



Chair's Letter

Dear Members,

Happy New Year to you all – I hope you have a healthy and music-filled 2019. The new year seems a good point to celebrate new beginnings. At the end of the Autumn Term, we bade a fond farewell to Mr. Donald, who retired after 23 years as Head of Music at Hampton, and so this term we welcome Mr. Roland as the new Director of Music. We look forward to working with him – I know he respects and values the work of HSMS greatly, so I am sure it will be a fruitful partnership. The AGM held last November also saw some changes to the HSMS committee. Full details are on the website but I would like to take this opportunity of thanking Bernadette Banks for her dedication as Co-Chair and Judith Dibb-Fuller for her invaluable contribution as Membership Secretary. Both Bernadette and Judith remain on the committee in supporting roles. Meanwhile, we welcome Matt Skeaping (Vice Chair) as well as Melissa Foux and Celia Lucas (joint Membership Secretaries) to the committee.



The Chamber Choir at the Hampton Court Festive Fayre

So, on to matters musical! The last Autumn Term was as busy as ever, particularly the final couple of weeks leading up to Christmas. It was heartwarming to be able to attend Mr. Donald's retirement concert and the reception afterwards, and to see so many alumni joining current pupils in orchestrating a fitting send-off for him. Then, in the following week, the Festival of Lessons and Carols at St Mary's Church was just the event to put me well and truly into the Christmas mood. If you haven't attended this event before, I wholeheartedly recommend that you make a note to do so during the 2019 festive season.

I look forward to seeing many of you at the Spring Term concerts. The two big events coming up are the Jazz Café and the Joint Choral Society concert, both in March. Before that, however, we will be treated to contrasting evenings of rock and chamber music, and specific concerts for our string and brass musicians.

With thanks, as ever, to all members who support the work of HSMS.

Janet Wood
HSMS Chair

BARCELONA CHOIR TOUR

On 9 July 2018, the Hampton School Main Choir, Chamber Choir and Voices of Lions left for Barcelona. We landed in the city early in the afternoon and spent the rest of the day touring the 'Poble Espanyol', which contains life-size reproductions of different Spanish buildings, including several replicas of famous villas and sights. On the way to the hotel, we were able to stop off at some extraordinary viewpoints overlooking the city and its port. From here, we also got our first sight of some of the venues in which we would be performing later in the week.

The following day began with a fascinating visit to 'Park Guell', where we saw some of the iconic Gaudi architecture. We then travelled to Barcelona Cathedral, where our first performance took place. A fair few tourists stopped to listen to the incredible sound of the choirs. The beautiful sacred pieces which we performed were enhanced by the amazing acoustics and atmosphere. The day ended with everyone enjoying the sunset on the beach while having a game of football. The third day of our trip was spent at 'Port Aventura', a theme park in Barcelona. The rides we went on ranged from tea cups, to log flumes, to classic rollercoasters, and we all had a great time.

Our final full day in Barcelona was my personal favorite. Our first performance took place in Gaudi's 'Sagrada Familia'. The construction of this amazing cathedral began in 1882 and is still going on to this day. It is expected to be finished in 2026! Inside, the sheer detail was incredible, and performing there is an experience that I will never forget. It was lovely to see some Hampton School parents in the audience. Later



Members of Hampton Choirs outside Girona Cathedral

in the afternoon, we arrived in Girona, to perform our final concert. The acoustics in Girona Cathedral were amazing, so much so that at the end of Faure's *Requiem* the sound reverberated for some time after we actually finished singing. Our thanks go to Mr. Roland for organising the trip, which was phenomenal, and I look forward to taking part in more music tours abroad in the future.

Jamie Harrison (4C)

CELEBRATION OF THE LIFE AND WORK OF ALAN JONES

This year's Keyboard Concert was dedicated to Mr. Alan Jones and his extraordinary contributions to Hampton School, following his unexpected passing away earlier this year. The concert included many evocative and emotional performances from talented current pupils, alumni and private students. The programme consisted of an eclectic mix of pieces of varying styles, ranging from George Gershwin's '*I Got Rhythm*' to J.S. Bach's '*Prelude and Fugue in C major*', as well as numerous romantic works by Faure, Brahms and Chopin, to name a but a few. In addition, as Mr. Jones had accompanied many boys in exams and concerts, we were treated to numerous instrumental performances by Old Hamptonians and staff.

