

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

SPRING  
TERM  
REVIEW  
2021

## CHAIRS' LETTER

Dear Members,

Welcome to the latest edition of the HSMS Newsletter and review of last term's events!

We hope you had a relaxing Easter break and are looking forward to a Summer term of music.

This is the first Newsletter being edited by Robert Hawker who has replaced the marvellous Caroline Muller in the role. Our heartfelt thanks go out to Caroline (who remains on the committee) for all her hard work and dedication in this role and especially for maintaining the integrity of the newsletter even though live music events were sadly dramatically curtailed during the last 12 months due to the coronavirus pandemic. There have been no further committee changes, but we are still looking for a Membership Secretary. If you are interested, please contact us at [chair@hsmscommittee.com](mailto:chair@hsmscommittee.com)

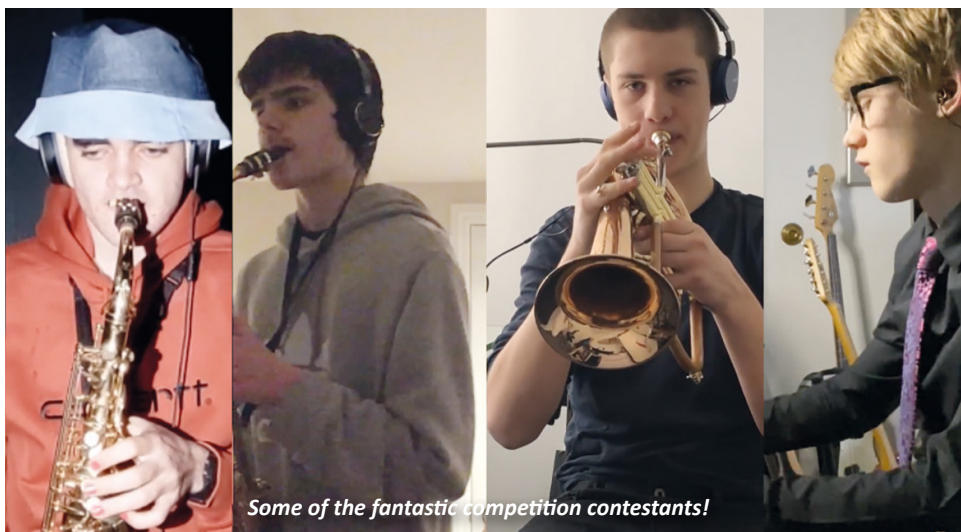
With no opportunity to perform live in the Spring term, the events in the term were kept very low key, but were carried out with the usual enthusiasm from the boys and there was no shortage of opportunities to keep performing and for the school to continue its involvement with music in all its forms.

The Music Department started last term with the weekly *Mystery Musician* game to "keep the boys on their toes". A fun way to engage everyone (including parents!) on Twitter. There have been "visiting" speakers, Improvisation and Composition competitions, Lunchtime Concerts, the Virtual Rock Concert, Open Mic Afternoon, Lockdown Orchestra, VOL virtual performance and the Hampton Clarinets to name but a few. It has been exhausting to keep up with it all and considering it has been accomplished during a lockdown - just imagine what we can look forward to once the lockdown eases!

As the Summer term starts, we are now able to see the light at the end of the tunnel. Although the term will not be as busy as in previous years, we can hope to see a slow return to live performances with an audience. The Music Department, as always, will be working hard to manage the situation within the guidelines and we would like to thank them for their continued support of the amazing talent in the school, their unwavering enthusiasm and constant inventiveness.

Finally, we would like to thank all our members for your support of the HSMS during these difficult times, and look forward to seeing you at the performances soon.

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



*Some of the fantastic competition contestants!*



*Boris (first year)*

## Improvisation Competition

**Congratulations to the Winners:**

**Tommy Skeffington (third year) and Nathan Newell (sixth form)**

I loved participating in the improvisation competition this term. It seemed like a great opportunity to share my passion with other musicians at Hampton - I had lots of fun experimenting with different sounds and jazz scales until I found something I liked. In my opinion, jazz is wonderful because it's hard to make a mistake as long as you play in a jazzy style! This differs massively from classical music, where everything must be perfect and concise. I particularly enjoy the freedom, as I can play in my own style, with the notes I like. Overall, I think, and I'm sure others will agree, that it was a wonderful opportunity, and thank you so much to all the staff who made it happen. I encourage all of you to participate next time!

