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The Yehudi Menuhin School —
A Legacy of Musical Social Engagement
by Oliver Nelson

A thesis submitted to the School of Communication & Creativity
at City St George's, University of London

In partial fulfilment of the requirements of Doctor of Philosophy

January 2026

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Second Supervisor: Dr Joseph Browning

‘I, Oliver Nelson, confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.’

Abstract

This ethnomusicological study explores the practice of musical social engagement at The Yehudi Menuhin School, examining its impact upon alumni and wider influence. Menuhin’s career was often seen to engage music-making with his humanitarian ideals, and this was echoed by an extensive range of similar initiatives undertaken within his School. The latter activity is contextualised here within the broader field of specialist music education in Britain, and followed by an exploration of other institutions whose origins can be linked to musical social engagement work at the School. One such organisation, Live Music Now, whose initiatives mirror those of the School albeit on a larger scale, represents the culmination of the thesis, and thus offers a broader context to the effects upon alumni of delivering music in the community. Whilst there has been some understanding of the impact of both the School’s and Live Music Now’s musical social engagement initiatives on the communities they serve, the secondary effect of how these have influenced the lives of the musicians providing these services is largely unknown.

This mixed-methods research project features sixty-four qualitative interviews and a survey involving ninety-nine alumni of The Yehudi Menuhin School and Live Music Now respectively. Further, the project is situated within a dramatically changing landscape of social engagement for musicians over the past fifty years. Therefore, the ethnography not only explores the influence of the programmes upon their students and the legacies of certain individuals who were central to them, but also the extent to which this heritage has contributed to broader national contexts.

The principal findings feature an extensive institutional legacy of the School’s musical social engagement, driven not only by Menuhin, but several notable figures in music education. Further, the delivery of music in the community by alumni of both the School and Live Music Now yielded many formative impressions, resulting in instances of related subsequent work.

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(word count, excluding Abstract, Contents, Appendix, Glossary & Bibliography: 99571)

Chapter One

Project overview and literary context

1.1 Introduction

The centrepiece of this ethnography is the practice of musical social engagement (MSE) at The Yehudi Menuhin School, a specialist music school in Surrey, founded in 1963 by the renowned violinist and humanitarian, Yehudi Menuhin.¹ I explore the impact of MSE activity via a case study involving alumni of the School, focusing on both their subjective experiences and instances in which they subsequently undertook similar work. I also examine key contributors to such initiatives within the School since its inception.

The latter part of this research project examines the broader context to the School's MSE practice, via corresponding activity within British specialist music education. This is followed by an exploration of the wider institutional legacy of the MSE activity at the School, initiated by past members of staff at the same, with a particular focus on Live Music Now (LMN).² This is a Europe-wide organisation for young, usually postgraduate musicians to deliver concerts for communities with limited access to music, which Menuhin conceived in London in 1977.³

At the heart of my research lies a provocative supposition by Barbara Rothwell, in an article from the magazine *The Lady* in 1974:

The true measure of any school is what its students put back into the community. Perhaps in days to come Yehudi Menuhin will be remembered more for the influence of his school than for his brilliant career on the concert platforms of the world. (Rothwell quoted in Chisholm, 2013, 64)

The nucleus of this project — an organised programme of MSE initiatives at the School between 1975 and 1984 — is a crucial example of what the 'students put back into the community.' This unusual educational experiment involved musical visits by students and staff to a broad range of local and often

¹ In place of the term 'musical social engagement' I use the acronym MSE, as featured in the Glossary. This is a generic expression encapsulating a wide range of musical initiatives delivered to local communities, explored fully in section 1.6.1. Also included in the Glossary is The Yehudi Menuhin School, which will predominantly be referred to as the School. In cases in which it is mentioned in conjunction with related educational institutions, in order to disambiguate, I use the term YMS, an acronym often used by those associated with the organisation.

² At its launch, Live Music Now! featured an exclamation mark as seen, which was subsequently dropped. Hereafter, I refer to the organisation as LMN.

³ Whilst essentially European in scope, affiliated derivatives of LMN exist in the United States and South America.

disadvantaged communities, whose purpose was described by former Head Peter Renshaw as ‘Widening the social horizons of the young artist’ (Renshaw quoted in Chisholm, 2013, 80). This period is compared with three further eras of the School’s history, which collectively comprise the overall timespan covered by this thesis — 1963 to 2017. These phases are demarcated by a series of significant changes, both in senior management and subsequent priorities within the institution. The purpose of this four-part comparison, involving eras with differing emphases towards MSE practice, is to both examine the various drivers of such activity and determine whether there is a substantive difference in the way this impacted the lives of alumni.

