



## CHAIR'S LETTER

Dear Members,

Wow! What a term that was! As predicted in my last letter, the Spring Term showcased both the breadth and depth of musical talent at the school. Audiences were treated to chamber, rock, jazz, choral and classical performances during the term, with truly impressive musicianship demonstrated by many soloists and ensembles. It is hard to choose a favourite event so I will remain neutral and trust that the reviews in this newsletter will transport you back to relive some of your personal highlights.

The Summer Term will be slightly less busy, but will include the Leavers' Concert on the 7th May, a new event in the music calendar. We will also be treated to the Summer Rock Concert, Jazz in the Park and, the finale of the year, the Summer Concert. HSMS are also

supporting a piano masterclass in May with pianist Caroline Palmer, who is Professor of Piano and Chamber Music at the Guildhall, and who will also give a public recital in the evening. Hopefully we will see you all at one or more of these events.

The HSMS committee continues to meet twice a term, and we remain very grateful for the ongoing support of members who volunteer behind the bar, write concert reviews and help with other tasks. Our thanks to everyone who has played a role over the last term. Summer is, of course, the time when U6 boys (and therefore their parents!) leave the school, so we will be looking for new committee members over the coming months. If you would like to know more about what that would involve, we would love to hear from you.

With best wishes for a happy and musical summer term,

**Janet Wood**  
HSMS Chair



## ROCK CONCERT

As a new parent to Hampton, I was very much looking forward to hearing what the boys could do when they swapped crisp white shirts for Pink Floyd T-shirts and trainers. I was not disappointed!

Paul Wilkinson and Denil Manuel skilfully broke the ice, and before long the Junior Rock Band appeared under the blue stage lights to perform tracks by the Red Hot Chili Peppers and Muse. We heard some great lead solos and the first rap of the evening. Eight different groups then performed, showcasing a great variety of musical talents. Papercut, a three-piece act, played *Feel It Still* with a tight rhythm section, and were followed by Analogue Slumber, an instrumental group with a large jazz funk sound.

Next up were Imagine Unicorns, with the first keyboardist of the evening and some great vocals from the drummer. Tom Wykes then impressed the audience with an original composition – his crisp rhythmic guitar set the standard for the night, after which the audience heard their second rap! What Happens Next, a larger five-piece, then performed *Home* – another original. Out came the guitar pedals, and a mixture of soft and heavier rock echoed around the theatre.

We then heard the first 12 bar blues of the night, courtesy of The Blues Brothers 2.0 – Chuck Berry would have been proud of the lead guitarist who deftly replicated the iconic riffs! After that Theo Bailey

performed a great solo track with a soft 'country' vibe. The last act of the first half was The Shams, who performed a cover of The Strokes' *You Only Live Once*, with some great vocals from the bass and strong rhythm section. Dylan Little then DJ'd during the interval.

The Intermediate Rock School kicked off the second set with covers of Soundgarden's *Black Hole Sun* and The Killers' *Somebody Told Me*. The groove here was heavier, with strong guitars, a bass solo and some enthusiastic head banging! An acoustic feel followed with Atlantic Oceanus playing *Found What I've Been Looking For*. A Call from Kate then pulled out all the stops for a heavy metal track, with the distortion cranked up and the drummer unleashed! Thereafter followed some of the most technically accomplished performances of the night. Tobias Droy played a wonderfully chilled solo track, with complex guitar effects and inspired use of a loop pedal before we were treated to a cover of the Kings of Leon's *Use Somebody*, which included some great drumming.

Thereafter, Avenue, a lower sixth group, pulled off a great mix of acoustic and electronic guitar, whilst Easyjet, a five-piece band launched into a track by Jet (complete with the evening's first drum solo). Ewan Samms followed with a cool solo arrangement of Aretha Franklin's *Say a Little Prayer*, with some impressive acoustic guitar. Lastly came the Advanced Rock School, who ended the night with an amazing rendition of The Eagles' *Hotel California*, including extended guitar solos that left the audience wanting more.

What impressed me most about the evening was the range of styles, number of different groups and the sheer sense of fun had by all. Thank you to Mr. Pym and Mr. Willmott for your excellent tuition and support, and to all the rock musicians for a brilliant evening.