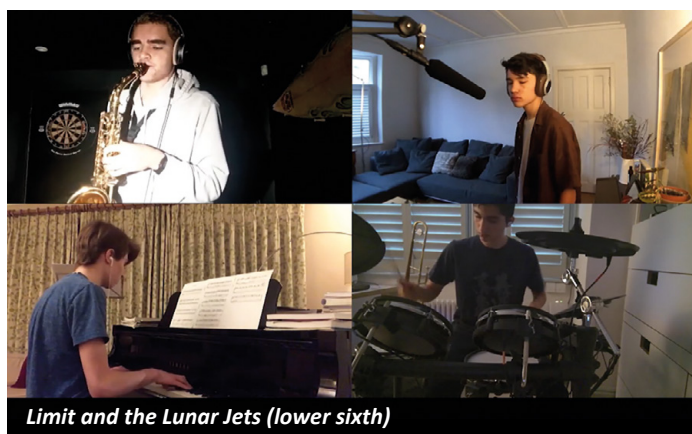
**Tommy Skeffington**

## Composition Competition Winner

I was extremely surprised and happy that I won this competition! My composition is called *Winter Garden* and it was inspired by the cold, gloomy day when I was composing it. I tried to create a sad, melancholic garden with bare trees, frost everywhere, the sky being clouded, lots of fog.

I love GarageBand, as it is a great way of making music where you can combine many instruments, play around with the app to produce different effects. For this piece I did not use my own instruments, but a string quintet on GarageBand. I love taking part in school competitions and concerts, they are always great fun. I loved taking part as it is a great experience to be part of Hampton's music community.

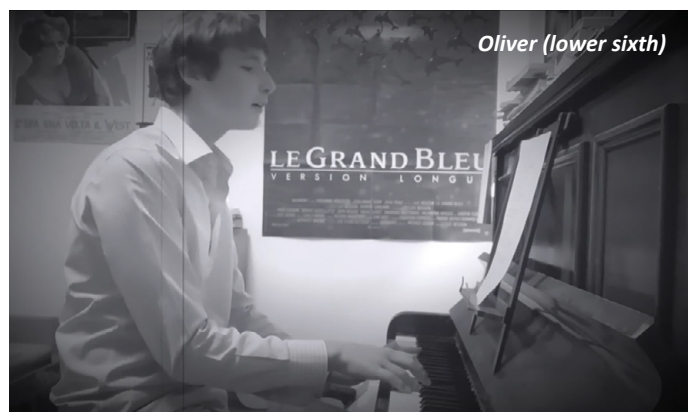
**Boris (first year)**



## Rock concert

The Rock Concert adopted a new format this year, due to remote learning. Students were asked to record themselves and send the videos into Mr Zuckert to be released as part of the *Hampton@Home* series. As usual, the Rock Concert was very entertaining to watch. I particularly enjoyed watching the range of year groups that took part, showing that music at Hampton is strong in all age groups. I was also impressed by the quality of the group performers despite our current situation, the initiative of these groups was very powerful.

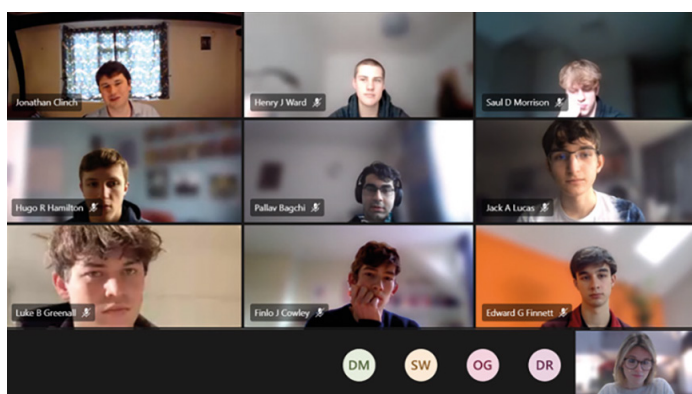
*Oliver (lower sixth)*



## Jonathan Clinch talk

While a Teams meeting will never be the same as a live talk, Jonathan Clinch, a specialist in English music from the Royal Academy of Music, managed to grab our attention, and added depth to our understanding of English music in the early twentieth century.

