

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

**SUMMER
TERM
REVIEW
2023**

Dear Members

HSMS is delighted to share with you the many highlights of a wonderful summer of music. After three trying years of Covid it has been so wonderful to enjoy a completely unfettered programme of performances, trips, and recitals once more. Of course, the foundations of such a varied and impressive itinerary are the dedicated Hampton musicians. The HSMS committee would like to take this opportunity to thank and congratulate Mr Roland and the whole team, teachers, and pupils alike, for their tireless enthusiasm and work ethic which underpin such an outstanding schedule.

We are delighted that our HSMS membership continues to grow

and that you, our members, support us through the durations of your son's time at Hampton. This support enables us to both widen and deepen the musical opportunities afforded to the boys. The Symphony Orchestra's reach is being expanded by the hire of a harp and the Rare Beast programme. The latter initiative provides opportunities for boys to try out (and be instructed in) instruments such as the French horn, double bass or tuba. Add to this a new Steinway piano and many HSMS-supported workshops and concerts. Thank you once again for all that your support enables.

Mark Morrison
HSMS Chair

Brass Concert

Geared up with excitement and anticipation, Hampton's 2023 Brass Concert was held on Thursday 20 April and featured some spectacular performances. The show opened with the Brass Ensemble, directed by Mr Ward, which performed two baroque pieces by Pezel and Mouret respectively. It was a magnificent start to the event, with Will Holden on the trombone and Matthew Sedgwick on the tuba both starring in this ensemble.

This was followed up by a series of phenomenal solos by a wide-range of Hampton musicians - showcasing the diverse number of instruments and talent on display. Daniel Tresidder began with a daring performance of Rhapsody in Blue by Gershwin on the trumpet, which was then proceeded by Tom Milton's rendition of A Trumpeter's Lullaby.

Other notable individual performances prior to the interval were Will O'Brien's performance of James' Trumpet Concerto and



Debut performance of the Horn Trio

Charlie Donald's excellent interpretation of Let's Face the Music by I. Berlin.

A magnificent first half of the concert culminated with third year Ralf Sauer's show-stopping solo performance.

Amidst a strong turnout from the Hampton brass players in the first half, the



All brass players unite in Brass Band

suspense and excitement from the crowd was palpable. The second half did not disappoint, as it opened with the trombone ensemble, which performed two pieces, Jupiter by Holst and Pavane by Faure.

This was followed by the horn trio playing a fantastic arrangement of Beethoven's Symphony No.9 (movement 3), directed by Miss Moore-Bridger. Though playing a difficult and uncommon instrument, the French horn players thrived under the spotlight, producing a magnificent performance for the audience.

The theme of captivating solos returned at this point in the concert as Filip Lorenc and Alex Richford performed energetic and captivating pieces. There was a shift in tone as Sam Ho played Rêverie by Glazunov on the French horn, before Kai Kelly stole the show with his outstanding performance of Deux Danses by J. Defaye.

It was a concert filled with flawless performances from a range of instruments, with the different nuances in tone, from each performer respectively, providing character and flair to the occasion.

A special thanks must go to all who made this possible, with Mr Tong accompanying all soloists, as well as Mrs Esser and the rest of Hampton's music department. The future is certainly bright for brass music at Hampton School!



Tom performing
'A Trumpeter's Lullaby'



Trombone Ensemble

Sam Ho

Italy Tour

On the 10 July, 82 singers from the first year to the upper sixth, and 10 fabulous teachers, went on a five-day choir tour of Italy. It was an incredibly exciting and informative tour around five beautiful cities in Tuscany: Montecatini, Florence, Pisa, Sienna and Lucca.

Our adventure started with a super early meeting at school (4.15 am or 4.50am at the airport, ouch!) so everybody was extremely tired but fizzing with excitement at what lay ahead. We flew to Bologna then travelled to our hotel in Montecatini Terme before taking a very warm trip on the funicular railway to enjoy the views and buy some souvenirs.

