



CHAIRS' LETTER

Dear Members,

Welcome to the HSMS Spring Newsletter!

As well as reviewing past events we would normally be filling you all in with the new music performances coming up in the Summer Term, so this has proven to be a hard letter to write!

The start of the Spring Term was very busy, with events almost every week. The highlights of the term, as always, were the Junior Musical and the Jazz Café. This year's musical, *The Wizard of Oz* - a fabulous affair - sold out almost immediately, whilst the Jazz Café again proved immensely popular even though we took a gamble this year and went for a Friday evening performance instead of the usual Saturday. It was also enjoyable for the volunteers who set up the Café after school whilst being serenaded by the boys' rehearsals! Other events last term included the Rock Concert, which never fails to impress and excite, and the Chamber Choir's Choral Evensong at St Paul's Cathedral, with Old Hamptonian Felix Elliott playing the organ: overall a serene and ethereal performance.

Sadly, as we moved into the latter part of last term, the realities of the coronavirus pandemic started to make themselves felt. Notably, the Choral Society performance in the middle of March was cancelled, before the school site was closed a week prior to the scheduled end of term, thus ushering in the e-Hampton era! Other musical casualties of the pandemic included the Spring and the Konstanz Exchange Concerts.

Looking forward to the Summer Term, although there are no live events at the school as we write, e-opportunities continue with the Music Department and these will be communicated to the boys during the course of the term. We are also grateful to the Music Department for their daily music Venn diagrams on Twitter which keep us entertained and also quite perplexed on occasion!

We hope that you and your families are staying safe in these troubled times.

With thanks to all our members for your continuing support of the HSMS.

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

Rock Concert

With the lights dimmed and stage set, the Hampton Rock Concert 2020 kicked off with the Junior Rock Band B performing Deep Purple's *Smoke on the Water* and *Reapers* by Muse, whilst Mr. Willmott simultaneously risked his life at the foot of the drummer to fix a faulty bass drum! Next came Papercut singing *Hypersonic Missiles* by Sam Fender; the band certainly lived up to expectations with their powerful delivery. They were followed by High Stakes with the self-penned song *Escape to the Ocean* before Alibi (who had until minutes before the concert been known as 'Er No Name') sang *Bottom* by Tool.

The first solo of the night went to Alfie Hannan, who performed *Another Love* by Tom Odell, followed by Prime Factor singing *Walking Disaster* by Sum 41. Theo Bailey then performed the only country song of the night, *Travelling Alone* by Jason Isbell. The penultimate act of the first half was What Happens Next with a brilliant performance of their original *Killing Time*, complete with a lightshow and punchy guitar solos the whole way through, before the Intermediate Rock School wrapped up the half with covers of Metallica's *Seek and Destroy* and Radiohead's *Just*.

After the interval, the audience settled back into their seats as the Junior Rock Band A performed *Sweet Home Alabama* and *Best of You* by Foo Fighters. Atlanticus Oceanus then sang *Pumped up Kicks*, a last-minute change from the Take That song on everyone's programs, complete with a stage invasion of boys armed with kazoo's! Max Elliot, another soloist, then sang his own composition, *Running in Circles*, followed by a rendition of The Magic Gang's *All This Way* from The Matt



Chapmen. Next up were Boci's Boys with *Kathleen* by Catfish and the Bottlemen, before Tobias Droy sang *Love me in Whatever Way* by James Blake. Suddenly, we 'welcomed' Elvis Presley to the stage with *A Little More Conversation* before The Initiative sang an original *Rain*. The final two acts of the evening each performed three songs: Ewan Samms with *I Say a Little Prayer*, *Release* and *Night and Day*; and the Advanced Rock School with *Michelle*, *Reptilia* and *The Chain*. Thanks go to Josh Bartholomew and Alfie Hannan for keeping us entertained throughout the evening and a special thanks also to Mr. Fox for organising such a brilliant event.

Sam Govier (2J)

Wizard of Oz

The *Wizard of Oz* was yet another phenomenal musical jointly performed by Hampton and Waldegrave lower school pupils, bringing together comedy, acting, dancing and flawless singing to form a truly unforgettable show.

Like many girls her age, Dorothy Gale dreams of a life away from home (in Dorothy's case, Kansas) and of what lies 'over the rainbow'. However, after a twister hits her farm and carries her over the rainbow to Munchkinland, she meets the Sorceress of the North and embarks on her journey to the Emerald City to ask the great Wizard of Oz to help her get back to her family. Whilst the Wicked Witch of the West attempts to stop her at all possible moments, Dorothy meets the Scarecrow, Tin Man and Lion along the way. The story follows the protagonists' adventures along the yellow brick road as they endeavour to receive their greatest desires from the Wizard of Oz.