**Stuart Skeffington**

### Following his retirement, Mr. Donald wrote to thank us:

*I have been overwhelmed by the sheer quantity and by the thought that went into the gifts I was given on my retirement. Amongst my future plans is taking up the double bass again more seriously, and I have invested the Music Society's very generous gift in purchasing that...My grateful thanks to the members of the Music Society, and particularly to all committee members who have given the Music Department such sterling support over the years.*

## STRING CONCERT

The String Concert was opened by the Sinfonia Strings, and immediately set a high standard of musicianship with their confident and graceful performance of Pachelbel's famous *Canon in D*. The music continued with Howard Shore's soulful melody *In Dreams* from the movie *The Fellowship of the Ring*, played assuredly by violist Tej Mosaku. Violinist Ishan Patel followed with the cheerful tune, *Happy Go Lucky*, before cello duo Dylen Singah and Charlie Bishop impressed all with a tight rendition of 2Cellos's arrangement of the Coldplay song *Viva la Vida*.

Violinists Jamie Harrison and Jake Costen and cellist Dylen Singah gave an elegant performance of Corelli's *Trio Sonata in E minor*, accompanied impeccably throughout by Nick Dibb-Fuller on the harpsichord. The audience were then treated to an invigorating and memorable performance of the traditional Russian song *Black Eyes* by violinist Thomas Bainbridge. The solo performances in the first half were brought to a close by Saul Morrison, who gave a very musical and technically faultless rendition of the *Allegro* from V Pichl's challenging *String Bass Concerto in C*. Lastly, the Guitar Ensemble took to the stage with a sparkling and convivial *Lute Concerto* by Vivaldi, led securely by Tobias Haswell.

After the interval, violinist Dylan Evans-Hutchison performed the *Sarabande* from J.S. Bach's *Partita in D minor* with great sensitivity, and was followed by a joyous, dialogue between guitarist Freddy Liang and violinist Thomas Bainbridge playing *the Rondeau* from Paganini's *Sonata Concertata*.



Jamie Harrison, Jake Costen, Nick Dibb-Fuller and Dylen Singah

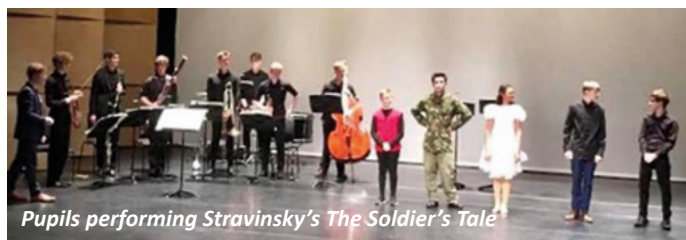
The demanding twists and turns of the *Rondo* from Mozart's *Concerto in D* were admirably negotiated by violinist Alex O'Sullivan next, after which cellist Dylen Singah returned to the stage with a virtuoso performance of a vivacious *Tarentelle* by D van Goens. The final soloist of the night was violinist Fred Spence, interpreting the glittering *Allegro* from J.S. Bach's *Violin Concerto in A minor* with ebullience and sharp precision. The Chamber Orchestra rounded off proceedings, first with an arrangement of Michael Nyman's *Time Lapse* followed by a dazzling encore of Brahms's *5th Hungarian Dance*, ending the evening with verve and elan. Special mention must go to Mr. Tong, who accompanied all of the soloists with sensitivity.

Felix Elliott (U6)

## CHAMBER CONCERT

The evening started off with a bang as the Junior Brass Ensemble performed John William's *Great Movie Adventure Tunes* which included the famous E.T. and Star Wars theme tunes: great trumpet playing and solid ensemble work proving that, at least in the sphere of chamber music, there is 'a new hope' for the Galaxy! A lively movement from Arnold Cooke's *Suite for Clarinets* was next, played with feeling and great dynamic range by the Clarinet Ensemble, followed by a wonderful, slushy arrangement of *Smoke Gets In Your Eyes* by Jerome Kern. But the romantic atmosphere didn't last long. *L'Histoire du Soldat (The Soldier's Tale)* by Stravinsky is an extremely challenging and somewhat dark piece, with bold syncopation, lightning changes of mood and exposed, often dissonant solo work from the musicians. It would be an achievement enough were it to be just an instrumental performance, but with added narration and actors into the mix, this was a very ambitious and successful project. The musicians gave an outstanding performance, as did the two narrators who, with great clarity and solid pacing, unfolded the tragic story, whilst the actors added the well-observed portrayal of emotions.