He began by bringing up the two problems with analysing this music. The first is a problem which pertains to all music: what effect does music have on us? Do pieces of music merely reflect how you feel? What is the purpose of music? The response to this question was enlightening: music is not merely a means to reflect our mood, it helps to shine a light upon the world. It is not merely a passive force, it is proactive, describing things we cannot conceive and understand from the sublime to the transcendent, a true universal language.



The second question was a more specific one. How do we separate national identity, nationalism and national styles? At first these seem almost identical, and they are often conflated. Nationalism is a means to furthering introspective political agendas and structures, and relatively few English composers composed in this style (for example, music for the coronation by Walton). National identity is the study of localism, tradition and history, and this was perhaps most vibrantly manifested by the works of Vaughan Williams.

The third strand of influence are national styles, which refer to national schools of composers, such as Les Six, or the mighty handful, and also to those who are claimed to take part in the so called English Musical Renaissance.

I found this entire talk enlightening, as it broadened our understanding of English music, but also nationalism as a whole, and this new perspective will help us to contextualise music in the early twentieth century.

*Jack Lucas (U6)*

# Memories of a Corona-Free 2020 Spring Term...

## Lockdown Project: '4 Horns Released'

To keep me busy during the last lockdown, I decided to use computer software to record myself playing all parts of a horn quartet. Before I could think about producing this project, I had to choose and arrange a piece. I knew that the arrangement would take the most time, so I chose a piece I loved, *A Child is Born* by Chad Jones, and started listening to it repeatedly while I began to arrange the four parts. After a few hours, I had arranged the music so I could start practising. I then played each part in turn on the horn and recorded it individually; each time listening to the previous recording so I could ensure that each part was played in time with the others. Once I had finished all the recording, I went on the computer and layered the parts on top of each other. With a little tweaking, the audio was completed. All that was left was to edit an engaging video of the performance and it was finished!

*Henry Ward (lower sixth)*



*St Paul's Evensong - the Chamber Choir in St Paul's Cathedral*





January's lunchtime Concert:  
Fabio (first year)

## My Instrument and Me

Learning a "Rare Beast", in my case the bassoon, has been a fully fulfilling experience and opens up many opportunities, such as composing for your own instrument and playing in an orchestra. Having previously played only the piano, it was a bit alien to pick up the bassoon, but I soon got the hang of it, thanks to some help from the wonderful teachers at school and by adapting my music skills previously acquired from my piano studies. In more recent times, I have been able to join an orchestra and am now at a level where I can play to a good standard, though there is still a long way to go! Overall, I have thoroughly enjoyed playing a Rare Beast and would definitely recommend it.

**Rohan Crowe (fourth year)**

## Scholars' Lunchtime Concert January 2021

During my first year at Hampton School, we had the opportunity to hold numerous concerts and I am very pleased to have participated in the lunchtime concert during the most recent lockdown. I thought it was a lovely idea from the Music Department to ask for boys to play music and send in videos playing so many different pieces and instruments.

I wanted to contribute as I thought it would be a really nice way to spend my lunch break, whilst we were working in our homes, especially as so much of our school day is different, and it was a cheerful way to keep us all connected.

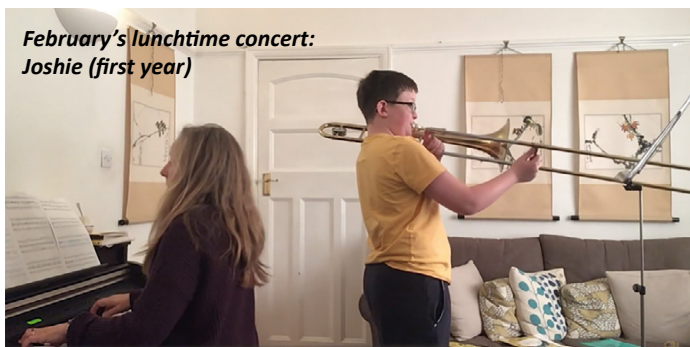
We have such a wide variety of music clubs at Hampton, and so far this year we have been able to see strings, brass, rock and many more concerts, and I realise there are so many talented boys who enjoy playing and making music as I do.

