

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

AUTUMN
TERM
REVIEW
2022

Dear Members

Our Autumn term marked a return to life almost as normal and with it the usual array of music performances at the school.

We had a very successful new boys' concert featuring a wealth of talent from our new first and third years and held a reception for new music society parents. With such an enormous number of enthusiastic and talented musicians joining the school this year the future of music at Hampton is looking very bright.

Our senior school musical, *Guys and Dolls*, was spectacular and played to sell out audiences each night. The keyboard and woodwind players also performed at their own concerts.

After a two year absence we were able to host our black tie St Cecilia's concert. The audience was wined and dined and entertained

by some of the school's most talented musicians.

We succeeded in having the two Christmas concerts where all the various choral and orchestral groups could perform.

The school carol concert was a victim of Omicron but building on the experience from last year the school was able to switch to a virtual concert with a day's notice!

The music society has supported many of these activities and organised the St Cecilia's dinner. We are also supporting the rare beast scheme encouraging first years to play less popular instruments through subsidised lessons and instrument loan.

The Spring term looks to be equally busy!

Best wishes,

Melissa Faux
Chair HSMS

Christmas Concert

The concert was wonderfully opened by the first year choir, who held themselves confidently in their debut performance under the baton of Miss Mattinson. Their closing piece, *The Most Wonderful Time of the Year*, arranged by Mr J. Ferrier, brought their segment to a joyous end.

The Concert Orchestra also gave a confident performance in their two pieces, both recognisable tunes from Broadway to the big screen. Reassuringly led by Mr Ferrier, it was clear the musicians were at ease when on stage.

Next came the small guitar ensemble, who have all been rehearsing with Mr Hvartchikov to perform his arrangement of *Jingle Bell Rock*, which did not fail to put a smile on parents' faces.

The Boys' Choir, led by Miss Mattinson, was opened by a warming arrangement of the American folk song, *Shenandoah*. The boys then finished their programme with a fun arrangement of *The Rhythm of Life*. The boys effectively captured the contrast between the beautiful melodies and the cheeky chromatic passages which shows clear musical maturity from such young Hamptonians.

The penultimate act was the Hampton Sinfonia, which played a Brazilian style *Sleigh Bells* which had us tapping our feet. Expertly led by Miss Van Ments, with the aid in rehearsals of Miss Estall, the boys played with confidence.

The first concert was concluded by the Hampton Brass band. Shimmering on stage, their sound in *Black Dark and Golden Light* did not cease to amaze the audience. Mr Ward led them into their final piece, a *James Bond Medley* which had the audience in sweet nostalgia with the *Goldfinger* theme.



Consort of Voices singing
'Adam lay ybounden'



Junior Guitar Ensemble



Henry (U6)
playing Glière's
'Horn Concerto,
Mvt 1'

An amazing performance all round from the students of Hampton, with the help of several LEH girls, leaving the audience with joy and festive spirits.

Henry Ward, Upper Sixth



Symphony Orchestra
playing Beethoven



School Choir recording
the carol service

Guys and Dolls - oh what an exhilarating show!

Thoughts from cast and crew...

The Guys...

Wow! What can I say? It was honestly an honour to be involved in a production as incredible as this year's Guys and Dolls!

It was an intense six weeks of rehearsals, but I enjoyed every second of them. We all seemed to look forward to seeing each other, no matter how tired we were. There was an unbelievable unity and love between all of the cast members: we all got on so well.

We started by learning the dances, step-by-step. They were tiring and at first the steps were difficult to remember, but after a couple of weeks they really began to take shape, leading to the incredible routines that we saw onstage. There was an amazing amount of difficulty within the dances, like the spectacular lifts at the end of Havana, as well as the front flips in the Crapshooters' dance, but we managed to pull them off. I would like to thank Mrs Tate for her hard work and patience when teaching us the routines; her exciting and bubbly personality kept us all motivated and positive through each rehearsal.



We then went on to learn the songs and block each scene individually. I don't think any of us will forget Mr Roland's legendary 'Bella Signora' vocal warm up, which we did every rehearsal, without fail. The harmonies were difficult (especially bass 2 in Oldest Established), but

through regular practice in school and using RehearScore, we were able to master even the most challenging of harmonies. As well as Mr Roland on the musical side, Mrs James helped us bring the magic of the play to life through expert coaching for line delivery, accent, and comedic timing.