Running for three nights, the show, directed by Mrs. James, exuded energy and was filled with fun whilst remaining faithful to the childhood classic we all know and love. The perfect American accents really added authenticity to the story; many cast members must have worked extremely hard to develop that skill. Dorothy, along with her trusty crew of the Scarecrow, Tin Man and Lion, played by Johnny Evans-Hutchinson, Conor McNeany and Theo Gibson respectively, transported the Hammond Theatre audience with them on their adventure along the yellow brick road, supported expertly by the rest of the 50-strong cast. Furthermore, the superb costumes and set design added to the show's dazzling thrill and colour, creating an entirely magical world.

Mrs. Esser and Mr. Fox brought the iconic songs to life, with classics such as *Somewhere Over the Rainbow* and *Follow the Yellow Brick Road* expertly performed by the cast, accompanied by a superb band. The talented principals and chorus really came together to after 12 weeks of hard work, perfecting each and every note. As well as the familiar favourites, there were also some unexpected surprises, such as music from *The Nutcracker* executed flawlessly by the incredible band.



Mia Ward and Johnny Evans-Hutchinson (4G)
as Dorothy and the Scarecrow

The innovative choreography, put together by Mrs. Halford, was also performed perfectly by the cast, helping to make the magic of the show come to life. Thus, all of the many components came together to form a truly fantastic musical, showcasing the wealth of dramatic and musical talent from across both Hampton and Waldegrave schools.

Toby Gwynne (4D)

Jazz Café

During the afternoon of Friday 6th March the Main Hall was once again transformed into a dimly lit jazz club, complete with blue and orange hue spotlights, tables for diners, jazz aficionados and a bar at the back.

The evening got off to a rip-roaring start with the Swing Band. This is quite a large group, led by Mr. Fox, which plays fun, energetic songs. Tonight was no exception as they started with the gaming anthem *Megalovania*. Then followed an arrangement of Benny Goodman's swinging *Stompin' at the Savoy* (with a great piano solo – Messieurs Elliot and Thompson should be applauded here for a great job of mic-ing up the piano).

Crisp Latin rhythms then followed with *El Gato Gordo*, which started with a montuno piano riff and gave way to trumpet and sax solos. After this came *Now What*, a variation on the famous Miles Davis tune *So What* – a modal theme with some great solos, walking bass and unison playing. The Swing Band closed its first set with *Sambeando*, a fast and cheery Samba.

The "Other" band then came on stage, a quintet made up of piano, bass, drums, tenor sax and vibes/trumpet. They produced a great sound, reminiscent of the George Shearing quintet, and played three jazz standards – *The Girl from Ipanema*, *There will never be another you* and *Whisper Not*. Everyone took solos and there was a lot to like



Rehearsing before the Jazz Café opens

here, including a notable piano solo during *The Girl from Ipanema*, and a great drum solo in *Whisper Not*.

The nine-piece Jazz Band then arrived to play their set, led by Mr. Nair. They started with a fabulous Pat Metheny number *Phase Dance*, then moved onto *Joost at the Roost*, *Boplicity* and lastly *Venus de Milo*. There was then an interval during which diners enjoyed the Hampton catering (and the bar). After this the Jazz Band came back on for another set – this time playing *Jeru*, *Godchild*, *Sway* and *All Blues*. There was some great baritone sax and French horn playing.

The Senior Jazz group (a quartet with piano, bass, drums and alto sax) then played a set of three standards- *Stormy Weather* (with lilting sax and bluesy piano solos), *Billie's Bounce* and *Blues in G*. Max Elliot deserves a special mention here for some truly outstanding piano solos. The group announced that this would be their last Jazz Café performance (with three members being upper 6th) and obliged the audience with a rendition of *Ornithology* as encore.

The Swing Band then closed the evening with a fast-paced set including *Vãmanos*, *Play that Funky Music* (which was indeed most funky!), *Nothing from Nothing* and the crowd pleasing *Incredibles* theme tune.

The talent displayed during the evening was exceptional – from large groups playing impressive unison sections through to some near professional level solos. I was also struck by just how many players there were across all of the groups. The love of jazz clearly runs deep at Hampton, and long may it continue!

Stuart Skeffington

ABRSM EXAMINATION RESULTS

Congratulations to all the boys who passed their ABRSM Theory exams in the Spring Term, there were:

1 Distinction, 3 Merits, and 2 Passes.

Sadly, 45 boys were due to sit their ABRSM Practical exams but these were called off the week before they were due to take place due to the coronavirus pandemic. On a positive note, one pupil who managed to take their Jazz Trumpet exam at a public centre got a distinction.

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

St Paul's Evensong

On Monday 9th March, the Chamber Choir travelled by train and tube in order to sing Evensong at St Paul's Cathedral. We left school at quarter to eleven and took public transport to get to Bank station in the City, from where we walked to the cathedral.

