronavirus pandemic. However, concerts still offer the vibrancy and excitement of a live audience, even if it is a more restricted one than usual. Being able to hear other musicians perform live has never meant so much, and the bonus of a smaller audience is that it can make musicians feel more comfortable if they are a bit anxious. I think that music at Hampton is not a subject, but an experience - and an experience I can highly recommend!.

**Harry Ng (First Year)**

## ABRSM EXAMINATION RESULTS

Congratulations to all the boys  
– in the Autumn Term, there were:  
**13 Distinctions,**  
**27 Merits and 37 Passes.**

Please note that, in accordance with the new GDPR requirements of May 2018, we are no longer able to publish results for individual boys.

## News and Information...



To keep updated with the wealth of musical performances and achievements from Hampton boys please look to the following for up to date information and images between now and the next edition of the newsletter: [www.hamptonschool.org.uk/music](http://www.hamptonschool.org.uk/music)  
Music Department can be found on twitter [@Hampton\\_Music](https://twitter.com/Hampton_Music) and as a webpage <http://twitter.com/HamptonSchool>

# ME AND MY INSTRUMENT



Sathin

I became inspired to learn the organ when I was about 12 years old and a Chorister at the Chapel Royal, Hampton Court Palace. Listening to pieces during services such as the *Toccata* from Widor's *Fifth Symphony in F* inspired me! I was fascinated by how so many sounds could be contained in one instrument and initially through page-turning at the end of services I gained some understanding of how different combinations of pistons were used to achieve different sounds. When I joined Hampton in third year I started having organ lessons at school. I also became Junior Organ Scholar at St Mary's Church in Twickenham, which helped me to develop essential skills such as accompanying choirs and congregations. Through various courses, I have also had the opportunity to play a wide range of organs such as the one at Peterborough Cathedral. To date, the pieces I have enjoyed learning the most are: the *Dorian Toccata* by J.S Bach and *Placare Christe Servulis* by Dupré. I have also had fantastic opportunities at school to play at School Carol Concerts as well as many keyboard concerts. I look forward to being able to play at Church regularly post lockdown and I also want to learn more repertoire to play after services.

**Sathin (U6)**

I have been playing the piano since I was 5 years old and also play the drums and guitar. I would like to be a composer/producer, so my 'instrument' of choice is Ableton Live on my MacBook. Ableton is a DAW (Digital Audio Workstation). It allows me to build my music track by track, using digital and analogue (real) instruments. I love making original music on my computer - especially EDM and film music - and I have released songs on Apple Music, Spotify and SoundCloud. I have always thought it would be really cool to play my music to thousands of people and it is what I would love to do in the future. I am inspired by the works of people like Hans Zimmer, Zedd and Avicii.

Using Ableton for making music is brilliant, as I can record myself playing piano or guitar, adding effects to shape my sound. Or I can work with sampled sounds from a priceless 17th century violin using a midi keyboard. With my laptop, I can make music on an airplane or in a hotel room or even play live. My best musical pieces, almost always, come from one sound or one idea or set of chords and luckily, with Ableton Live, I can quickly lay down that idea and make it into a full song. I like to take a simple idea or phrase and develop it gradually, until it feels complete. Sometimes this happens very quickly, sometimes it can take a long time before I am happy. Knowing when enough is enough is sometimes the hardest decision!

**Alexander Trevers, (Third Year)**



**Clarinet Ensemble entertain residents of Linwood Care Home**



# '10 Minute' Interview

with Oliver Goodwin  
Music Assistant



**Q: Can we please start off by you telling me a little bit about yourself!**

**A:** I come from a family of musicians and studied Music at the University of Southampton. My Dad was a band leader in the army where he played the flute as well as other instruments. However, he was classically trained whereas I have gone for contemporary genres – and am particularly into jazz, pop and dance music. I started playing music at an early age, and all through secondary school in Teddington. I graduated from Southampton University in summer 2019 and joined Hampton School in September of that year as - I believe - their first Graduate Music Assistant.

Originally, I was only going to remain here for one academic year but was then offered the chance to stay for a second year which I took, largely because I was given the opportunity to do a lot more teaching, which is great because my plan is to eventually go into teaching. My Dad is a teacher, as is my sister, so teaching has been on my radar for a while, and the pandemic has reinforced the fact that teaching is a strong, stable career. I could have gone straight into doing a PGCE but I was not 100% certain that teaching was for me before joining this lovely educational environment!

**Q: Can you tell me more about your Music Degree at Southampton?**

**A:** The first year of the degree covers all eras of music: they called it the 'Antiques Music Road Show'! As you go through your second and third year, there are plenty of optional modules so you can focus on the path you want to go down. I was very much into my compositions and performance so by my third year, I had narrowed it down to a 45-minute recital in front of an audience, and a composition portfolio (approximately 35 to 40 minutes long) which was professionally mixed and mastered (along with a small selection of other modules).

