

HAMPTON SCHOOL MUSIC SOCIETY

SUMMER TERM 2016



Brass Band

Chairman's Report

Welcome again to our newsletter. The Committee have been delighted with the support we have been able to offer so far this year to the School, aside from providing the bar at the many events, which we hope you all appreciate in itself, Members have helped both with the finance the inaugural run of the Rare Beasts instrumental tuition programme, of which more in our next edition, and also with another



The improvisation ensemble

first that we hope to make a regular event, a trip last December enabling 150 First Years to visit the Royal Albert Hall for a major classical extravaganza - an experience that for many was their first classical concert. This chimes well with our stated objective of

extending the educational opportunities of all Hampton boys in the field of music, and we hope very much to continue in this vein. We have also provided substantial support to "Voices of Lions", to the highly successful Brass Workshop which took place last term and shall also be helping with incidental costs relating to the Jazz Band's Malta trip this coming Summer. Thanks to your contributions of membership, we are also keeping the supply of instruments in the Garrick topped up! So, if you are in the Hammond Theatre, please do check our HSMS notice board which will continue to show details of where the money is spent and what we are up to!

A busy year so far indeed, and with it an enormous thank you to all who helped out, especially at the Jazz Café a few weeks ago. We prize our volunteers - and currently are particularly looking to recruit from years 1-3, so if you might be interested please drop me a line or talk to any committee member at one of the events. And on that note, I would also like to thank Isiah Coco-Bassey and Oliver Lee, our school photographers, who have provided many of the photos you are seeing on these pages. Excellent job boys!

Wishing you all a fantastic summer term!

Catherine Hamilton, Chair

Rock Concert

The annual Hampton School Rock concert is like no other event staged in the magnificent 450 hall. It is a chance for the musically gifted of a non-classical variety to display their talents to an eclectic audience, comprising nervous parents, school mates and even more nervous members of staff. Mr. Willmott, Mr. Pym, and Mr. Roland should be congratulated for marshalling this precocious ensemble of raw ambition, where reputations are developed and re-defined, as the boys mature.

The evening is split into two halves largely based on age: the first half seems to involve lads playing enormously over-sized (and worryingly expensive!) guitars, the second, reaching its peak at the introduction of the "right of passage" dry ice machine.



Oscar Cloud

Dylan Little kicked off proceedings with an exciting electronic set. Book-ended, the junior rock band played an impressive 'I love rock and roll' whilst the very tight intermediate rock band entertained with an assured Foo Fighters number. In between, highlights included Luke Greenall's excellent drumming, Noah being the first singing drummer to perform, and some promising vocals from Theo, Josh and the Sausage Rock n Rolls (who in my opinion, need to change their name!).

The second half was peppered with performances from my own son and guitar nemesis, Sam. The Jazz trio raised the sophistication bar with a



Lily and the Caves

co-written 'Linger no more', Drive also delivered a mature self-penned song, and the senior rock band ended the evening with 'I don't trust myself' which included a premium grade Mayer-esque solo. Equally impressive were early Pink Floyd-tinged Lily and the Caves with their genuinely unique sound and style, a very convincing Torin & Max, and the effortlessly tight Bus Replacement Service. Middle Ground proved that months of busking together have paid off with a light hearted 'I wanna be like you' - Joe and Oscar should also be credited for their compering, if not their jokes.

This was, overall, the most rounded of performances and styles I have seen for a while at this event and it promises much for the coming years. The school and its staff should be credited for encouraging such aspiring musicians and thanked for hosting another wonderful event.

David Seccombe
Parent and guitarist

Woodwind Concert

The newly created Woodwind Concert showed off several of the schools' chamber groups, presenting another great opportunity for boys to perform. It was an exciting night, beginning with the *Rumba from Fiesta Cubana* by Gordon Lewin, performed by the multitalented Clarinet Ensemble. This was followed by a series of solos: Dylan Little on alto sax showing lyrical playing with a traditional Spanish love song, Sam Spence demonstrating a huge dynamic range with two of the *Four Sketches for Bassoon* by Gordon Jacob, *Briar Rose* by Schubert, expertly played on oboe by Stephon Umashangar, and James Willoughby who gave an expressive performance of *Smoke Gets in Your Eyes* for flute.

Kozeluc's *Second Movement for Clarinet*, was sensitively played by Oliver McMillan, followed with *Air* by Handel skillfully played on the oboe by Oskar Jones. Flautists Anthony Wang and Thomas Williams performed wonderfully together *Theme and Variations* by Haydn. The final solo was performed by myself playing the first movement from the jazzy *Clarinet Sonatina* by Horovitz, and just before the interval the Improvisation Ensemble sparkled with the jazz standard *Blue Bossa*.