On Tuesday we beat the heat by going to Aqua Village, a super cool waterpark, and then we fitted in a trip to the leaning tower of Pisa to take some funny photos before our first concert that evening.

On Wednesday and Thursday we also got to see the historical cities of Florence, Siena and Lucca.

I thoroughly enjoyed this trip; my favourite part of the tour was going to Florence because we saw some amazing, historical architecture and we had two and a half hours to explore and get some delicious pizza and lots of ice creams!

On Tuesday, Wednesday and Thursday, we performed evening concerts in three stunning churches in Montecatini, Florence and Lucca. All of the choral groups from Hampton took part, including school choir, chamber choir, Voices of Lions, Roar and Consort of Voices. The churches ranged from the Chiesa di San Salvatore di Ognissanti in Florence (originally constructed in the 1250s and the burial place of the famous Italian painter Botticelli) to the San Paolino church, the only fully renaissance church in Lucca, to the modern Basilica di Santa Maria in Montecatini built in the 1950s. It was an honour to sing in such beautiful, sacred places with such amazing acoustics. The styles of the churches reflected the variety of the pieces we sang, from renaissance pieces by William Byrd, to 16th century madrigals by Thomas Morley, through to the Jazz Missa Brevis written by the contemporary composer Will Todd.

Overall, the tour was a hugely enjoyable experience which everybody loved. We all feel very fortunate to have taken part and we would like to say a big thank you to our teachers for taking us!

James Nunn (First Year)

We had an amazing time in Tuscany. On our first day (Monday) we travelled up the Montecatini funicular to see the wonderful village of Montecatini Alto with stunning views of Montecatini.

On Tuesday morning, a bright start took us to an exhilarating water park where we enjoyed the slides in the heat for a few hours. Next stop was Pisa where we admired the scene and took lots of funny and memorable pictures. We finished the day with a concert in a beautiful church in Montecatini.

Wednesday was also an early wake up with the Hampton school choir travelling to Florence to explore and enjoy the beautiful city. We were lucky enough to visit a church and a very interesting museum before some free time to discover new areas of the city centre including the old bridge known as Pontevecchio. Another brilliant concert ended the day in very hot weather.

On Thursday, we took the coach to Siena where we had lots of time to explore. A delay took us to Lucca where leaflets were given out before a magnificent final concert. When we arrived back at the hotel, we were treated to a bit of entertainment by sixth formers Felix Vondergeest and Seb Pedder distributing awards to boys on the trip and giving thanks to many of the teachers who made it possible.

On Friday morning, after a bit of souvenir shopping, we made our way to the airport after a long but amazing week of sightseeing and singing with lots of friendships made across year groups.

Thank you to Mrs Esser for organising the trip, Mr Roland, Mr Zuckert, Miss Alishaw, Mrs White, Miss Mattinson, Mrs Jones, Mr Hill and Mr Ferrier for helping with the tour.

Arjan Walia (Fourth Year)



Consort performing on tour

In the first week of the summer holidays of 2023, choir members enjoyed an excellent tour to the region of Tuscany in Italy. We performed three times – once in each of Montecatini-Terre, Florence and Lucca.

The school choir had an excellent repertoire, including I Want Jesus to Walk With Me and the Jazz Missa Brevis composed by Will Todd. The tenors and basses gave brilliant renditions of My Lord What a Morning and Steal Away, which featured a super solo from Milo Band. Shenandoah and Joshua Fit the Battle of Jericho were beautifully sung by Roar! and Consort of Voices gave delightful performances of God be in my Head and Civitas Sancti Tui. Lastly, the chamber choir performed a range of pieces, from the upbeat piece Sing Joyfully, to the more thoughtful Didn't it Rain, and the powerful O Radiant Dawn.