Even though we faced a COVID scare, with Finlo heartbreakingly having to pull out of the show just before performance week, we managed to regroup and recover as a cast to produce such a wonderful production. Ben Strong produced an astonishing performance filling in for Finlo, managing to learn all of Arvide's lines in under two days and delivering them brilliantly.

There was much speculation about the band as performance week drew closer; how loud would they be? How many of them would there be? How good would they be? I think it is fair to say that we were all blown away by the immense musical talent in the band, especially when we first heard them in the marathon four-hour SitzProbe rehearsal. As we heard the trumpets sound and the drums crash, we began to feel the play start to come to life, which brought even more excitement to our Guys and Dolls family.

As well as the band, we have the amazing tech team, led by Mr Thompson. During performances they go under the radar, but they are a crucial cog in the performance wheel. We first witnessed their slick transitions during the tech rehearsal, the Sunday before the shows, and as we experienced the realistic sound effects, breath-taking lighting and imaginative props, we felt a sense of pride; knowing that we were about to produce something amazing, something that wouldn't have been possible without them.

Then came performance week. The one we had all been waiting for. The buzz around the cast grew as opening night loomed. But first, we had to run the show in costume and makeup; without stopping. An action-packed Monday included two dress rehearsals, one of which



was performed to the second-year students. With hair slicked back and curled, wearing ridiculous suits or sparkly dresses, we were ready.

Tuesday arrived. We were nervous, but excited. Every dance, every line, every song was delivered flawlessly and as the lights faded at the end of the first show, we knew what we were capable of. The next three performances let us use our momentum to improve every night, and by Friday night every ounce of emotion, passion and energy that we had was left on that stage. We had done it.

Being involved in school productions has always been something I enjoy doing, but the level of talent and professionalism within this show made it feel like something out of the West End. I would highly recommend getting involved; they are a once in a lifetime opportunity. Even if you don't want to be in the spotlight, you can play in the band or work backstage. There truly is a role for everyone.

Thanks so much to Mr Roland, Mrs Tate and Mrs James for making this production possible, and to the cast: love you all!

Stage boy: Milo Heard, Upper Sixth



The Dolls...

The joint LEH and Hampton schools musical this year was Guys and Dolls. Despite it being cancelled last year, we were incredibly grateful to be able to take part in such a fabulous production, which was, for many, our last.

With the very short time frame, we cracked on for an intensive but rewarding six weeks of rehearsals. Thanks to the dedication of our amazing teachers Mrs James, Mrs Tate and Mr Roland, we were able to produce a musical that we were proud of: Mrs James' fabulous directing allowed us to fully explore the comedic potential of our roles; Mrs Tate's professional choreography, while hard to pick up at first, brought out the best in us as dancers and Mr Roland's enthusiasm (and patience!) as an incredible musical director and conductor made all of the musical numbers a joy to perform.

Our favourite part of the process was the SitzProbe rehearsal, where the addition of the amazing band brought the musical to life.

Once we added the costumes, everyone's performance seemed to transform and step up another level, and once the set and tech was added, thanks to our fantastic crew, the production really came to life.

All of a sudden show week was upon us and everyone was buzzing with anticipation. Despite a last-minute cast change, the show went smoothly and we enjoyed every minute! Thank you so much for the hard work of the creative team, tech crew and wardrobe, we couldn't have done it without you!



Stage girls: Leah and Stasie (LEH)

Oh what a score...

From the 12-15 October, I took part in playing in the band for the school's annual musical, *Guys and Dolls*.

We rehearsed once a week for six weeks which I found was fun and a different experience to playing in a normal orchestra since the repertoire was much more varied, from upbeat song's like Havana to the slow and solemn music in Adelaide's lament. After the rehearsal just with the band, we then played underneath the stage in a rehearsal with the cast.

The music we created was very loud and I was very surprised at first so I had to wear ear plugs in order to protect my ears, although this made it very challenging to play since I couldn't even hear myself!

After a few rehearsals I got used to it and by the time we played for the real thing I was adapted to this new change of playing style.

While I was playing in the pit, I felt that there was less pressure when performing since the audience couldn't see me which was good in the sense that I felt more confident in my playing and was able to play my best every night of the show.

I had a really great experience playing in the *Guys and Dolls* band and I cannot wait for what the next musical has to offer!

Orchestra boy: Freddy Liang, Lower Sixth



This was a surreal experience for me, as in previous years I have always been watching the musical and have never played in it. I would definitely do the whole production again – it was such an exciting experience when the whole band played together with the jazzy brass and amazing drums. I thought Havana in particular was incredible. The only thing is that you are not able to see the stage from the pit so I couldn't appreciate the dancing, costumes and scenery!

