



# HBS MUSICIAN



The Henrietta Barnett School  
Music Department

magazine / autumn & winter 2023





# CONTENTS

## **PAGE 1**

Welcome from the  
Music Prefect team

## **PAGE 2 - 3**

Autumn and  
Winter concerts  
at HBS

## **PAGE 4 - 5**

Composer of  
the month

## **PAGE 6 - 7**

Hidden gems:  
Underrepresented  
composers

## **PAGE 8 - 10**

Recital Recap!



# Welcome!

Hello from the Year 12 Music Prefect team! We're excited to announce the very first issue of our termly HBS Musician magazine, to share snapshots of things going on in our beloved music department. There is plenty to explore, from concert and recital recaps to composer bios and teachers' picks ... in future editions, you will be offered a chance to write your very own article and share with us some of your musical adventures! We hope you enjoy reading through the things we've included, and maybe find something that interests you.

Take a look! (^ ^)

*The Year 12 Music Prefect Team  
(Amritha S, Hei - Lam W, Katie C,  
Lindsey Z, Shreya M)*



# A night to remember: autumn and winter concerts at HBS

By Lindsey Zhou, 12G



PAGE 2

*HBS Choir performing Fauré's Cantique de Jean Racine*

On the evening of the 21st November, the first few eager concertgoers walk through the double doors and under the painted ceilings of St Jude's Church, settle in the rows of wooden chairs, to listen to what is to be a breathtaking Autumn Concert.

The concert opened with Chamber Choir singing Brahms' *Schwesterlein*, featuring beautiful solos by Ishita G and Imogen B. The HBS School Choir continued the vocal repertoire with Fauré's *Cantique de Jean Racine*.

The talented Chamber Orchestra brought us a heart-wrenching performance of the four movements of Tchaikovsky's *Serenade for Strings in C major*, with elegant waltzes, barcarolle ideas and stirring melodies.

As always, we were provided with delicious refreshments organised by the HBS Parents' Association during the interval.

Bubbling and excited, the Year 7 Choir soon took to the stage with two movements from *Winter Songs* by Joanna Forbes and Alexander L'Estrange.

For the grand finale, we had Symphony Orchestra bring us the full Haydn *Symphony No.100, "Military"*. They showcased their musical prowess in each of the four movements, capturing the ever-changing moods and musical dialogues of Haydn's iconic symphony.

Full of passion and remarkable talent, this certain autumn evening will surely linger in the hearts of all who attended.

Not long after, on the 6th December, we were lucky enough to hear more of our performers in the Winter Concert, transforming the school's Main Hall into a wonderland of seasonal enchantment. With buzzing anticipation, Concert Orchestra took to the stage first, with a performance of *A Celebration of Hanukkah*. We then heard both of the Flute Ensembles, led by Onyx B-G, with a shimmering *Dance* by Tcherepnin and *A Christmas Melody*. The suitably named "Guitarchestra" Guitar Ensemble brought us *Andante* from "Tales of a River Bank" by Giuliani, and a heartwarming *Ode to Joy* arrangement resonating throughout the audience.

To conclude the first half, we heard the part song winners of the school's recent House Singing Competition. Led by Imogen B, they displayed their vocal talent with *Can't Take My Eyes Off You* arranged by Imogen herself!

After a short interval and an assortment of refreshments, the festive tapestry of music continued to unfold starting with Corelli's *Concerto Grosso no.8*, "Christmas Concerto", brought to us by String Camerata.

Then, Brass Ensemble performed three Christmas classics: *Santa Claus is Comin' To Town*, *Silent Night* and the traditional Ukrainian *Carol of the Bells*. Wind Band followed suit, showcasing their diverse range of instruments with an exciting medley of popular nursery rhymes arranged by Mr Chernick and finally finishing with an exhilarating performance of *Beauty and the Beast*.

The warm, rich atmosphere within the hall remained to the very last note played- truly a concert filled with winter magic.

The many exceptional projects going on in the Music Department are a testament to the hard work of the department staff here: All the music teachers, instrumental teachers, Mrs Honda, and of course, Mr Chernick and Mr Ferris. Thank you for your continuous dedication, and for making these concerts possible, which, truly, are nights to remember.