Our first concert was held in the Basilica Santa Maria Assunta in Montecatini-Terre – the town we stayed in for the trip. The church was built between 1953 and 1958, on the site of a church built in the early 1830s that had been destroyed not long before the new church's construction. Featuring a tall, slender tower, this more modern basilica provided an excellent location for the choir's debut in Italy.

The second concert was held in the Chiesa di San Salvatore di Ognissanti - a 15th century church in Florence. We were welcomed by one of the sisters of the church and, after a quick rehearsal, gave our second performance. The walls and ceiling were covered in beautiful art which complimented the music, and the church had an excellent acoustic which was really enjoyable.

Our last concert was held in the Chiesa dei San Paolino in Lucca. There was a church first on this site in the 700s but it was rebuilt/significantly redeveloped several times in its history, and the current church was completed in the early 16th century. This church had a magnificent series of paintings on the walls and arch over the altar, giving a beautiful backdrop to the choir's final performance.

Overall, all the pupils had an excellent time in Tuscany and would like to thank the music department for organising this amazing musical opportunity!

Ivo Meldrum (Lower Sixth)

Composition concert

On 28 April, A-level musicians were fortunate enough to have our compositions recorded and performed in a dedicated concert. This was a fulfilling opportunity for us to display work that we had put substantial time and effort into over the last two years.

Firstly, we dedicated a couple of hours to workshoping the compositions in practice with instrumentalists, an enriching process that enabled us to review elements such as variations in dynamics and tempo, and even to change notes on the spot! It was also fantastic for us to contribute to the performances of each other's music in ensembles.

For myself, I had the impromptu chance to attempt conducting a string ensemble for one of my pieces, which was certainly a memorable experience.

The concert was an exceptional demonstration of the musical diversity on offer at Hampton. There was a balanced mixture of solo and ensemble performances, absolute and programmatic music, as well as a fantastic variety of genres. This included everything from Renaissance choral music to Jazz, with apt representation for all that came in between, whether it be the complexity of Classical string quartets or emotion of Romantic pianism.

On behalf of our A-level music cohort, I'd like to thank the fellow Hamptonians and VMTs who helped out as performers, in addition to the academic music teachers for their roles throughout the composition process.

Cameron Marshall



Basilica di Santa Maria Assunta – gorgeous acoustic for our first concert

Summer Concert

The summer concert on 5 July was a wonderful culmination of an academic year full of music. The evening felt particularly special knowing that it would be the upper sixth pupils' last. For that reason, it was fitting that two upper sixth pupils, Johnny and Pranav, both played with a symphony orchestra member myself, it is fantastic to play with a soloist as you must follow their lead but support them by playing as best as you can.

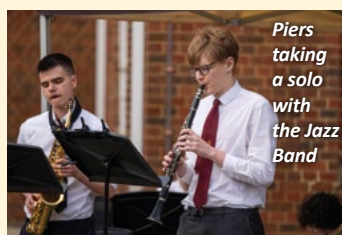
Pranav played the first movement of Greig's Piano Concerto in A Minor, made particularly famous by featuring in a sketch by Morecambe and Wise, however Pranav certainly played all the right notes in the right order and his performance was seamless.

Johnny followed fantastically with Mendelssohn's Violin Concerto in E Minor. The piece's wonderful runs and carefully linked sections make it a joy to listen to and play with.

The concert started with a triumphant performance by the brass band, playing Slaidburn and Black, Dark and Golden Light. Later in the evening, Voices of Lions performed Send in the Clowns by Sondheim and Son De Camaguey, a Cuban folk song. This was my personal favourite to perform in due to the contrast between both pieces. Send in the Clowns is a beautiful, serene piece whilst Son de Camaguey is upbeat with an



Logan playing Baritone Sax with the Jazz Band



Piers taking a solo with the Jazz Band



Chamber Orchestra performing 'Oblivion' by Piazzolla

array of percussion. During the latter, Mr Roland stepped away, and we performed without a conductor. It was an incredible performance - the huge applause from the audience was testament to that.