The significance of the School’s contributions to the MSE field is assessed via the four other major specialist music schools in Britain — The Purcell School for Young Musicians, Chetham’s School of Music, Wells Cathedral School, and St Mary’s Music School.⁴ As part of the wider legacy of the School’s MSE practice, I also investigate the respective origins and MSE activities of several significant initiatives including Cobham Free School in Surrey, and the ‘Performance and Communication Skills’ degree courses at the Guildhall School of Music and Drama in London.⁵

LMN is the most significant of these initiatives, which, alongside the ethnography of the School, represents the other major component of research within this project, thus framing the thesis. I feature an exploration of LMN alumni, similar in approach to that of the School, examining both the ideological impact and resultant action from MSE practice. The wider function of LMN is described by its Founder-President, financier and friend of Menuhin, Ian Stoutzker as having a ‘dual purpose’, serving both promising young musicians and the vulnerable in the community (LMN, 2025). Indeed, the ‘dual purpose’ nature of the MSE activity of both LMN and the School, and their mutual founding by Menuhin, underlines their pairing for this project.

When considering this research project at its outset, Former Executive Director of LMN, Evan Dawson reflected that ‘Menuhin’s legacy could be much greater than anyone currently recognises’ (Dawson, 2018). It is the potential scale of such a legacy that gives weight to this study since I examine the

⁴ I shall hereafter refer to these schools as The Purcell School, Chetham’s, Wells and St Mary’s respectively, which are presented here, and in future chapters, in chronological order of their years of inception. In this examination of specialist music education, I do not include the part-time musical provision offered by Aldeburgh Young Musicians, the London-based Centre for Young Musicians, Sheffield Music Academy, South West Music School, The Glasshouse, Gateshead, Yorkshire Young Musicians, or the junior departments at all the major conservatoires within the UK. Neither do I include the two Scottish state-maintained music schools — Douglas Academy and City of Edinburgh Music School (Sugden, 1989, 99) — or the now defunct National Junior Music School (Pace, 2015, 6).

⁵ These initiatives are abbreviated to CFS, PCS and the Guildhall respectively, as seen in the Glossary.

relationship between the School's small-scale MSE initiatives and a range of related organisations with considerably greater reach. The scope of MSE initiatives is a pertinent issue, and Founding President of Social Impact of Making Music (SIMM), John Sloboda contrasts the merits of what he describes as 'locally inspiring initiatives' or 'unique "one-offs"', with the proliferation of such activity via 'macro-initiatives':⁶

Without such rollout, well-designed and locally inspiring initiatives risk failing to have substantive influence on the wider field [...] The achievement of social justice is a macro-issue. For significant advances in social justice, large numbers of people (measures in the thousands or hundreds of thousands) need access to resources and support that are currently denied to them. (Sloboda in Benedict et al., 2015, 541-2)

I conclude the thesis by assessing the 'influence on the wider field' of the School's MSE practice and the various initiatives and organisations related to it. This study is situated in an era in which MSE work in Britain has grown considerably over the past few decades, and the notion of 'artistic citizenship' has gained traction (Baker, 2021, 166; Elliott, 2012, 22).⁷ Within this period, I examine the extent to which two interrelated institutions — the School and LMN — have fostered further generations of the socially engaged musician. Further, the collation of these alumni data are considered in relation to the varied legacies of several influential figures within the featured organisations, including a central focus on Menuhin and the School.⁸ This necessitates introductory sections on the same, but these are preceded with a concise researcher's autobiography.

1.2 The author

This section focuses on my positionality and details events and influences which have led to my choice of thesis topic. This is followed by a brief theoretical exploration of the role of the self in an ethnography such as this.

I come from a musical family which includes professional and amateur performers and teachers. I continued this tradition as a violinist, studying at the Royal Academy of Music (RAM) between 1990 and 1994, following which I developed a professional life of chamber music playing, coaching, conducting,

⁶ The recent SIMM project (2022) is explored, amongst other MSE initiatives, in section 1.6.4.

⁷ The concept of 'artistic citizenship' is examined, alongside several related terms, in section 1.6.3.

⁸ I should note that this research is not only conducted within the United Kingdom (UK) but is also predominantly confined to this country in its scope. Notwithstanding the many cases whereby research participants moved abroad to work, this remains a study of MSE practice and the influence of notable figures from the above institutions, within British music education. The exploration of LMN is therefore limited to England, Scotland, Wales and Northern Ireland, thus precluding the extant branches throughout Europe and beyond.

teaching and lecturing. However, soon after my time at music college, a period in Australia, staying with extended family who were involved in environmental and humanitarian research projects at both Adelaide and Australian National Universities, proved to be highly formative. The collective idealism and uncompromising intellectual approaches of my hosts initiated something of an awakening on my part. Paulo Freire refers to this as ‘conscientisation’ — a process of critical reflection through which we become aware of our social reality and are thus able to act upon it (Freire, 1970, 109). Freire identifies this as a mutually dependent two-stage process — a period of awakening followed by relevant action. The latter manifested itself in involving myself with charities and various social causes, some of which incorporated music-making.