**Q: What are your responsibilities within the music department?**

**A:** When I started at Hampton, I was given a lot of administrative jobs and practical tasks, for example, helping boys to learn the basics of playing the keyboard in classes. I am quite strong on music technology and using software such as Logic, Sibelius and GarageBand so I helped out in these areas, as well as with the Composition Clinics such as the Electronic Dance Music (EDM) Clinic. I also worked on refreshing and updating various databases and assisting Tony Green, our Music Administrator. I am now in charge of some of the co-curricular Composition Clubs such as EDM, which is particularly popular with some of the younger kids. I can listen to the boys' compositions in the Garrick, and we often discuss what we like, and where they can improve.

Since I am a jazz musician, and jazz saxophone is my main instrument, I run the Jazz Ensembles after school, both for the first year and fourth year boys. I also help out with the Lower Sixth Jazz Ensemble, which is very strong, so this really only entails giving advice from time to time. Last year I helped out with the Swing Band but obviously during these coronavirus times we cannot have big bands. On a positive note, I think that playing in small groups is beneficial for the boys because it gives me the time to listen to them individually and give them advice on their improvisations.

**Q: Do you take any whole-class music lessons?**

**A:** The plan for this academic year is for me to be the cover teacher for the Music Department, and obviously, with what is going on around us, teachers being off has become more regular. Therefore, my responsibilities can change from week to week. Covering lessons is challenging, particularly if you wake up to the message that someone is not in for the whole week, so can I cover their lesson! But this is also exciting and means that I keep up to speed with the schemes of work! Generally, I get a lot of support from the department and, all in all, I am really enjoying the teaching. Teaching music is very interactive and practical, and it is really rewarding when you come across pupils who are not sure whether music is for them initially, but then start to get engaged in lessons.

**Q: Tell me more about your own musical journey growing up**

**A:** Aged seven, I started on the piano but never had formal lessons. Instead, I would learn chords, watch YouTube videos and make things up on the piano. When I started secondary school, my mother bought me a saxophone as she loved the sound, and loved 70s and 80s pop music and Motown. So I started to have lessons and joined the swing and jazz bands. After I finished all the jazz saxophone grades I decided to become classically trained as well, mainly just to see the 'other side'! So I went to the Royal Military School of Music, at Kneller Hall in Twickenham, and had two years of lessons there. I found the difference between jazz and classical incredible because jazz is all about being free rhythmically and centred around improvisation, whilst classical is more about sight-reading and perfecting a classical sound.

**Q: Is there a jazz saxophonist you particularly admire?**

**A:** I do not have a particular favourite saxophone player, but there are a few bands I really enjoy listening to. Obviously, when you learn jazz saxophone you do get to know Charlie Parker, who is the alto sax player, and John Coltrane, who is the tenor sax player. I started off as an alto player but more recently learnt the tenor in order to play in a big band, and perform the solos. Although the fingering is the same on both saxophones, they differ in terms of how you get the sound out. You have to re-evaluate your 'embouchure' (i.e. mouth positioning) for both saxophones.

**Q: If someone wants to learn the saxophone, what advice do you have?**

**A:** Sound is key: even if you play every note perfectly it is relatively tricky to get a really nice sound out of the instrument. The saxophone is a bit like the violin in this respect! My teacher at university was very strict and helped me to focus more on the sound I was producing. I literally spent hours and hours with my teacher perfecting my sound. Once you have mastered this, you will never forget how to do this; a bit like riding a bike! So now, if I give jazz saxophone lessons I also try and concentrate on this with my pupils.

**Q: Do you still get an opportunity to perform?**

**A:** Yes – since I left university, I have become involved in the function band circuit, and have performed at weddings, corporate events, private parties, and the like. I also decided to start my own business as a solo saxophone function player, playing over backing tracks, as there is quite a big market for that at the moment. I have also been lucky enough to get into the House Band at Ronnie Scotts and play on some of their 'jam nights'.

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

**A:** Fundamentally, if you enjoy listening to music and playing when you don't have to, then maybe it is something for you to take further. I had a gap year after A levels, at which point I had not decided definitively to study music. So I had no particular reason to fill my time with musical pursuits, but I found that I loved composing on my laptop and playing the saxophone, which was a positive sign for me. Consistency is also key, so even if you only play 20 minutes a day, personally I think it is better to have a daily routine rather than practising two hours every couple of weeks.

**Q: What artists have inspired you?**

**A:** There are quite a few jazz musicians I enjoy listening to. I am very much a fan of smooth jazz, so I like David Sanborn and Kenny G. More recently, I have been listening to a lot of jazz big bands. One of my favourite is called Snarky Puppy - a funny name but actually it is a 'super group' - a collection of some of the best jazz musicians in the world and they put these amazing YouTube videos online. The musicians are just fantastic, and I recommend that the boys watch them because they can learn a lot about improvisation. My favourite artist is actually a guitarist called Tom Misch. He is also a good singer and produces funky feel-good music, which is how I like my music! In terms of my music production, I get a lot of ideas from an artist called Disclosure.

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

**A:** I would have to go for Queen's *Bohemian Rhapsody*, because it covers so many moods and emotions, and because of what it did for music during that time period.

**Q: And your Desert Island luxury?**

**A:** I am going for a piano because it would stop me going insane and give me the opportunity to come up with some compositions. I start all my compositions on the piano and use it for all my inspirations.

**Caroline Muller (Editor)**

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