Overall, the summer concert was a wonderful farewell to the upper sixth and I look forward to another year of music before saying goodbye to another year of brilliant musicians.

Samuel Hughes



Clarinet Ensemble entertaining the audience during the interval



Johnny playing Mendelssohn's 'Violin Concerto'

Quartet for the End of Time

On 3 July, Old Hamptonians, Thomas Knollys (clarinet) and Joel Banerjee (piano), returned to the Hammond Theatre to give a performance of Messiaen's 'Quatour pour la fin du temps' with their piano quartet, also featuring Elana Kenyon-Gewirtz (violin) and Hoda Jahanpar (cello).

The audience, which was made up of current and returning students alike; friends and family; and members of the common room, was treated to eight movements of the profound quartet, titled For the End of Time, which was inspired by a passage from the Bible, and was composed while held captive in a Nazi concentration camp.

The piece began with a harsh and complex introduction to Messiaen's style of writing, entitled 'Crystal Liturgy', and incorporated many rhythmic and modal elements based on his synesthesia, which associates harmony with colour in one's mind.



Thomas and Joel return to the Hammond Theatre to perform Messiaen's 'Quartet For The End of Time'

The second movement, which depicts angels in heaven announcing the end of time and uses "soft cascades of blue-orange chords", was followed by a languishing clarinet solo as the third movement, entitled Abyss of the Birds.

After an upbeat and surprisingly conventional scherzo as an interlude, the fifth movement returned to a meditative cello solo, accompanied by triads

in the piano, dedicated to 'the eternity of Jesus', which was followed by an erratic sixth movement, entitled Dance of Fury, and requiring significant virtuosity from the performers to execute convincingly. The seventh movement, Cluster of Rainbows, was an obscure polymodal and contrapuntal theme and variations, and the final movement recalled the fifth movement with a violin solo, accompanied again by triads in the piano, and also dedicated to 'the Immortality of Jesus', which rounded off the 50 minutes of music. Afterwards, sixth form musicians were invited to share lunch with the performers, and receive advice regarding life as music students, based on the performers' experiences studying at university and conservatoire.

Tomas Escobar

Junior Schools Music Workshop

The junior schools' music workshop day was a great experience for us all as we engaged with pupils from partner junior schools when we all played a multitude of great pieces together in a joint concert - this made for a really enjoyable day.

To think that we didn't even know each other beforehand but by the end of the day we were able to create an incredible number of performances together was a great accomplishment.

The day had a really positive atmosphere with everyone willing to learn and cooperate and make music. My personal favourite was the final piece of the programme, combined choir and orchestra performance of supercalifragilisticexpialidocious.

I would definitely recommend others to also take part in this event in the years to come, and I would be delighted to return!

Euan Seymour (second year)



Hampton pupils playing alongside our visitors



Visitors, Hampton pupils and staff unite for the showcase at the end of the day

Summer Rock Concert

After school had finished, we all gathered in the Hammond Theatre for a briefing of the night ahead. Afterwards, all the acts for the concert had their sound checks and a final rehearsal. I was in multiple acts; I was playing in the Junior Rock Band, with my brother and on my own as a solo - so you could imagine, I was really nervous. After the sound checks, dinner and a change into our outfits, the concert got underway.

I was nervous, but was soon calmed by listening to all the brilliant performances before it was my turn.

Soon enough, I was on stage with my brother and we put our hearts into the performance. Although I previously had doubts, I was very pleased with how it went. Before long, I ended up on the stage again with the Junior Rock Band when we played three songs: Mr Blue Sky, Black Night, and Bat Out Of Hell. I think that all of our hard work and practise paid off with this performance.



Macsen playing keys in the Junior Rock Band



Greater London Munch playing 'My Iron Lung' by Radiohead



Square One performing 'Stand by Me'

Finally, in the second half, I played my solo: Stand By My Woman by Lenny Kravitz. I put all the energy that I had left into the performance, and I thought that it went well. Overall, I really enjoyed the experience of performing in the concert and it was also very enjoyable listening to all of the other amazing performances from a variety of different acts.