After strolling around almost all of this enormous splendid building, we eventually found our entrance and pitched down on the steps to have our lunch. Afterwards, we made our way into the cathedral via stairs that lead us down past the cafe area and then past the crypt where Lord Nelson, Wellington and Sir Christopher Wren are buried.

We were shown into the practice room where the St Paul's Choristers practice. One of the first things I noticed was how the boys had etched their names into the wooden stands. The music on the agenda for evensong included the Leighton's *Responses*, the *Magnificat* and *Nunc Dimittis in F* by George Dyson, *Psalm 26* and *God So Loved the World* by John Stainer. We did a full run through in the practice room before we went upstairs into the quire to do a run through there.

It was here that I got my first glimpse of the enormous and impressive interior space of the cathedral. It was stunning and walking



The Chamber Choir in St Paul's Cathedral

under the dome with its beautiful paintings by Sir James Thornhill was particularly impressive. I am a Chorister at Hampton Court Palace so I am very familiar with Evensong and all the music we sang. However, the building and acoustic of St Paul's transported Evensong to another level. I felt that the day on the whole had been a real success. Singing at St Paul's was an amazing experience, and I would recommend it to anyone who is lucky enough to have this opportunity.

Benedict Foley Cook (2J)

Choral Concert

The wonderful annual Choral Concert performance, due to take place on Saturday 14th March, was an early musical casualty of the global Covid-19 pandemic. The decision not to hold the event was taken just two days before the big day in the interest of health and safety, reportedly not least because of the 'age profile of some of the choir!'

Of course these unprecedented times call for unprecedented measures, but audience goers undoubtedly missed a sublime evening with a programme that included Haydn's *Nelson Mass* and John Rutter's *Gloria*. It should also be mentioned that this cancellation was particularly poignant since it was Mr. Roland's first time in charge of directing the Choral Concert, and Mrs. Oldfield was due to be our solo soprano for the evening. It was also sad that the student choir and orchestra did not get to play and sing together this year.

Haydn wrote his *Mass in D Minor* in 1798 during the Napoleonic wars, and it subsequently became known as the *Nelson Mass* after Admiral Nelson (together with Lady Hamilton) visited Prince Esterhazy in Eisenstadt, Austria, and attended a performance of this Mass in his honour. Meanwhile, Rutter composed his *Gloria*, which is structured in three movements, in 1974. Reportedly he was influenced by (amongst other composers) Francis Poulenc, whose *Gloria* the Hampton and LEH Joint Choral Society sang the previous year.

We seemed to spend a lot of time rehearsing *Quoniam tu solus Sanctus* from the *Nelson Mass* and the Third Movement from the *Gloria*. Both are rousing, jubilant sections, and complex and challenging in different ways. I am sure that if we could have made Mr. Roland smile on the night in those sections we would all have felt some pride!

Rehearsals for the Choral Society began in December 2019, and for the next three months choir members were able to participate in two and a half hours of joyous singing during the dark and mostly wet Sunday afternoons. Mr. Roland's calm and friendly manner was very encouraging at all times - even during the earliest rehearsals when a lot of work was still needed on most movements - thereby instilling a quiet confidence in the choir. Thanks must also go to Brendan Ashe for his



Mr. Roland, Mr. Ashe and Choral Society members rehearsing on a Sunday afternoon

virtuoso piano accompaniment, and to Miranda Ashe for singing both soprano and alto solo parts during many of the movements, as well as for leading some of the sectionals.

All choir members I chatted to were extremely positive about the rehearsals. As one alto put it: "There's not much to look forward to in January, but the one bright spot on the horizon after the New Year is the weekly Choral Society rehearsal. It's nice to get out of the house on a gloomy Sunday afternoon and lift your spirits by singing" and I have also been told that "Mr. Roland's enthusiasm and encouragement was wonderful".

Although the concert did not go ahead, I will be forever grateful for having been introduced to the brilliant *Nelson Mass*, which I have listened to many times during this period of enforced social distancing.

Caroline Muller (editor)



Oli Hudson (1H) accompanied by Mr. Oryazbel

String Concert

On Tuesday 21st January, the annual String Concert took place, organised by our Head of Strings, Liz Van Ments. There were many varied genres of music, ranging from *Mission to Mars* music to Bach. Each and every performance was unique and I am sure that the audience enjoyed the music as much as I did. The accompanist, Mr. Oryazbel who is a piano teacher at our school, did an incredible job accompanying everyone during their performance. We are all thankful for him! At the end of the concert, following all the solo performances, the Chamber Orchestra led by Ms Van Ments finished off the evening with an upbeat and fun Brazilian number *Tico Tico no Fuba* which left the audience feeling joyful. All in all, the concert was a complete success and I look forward to participating next year!