In the second half, James Cai performed the *Third Movement* of the Horovitz Clarinet Sonatina, this technically difficult piece was played throughout with great expertise, keeping the audience gripped all the way to the end. We were then treated to a movement from the



Trio Sonata in C major by Quantz, which was played beautifully by the Baroque Group. Christopher Norton's *Caucasian Dance* played by Thomas Wykes and Edward Finnett on clarinets then followed, demonstrating the complex counter rhythms which did not seem to phase their musical performance. Next was the *Polonaise* from Bach's *Suite in B minor*, played by Anthony Wang who showed a good range of both pitch and dynamics, plus careful use of ornamentation. The Reederers, a newly formed junior clarinet ensemble, then played two traditional songs – *Loch Lomond* and *She'll be Coming Round the Mountain* – junior in age perhaps, but not in quality of ensemble playing. Tom Bithell then played the haunting *Touching the Ether* by Ian Clarke, showing off various extended techniques whilst keeping a beautiful lyrical line over the rippling piano accompaniment.

Daniel Smith performed *Rhythm Check* by Bob Mintzer on alto sax, a challenging piece of bebop jazz. The concert concluded with the Hampton Wind Quartet playing the *Jazz Suite for two flutes and two clarinets* by Horovitz (with which they had won the Ensemble Class at the recent Kingston Festival).

The concert would not have been possible without the expert organisation of Miss Estall, who wonderfully compared the event talking a little about each piece/performer prior to their entrance and making the overall experience even more enjoyable, and of course thanks must also go to Mr. Jones for all the generous hours put into learning all the accompaniments.

Thomas Knollys

Spring Concert

On March 21 st the Spring Concert got off to an exciting start with the Brass Band playing 'Wall of Sound'- A bright staccato opening from the trumpets, echoed tuned percussion, and some marvellous bongo playing from none other than Mr. Donald himself Two Choristers from The Chapel Royal, Angus Whitworth and Nick Stoner, were amongst the Boys Choir performing John Ireland's gentle *Full Fathom Five*, followed by the stronger and more resonant *Where Lies the Land*, by George Dyson. *The Grand March* from 'Aida ' followed with a short and well executed trumpet solo.

Mr Donald directed the Chamber Choir with the sophisticated harmony of Benjamin Britten's songs, *The Evening Primrose* and the comic and rhythmic *Green Broom*.

Liz van Ments took charge of the Chamber Orchestra in Percy Grainger's *Molly on the Shore*, an exuberant performance with strumming cello passages, excellent viola playing and an altogether Irish folk-music atmosphere. After the interval, a break from convention as the Percussion Group 's sombre opening (a pan lid in a bucket of water) created an intoxicatingly weird sound, giving way to a frenzy of cowbells, joined eventually by full drum kit and affecting a trance - like atmosphere. Very exciting, and not a sheet of music in sight!

Finally the two main solo pieces concluded the evening, James Cai with the first movement of Finzi's *Clarinet Concerto*. Against a backcloth of haunting, swirling, almost Bond-like strings , James gave a mercurial performance, his playing , assured and full of musicality.

Oliver Arnold followed with the *Trumpet Concerto* by Arutiunian and demonstrated a range of techniques with real authority. Intricate, melismatic passages, slow moving sections , rich in tone and capturing the Spanish bravaura of the work.

The evening finished with Handel's *Music for the Royal Fireworks*, confidently played by the senior orchestra, concluding an evening of great music-making.

Jim MerrickEvans



Voice Festival

It was during our second visit to the Edinburgh Fringe with the Voices of Lions in 2013 that I first found out about the Voice Festival UK. By chance, walking past Greyfriars Kirk, I spotted that the Voice Festival was running an a cappella showcase that evening. Thinking that this was something we might be involved with, I set about investigating what the Voice Festival entails; it is a charity, run by volunteers, who support workshops throughout the year and have an annual competition for a cappella groups in three categories, Youth, University, and an Open category for community groups.

Last year we entered three groups, and Voices of Lions and the Barbershop Quartet (The Hamptones) were selected for the final. The Festival weekend was in Birmingham, and we took part in a number of the workshops as well as both groups winning awards in the Final.

This year, by happy coincidence, the Voice Festival had been

Jazz Café

On Saturday 5 March 2016 Hampton held its annual Jazz Café. The evening was a great success with a packed audience, top quality music and tasty food!