Orchestra girl: Soo Young Chung

New Boys' Concert

This concert was an incredible collection of pieces: a calming atmosphere, mixed with an outstanding feel for each piece.

I have never seen a young musician's concert of such variety before, encompassing about ten different amazing instruments and every genre of music, from ragtime to action and classical. In my opinion, I especially liked the way that the atmosphere contrasted immensely, which contributed to the unique style of the music.

Overall, I enjoyed the concert very much, and am looking forward to the next concerts!

Theo Liang, First year



St Cecilia's Concert

In honour of the patron saint of music, St Cecilia's concert was filled with magical, virtuosic pieces of sublime musical writing.

The story goes that St Cecilia, in light of her vow of abstinence, sang in her heart a hymn of love for Jesus, her true spouse, at her arranged wedding ceremony.

Such pure and heartfelt music could never be repeated, but we strove to follow in her footsteps. Two beautiful vocal pieces from Oliver Donald opened the evening on an elegant note. There were stunning pianists playing everything from Debussy to Ravel to Rachmaninov and even to Hans Zimmer. The strings were not left behind: Johnny Evans-Hutchinson played a sensational Prelude and Allegro by Kreisler on the violin and Dylen Singah stunned everyone with his rendition of Wilkomirski's Aria for cello. Henry Ward performed an exquisite nocturne on the French horn by Franz

Strauss. Ed Finnnett similarly played a wonderful oboe sonata by Saint-Saens. All in all, the whole concert was filled with music of the highest calibre.

After the concert, a few of the parents came up to congratulate us, praising the quality of the performers and marvelling at the brilliance of the occasion.

I chose to sing two of my favourite pieces, Schubert's Der Doppelganger and Gurney's Sleep. I felt that these two pieces complemented each other and the atmosphere perfectly. The gradual tension, climax and release of both the pieces felt suitable for honouring St Cecilia herself. I am truly thankful that I was given the opportunity to close out such a wonderful evening.

A massive thank you to Mr Oyarzabal for accompanying the performers and another massive thank you to the catering, events and theatre teams, the music staff and the music society, who all worked so hard to make sure everyone experienced a fabulous show.

This night was certainly one for everybody to remember.

Pallav Bagchi, Upper Sixth



Fifth formers make music on the Gamelan

For those of us studying music for GCSE, the afternoon of Friday 5 November, meant we were lucky enough to be given the opportunity to participate in a two-hour workshop exploring Gamelan music, the traditional music of Indonesia.

Delivered by Mike from Inspire Works, we were navigated under his expert guidance through its various melodic characteristics and rhythmic intricacies.

Despite also being found in Java, the Gamelan music we learnt to play hails from Bali, characterised typically by faster tempos and livelier music overall, compared to its Javanese counterpart.

Gamelan itself is the name attributed to the ensemble of instruments, predominantly percussion instruments and metallophones. All of these are uniquely handcrafted by blacksmiths, carpenters and many more incredibly dedicated professionals (the ones we played having been made over nine months in Bali itself), painted in the traditional Balinese colours of red and gold and adorned with decoration (the particular set we used bearing depictions of lotus flowers, a cultural symbol of peace and life).

In order to demonstrate respect for the sanctity of the music and the instruments, they are played seated, barefoot, on the floor.



We were introduced initially to the core melody that would be the focal point of the piece we were to finish learning by the end of the session; to begin with, we played the same, simple part in unison, as we slowly got used to the difficulties of playing instruments that were so different from what we were used to. Although the learning curve was somewhat steep, we eventually managed to get to grips with the more unfamiliar techniques and began to tackle learning some more rhythmically complex parts. Interestingly, they were still based off the same core melody, played throughout by the lead melody instrument; this was a sharp and often intriguing contrast to the layers of harmony and melodic polyphony frequently employed in Western music.

Hampton Court Palace choir on BBC Radio 3

My name is Benedict, I am in 4H and I am going to be telling you about how two Hampton boys were involved in a recording for BBC Radio 3.

Nathaniel Carson, third year, and I arrived at Hampton Court Palace mid-afternoon on Tuesday 10 October, along with many other choirboys who attend schools in the local area. We were joined by the gentlemen voices of the choir, too.

Nathaniel and I are regular singers at the Chapel Royal Hampton Court Palace, singing there all-day Sunday every week and attending practices twice weekly after school. I am the senior head chorister of the choir and Nathaniel is a senior chorister.