The Wind Quintet kicked off the second half of the concert with an uplifting performance of Peter Rasmussen's *'Quintet'*, achieving a big, cohesive sound, with some passages brim-full of feeling from flautist Anthony Wang. Next up was the Junior Guitar Ensemble – a sextet, playing two tunes by the guitar coach Mr. Hvartchilkov: *Swinging*



Pupils performing Stravinsky's The Soldier's Tale

*Strings* and *Rumba Pachanga* – two delightful and light-hearted compositions. The Reeders – another group of clarinetists – tackled with ease *Bagatelle* by Clare Grundman – a dense composition, spanning a wide spectrum of moods, tempos and dynamics in a short space of time. The Flute Group followed, performing with poignancy an arrangement of *Overture to Ruslan and Ludmilla* by Glinka.

The *Quartet in B flat, K458* by Mozart was the penultimate performance for the evening, and The String Quartet played it with confidence, excellent timing and strong communication between the players. Lastly, the finalé: the Brass Quintet playing *Elegy* by Malcolm Bennett and the theme-tune to *Monsters Inc* (an arrangement by Nick Dibb-Fuller, also on trumpet). A very fine performance: moving, great teamwork and very beautifully observed dynamics. An excellent end to an excellent evening's entertainment.

Matt Skeaping

## CHORAL SOCIETY CONCERT

As I sat listening to the ravishing evening of music making at LEH on Saturday 23<sup>rd</sup> March, I pondered how to convey the sheer excellence of it all in a few hundred words. My notebook was littered with words such as: 'energetic', 'blazing', 'breath-taking', 'buzzing', 'crisp', 'dancing', 'thrilling' and 'sprightly', which should give you a feeling for what was an audaciously ambitious evening.

The Hampton and LEH Schools Choir, under Mrs. Ashe's spirited direction, opened the evening with a tight, energetic performance of Poulenc's



Mrs. Ashe directing the LEH and Hampton Schools Choir and Orchestra

*Gloria*, producing a full sound and some wondrously lush textures in the *Qui Sedes*, with lustrous singing by the solo soprano, Stephanie Bodsworth.

Megan Clarke's performance of the first movement of Haydn's *C Major Cello Concerto* was utterly engaging. Megan's fine musicianship, phrasing and emotional range quite belied her young years and I loved her mellifluous tone. Ably accompanied by the orchestra under Nancy Redman, this was both touching and glorious.

Brendan Ashe's *Magnificat* had its World Premiere tonight, and what a fantastic piece it was! Full of pulsing energy, dancing rhythms, rippling piano figuration, blazing brass, wonderful choral textures, and a sense of striving and forward movement. The end was simply thrilling.

Following this packed and memorable first half, the audience were treated to no less than an abridged performance of Handel's *Messiah* after the interval. With four professional soloists, this was a veritable *tour de force*. The *Messiah* is a well-loved piece, but always challenging to pull off the barnstorming choral counterpoint with precision. What struck me was not just the raw energy of this performance, but the discipline, control and blend that permeated it. I have never heard a more breathtakingly fast *Hallelujah* chorus, and the final *Amen* was simply incandescent. You all deserved your standing ovation, a tribute to your dedication, passion and musicianship. Bravo!

Andrew Brixey -Williams



## BRASS BAND DAY AND CONCERT

The Brass Day was a fantastic showcase of the large quantity of talent that exists in the brass departments at both LEH and Hampton, culminating in a delightful evening of music. The event included many varied ensembles, from Brass Quintets to full Brass Bands. In addition to student ensembles, we were very lucky to be hosts to a professional Trombone Quartet, Bones Apart, who not only spent the whole day giving masterclasses to ensembles and renditions to most of the lower school, but also participated in the evening concert performing three pieces, including Jacob Gade's *Jealousy*.

The concert opened with Robert Ehle's *Cerro Summit*, a piece unheard at Hampton for over 20 years, and never in its entirety. The piece featured 12 trumpeters, each playing a different part, which, coupled with the bell like quality of the composition, gave an impression of being in a cathedral. Other concert highlights included a rendition on two hosepipes of Handel's *Water Music*, as well as one of the first performances of Lester Barnes' *Changing Times* for the Brass Dectet. The final act of the evening involved the Hampton Brass Band returning to the stage to perform *The Champions*, a march by Tom Powell. This formed a rousing finale to a concert which showed off all aspects of brass playing, from the more lyrical side to fanfares and other more bombastic moments.

**Nicholas Dibb-Fuller (U6)**

## OTHER NEWS:

On the 28th February, the world-famous violinist, Nicola Benedetti, gave a string masterclass at LEH. Several Hampton string players were lucky enough to be invited, along with pupils from eight other local schools.