The evening kicked off with the ever-growing Swing Band performing some of their favourite pieces, including the lively *El Gato Gordo* and the classic *Pennsylvania 6-5000*. Throughout the set, loyal Swing Band members Gregor Aubrey, Matthew Edwards and Adam Wood treated the audience to some impressive solo passages, stylistically performed with confidence.

Next up, Hampton's Jazz Band took to the stage in an attempt to get the audience up on their feet performing Van Morrison's 70's hit *Moondance*. There was plenty of movement around the room as the audience danced along to this lively number. Ed Owens in the Lower Sixth had the audience silently hooked next as he played the seamless lyrical trumpet solo for *My Funny Valentine*. After performing a fantastic new piece, *Take me for a Ride*, composed by the band's director Dhevdas Nair, the Jazz Band closed the first half with the invigorating Louis Prima classic, *Sing Sing Sing* featuring a challenging drum solo performed by George Wright.

After a scrumptious dinner, the audience fell silent to make way for one of Hampton's newly formed acapella groups, Pitch Slapped. The group blended charisma, humour and charm splendidly, performing three beautifully contrasting pieces. A favourite of mine was Stevie Wonder's *Isn't She Lovely*, which was skilfully arranged by Hamptonian Sam Seccombe. The Swing Band was up next for the second set, comprising three new pieces they had not performed before. A mixture of the smooth laid back *Li'l Darlin'* and the energetic *Rock this Town* entertained the audience greatly and demonstrated the band's versatility.

Our penultimate act was the new Hampton Jazz Trio, with Max Elliot, Sam Seccombe and Harry Blackwell and what a treat this was! The boys played four numbers in total, and impressively two of these were written by Max and one other was arranged by Sam. The Trio performed stupendously and demonstrated a range of Jazz styles in their fusion performance. Max Elliot even had members of the Music Department 'metrically' confused with his striking composition *For the Record*.

The Jazz band closed the show with a set including Miles Davis' *So what* and the Latin inspired *Sway*. The final piece in their set was, keeping with tradition, the fun and animated *Birdland* – a piece that one can't help but sing along to!

I am incredibly proud of both bands as they are in excellent shape for their Summer Tour to Malta at the end of this academic year! What an exciting year ahead!

Daniel Roland



looking for a London venue, and one of the volunteers knew about the Hammond Theatre, so for us it was a home fixture, and something of a coup to host a national competition.

This year we had two groups taking part in the Festival's Youth Final. First was the Lower Sixth barbershop group, long ago nicknamed "Babyshop", which has stuck. Unfortunately their regular tenor was not available so Alfie Evans-Hutchison stepped in, joining Ed Owens, Angus Shennan and Tom Duggan. They chose a tricky programme; a very chromatic arrangement of *Hey There* from *The Pajama Game*. After that they were on more familiar territory with *Georgia On My Mind* and *Swanee*. The adjudicators commented on the way the boys interacted well both with each other and the audience, and how well the four voices blended.

Our other group this year was a new one, formed from nearly all the Upper Sixth singers plus a couple of Lower Sixth boys, thus the name, "Augmented Sixths". They also put together a tricky programme,

Chamber Concert

On Friday 4th March, pupils and parents alike were treated to performances from the many chamber groups in Hampton. The concert kick-started with the Trumpet Quartet's vivacious rendition of Manuel de Falla's *Ritual Fire Dance*. Filled with bucket-loads of energy, the four trumpeters were close to summon-



Alfie Evans-Hutchison / Alex Potterell

ing a fire themselves (more on that later!). Next was the Haydn Piano trio, whose energetic rendition of the *Gypsy Rondo* in his 39th piano trio, brought the dance to life. Filled with call and response and dynamic variation, this trio demonstrated excellent ensemble playing throughout.

Then it was time for the younger clarinetists of the school to take the limelight, in the form of The Reeders. Tchaikovsky's familiar tune, *Dance of the Mirlitons*, from the Nutcracker, was excellently played by these young musicians: indeed, I almost thought Christmas had come early! Consort of Voices provided a change of scene with Byrd's *Ye Sacred Muses*. The piece was filled with beautiful harmonies, and left many a hair standing on the back of my neck. They were followed by the Mozart trio, playing the first movement of Mozart's *Trio in E flat major for piano, clarinet and viola*. This was an assured performance, and the trio will be deservedly performing later in this year at St John's Smith Square, in the South East Schools Chamber Music Competition Winner's Concert. To wrap up the first half, the Senior Piano Trio gave an accomplished rendition of Mendelssohn's *Trio no. 2 in C minor*. The trio played excellently, portraying the various contrasting emotions in the piece.