We began by practising the repertoire for the recording. This included an introit called Veni, redemptor gentium, Psalms 6-8, the Magnificat and Nunc Dimitis sixth service by Weelkes and Vigilate by Byrd.

I was involved in a duet, and also had a solo to sing. This recording was different to others as it was all recorded in one take. In addition, we had an audience, so we were not in a position to repeat it - we had to get it right first try!

As head chorister, I had to lead the boys in terms of when we sang the music but also with the various spoken parts of the service. I really enjoyed the experience and it will be one of the highlights of my time singing at Hampton Court Palace.

Benedict Foley Cook, 4H



As we moved around the instruments and got a feel for each different one, we were introduced to the structure of the music. The role of the drummer (assumed by Mike himself) is best likened to that of a conductor in a regular Western orchestra; his drumbeat's tempo, or rhythm and dynamic, instigate a change in the speed of the music or indicate the beginning of a new section respectively. Since Gamelan music typically accompanies dancing or other performances - in fact, the piece we learned was to accompany a single male dancer in a 'Warrior Dance' - the dancer is followed meticulously by the drummer and ensemble, and they dictate the tempo, as well as a change in section. As such, we concluded the workshop by practising these spontaneous changes of section and rhythms, mirroring the nature of true Gamelan performances.

Albeit only two hours long, it proved truly memorable to experience first-hand almost being within the music itself and being a part of its vibrantly lifelike intensity.

Perhaps one of the greatest difficulties we encounter in studying world music topics, which may be obscure to those of us living in England, is the lack of our ability to associate with this music on the same level that we do with music we are more familiar with. However, I am certain that taking part in such a remarkable workshop has helped us not only to understand the music but to feel it on a much more personal level, which is, for me, the most valuable takeaway from the entire experience.

Ishaan Das, Fifth year

Sixth formers discover the Gamelan

What an experience it was to be able to play authentic Gamelan instruments from Bali. We began with a brief introduction to what all the instruments were, along with the correct performance techniques for each. We then dove straight into making some music!



Mike, from Inspire Works, got on the lead drum instrument, called the Kendhang, which outlined the rhythmic pattern and kept us all in tempo.

After he taught us the eight note tune, we would then loop our motif on our given instrument. I was on the Saron so my job was to play the motif as quavers at the top of the range. An interesting thing I learnt from the workshop was that the melodic instruments are tuned a quarter tone apart from one another, in order to create an incredible acoustical 'warble' effect that is completely unheard of in western music. The resulting sound with all of our instruments was incredible, with an amazing rhythmic

groove created by the three gong instruments playing on beats five, six and eight.

In all, I'm incredibly grateful for this experience as I've only ever performed Western classical music - this was a wonderful insight into different music that exists around the world.

Henry Ward, Sixth form



Woodwind Concert

The fifth annual woodwind concert was held on Tuesday 23 November 2021 and the evening started with the Reeder's Clarinet Group, who played Candy Mountain Rock which was very entertaining for the audience as the piece required the performers to stamp their feet in tempo.

There was a wide range of year groups and abilities throughout the concert, ranging from first year up to upper sixth. There were a variety of soloists; seven clarinetists, four saxophonists, two flautists and one oboist.

There were 10 performances in the first half, but one of my favourites was Daniel Morgan's Hungarian Pastoral Fantasy Movements 2 and 3, played on the flute, accompanied by Mr Oyarzabal, with lots of beautiful scales and arpeggios - it is a very dramatic piece which has a lovely ending. The first half ended with Daniel Morgan and Theo Mantel-Cooper playing Valse des Fleurs, accompanied by Mr Oyarzabal on the piano, with the main melody shared between both flutes and the piano at times.

After a brief interval, the Clarinet ensemble kicked off the second half with The Bare Necessities and Grandfather's Clock which were very well executed, with the crowd enjoying the well-known pieces.

There were eight performances in the second half, but my personal favourite from this half was Arjun Kang playing Dis Alyscamps l'amo souspire, movement 4 of Tableaux de Provence by Paule Maurice on



the saxophone, accompanied by Mr Oyarzabal. It was a melancholic piece with a wide range of dynamics, played with an incredible tone.

Finally, the concert finished with the Wind Quintet playing Charleston from Norman Hallam's Dance Suite and Beethoven's Fifth Bossa Nova, a classic among the music world, arranged in a quirky jazz style, the famous 'fate motif' being passed between each instrument, which the audience thoroughly enjoyed.