The piano is a fun instrument and it can really show so many different styles. I chose to play a piece by Chopin who is my favourite composer. The piece was *Nocturne in C# Minor* which is from the romantic period - you may also recognise this from the Roman Polanski film, *The Pianist*.

To record this at home was really different from performing in the theatre using one of the school's Steinway pianos. My piano has a lovely sound but recording this on my mobile phone was strange. My family were also working at home so everyone had to be very quiet during the recording, so it was really funny when the postman arrived and knocked on the door during the second recording.

I do look forward to seeing boys from all year groups playing their instruments or singing, I really don't have a favourite performance, but I am excited to see who plays what next and on which instrument.

**Fabio (first year)**



February's lunchtime concert:  
Joshie (first year)

## Curriculum Summaries of e-Hampton Music

This term in Music, we are studying the Renaissance and the Baroque periods. We are using OneNote to read up on counterpoint and composers of the times and are using Firefly for music theory, in which we are studying intervals. In Baroque, we are looking at the style of the music, such as how ornate it is. We talked about mordents, grace notes, etc. In Renaissance, we are trying to create our own layered counterpoint piece, with instructions from Miss Esser. In music theory we are looking at intervals. There are many types, such as consonant and dissonant.

**Arun Swales (first year)**

In our e-Hampton music lessons, the second years and I began to study Indian classical and traditional folk music. To begin the folk composition, we analysed the structure of *Scarborough Fair* before starting to write the lyrics. Next, we learned about the Dorian mode, which *Scarborough Fair* is written in, and composed our own melodies to fit our lyrics. In the third lesson, we sang our lyrics and played the melody on piano, either live or into Garageband before adding a chordal accompaniment. This composition task was a lot of fun and allowed me to use my piano skills to improve my composition.

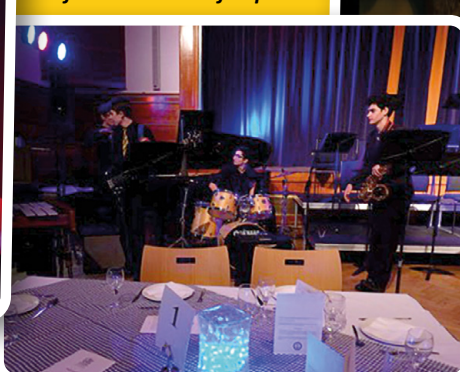
**Alex Nelson (second year)**

All I can say is music at e-Hampton is quite different... we don't have the Macs or the keyboards or the vast array of different instruments the school offers us. Instead, we have pots, pans and wooden spoons. We have been studying Sub-Saharan African music in our live lessons and have been creating our own composition. Due to the lack of balafons and djembes, we have had to get creative. Our double period is spent scouting our kitchen cupboards for potential percussion instruments and creating rhythmic ostinatos with whatever we can get our hands on. It's an incredibly enjoyable experience as, for the most part, we have complete freedom to use whatever tools we wish. We are given specific tasks to complete each week; for example, "incorporate syncopation", but we are free to go about adding syncopation in whatever manner we like. It's really quite freeing. Although we don't have the specific instruments used in Sub-Saharan Africa, it doesn't mean we can't replicate and create our own compositions with household objects. Overall, this composition task is proving to be great fun. Having the freedom and power to go about recording in whatever way you want has really set Music apart from other subjects over this e-Hampton period.

**Felix Droy (fourth year)**



Jazz Café: Rehearsing  
before the Jazz Café opens



We're Off to See the Wizard! Scene from  
*The Wizard of Oz* musical

Rock Concert: Papercut (Felix, Dylan and Tom)

# '10 Minute' Interview

with Ewan Zuckert  
Teacher of Music



## 1. What were your musical experiences growing up?

I was born and brought up in Scotland.

I first started playing the piano at four and took up the violin later. I have an elder brother who also played piano and violin, so I always had to beat his mark in ABRSM exams! After reaching grade 8, I went on to do my diploma but felt the violin and piano weren't the instruments for me and, at 13, I came across the clarinet and loved it immediately. It gave me a voice which I didn't have with the violin or piano. Despite studying piano, alongside clarinet, for my undergraduate degree, I always say 'I play the piano, but I am not a pianist'.