After a short interlude, the Clarinet trio gave us a confident performance of Mendelssohn's *Konzertstück no 2*. The virtuosic tune was effortlessly passed between the instruments, wowing the audience. The next performance left the audience bobbing their heads as the Guitar Ensemble played the famous *Blue Danube*, with the gentle waltz sounding spectacular on strummed strings. Next was the Folk Group's debut performance, whose opener, *The Lakes of Pontchartrain* transported the whole audience to an American country pub, before their performance was rudely interrupted by blaring fire alarms, and a visit from the Fire Brigade. Although the official story blamed the "Art Kiln", I am certain the trumpeters had a hand in it... Once the all clear had been given, the Folk Group were able to settle us all once again, and then finish off with a performance of *The Wild Mountain Thyme*. Finally, the Senior String Quartet rounded off an excellent evening with Prokofiev's *Quartet No. 2*. Having playing together for 3 years, their understanding of each other really showed, with impressive ensemble, and a confident performance. Thanks must go to all the ensembles' tutors, with particular mention to Miss van Ments and Miss Estall, for organising this evening.

James Cai

PlanB's *She Said*, arranged by Sam Seccombe, then an old favourite in the arrangement of *Danny Boy* the barbershop groups have been singing for several years, and finally an arrangement of *Uptown Girl*. Once again the adjudicators commented on the blend, "overall great sound and great individual voices". They also liked the sense of fun the boys brought to their performance.

This year presented a lot of competition in the Youth Final, and we missed out on the awards, however it was another great experience, singing to a very supportive audience — including many of the of the university groups. It was good to see two recent members of VOL, Aidan Collett and Joe Palmer, singing with their a cappella group from Nottingham, "Radio Octave" too. The festival will move to a different part of the country next year, and perhaps an away fixture will give us the impetus to be a little more involved, and maybe even a bit more competitive too.

Mr.Iain Donald

ASSOCIATED BOARD EXAMINATION RESULTS SPRING TERM 2016

NAME	INSTRUMENT	GRADE	MARK
ANGUS SHENNAN	GIUITAR	1	DISTINCTION
RAHUL JAITLEY	CELLO	1	DISTINCTION
THOMAS BITHELL	OBOE	1	DISTINCTION
MATTHIEU HILDRETH	GIUITAR	3	DISTINCTION
NICHOLAS STONER	JAZZ ALTO SAX	3	DISTINCTION
ADAM WOOD	TRUMPET	6	DISTINCTION
TARAN CHAWLA	SINGING	6	DISTINCTION
SAUL MORRISON	DOUBLE BASS	6	DISTINCTION
THOMAS MORRISON	TROMBONE	7	DISTINCTION
ANGUS SHENNAN	SINGING	8	DISTINCTION
CONRAD CHATTERTON	SINGING	8	DISTINCTION
TOM MORRISON	SINGING	8	DISTINCTION
EUAN MACLENNAN	FLUTE	8	DISTINCTION
EDWARD OWENS	ALTO SAXOPHONE	1	MERIT
WILLIAM FRYER	PIANO	1	MERIT
ZACHARY GOODWILL	ALTO SAXOPHONE	1	MERIT
CALLUM DANIEL	CLARINET	2	MERIT
FELIX ELLIOT	JAZZ ALTO SAX	2	MERIT
MALACHI MCCALLA	CELLO	2	MERIT
ALEXANDER UPSHALL	SINGING	3	MERIT
CHRISTIAN CHAN	VIOLIN	4	MERIT
FELIX SIMMONS	JAZZ ALTO SAX	4	MERIT
DYLAN LITTLE	ALTO SAXOPHONE	5	MERIT
FREDERICK HODGSON	SINGING	5	MERIT
VARUN MURALIDHARAN	PIANO	5	MERIT
EDWARD BUXTON	BARITONE	6	MERIT
HANNAH MC MILLAN	PIANO	6	MERIT
REUBEN BOTHA	CLARINET	6	MERIT
ANGUS SHENNAN	PIANO	7	MERIT
SAUL MORRISON	CLARINET	7	MERIT
INIGO BELLINGHAM	SINGING	8	MERIT
SARTHAK DATTA	PIANO	2	PASS
ALEXANDER MCMILLAN	FLUTE	3	PASS
MILES PATIENCE	GIUITAR	3	PASS
SAMUEL COLVINE	ALTO SAXOPHONE	3	PASS
GON DECLERCQ	ALTO SAXOPHONE	4	PASS
JACK BERG	VIOLIN	4	PASS
ALFIE WATKINS	VIOLIN	5	PASS
JAMES WILLOUGHBY	FLUTE	6	PASS
GREGOR AUBREY	TRUMPET	7	PASS
MATTHEW HAMILTON	SINGING	7	PASS
THEODORE DIAS	CLARINET	8	PASS
CHARLIE BUTLER	ALTO SAXOPHONE	7	PASS