The evening maintained an appropriate yet sensitive tone, interspersed with touching personal anecdotes from alumni, alongside a heartfelt speech from his long-standing colleague, Mr. Iain Donald. It was a privilege to be involved in such an important and special commemoration, and it was especially poignant to receive thanks from one of Alan's dearest friends. Mr. Jones's legacy will surely live on through the musical successes of all his former pupils.



Mr. Jones accompanying a student in The Garrick, June 2018

Oskar Jones

'VOICES OF LIONS' IN EDINBURGH

'Voices of Lions' returned to the Edinburgh Fringe in summer 2018 with a new and varied programme. The set opened with an arrangement of *Ave Maria* by Franz Biebl, my personal favourite, which led fittingly on to the spiritual *Deep River*, featuring a very moving solo from Tom Morrison. The audience was impressed by the multiple arrangements by members of the choir, including Max Elliott's version of Earth Wind and Fire's *September*, Owain Bates's *Good Old-Fashioned Lover Boy* by Freddie Mercury and finally Tom Duggan's Celtic *On Raglan Road* by Luke Kelly. We were also treated to Michael McGlynn's *One Last Song*, performed by the barbershop quartet of Tom Morrison, Ed Owens, Tom Duggan and Angus Shennan - it is always particularly special when Voices of Lions alumni return to sing with the group.

Since our performances were taking place during the centenary of the end of the First World War, Mr. Donald arranged four popular songs of the time, weaving together melodies from the Great War period

to create a four-movement work. The section entitled *Christmas Truce* was especially poignant, and included a haunting solo from Nicholas Stoner.

As ever, all members of the choir spent many hours of the day 'flying' along the Royal Mile, and even managed to break last year's audience record, with a packed house of 166, despite (or perhaps because of) it being a miserable rainy day! This trip would not have been possible without the help of the many staff members involved, and I am sure that all 43 'Voices of Lions' would like to thank them again for their support.

Oskar Jones



'CRAZY FOR YOU' MUSICAL

Crazy For You was yet another stunning and polished performance from the talented Hampton and LEH students. From singing to showgirls, comedy to cowboys, and dancing to disguise, this show had it all!

Happy to get away from his eager would-be-bride and overbearing mother, New York banker (and failed dancer) Bobby Child is sent West to repossess a failing theatre. Once there he instantly falls in love with the theatre owner's daughter, Polly, and in a bid to impress her, decides to put on a show to try and save the theatre. In true rom-com style, once she realises Bobby's initial motive for being in town she throws him out. So Bobby pretends to be theatre promoter Bela Zangler and, calling on his New York friends the Follies and local cowboys, the show goes on. After the real Zangler, and then Bobby's fiancée turn up, the Crazy fun really begins!

Director Mrs. James did a fantastic job, managing to get the very best out of the talented cast. The dialogue was fast paced and faultless and the comedy timing perfect, and all in an American accent! The performances of Matt Munday as Bobby and Anastasia Hotchin as Polly were fabulous, and the supporting cast of cowboys and showgirls and many others was superb. The dazzling display of costume changes was never ending, and added to the joy and colour of the performance.

Mr. Donald, in his last musical at Hampton, brought George and Ira Gershwin's toe-tapping tunes and poignant melodies to life. The score was perfect for showing the wealth of musical talent from across both Hampton and LEH. The singing was pitch perfect as ever and the talented orchestra recreated all those tunes that you always knew but didn't know where from. These included: *I got Rhythm* and *Someone to Watch Over Me* in the first half, and *You Can't Take That Away From Me* and *Nice Work if You Can Get It* from the second.

The now legendary choreography from LEH's Mrs Tate was outstanding. The high kicking dancing was energetic throughout, and included some fabulous tap numbers worthy of the Broadway stage. I



Matt Munday as Bobby Child, with some "Showgirls"!