James out front singing 'Hard to Handle' with the Senior Rock Band

Harry Skeffington

Moonscapes

There are some concerts at Hampton that are such quality you could sell tickets to the general public. I could be biased, but I think the Moonscapes concert by Mr Oyarzabal was one of them. As the name suggests, all pieces performed in the Hammond Theatre that evening were related to the moon.

The moon has inspired piano music since the invention of the piano, but the idea here was to visualise the music, vividly brought to life with a video backdrop. These ranged from portraits of a starry night sky to a view of the moon's rotation whilst moving through space. On their own, perhaps nothing much. But together: magical.

I was excited to perform my piece, a Nocturne by Chopin in C# minor. My projection was the view of something flying slowly through a galaxy, an almost 3D perspective of the stars. The Steinway grand piano makes

everything sound amazing and easier to bring out all the emotions of the piece.

The concert ended with an amazing improvisation by Ollie Lycet. He played along with a soundtrack to a 1902 French short film 'A Trip to the Moon', which was the first science fiction movie ever made. Once, every film would have been heard that way: just a video and someone playing the piano to match the plot. Ollie managed to add a dynamic of joy, fear and suspense through his playing, often Mickey-Mousing (syncs instrument accompaniment with what happens on screen) to the video.

The Moonscapes concert was an evening of truly exceptional music, in a format that I haven't heard of before let alone seen before. Perhaps Mr Oyarzabal should take his next Hampton show to the West End! It would be a long shot - maybe a moon shot. But as this evening showed, they are the best shots to take.

Alex Nelson

Leavers' Concert

The 2023 Leaver's Concert was the moment for the upper sixth from 2022-23, to show off their skills and talents, and it absolutely did not disappoint!

With the freedom to choose the programme, there was a wide range of different musical genres and ensembles on display, from the guitar ensemble and string quartet, to acapella, to rock, to solo pieces and duets across a plethora of instruments.

Some of my personal favourites from the evening included Ollie Lycett's exciting performance of "Bound to Dare," an original piano composition by himself; Freddy Liang's and Yangzi Tjoe's mesmerising piano duet of "Waltz from Sleeping Beauty;" and Johnny Evans-Hutchison's and Tetsuro Kato's performance of "The Long and Winding Road" - a fitting and fantastically performed song on which to end the evening.

I performed a piano rendition of "Epilogue" from the movie La La Land. Though daunting at first, performing the piece quickly became one of the most exciting and energy-filled concert performances I have had at Hampton, matched by the reception of a great audience of family and friends. Performing at this concert has been one of the most rewarding feelings and being part of it was certainly one of the most memorable evenings of my time at Hampton.

Viduna Diyasena



Senior Guitar Ensemble performing Mr Hvatichkov's arrangement of various famous pieces



String Quartet performing Mozart



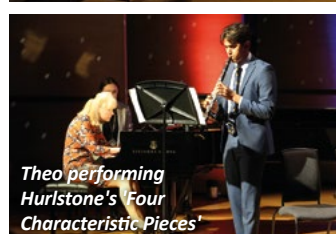
Theo playing Chopin's 'Variations on a Theme by Rossini'



U6 Rock Band performing 'Closing Time' by Semisonic



2023 leavers



Theo performing Hurlstone's 'Four Characteristic Pieces'



Pranav playing Grieg's 'Notturmo'

MEMORIES OF MUSIC AT HAMPTON SCHOOL



I will take away so many musical memories from my time at Hampton. The trip to Italy in 2023 was an experience like no other, performing in three stunning churches, in addition to singing with Voices of Lions at Edinburgh Fringe.