An example of this was a series of care home concerts between 2002 and 2014 with pianist, Peter Croser. In a cruel twist, our long association later culminated with my visits to a hospice, in which he was a patient. In his last moments, he had lost consciousness which he was not expected to regain, and I visited his ward and played a solo violin piece, whose significance to us both during our joint playing careers was mutually understood. Peter’s resultant recognition and tangible emotion left a lasting impression, which for me highlighted music’s potential in such contexts. A further formative moment was a concert that I initiated in 2016 in aid of Parkinson’s disease with pianist Andrew Ball, who had been suffering from the condition. Notwithstanding the impactful nature of the event, it also proved an invaluable connection for the LMN component of my doctoral studies, since it took place at the home of philanthropist and current Chair of the organisation since 2018, Vernon Ellis.

I was therefore, at times, realising Stoutzker’s ‘dual purpose’, without my activities being formalised through an institution. I became increasingly interested in an alternative, or at least concurrent trajectory to the self-serving aspiration for ‘fame, for money or for applause’, common amongst musicians, including myself (Lindsay, 1995, 141). Consequently, learning about a historical programme of MSE practice within a renowned specialist music school and a range of related initiatives and organisations held great appeal. My knowledge of these institutions was facilitated through my acquaintance with a handful of their alumni and staff, in contexts independent from the organisations themselves. Aside from developing my knowledge of such MSE initiatives, my curiosity was piqued by first-hand accounts of Menuhin, often adulatory, about how he championed the combination of humanitarianism and artistic excellence.

This growing interest had an outlet during the late 2010s, as I held a position with the now-defunct ‘Masterclass’ organisation, based in Kensington, which provided music classes and lecture recitals to

adults in South West London. The freedom on the part of lecturers to explore topics of their own choosing increasingly led to my presentation of lectures relating to music and social involvement. The combination of academic stimulus from these lectures and a flourishing interest and participation in music's broader contexts led to the decision to take a master's degree with the Open University in 2016. Indeed, my dissertation entitled 'Yehudi Menuhin, humanitarian and politician; life and legacy through The Yehudi Menuhin School', which is explored in section 1.5.1, provided a segue into this research.

This short background establishes my position as not only a musician studying musicians, but also one with experience of MSE practice. This evokes the term 'native anthropologist', describing those who study a group or culture to whom they belong, although Rulan Chao Pian's adaptation of this term — 'native ethnomusicologist' — applies more closely (Cottrell, 2004, 16; Pian, 1992, 5). Integral to both terms is the dual role of both being within the group being studied, or 'emic', and being simultaneously on the outside, or 'etic' (Cottrell, 2004, 16). My etic role is largely that of being an independent outsider, since, notwithstanding my prior acquaintance with a handful of staff and former students of the institutions of this project, I am neither an alumnus nor a past or present employee at the same.⁹ My emic role, that of a professional violinist with experience of both mainstream music-making and MSE work, facilitates my task as an interpreter of individuals within both spheres. This role is defended by Anthony Cohen in his book, *Self Consciousness*: 'To understand the thinking selves who we observe we have to invoke our personal experience as thinking selves [...] [this] simply requires that we admit personal reflection explicitly into our anthropological work' (Cohen, 1994, 154). Further, whilst Cohen emphasises the importance of filtering such self-experience through 'the disciplines of comparison and methodological rigour', he reminds the reader that ethnographers 'subvert their own enterprise if they permit their science to obscure the primacy of the self' (Cohen, 1994, 191). It is therefore the personal and professional experiences above that have contributed to my 'thinking self', thus forming some of the influences that I bring to my research.

1.3 Yehudi Menuhin

This brief biography focuses on Menuhin's work that intersected music-making and humanitarianism, as distinct from his mainstream concertising.¹⁰ Since Menuhin's MSE activities already occupy many

⁹ My prior acquaintance with five interviewees will be discussed in the Research design and methodology section.

¹⁰ Although MSE practice has become more mainstream in the past four decades, I use the latter term to describe contexts of music-making which solely involve the presentation of music itself, and do not have an overt extramusical function. This is discussed further in section 1.6.1.

chapters of his well-storied career, the following selected biographical excerpts serve to introduce key themes within the thesis.