Anastasia Hotchin as Polly, with some "Cowboys"!

was exhausted just watching! Finally, praise must be given to all those who worked behind the scenes, both the students and staff who gave up their time, for the magnificent staging, set design and effects. All testament to the huge amount of work that goes into putting on these wonderful productions.

Bernadette Banks

ST CECILIA'S CONCERT

What a lovely evening! An appreciative and well-dressed audience, an intimate setting, good conversation, excellent food and - most important of all - some fine performances from the boys. Sathin Wijesena, bass, had the honour of opening the evening with a rendition of Faure's *Clair de Lune*, whilst trumpeter Adam Wood played Barat's *Andante and Scherzo*, producing a pleasing soft timbre in the Andante and a confident, bright tone in the Scherzo. Pianist Max Elliott followed with a romantic interpretation of Paderewski's *Nocturne, op 6*, bringing out the inner melodies well. Flautist Anthony Wang presented an instantly engaging and accomplished performance of the first movement of Martinu's *Flute Sonata*. Anthony's beautiful tone was complimented by a virtuosic command of his instrument and a sense of complete ease with the often complex rhythmic interplay of the piece.

After the first dinner interval, Dowland's *In Darkness let me Dwell*, sung by bass Stephon Umashangar, was suitably sombre-toned. Trombonist Max Golding played Ferdinand David's lengthy and quite taxing *Concertino in E flat*, with a nice rounded tone and good intonation. Nicholas Stoner, baritone, gave a sensitive and beautifully crafted performance of Vaughan Williams' lyrical *The Infinite Shining Heavens*, while Fred Spence, violin, carried off the first movement of Beethoven's *Spring Sonata* with confidence and a sprightly tone throughout. He was ably partnered by the evening's splendid accompanist, Antonio Oyarzabal. Martin Schon's lower bass notes in Mozart's *O Isis und Osiris*, an aria demanding uncommon presence and gravitas, were pleasing to hear. All that then remained between the audience and their pudding was composer/pianist Felix Elliot's quirkily creative rhapsodic arrangement of Arthur Wood's *Barwick Green*, from his suite *My Native Heath*. It's a tune that those of a certain age will instantly recognise and which Felix played with a great sense of fun and jollity.

Pudding was followed by a charming collaboration between baritones Jasper Newbold and Taran Chawla in two songs from *Les Miserables*. With Jasper at the piano, the pair duetted in *Drink with Me*, before Taran's lovely solo vocal in *Bring him Home*. Violinist Matthew Mundy's sweet tone and lilting phrasing communicated the sensitivity and passion in Dvorak's *Romance*, while Nicholas Dibb-Fuller conveyed the delicate piano sonorities of the *Menuet* from Ravel's *Sonatine*, impressively played from memory. The evening ended with two confident performances by baritone Thomas Morrison, whose excellent German diction in Schumann's *Die Beiden Grenadiere* complimented a fine sense of line. His vocal nuances in Elgar's *Through the Long Days* were equally delightful. And last, a fizzing finale of 'Spanish fireworks' from Dylan Evans-Hutchison, on violin, in Manuel de Falla's *Spanish Dance* with sparking pizzicato, shiny harmonics and wonderfully effervescent verve throughout.

Well done performers, and to all those involved in putting the evening together and making it such a success.

Andrew Brixey-Williams

CHRISTMAS CONCERT I

It started to feel a lot like Christmas when the Swing Band launched into a jazz style, up-tempo rendition of *Santa Clause is Coming to Town*. The Consort of Voices was next and performed *Adieu, Sweet Amaryllis* and *Pastime with Good Company*, the former conjuring up visions of the Nativity and the latter reminiscent of Dickensian times. The Concert Orchestra followed and broke with Christmas-themed songs by performing *The Incredibles* with an explosive sound combination of woodwinds, percussion and piano that had the audience looking around for Mr Incredible and family to emerge! Next the Boys' Choir sang the crisp, upbeat *Star Carol*. The singing was simply beautiful. From choir to Sinfonia; the latter gave us a melodic journey from the American 'baseball and apple pie' sounds of *Stars and Stripes Forever* to the powerful and uplifting *Lion King* medley. What a way to conclude the first half of the concert!