Freddy Liang (4B)

'10 Minute' Interview

with Tony Green –
Music Administrator



Q: Let's start by you telling me about what you do in the Music Department.

A: My primary function is to organise the 360 music lessons for 300+ boys, across the 26 visiting music teachers (VMTs). There are many rules that must be applied to the timetabling, and as the teachers are professional musicians they can vary their teaching every week. Added to this are all the trips, clubs, exams, rehearsals, sporting and other school commitments that affects the boy's availability for lessons each week. So timetabling is a huge jigsaw I must solve every week. However, given all the variables, the system we have works quite well; (and would be a lot smoother if every boy taking music lessons remembered their responsibility to check the music lesson timetables every week!).

When not managing timetables and music lessons, I can be found dealing with many other things to support the VMTs with their teaching, the boys with their instrument learning and the general running of the Music Department. I also like to support the school's music concerts with poster and programme design (I had in fact produced a lovely 12-page programme for the Choral Society Concert which sadly did not take place). I can also be seen in the shadows of concerts with a camera to support the promotion of Music at Hampton.

Q: Have you got any memorable moments from your time at Hampton School?

A: I suppose the most memorable time for me at Hampton School was my first week in the job, in September 2018. Having had only one day handover from my predecessor, and with it being the start of the academic year, it was a real 'baptism of fire'. I had no idea what I was doing, who was who, what needed to be done and when it needed to be done by. Thankfully, with the support of Iain Donald and the rest of the department; and being able to call on my 'grey hair' experience, I managed to get through it (just!).

Q: Could you tell me about your past, what you were doing prior to joining Hampton, and how your current role compares?

A: My father was a Band Sergeant Major (Trombone and Euphonium). I left school at 16 years and joined the army as a musician in the Royal Welch Fusiliers. I was trained in Clarinet and Harp at Kneller Hall, the Royal Military School of Music.

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](https://twitter.com/Hampton_Music) and as a webpage <http://twitter.com/HamptonSchool>



Q: Where did your Military Band perform?

A: As a military musician I was lucky enough to travel the world for ten years performing at everything from fetes to The Albert Hall to Royal occasions. As the regimental Harpist I was also often called upon to play at regimental dinners and special Royal occasions, including those with the Queen, Prince Charles, and Princess Diana.

Q: So, apart from your musical background, what other experience have you had that helps you in your present role as Music Administrator?

A: Since leaving the army I have been fortunate to have had a varied career: a mainframe computer programmer working on global airline control systems and a dangerous goods air transportation solution; an IT systems architect for NatWest and the MoD; and an IT Project Manager for Channel 4, UEFA and LiveNation. From 2009 I had multiple jobs: as IT Project Director for Ticketmaster working on their global ticketing and on ticketing and box office systems for the London 2012 Olympic games, and theatre and concert producer in London.

Q: How did you get involved in theatre and concert productions?

A: In 1995 I joined an amateur musical company in Twickenham and have since performed in over 25 musical productions at Richmond and Hampton Hill Theatres (yes me, singing, acting and dancing!). In 2009 I was able to blend my passion with my work which resulted in producing ten professional musical productions – across London fringe and West End theatres; and in 2015 was proud to have won the Whatsonstage Best Off-West End Production for *Sweeney Todd* at Twickenham Theatre. I also created and produced *West End Heroes*, an annual charity gala concert for "Help For Heroes" which involved 200+ performers from the West End community and support from the 100 strong Central Band of the Royal Air Force. Something I am extremely proud of!

Q: It sounds as if you had a lot of responsibility and were leading a very busy life.

Indeed. However eventually responsibility and a busy life (as well as a family tragedy) can take its toll, so I decided to down-shift my life and decided to go for a more 'local' job, with set hours and routine. Hampton School provides that for me - and brings me the joy of seeing the boys with their music.

Q: Do you listen to a lot of music outside school, and do you have any other interests?

A: I enjoy a variety of music including classical, jazz, (some) pop, and of course musical theatre. When not enjoying musical theatre, I can be found appreciating the work of jazz pianist and vocalist Joe Stilgoe (older readers may know his father, Richard Stilgoe).

I am also a great dog lover and could until not long ago be seen twice a day walking Molly, my German Wirehaired Pointer, in Bushy Park. Sadly, Molly passed on recently at the age of 14 so now, although I can still be found twice daily in Bushy Park, it is purely to enjoy the nature and wildlife it has to offer.

Q: We are casting you away to a Desert Island – what one piece of music or recording will you choose?

A: I would take the 1989 *Les Misérables Complete Symphonic Recording* because it inspired me to take up musical theatre in the first place.

Q: And what would your luxury be?

A: If I couldn't take another human, it would have to be a dog – of any kind.

Caroline Muller (editor)