**Nicola Benedetti, Mr. and Mrs. Ashe, and members of the String Orchestra**



## JAZZ CAFE

Once again the Hampton main hall dimmed the lights and invited an excited audience to enjoy a night of jazz. The room was bathed in an orange glow and the night started with a lively set from the Swing Band. Despite being a large group (some 30 players) of mixed experience, the group was impressively sharp and together. The charts played included the theme tune from *The Incredibles* and the song *Wade in the Water*. This group had a real sense of fun about it, but clearly some serious rehearsal time had been put in too! With Mr. Roland at the helm, various band members took up the mantle for solos.

The Hampton Jazz Group then played a set of jazz standards, including *Summertime* and *Have You Met Mrs Jones*. This quartet consisted of Max Elliot (piano), Nick Stoner (saxophone), Dylan Little (cajon) and Tobias (bass). Apparently this particular group had only started to rehearse the day before, making their performance all the more impressive.

Next up were the Jazz Band, conducted by Mr. Nair. This was a smaller group than the Swing Band (14 players) and their first set was all arranged by Gerry Mulligan. The original scores performed back in the day by Gerry and Miles Davis were demanding, but the band was up to the task, transporting us back to the Birdland jazz club of the 1950s.

After the interval, Ewan Samms played a Burt Bacharach number, *Say A Little Prayer*, on guitar with solo vocals and did an amazing job. The Swing Band then came back on for another set. This time they started with *Now What* (a play on the famous Miles Davis number *So What*), followed by a trad jazz number (*Rock This Town*), some swing (*It Don't Mean A Thing*) and finally the Latin flavoured *Vamamos*. It was



## SPRING CONCERT

The evening started in the Hammond Foyer, with the Consort of Voices singing William Byrd's *Ave Verum Corpus*. They then sang *Like As A Ship*, a highly chromatic madrigal written by John Stainer.

Thereafter, the concert moved into the Hammond Theatre, where the Brass Band first performed *Frolic For Trombones* and *The Champions* in a riveting manner. The Concert Orchestra followed, with an arrangement of various classic Beatles hits. These included *Hey Jude* and *Get Back*, which members of the audience enjoyed enormously.

The Boys' Choir then sang two arrangements: the *Matilda* classic, *When I Grow Up*, and ELO's *Mr Blue Sky*; the latter showcasing the treble and alto choir voices. The Sinfonia continued the theme of well-known music with *Star Wars: Episode III*. As all past and present audience members would tell you, a concert is not a Hampton concert without Star Wars music! Mrs. Oldfield then directed the Chamber Choir, with a beautiful performance of *O Nata Lux* and *It's My Life*. As well as producing pristine harmony, the Chamber Choir's diction is worth remembering, with every word clearly articulated.

Closing the first half of the concert, the Chamber Orchestra performed Grieg's *Letzter Frühling* and Brahms' *Hungarian Dance No. 5* with intent and vigour. Voices of Lions then sang A.C. Macleod's *Skye Boat Song*. The piece was performed from memory, with great care from the tenor and bass ensemble.

After the interval, the Symphony Orchestra took to the stage. They played three pieces, the first of which was the *Adagio Assai* from Ravel's intimate *Piano Concerto in G major*, with pianist Fred Spence the excellent soloist. The second was Dvořák's *Romance in F minor*, this time with an expressive solo performance by violinist Matt Mundy. Finally, the evening ended with John Williams' well-known *Superman March*, a piece that the orchestra handled superbly despite its complexity.

**Johnny Evans Hutchison (3G)**

impressive to hear so many styles from a single band, and once again the enjoyment and enthusiasm shone through.

The Jazz Group then came on for their second set. This time they performed *Georgia On My Mind* and *St Thomas*. All members of the quartet pulled out some great solos – this group would certainly be at home in any jazz club. The Jazz Band followed to conclude the evening with a set that contained arrangements by Rogers and Hart (*My Funny Valentine*), and Weather Report (the iconic *Birdland*).

I left Hampton that evening with a sense of wonder at how so many musicians can so easily exchange Mozart for Miles – well done all!