I attended the City of Edinburgh Music School and played in lots of ensembles including string orchestra, symphony orchestra, chamber choir and the wind quintet. I was a member of the National Youth Orchestra and had a brief stint in the National Youth Choir, but soon realised I would never be a singer!

## 2. Can you tell me more about your music degree / education?

I went to the Royal Scottish Academy of Music and Drama in Glasgow, at the age of 17, to study for my degree in Music. I had an amazing undergraduate experience that culminated in me joining the BBC Scottish Symphony Orchestra to tour India.

After graduating, with a first class honours degree, I studied a Masters in Performance at the Royal College of Music in London and then followed this with a post-Masters course.

The Masters courses allowed me to focus on two key areas of interest: period and contemporary performance on the clarinet. The Royal College of Music is an incredible institution with amazing archives containing manuscripts and original instruments, which were invaluable in my studies.

## 3. Tell me a bit about how you came to join the music dept at Hampton School?

Throughout all of my degrees I taught clarinet and piano privately. I was always fascinated by different learning techniques and enjoyed exploring different practices to help my students achieve. During my undergraduate degree, I began to write and lead education workshops with my quintet, Atenaeum Winds. The enjoyment I received from delivering these workshops influenced my career. I taught clarinet as a visiting music teacher at Wells Cathedral School, Royal Academy of Music (junior department) and latterly LEH. In 2017, LEH asked if I would like to teach classroom music part-time, I jumped at that opportunity! I then interviewed successfully for a maternity cover at Hampton School and LEH Juniors. When I saw the full-time position at Hampton advertised, I was excited to return.

## 4. What are your responsibilities within the music department?

My primary job at Hampton is teaching and I am fortunate to teach classes from every year group. I also lead some co-curricular clubs including: first-year orchestra, third-year orchestra and second-year choir. This term I will be organising a Rock Festival and Chamber Music Week, watch this space.

## 5. What are your professional ambitions?

I hope to strengthen my teaching skills by taking the PGCE teaching qualification next year with the University of Buckingham. Hampton will be supporting me in my studies whilst continuing in my current full-time role at Hampton. It's going to be a busy year.

## 6. How are you involved in music outside school?

Since teaching full-time, I have had to cut back on my private students but still freelance a bit for performances on the clarinet which is great fun. I've recorded soundtracks for films and commercials.

## 7. What would you have done if you'd not been a musician?

If I'd not been a musician, I would have loved to be a vet.

## 8. Is there a musician you particularly admire?

There are lots of musicians I admire, but Itzhak Perlman, violinist, is incredible. He brings an ease of playing to the violin and his musicality is second to none: he finds nuances in the music which you wouldn't hear in other recordings.

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

Make sure you choose your instrument carefully, I strongly believe we all have an instrument through which we find our musical voice. Find a teacher who inspires and supports you and makes you want to practice. My clarinet teacher was incredible. She shared her passion for the instrument with me, making my practice a pleasure, not a chore.

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

The music industry is so diverse and competitive, speak to anyone and everyone, learn from their experience. Speak to us, the music department, we have some incredible links with people in the business who would be willing to share their journey.

## 11. What artists inspire you?

Colin Lawson on the clarinet, who is principal of the RCM; he brings something fresh to period performance. He takes the listener on a journey through his playing, exploring the vast array of timbres these instruments can project.

Martin Frost, pushes the clarinet, his technique and the music, to their limit. Conjuring great intensity and excitement in his playing. He really is the true virtuoso.

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

It has to be Mozart's Requiem. The depth of emotion and the beautiful melodic lines feed the soul!

## 13. And your Desert Island luxury?

Inevitably it would have to be my clarinet: I could while away many days just tootling on it and if the worst came to the worst, I could always use it as firewood!

## 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>



## ABRSM EXAMINATION RESULTS

Congratulations to all the boys – in the Spring Term, there were:

**Practical: 2 Distinction, 8 Merits, and 8 Passes.**

**Theory: 1 Distinction, and 2 Passes.**

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

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