Throughout my years at Hampton, composition has also served as a key component of my musical development, spearheaded by expert guidance and the chance to explore different routes of music technology. A particular highlight was having my A-level compositions performed by some of our talented instrumentalists in a concert this year. I'd like to thank Mr Roland and the whole music department for providing so many special opportunities, and look forward to contributing more in the future.

Cameron



My music career at Hampton School was full of surprises and memorable moments but none quite tops the Voices of Lions trip to the world-renowned Edinburgh Fringe, in 2022. Giving out fliers in the lively busy atmosphere of the Royal Mile, pulling all the possible ticket-selling tricks in the book, to performing in nearly sold-out shows, there was never a static moment. On top of that we got to watch shows

from other great performers in the Fringe, one of my favourites being the famous "Showstopper: the Improvised Musical." Although by the end I completely lost my voice, this trip was definitely one of, if not, the best I have experienced at Hampton and I can't wait to return next year as an alumnus for one final trip to the Fringe.

Viduna



Sixth Form Trip

We left school in less than pleasant conditions. There was heavy rain for the entire journey from Hampton to South Kensington. At South Kensington station we were allowed to get some dinner before making our way to the Royal Albert Hall; we needed to fuel ourselves for the long performance ahead: Mahler's Third Symphony is six movements long, the longest composition he'd ever created. It is often regarded as the longest symphonic work in the standard repertoire clocking in at around 110 minutes. In reality, the piece flew by due to the amount of interesting features Mahler was able to implement. The rich harmonies and large orchestra are common of Mahler's maximalist style and filled the vast auditorium with ease. Mahler often used choirs in his symphonies and the Third. The first symphony to use a choir was Beethoven's Ninth and added great contrast to the orchestral writing, an effect Mahler clearly loved. The music was amazing and the venue added to the experience immensely.

Felix Droy

First Year Workshop – Brazilian Samba Drumming

On the 2 May, all of the first year classes took part in an amazing samba band workshop in the Hammond theatre. The teacher Raul, from Inspire Works, showed us lots of really cool and interesting instruments like the tamborim, the ganza and the Surdo. We also learned about the carnival in Rio de Janeiro in Brazil: did you know there are 300 people in the samba schools and the carnival goes on for five days every February?

We all chose an instrument, and I played the surdo. On the instruments, we played Brazilian rhythms and when we were all playing together, we were making quite a lot of noise! It was really fun to do something different, and I am really grateful to the music department for organising the workshop.

James Nunn (first year)



Second Year Workshop – Caribbean Steel Pans

We were lucky enough to have a workshop, led by Mike from Inspire Works, exploring Caribbean steel pans- this didn't feel like a lesson, it was so much fun!

The combination of making music, learning about the history of this style of music and geography created an underlying sense of fun in this period. Everyone was smiling as soon as we started playing.

I was lucky as I got to play the bass part which led the tempo of our ensemble. The style of music, originating in Trinidad and Tobago, was an incredibly fun musical style which got many of the members of 2F dancing whilst still playing. A musical experience I will remember for a long time!

Xavier Knowles



Third Year Workshop – Japanese Taiko Drumming

The Japanese drumming workshop was an unforgettable experience with an amazing instructor who led us through the art of taiko.

The first part to this style of drumming was the stance in which you play; one leg in front of the other and slightly diagonal so that you maintain optimal balance. Then, the bachi (the Japanese word for the wooden sticks), which once held correctly allowed us to start to play.

At first it was quite simple with a repeated sequence of 'don doko son' where the 'don' is equivalent to a crotchet and a 'doko' is to a quaver. It was harder than it looked.

After this we played a more interesting beat which included hitting the outside edge of the drum ('ka' or 'kara') and it was very hard at first. Despite this, we got better and eventually could play it very fast, which was so much fun. Overall, this workshop was great, and we all learnt lots about the fascinating style of taiko drumming.

Ralf Sauer



STAFF INTERVIEW

with Alexandra Vaduva



Please tell us a little bit about yourself?