The concert was brilliant, and we would like to thank Mr Oyarzabal for accompanying the performers, Mr Eliot, Mr Thompson, Miss Estall, and Mr Zuckert for all their help in organising and running the concert.

Theo Mantel-Cooper, Upper Sixth



Keyboard Concert

The opening music played by impressive organists in the main hall that opened the evening of the 4 November's event may have led some in the audience to feel the rest of the Hampton 2021 Keyboard Concert might not live up to the same standard. But this energy and staying power was maintained impressively by each performer, from the first right through to the last virtuoso pieces of the evening.

Jihwan Moon started for the pianists with a humble yet thoughtful rendition of the classic, Für Elise. Adam Attia proceeded to drive the energy through the roof with Mister Trumpet Man, and Hal Leman's piece from Chopin transitioned smoothly into Ben Rowe's dreamy Notturmo. Boris Duke introduced Rachmaninov to the concert, a name with whom we were well acquainted by the end, and George Boyd and Harry Forbes carried us through to Oli Lennox-Smith's ambitious performance of Pathétique Movement 1. Declan Goh's heartfelt rendition of Debussy's Rêverie captured the audience's attention, before Oscar Liu's Ginastera Prelude No. 6 shocked them with unprecedented pace and fullness of sound; the briefest performance of the evening, but nonetheless one of the most memorable. Dring's Pink Minor was given Adam Gaunt's touch, before Yangzi Tjoe showed deep passion in his recital of Ibert's Serenade Sur l'eau. Some Telemann from Charlie Bishop finished the first half of the concert with the audience excited for the senior musicians of the second half.

Harry Spence ended the interval and opened the second half with Brahms's Intermezzo in A minor, a piece well placed in the programme as serving the connective role it was written for. Ishaan Das gave us a treat with his booming low notes in the second movement of Beethoven's Piano Sonata No. 3, before a quick trip forwards in time of composition; Aitor McConnell gave a high energy performance of Strasbourg, St. Denis, a catchy jazz tune, and Luke Michels took us to a world of fantasy with 'Jacob's Bakery' from James Newton Howard's Fantastic Beasts soundtrack. Henry Ward laid down his horn for this concert, instead returning us to the age of Mozart with his Piano Sonata in G Major. Rohan Crowe brought another piece of Rachmaninov to the stage, with the second movement of his second sonata. Following this, James Abrahart blew the audience away with marvellous dynamic control and thoughtful playing of Chopin's Nocturne in C sharp Minor. The lively Rondo - presto from Haydn's No. 48 was struck powerfully into the keys by Viduna Diyasena, before Cameron Marshall gave a careful performance of Mozart's Adagio in B minor. Ben



Francis kept the energy levels up with the first movement of Beethoven's first sonata, and Pranav Santhosh transitioned the event into its final acts with Debussy's Sarabande from Pour Le Piano. Johnny Evans-Hutchinson provided one of the most emotionally invested performances of the evening in his playing of Valse - Impromptu by Grieg. The following act, Pallav Bagchi's rendition of Moment Musical No. 3 by Rachmaninov, stole the show emotionally, evoking intense feeling from the very first notes to the very last. Dylon Singah made us all laugh with a humorous 'hopefully' following his introduction, but then made us all gasp with arguably the most dramatic piece of the evening, producing huge amounts of sound with admirable control in Rachmaninov's Prelude in C Sharp Minor. The final act of the night was Daniel Morgan, who did not disappoint. The busyness of Schumann's Fantasiestücke No. 2: Aufschwung didn't prevent him displaying huge amounts of control and feeling through his piece, bringing the concert to a thrilling conclusion.

Huge thanks to Mr Roland and Mr Green for organising the event, and to all the wonderful piano, organ and other music teachers who have inspired so many and played a pivotal role in creating not only this event, but many already enjoyed and many yet to come.

Ben Francis, Upper Sixth

ABRSM EXAM SUCCESSES

We have received the ABRSM results for the Autumn term: 41 boys took an exam, the results are shown below.

Pass – 15 Merit – 19 Distinction – 7



'Ten-minute' interview with James Ferrier (Teacher of Music)

Please tell us a little about yourself.

I'm one of the teachers of academic music and am in my first year of teaching at Hampton having joined in September. I'm originally from Newcastle but moved down south when I started university and have stayed in the south-east ever since. Outside of my musical interests, I am a long-suffering supporter of Newcastle United, and also really enjoy heading into London to watch the occasional West End show.

What were your musical experiences growing up, and how did you become a teacher?