After the interval and some mince pies and mulled wine, we were treated to the First Year Choir who, under the superb direction of Mr. Donald, gave enthusiastic and animated performances of *Shoulda been a North Pole Elf* and *The Holly and the Ivy*. Next, the School Choir and Orchestra gave an epic performance of the 14th century carol, *Angelus ad Virginem*, which was both playful and angelic at the same time. The Symphony Orchestra, conducted by Mr. Roland, then took to the stage with a sublime and engaging performance of the *Allegro Moderato, Adagio Religioso, Rondo* from Böhm's Trumpet Concerto, which was a spirited mix of horns, woodwinds and included a masterful trumpet



Christian Chan and Felix Elliot on piano, with the Symphony Orchestra

solo from Nicholas Dibb-Fuller. The Symphony Orchestra then segued into a victorious and triumphant rendition of Holst's *Jupiter* before concluding with Poulenc's *Concerto for Two Pianos*. The four movements of this concerto were performed with provocative and mesmerising dialogue and interaction between pianists Christian Chan and Felix Elliot and orchestra.

The evening wrapped up with the annual Christmas raffle and audience participation, joining in singing a variety of Christmas carols. All the performances were absolutely delightful and ensured that everyone there was imbued with some early festive spirit!

Kellie Scott

CHRISTMAS CONCERT II

Christmas Concert II, also aptly titled "A Celebration of Iain Donald's 23 Years at Hampton School", was a spectacular evening of first class performances that were indeed a great tribute to Iain Donald's musical legacy to Hampton School. It was a pleasure to see the Hammond Theatre filled not just with current students and their families but also with countless alumni.

The Brass Band provided a rousing start with a spirited performance of Eric Osterling's *Bandology*, followed by *When the Saints Go Marching In*. Next, the Chamber Choir sang *Wassail* - this delicate song was delivered with beautifully clean part-singing of a very high calibre. The Choir then sang an energetic performance of Chilcott's arrangement of *Ev'ry Time I feel The Spirit*. The Chamber Orchestra were up next with Felix Elliot's arrangement of *Time Lapse* by Michael Nyman. The evolving themes were beautifully negotiated by each part leading to a climax which was delivered with great intensity. This was followed by the Samuel Barber's famous *Adagio*. The orchestra immediately captured the intensely emotional character of the work with a wonderfully warm sound. A surprise performance of Five Scottish Songs provided a sparkling finale to their pleasing set.

It was now the turn of the Voices of Lions to take to the stage, and what a sight they were! Joined by a host of alumni they filled the stage in glorious style and treated us to a dazzling performance. Kicking off with Robert Shaw and Alice Parker's spectacular arrangement of *What shall we do with a Drunken Sailor*, the choir tackled its intricate part writing with ease, giving a characterful rendition of this popular song. This was followed by a first performance of *Good Enough for Him*. This beautiful song, written for Iain Donald by his friend John Hoyle certainly drew on the strengths of the choir who filled the auditorium with their richly toned voices. To finish off, the gentlemen sang Iain Donald's arrangement of *Every Time We Say Goodbye*. This outstanding piece of ensemble singing seemed a fitting way to bid farewell to the founder and musical director who has moulded the Voices of Lions into such an exceptional choir.

After the interval we returned for the second half of the concert which was devoted to the Symphony Orchestra. Again, joined by a number of alumni, their programme started with a performance of the Third movement of Kurt Weill's *Symphony No. 2*. A favourite of Mr. Donald, this wonderful work used the full forces of the orchestra which conveyed the movement's powerful sense of drama throughout. Following on from this was Poulenc's *Concerto for Two Pianos*, featuring soloists Christian Chang and Felix Elliot. This delightful work was the perfect vehicle for both of these exceptional musicians to display their mastery of the instrument. The entire orchestration was managed to give a flawless interaction between the soloists and orchestra, and the two pianists were clearly very in tune with each other and worked beautifully together. Next up were *Jig-a-jig* and *Tambourin*, composed by Iain Donald. These rhythmically

charged pieces were smartly played with a good sense of style.

The last piece was *Jupiter* from *The Planets* by Holst. For Mr. Donald, his conducting had come full circle as this was the piece he conducted 23 years ago when he first came to Hampton! The orchestra truly rose to the occasion and delivered a polished performance, a fitting tribute to their much loved and respected musical director. The concert concluded with a farewell speech and gifts from Mr. Donald's Upper Sixth students and a reception.