Lindsey Z, 12G





# Composer of the Month: Tchaikovsky

*By Mayuchi Ono, 12D*

Even if you've never seen the ballet, music from *The Nutcracker* by Tchaikovsky is likely very familiar. The bell-like sound of the *Dance of the Sugar Plum Fairy* is almost as iconic for the holiday season as Mariah Carey's 'All I Want for Christmas is You', consisting of the first uses of the then newly invented instrument, the celeste.

While *The Nutcracker* is now one of Tchaikovsky's, and indeed, of ballet's most famous works, making around 40% of annual revenue for ballet companies, its beginnings were far from glamorous.

Following the huge success of *Sleeping Beauty*, Tchaikovsky was demanded by the tsar to write an opera and ballet. The choreographer, Marius Petipa, with whom he had previously collaborated, chose Hoffman's 'The Nutcracker and the Mouse King' as a basis for the latter. He handed the synopsis, including an exact list of the dance intervals to the composer. This greatly frustrated Tchaikovsky: "I am experiencing some kind of crisis".

He found little room for musical invention within the tight boundaries of the list. The tsar had shunned his latest opera, *The Queen of Spades*, and his long-standing friendship with Nadezdha von Meck had come to an end. He tried desperately to compose, but, burnt out, only produced dry and lifeless music.

Inspiration came in unfortunate circumstances, as he read of the death of his beloved sister, Sasha, while on his way to an American tour. The composer was devastated, but in Clara, and the magician, Drosselmeyer, found parallels with his sister and himself respectively, prompting in him a new found, almost obsessive enthusiasm. In the midst of the ballet's joyful music, reminiscent of childhood innocence (a reflection of the many youthful Christmases spent with his sister), he pas de deux of the Sugar Plum Fairy and her Cavalier stands out. Its melancholic and longing melody, made up of a descending scalar theme, haunts the ears of the audience, perhaps a subtle requiem for Sasha.

Less than a year after the first performance, Tchaikovsky himself was dead. But while the story behind *The Nutcracker* may be one of tragedy, the music reflects the innocence and loss of childhood and continues to inspire many year after year. In the composer's own words, 'Where the heart does not enter; there can be no music.'

*Mayuchi Ono, 12D*



*The Nutcracker performed at The Royal Opera House*





# Hidden gems: Rebecca Clarke

*For our very first lesser-known composer spotlight, we introduce: Rebecca Clarke!*

*By Katie Cheung, 12A*

Rebecca Helferich Clarke (27th August 1886 - 13th October 1979) was a British-American composer and violist of American and German descent, and was one of the very first professional female musicians in orchestra.

Born in Harrow, she started on violin and attended the Royal Academy of Music from 1903 to 1905; she was pulled out of the Academy after her teacher, Percy Hilder Miles, proposed to her after a lesson and kissed her subsequently (yikes). She would later join the Royal College of Music where she studied composition with Sir Charles Villiers Stanford, being one of his very first female students, and studied viola with Lionel Tertis, considered to be one of the greatest violists of all time.

She also sang under the tutelage of Ralph Vaughan Williams in an ensemble with her future sister-in-law, Beryl Reeve, studying Palestrina's music.

A talented composer, although her output of work was not very large, she composed numerous beautiful pieces, including multiple vocal pieces with piano, violin and many more and lots of chamber music; her music also featured the viola largely, given her background as a violist herself. After being accepted into Queen's Hall Orchestra as one of the very first female professional musicians, her viola sonata was tied for first place in a competition in 1919 with composer Ernest Bloch - Bloch would ultimately take the final win; there is speculation that this was partially due to the idea that a woman having composed such a beautiful piece was unthinkable, by society's standards at the time.



Nevertheless, she would continue to compose and enter competitions, with her piano trio and rhapsody for cello and piano in 1923 representing the height of her career. During this, she received sponsorship from Elizabeth Sprague Coolidge, an American sponsor, who was an avid supporter of more modern, radical chamber music.