I was rather late compared to a lot of professionals in discovering music as a passion – I first took up the flute as part of a trial scheme towards the end of my time at junior school and since that point I've never looked back!

I began to learn the guitar when I was 12, and then once I realised that a career in music might be for me, I was convinced to take up the piano as I began my GCSEs. I always tried to get involved in as much music making as possible, whether that was part of small chamber groups or in bands for big musicals – I loved anything that involved playing an instrument or singing. I have been lucky enough to learn from some really inspiring teachers, and I hope that by becoming a music teacher I can have as much of an impact on the pupils I teach as my own teachers have had on me.

Tell us about your music degree / education.

I attended Selwyn College, Cambridge, and graduated during the COVID pandemic, which was a little bizarre. I submitted my final exams from the comfort of my bedroom! I specialised in musical analysis and tonal composition towards the end of my degree, which I find absolutely fascinating. There is a little bit of a stigma around music theory, but I hope to convince the boys who I am teaching that it can be a really useful creative tool rather than a long list of rules that you have to follow.

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

I recently worked at Epsom College, and so I was aware, of the fantastic reputation that Hampton has, both as a hub for music and as a school. When the vacancy for a teacher of music became available, I was really excited to apply.

What are your responsibilities within the music department?

My main responsibility is to teach academic music, which I have found incredibly rewarding. The boys are immensely talented, and are really receptive to new ways of thinking about the subject. I am also responsible for my fair share of co-curricular activities – this year I have taken charge of the Swing Band and the Concert Orchestra, as well as running the Music Tech club. I am currently in the process of organising this term's Rock Concert, which is shaping up to be a really exciting event.

Do you take any whole-class music lessons?

I teach music to classes ranging from first year up to lower sixth. Each year group presents its own unique opportunities: I have really enjoyed some of the in-depth musical discussions with my lower sixth classes, which have made me reflect on some of my own musical opinions, but I also relish the energy and enthusiasm that my first year classes bring to the classroom on a daily basis, especially when they are all singing together!

Are you involved in music outside school?

My New Year's resolution has been to get back into playing outside of work as it took a bit of a back seat throughout the pandemic. I have just started playing again with a wind orchestra close to where I live. One musical venture I have been particularly proud of has been playing with a volunteer ensemble back in Newcastle called Semitones. They bring live music to care homes across the north-east, and I have been playing in the ensemble since I was 11. Whenever I visit family in the holidays, I try to go along to play in one of their concerts.

Tell us about your own musical journey growing up.

My family is not musical in the slightest, so I hadn't really had much exposure to lots of concerts as I was growing up. After I 'discovered' the joy of performing, I spent most of my teenage years making music of some kind or another, but never really thought that it would be anything more than a hobby. By the time I started my GCSEs I had met a couple of people who were lucky enough to have made music their job, and I thought that I might quite like to give it a go as well. I had toyed with going into the legal profession, but in the end, I chose to pursue my passion, and I'm very glad I did!

Is there a musician/artist who has inspired you or you particularly admire?

I have a great deal of respect for my junior school music teacher, Mrs Blazey. Without her input, I certainly wouldn't have discovered music as a hobby, and for that I am immensely grateful. I was also lucky enough to have her as a teacher when I was in sixth form, and she encouraged me to pursue a career in music at a time where I was unsure whether it was viable or not.

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

The first few weeks of learning an instrument are often the most frustrating – it's important to persevere at this stage. Once you have mastered the basics, playing an instrument becomes so much more rewarding and enjoyable – you just have to push through that initial stage.

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

There are so many directions that music can take you after leaving secondary education, and it is impossible to master all of them. Find an area that you are particularly passionate about, whether that is studying musical history, investigating music technology, performing or composing, and build your musical journey from there.

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

Never lose sight of why you want to pursue music, it takes a huge amount of dedication and hard work, but there aren't too many people who can say that they have made the thing they enjoy most their job.

Do you still get an opportunity to perform?

This ties into my resolution to play outside of work more often this year. I would also add that I have really enjoyed the opportunities to perform that my job affords me, whether that has been playing keys for 'Guys and Dolls' or singing as part of the school choir.

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

This is such a difficult question! I think I would go with Gustav Mahler's Second Symphony, partly because it is an immensely powerful and moving piece of music (I am so excited to get to perform it later this term), but also because it's so long that it would take a while to get bored of it!

And your Desert Island luxury?

My parents have recently welcomed a dog into the family – a black Labrador called Hugo. I think I'd have to choose him to keep me company, although I don't think the rest of my family would thank me too much for stealing him from them!

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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