TRINITY GUILDHALL

JOSHUA VAN'T HOFF	GIUITAR	1	DISTINCTION
FINTAN SMYTH	VIOLIN	8	MERIT
RAOUL DESAI	DRUM	1	MERIT

ROCK EXAM

JOE PARK	ROCK GIUITAR	2	DISTINCTION
MAXWELL KARP	DRUMS	7	MERIT

THEORY

PATRICK BARNETT	MUSIC THEORY	5	MERIT
MATTHEW CRESSWELL	MUSIC THEORY	5	DISTINCTION
SAMUEL POWER	MUSIC THEORY	5	PASS
NICHOLAS STONER	MUSIC THEORY	5	MERIT
JOSEPH STRONG	MUSIC THEORY	5	MERIT
AYAN THOMAS	MUSIC THEORY	5	MERIT
HENRY WARD	MUSIC THEORY	5	PASS

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>

'10 Minute' Interview



Thank you Dr Julie Ainscough , Organ Tutor, for agreeing to be the participant in our next '10 Minute Interview' for this newsletter edition.

1. What are your first memories of playing the organ ?

I was shown over the organ at the church of Our Lady of the Rosary in Sutton, Surrey, one Saturday afternoon by the Assistant Priest, who was a keen amateur organist and pianist (with a LRAM diploma). I remember that he demonstrated the instrument with snippets of Mendelssohn's 6th organ sonata and César Franck's Choral No.3. I bottled out of playing for Mass the next day and started the following week instead.

2. Who was your first musical inspiration?

I remember borrowing from Sutton Library Helmut Walcha's recordings of the major Bach organ works, on the Deutsche Grammophon Archiv label and being determined to play these pieces as soon as possible.

3. When and what made you decide to become a professional musician?

I had wanted to be a musician for as long as I can remember.

4. If not a professional musician, which career would you perhaps have followed? I haven't a clue!

5. What is a fundamental difference in technique needed to playing the organ as opposed to any other keyboard?

There is less difference than most people imagine; the player cannot influence the tone of their instrument, but a good, relaxed technique allows greater fluency and lightness of articulation and avoids fatigue. The organ, of all keyboard instruments, is most sensitive to phrasing, as the sound is continuous. Very precise attention to note lengths and articulation is imperative.

6. Are there any top teaching tips for developing musicians to focus on?

Firstly, do develop your sight-reading ability; organists often have music thrown at them to play without much preparation time, or have to learn things very quickly. Secondly, get as much liturgical experience as possible; get used to accompanying choirs, clergy and congregations in churches of varying traditions.

7. Have you ever collaborated with musicians from other disciplines or if you could who/which musical genre would they be?

I have played organ continuo in choral and orchestral works such as the Fauré and Mozart Requiems. I have also played harpsichord in Baroque ensembles, as well as accompanying on the piano. I would love to play the piano more, particularly in ensembles.

8. If you could describe yourself as an instrument what would you be?

Believe it or not, I am quieter and more shy than the instrument I play (I think that a lot of people are drawn to the organ as a form of compensation for their shyness), but I still have a degree of harmonic complexity, so I would opt for being a harpsichord.

9. Which contemporary musician do you most admire?

Mazaaki Suzuki, whose performance of Bach on the organ is exemplary (never mind his direction of Collegium Bach Japan).

10. Which composer for organ is your favourite and is there a piece you can recommend listening to?

There is no question of it: Bach. I play more of his than anyone else. If I had to single out a piece, it would be between Variation X of the Chorale Partita on "Sei gegrüßet, Jesu gutig" (BWV768), the Chorale Prelude on "Nun komm der heiden Heiland" (BWV659) or the Chorale Prelude on "Allein Gott in der höh sei ehr" (BWV662). These are all reflective and deeply moving.

11. What has been your most memorable moment playing the organ?

Probably playing Spanish Baroque organ music on the Baroque organ in Salamanca 'new' Cathedral.

12. And finally which would you choose ...

Glastonbury or Glyndebourne? Glyndebourne
Maltesers or Marshmallows?! Maltesers!

Caroline Jones, Editor