She would later divulge into being a soloist and ensemble musician in London, after completing a world tour from 1922-1923. She, along with Marjorie Haywood, Kathleen Long and May Mukle, would create the English Ensemble, a piano quartet. Eventually over time, her output decreased, most likely due to the discouragement she faced as a composer. She would meet James Friskin, a fellow composer, former classmate at the Royal College and founding member of the Julliard School faculty, and they would eventually marry in 1944. After marriage, she would cease composing despite encouragement from her husband, and eventually stopped performing all together.

Her music was heavily influenced by 20th-century classical music, with fragments of impressionist styles; the impressionism of Debussy is often linked with her work with modern harmony.

Her viola sonata is rhythmically dense, complex and emotive, and remains a standard piece of repertoire for violists. Her work moves on to more expressionist styles later on; considering her vocal solo *Tiger, Tiger*, deriving from Blake's poem *The Tyger*, its dark, heavier tones reflect the expressionist idea. Her final works moved on to more neoclassical ideas, featuring modes and focus on motifs.

Despite her lack of a large production quantity of pieces and no large works such as symphonies or requiems, her music is still effortlessly beautiful, with a range of themes and colours, from light and jovial, to more heavy and brooding. Her music is a true gem, and hopefully, you all will take just a little time to enjoy a little of her pieces.

Happy listening!

*Katie Cheung, 12A*



# Recital Recap!

This term we have had a series of wonderful performances each week in our Thursday lunchtime recitals with a display of a range of fantastic music and instruments. We've dedicated a section of the magazine to showcase all our brilliant musicians and their achievements!

*Shreya M and Lindsey Z*



## Thursday 21st September 2023

Mayuchi O (Y12) on cello, playing Frescobaldi *Toccata*, arranged by Cassadó, and *Study on English Folk Songs* by Vaughan Williams

## Thursday 28th September 2023

Imogen B (Y13) performing *Ach, ich fühl's* from Mozart's opera *The Magic Flute*.



## Thursday 5th October 2023

Carmel D played *Menuetto and Trio* (3rd movement from Beethoven's Sonata in D Op. 10 No.3) and Isoken O played the first movement from Beethoven's *Moonlight Sonata*.



### Thursday 12th October 2023

Clara H (Year 9), on violin, played *Dvorak Sonatina for violin and piano, Op.100*.

Jemima B (Year 9), on trumpet, played *Aria* for trumpet and piano composed by Alexandre Aroutiounian and Aiqi L (Year 10), on viola, performed *First Time Meeting* by Eric Coates.



### Thursday 19th October 2023

Natasha F (Year 10), on violin, playing *Allemande* from Bach's *Partita No.2* and Phoebe H (Year 9), on piano, playing *Chopin Etude no.3* and Liszt's *La Chasse, "The Hunt."*

### Thursday October 2023

Amritha S (Y12) on violin, performing *Andante (op. 75)* by Gabriel Fauré and Alice E (Y8), on french horn, playing and arrangement of Vivaldi's *Spring* as well as *Broken Dreams* by John Frith





## Thursday 23rd November 2023

The Clarinet Ensemble (Demi, Kashvi, Aava, Rachel) played an arrangement of Morning Song by Mendelssohn from his series of piano works *Songs Without Words*. Emma (Y9), on piano, played *Air* by Scottish composer Helen Hopekirk. Lia M-W(Y9), on cello, played the iconic *Kol Nidrei* by Max Bruch.



## Thursday 30th November 2023

Nadia V (Yr10) played George Gershwin's beloved classics: *The Man I Love* and *I Got Rhythm* on piano.

## Inspired?

Have you been to a really cool concert/ musical/ play etc. recently? Do you have an interest in a topic/ instrument/ genre/ style of music you'd like to share with everyone? If you want to write your own article inspired by one of the sections in our magazine or have other ideas you want to suggest, please speak to any one of us or Mrs Honda, or email Hei-Lam at [wongh053.302@hbschool.co.uk](mailto:wongh053.302@hbschool.co.uk). We'd love to hear from many of you soon!! :D

For more snapshots of what's been going on in the music department, follow the [HBS Music Department Instagram](#) at @hbsmusicdept

***If you've made it this far, thank you for reading and see you in the next issue! Happy winter holidays☆~***