**Stuart Skeffington**



# '10 Minute' Interview

With Mr Daniel Roland, Director of Music

Mr. Roland with colleagues in the Music Department



## Please tell me a little bit about how you came to teach music at Hampton and your professional history

I became seriously interested in music at 14 but, until the very last moment, continued to pursue my A levels with the idea of going into business. I switched tack only at the very last minute and applied to do a music degree! After graduating from Manchester University with a first, I then initially joined the Majestic Wine graduate training scheme; a move really designed to enable me to stay in the city as I loved my life there. But in the end I missed music too much, and realised that it would be a great shame to waste my degree. Music was my true calling. This is when the idea of doing a teaching course came into my head since, in this way, I would get to do my music whilst earning a regular salary. A win-win scenario! So I finally came back to London to do a PGCE. I was extremely lucky to come to Hampton as my first teaching post, and the six years I have been here have been an astonishing journey.

## What are your earliest musical memories?

I actually model myself a bit on my grandfather and, in terms of my earliest musical memories, he was pivotal. He plays the organ, including a lot of uplifting Wurlitzer music. In addition, there is a very famous Christmas organ show in Thursford, and so he used to meet up with various organists there. I would always try to play the instrument as soon as my grandfather had finished his performances.

## Tell me more about your developing musical interests as you grew up.

I only started having formal piano lessons at the age of 14 but then things started to click into place and I progressed very quickly to get to Grade 8 by the time I was 18. My piano teacher and music teacher at school both made me realise that I had a genuine interest in classical music. They would play pieces by Mozart, Haydn and Brahms, and whilst others would be listening to them whilst mucking around, I sat there and discovered that I enjoyed them.

## Which composers would you say have been your main musical inspiration?

I have always loved Schubert melodies. Schubert was an early influence because my piano teacher once told me to listen to his Quintet and said: just think of your left hand as the cello and viola part, and the right hand

as the violin. This made sense to me, and helped me to develop as a performer. Britten is another influence as I love his timbres as well as quirky structures and instrumentation; he was a major source of inspiration whilst I was composing at university.

## What have been your most memorable moments teaching at Hampton school?

For me, the day-to day teaching is great, but the most memorable moments would have to be productions, performances and tours. Soon after joining Hampton, I was involved in the Konstanz Orchestra exchange. Then we went to Italy on a choir tour, and in the third year I was given an exciting opportunity to arrange my own tour - a jazz tour to Malta. This was a massive highlight for me, even though it was a huge undertaking. I also did a choir tour to Barcelona recently and, with the help of the wonderful music society, we managed to perform in three stunning venues: Sagrada Familia, Barcelona Cathedral and Girona Cathedral. I know the boys will talk about the tours when they are older and that they will remember them. I was also given responsibility for the ISSP day early on, and it soon became apparent why Mr. Donald was so happy to hand this to me as it is a very big task involving between six to eight schools! But again, seeing 100 plus musicians on one stage from different schools making music together, is a huge highlight for me. On a sadder note, the death of Alan Jones last summer was the most difficult thing I have had to deal with, as he was a great colleague and friend. However, the department rallied together in true Hampton fashion.

## You have recently taken over as director of music from Mr. Donald. How do you feel about your new position?

I started at Hampton as a music teacher just over six years ago and, following promotions to Assistant Head of First Year and subsequently to Head of Academic Music, I took over as Director of Music from Mr. Donald in January 2019. Perhaps not surprisingly, I have been filled with a mix of emotions. I feel mostly very positive, as the school has such a strong departmental team, but of course I have some butterflies. Not only does Hampton have one of the best school music departments in the country, but I have replaced a very experienced and established Director of Music. I naturally want to continue the successes of the department and so the challenge is filling big shoes. My main focus currently is to foster strong relationships with my colleagues and pupils, and build upon the already high standards.

## Which career would you perhaps have followed if not one involved in music?

Probably some kind of high-flying Alan Sugar!

## We are going to finish with a mini desert island discs episode: if you were allowed to choose one record, which would it be, and why?

If I could only choose one piece, I would select something long so I do not have to listen on repeat to the same tune over and over again. Mozart's Requiem makes me smile every time I listen to it. It is a musical masterpiece, and has a lot of variety - it has incredibly beautiful moments, quite dramatic ones, and places with beautiful harmonies. If I had to pick just one movement it would have to be the Lacrimosa.

## And finally, which luxury would you choose?

I would choose a piano so that I could play it and make up tunes to switch off and forget my worries. It is what I love to do, and I could probably just stay on the island and play the piano for the rest of my life.

Caroline Muller (Editor)

## ABRSM EXAMINATION RESULTS

Congratulations to all the boys – in the Spring Term, there were:  
**27 Distinctions, 25 Merits, and 36 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](http://www.hamptonschool.org.uk/music)

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

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