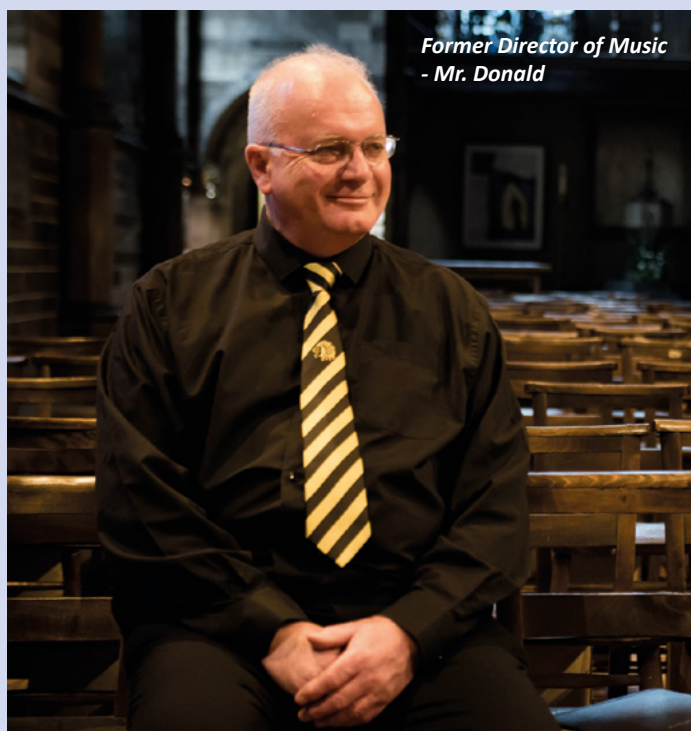
Celia Hottinger

WOODWIND CONCERT REVIEW

The annual Woodwind Concert showcased a very high standard of music-making. It opened with the Wind Quintet playing three of Agay's *Five Easy Dances*, which included a range of moods. This was followed by the first saxophonist of the evening, Tomas Escobar, playing *For Astor*. Then, Theo Webb played *Summer* from Reade's *Victorian Kitchen Garden*, allowing the audience to forget about the chilly weather outside, and filling the Hammond Theatre with warmth. This was then contrasted with the sounds of a 'dinosaur's heavy footsteps' in Gordon Jacob's *L'Après-Midi d'un Dinosaur*, played by bassoonist Luke Jansen. Next, Varun Mulharidharan played *Tambourin* after which Jamie Harrison played *Tea for Two*, the musical classic arranged for saxophone. I then played *Gabriel's Oboe* from the film classic 'The Mission' (though not better than Jeremy Irons' original performance!). Sam Spence followed on bassoon with a tango, before Vlad Penzyev played Finzi's *Prelude* from *Five Bagatelles* on clarinet. Our first flautist of the night then performed the *Allegro* from C.P.E. Bach's *Sonata in G minor*. The first half ended with our second ensemble, the Clarinet Ensemble, playing two contrasting pieces: Engelmann's *Melody of Love* and *Allegro Vivace* from Cooke's *Suite for Clarinets*.

Anthony Wang opened up the second half with a recital of *Adagio Ma Non Tanto* from *Sonata no. 6* by J.S. Bach. He was followed by Dylan Little playing *Aria* by E. Bozza and Sebastian Evans performing the third movement from Telemann's *Sonata in F minor*. Our second oboist of the night was Edward Finnet playing the *Chanson Boheme* from Bizet's opera, *Carmen*. More wonderful solos followed: Argun Kang played *Toccata Latino* by James Rae; Tom Williams performed *Allegretto Malinconico* from Poulenc's *Sonata*; Tom Wykes played Benny Goodman's *Mission to Moscow*, Nicholas Stoner played the *Yardbird Suite* and clarinetist Saul Morrison performed Milhaud's *Duo Concertante*. The evening ended suitably with the First Movement of Beethoven's "*Pastorale*" *Symphony No. 6*, from the Flute Ensemble. Special mention must go to Mr. Oyarzabal for his particularly musical level of accompaniment throughout the night, and to Miss. Estall for her integral part in the running of this event.