I was born in Romania and started playing the piano at the age of four. My parents, who are both teachers, quickly realised that I showed musical talent, so they took me to the best piano teacher in my hometown, who guided my musical steps for the next 14 years. After graduating from high school, I was accepted onto the Bachelor of Music degree at the Royal Academy of Music, where I spent another 12 years, completing also my Master of Arts, Advanced Diploma, and PhD in piano performance/research.

How did you come to join the music department at Hampton?

I had already known about and admired this school, due to its incredibly academic results, for many years; thus, when I saw that a position for a visiting music teacher opened up in 2021, I knew it was meant-to-be, so I quickly applied, and went through the audition and interview process. I remember feeling quite nervous when I first started, but everyone made me feel welcome and integrated almost immediately.

What are your responsibilities within the music department?

I teach one-to-one weekly piano lessons, during which I spend time developing the innate musicality of my pupils and, of course, challenging them with various types of pieces, in order to help them grow. I find that each pupil at Hampton has their own unique talent, and everyone that I teach seems to love music, which is always a plus, as it makes regular practice much more enjoyable. I feel privileged to see my pupils grow and develop year-by-year, and my biggest joy is when I see them inspired, or having an 'aha' moment, when some musical idea suddenly makes sense.

How are you involved in music outside school?

My musical career is a really interesting blend of performing solo/ chamber music repertoire, lecturing, and teaching. I am quite active in finding opportunities to perform, and am passionate about curating various programmes, depending on the venue and audience type. Apart from being involved with classical music, I am also a person who enjoys musicals, jazz concerts, and many other types of music, as I find this variety grounds me and gives me even more inspiration when I go back to practising Beethoven or Bartok, for example. My PhD enabled me to spend a few years researching the music of a famous composer/pianist/ violinist from Romania, George Enescu, whose piano music I recorded and analysed.

Tell us about your own musical journey growing up.

I was lucky to have an incredibly patient and kind first teacher, who challenged me by preparing me for master classes, competitions, and concerts (mostly as a soloist). We used to have hours of piano lessons per week at school, followed by aural training, music history, and music theory. Since I attended a 'normal' high school, I also used to dedicate quite a lot of extra time to the many other subjects which I loved (such as foreign languages, Romanian literature, mathematics,

geography), thus, I had to develop quite early-on the skill of time management, as well as balancing my school life with my social life. I never knew exactly where my musical journey would take me, but I was blessed with incredibly supportive people around me, who nourished my talent and love for music.

Is there a musician you particularly admire?

There are so many pianists, particularly from the early to mid 20th century, whose unique musical personalities inspired me tremendously. Amongst them would be George Enescu, Dinu Lipatti, Martha Argerich, Daniel Barenboim, Sergei Rachmaninov.

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

As with any human relationship, the connection you have with your music teacher is very important. Find a teacher who inspires you, challenges you by setting high standards, but also someone who finds joy in the mistakes, and who understands your personality and the music which might suit you better. We are very lucky to have such incredible teachers at Hampton; there is such a wide variety of instruments available, which is very exciting for any pupil wanting to start learning a musical instrument.

Are there any top tips for those wanting to pursue a professional musical career?

The secret ingredient is to never give up, despite the many difficulties that may come your way. If your instinct is telling you that music is in your future, persevere, keep practising, ask your teachers for performance opportunities, learn and read as much as you can. Practice does make perfect, and, although I am not a huge fan of 'perfection', there is only one way to get to Carnegie Hall (hint: by practising). Practising will allow you to feel free on stage and to actually enjoy the moment, and, most importantly, make a lasting impact on the audience.

ABRSM EXAM SUCCESSES

ABRSM results for the Summer term are shown below.

Distinction – 12 Merit – 28 Pass – 18

News and Information...

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



Accessing our newsletter online

This edition and past copies of the Music Society's newsletters are now available as downloadable pdfs on the school's website.

Scan the QR code from your phone or tablet to go straight there.



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