Stephon Umashangar



Former Director of Music
- Mr. Donald



Music and Lasers at the 'Classical Spectacular' Show
at the Albert Hall

CLASSICAL SPECTACULAR TRIP

The yearly trip to the world-famous Royal Albert Hall lived up to expectations! The bar opened quite early, giving us time to buy drinks and get 'refreshed' before the show started. Our seats were very high up, giving us an amazing view of the whole orchestra. The brilliant laser show incorporated into the music is also best seen from the top of the auditorium. The Classical Spectacular event showcased some really familiar 'classics' including: *Rule Britannia*, Grieg's *In the Hall of the Mountain King*, Holst's *Jupiter* from *The Planets*, as well as a brilliant *Hornpipe* where there was an element of audience participation.

The trip was also the source of comedy from the conductor. One such comedic moment was quite 'panto-like' –

Conductor: *Do you really think you can keep up?*

Audience: *Yes!*

Conductor: *With the Royal Philharmonic Orchestra?*

Audience: *Yes!*

Conductor: *Oh no you can't...*

Audience: *...Oh yes, we can!*

[Conductor makes us clap along with the *Hornpipe* while the orchestra play ridiculously quickly]

One of the highlights of the whole trip was Tchaikovsky's *1812 Overture* at the end of the concert. This exciting piece featured the cannons and muskets of the Russian Military, causing quite a commotion among some of the Hampton boys. One of the boys even thought that there was a terrorist in the building! To say the least, the trip was brilliant and I would urge every First Year next year to try to go this great concert in an iconic venue.

Edmund Ng (1H)

REMEMBERING MR IAIN DONALD – STAFF MEMBERS WRITE:

C. Aubrey: Iain just loves the music – and the boys can tell! As well as nurturing so many talented individual musicians, Iain always provided such a wide variety of opportunities for students to come together to make music in choirs, ensembles or as members of a cast. My favourite example is the triennial orchestral exchange to Konstanz - it was great to watch the boys work with our German friends to put on the concerts. And they always had so much fun in the process, not least because of the hard work Iain put into organising the itineraries - although I'm not sure that 'fun' is the first word that came to mind for Iain after he shared a toboggan run with me. Being an accomplished skier I assumed he wanted to race down the run instead!

E. Esser: It's such a joy to be part of a department where anything is possible, and we all have Iain to thank for that. Whether he encouraged (sometimes slightly reluctant!) First Years to sing their hearts out, or conducted yet another fabulous musical, Iain's absolute love for music was always present and contagious.

J. Estall: For me, one of the best things about Iain as our leader was his 'can-do' attitude. He was always keen to support the desire 'to strive to do better', or to 'explore further'. His clear enthusiasm for music has been absorbed by generations of boys. He himself, other staff in the music department and the boys often came up with ideas together: "Shall we try a ... concert?" or "Shall we enter...competition?" Iain was of course, together with Barry Martin, the driving force behind the building of our lovely 450 Hall, now the Hammond Theatre, a resource that I don't know how we managed without! It has been a pleasure to work alongside Iain over his time at the school. His legacy is far-reaching and he will be sorely missed.

E. Van Ments: Iain's relaxed and friendly manner has made the Garrick a place where boys and staff alike feel welcome at all times. He was always very inclusive and encouraging to all boys who want to be involved in music in any way. And he chose some great musicals!

D. Roland: Iain is a fine musician, educator and leader. Over the past five years, he offered excellent guidance and a plethora of opportunities for which I am truly grateful. His kind heart and laid-back approach will truly be missed in the Garrick Building.

— ABRSM — EXAMINATION RESULTS

Congratulations to all the boys – in the
Autumn Term, there were:
11 Distinctions, 1 Merit, and 15 Passes.
Congratulations to all the boys.

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

Music Department can be found on twitter @Hampton_Music
and as a webpage <http://twitter.com/HamptonSchool>

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.

Editor: Caroline Muller | DTP: Steven Levers | Printed at Hampton School, © 2019 Hampton School