Menuhin was born in San Francisco in 1916 to a Jewish family, and biographer Humphrey Burton notes that: ‘Since childhood [...] he [Menuhin] felt he had been given a voice “to bring bliss and to heal all the troubles of the world”’ (Menuhin quoted in Burton, 2000, 250). This was in large part driven by Menuhin’s ambitious parents, who envisaged a ‘dual purpose’ on a global scale, as articulated by Menuhin’s son, Jeremy, who observes that ‘[they] thought of him in grand, messianic terms. It wasn’t enough to be a great musician — you had to save the world too’ (Menuhin, J. quoted in Sturgis, 2016, 2). Menuhin’s second wife, Diana, similarly describes that ‘Yehudi’s had never been a career but more explicitly a mission’ (Menuhin, D., 1996, 345). Indeed, the notion of a ‘mission’ or musical missionary work is central to both Menuhin’s individual activities and the nature of many of the featured institutions of this project (as well as being subject to some critique, as will become clear in the following chapters).

The earliest examples of such a musical mission are illustrated during the United States’ (US) involvement in the Second World War (WWII). For the allies, the violinist gave over five hundred concerts in many countries around the world, ranging from military contexts to numerous charities and large-scale fund-raising events (Burton, 2000, 227, 444). Menuhin gave most of the European concerts of this kind with pianist Marcel Gazelle, the first Director of Music at the School between 1963 and 1969 (Pace, 2013, 3). During this wartime period, Menuhin was motivated by what he saw as a need to raise morale, and he reflects on the collective effect of this activity: ‘after my own experiences during the war, when having played many hundreds of concerts in camps, hospitals and military prisons, I found I learned a great deal. This experience was one of the most formative of my life’ (Menuhin, 1996a, 414). These concerts represented a starting point for conceiving LMN in the same vein as the work that he had undertaken, which remained unrealised until 1977 (Menuhin, 1996a, 414).

Menuhin’s MSE activities continued after the war as he and composer Benjamin Britten became the first classical musicians to give concerts to hundreds of displaced persons at the Bergen Belsen and Bardowiek concentration camps (Magidoff, 1956, 243-4). Menuhin summarises his response to the Nazi atrocities with a characteristic mantra which lies at the foundations of this project: ‘My aim, through music and education, has long been to counter such evil by increasing communication between people, to strengthen the feeling that we are all human and dependent on each other’ (Menuhin, 1996a, 446).

These concerts, though well-intended, attracted some controversy as not only did Menuhin's attempts at reconciliation offend much of the Jewish community, but the sole choice of classical music was deemed unsuitable by some displaced persons who wished to hear tunes of their native countries (Menuhin Rolfe, 2014, 183-5; Burton, 2000, 252). This introduces some of the problematic assumptions of disseminating Western classical music to a wide range of the population, which is addressed both within the literature review and in subsequent chapters.

This nonetheless highlights Menuhin's profile as an individual with a strong propensity for bold and at times ground-breaking initiatives through his capacity for combining music with intentions of social change. A further example of this is his performance on German radio of the Mendelssohn Violin Concerto shortly after WWII. This broadcast — the first to feature the concerto in Germany since the Nazis' ban of all music by Jewish composers — represented a deliberate repatriation of the work (Wymer, 1961, 89-90). This illustrates Menuhin's 'grand, messianic' ambitions, as Diana Menuhin describes how her husband insisted that 'it was his role from now onwards to restore the image of the Jew in German minds from the caricature that had been Hitler's' (Menuhin, D., 1984, 61). Indeed, in his post-war activities, Menuhin's reputation as a pioneer within MSE practice is reinforced, since he was 'the first classical musician to perform for the survivors of the Belsen concentration camp and the first foreigner to play for Germans in the British Zone — over the radio' (Burton, 2000, 226).

Menuhin's instinct for challenging social injustice through music is further illustrated by a concert tour to apartheid South Africa in 1950, once again with Gazelle. During this trip, to the indignation of his hosts, he flouted the rules of racial segregation and insisted on playing to the Black communities nearby (Menuhin, 1996a, 254). Additionally, he encouraged the local musicians to return to the townships and give lessons to young Black South Africans. Burton interprets this as Menuhin anticipating a socially engaged organisation of his own, suggesting it represented a 'pre-echo of [...] the educational activity for the underprivileged that he was to inaugurate in Britain in 1977 with the Live Music Now! organisation' (Burton, 2000, 310).

A further trip with Gazelle, this time to India in 1952, yielded more immediately tangible results, as Menuhin performed ten concerts, 'insisting that the proceeds be donated to the Prime Minister's fund for the relief of famine' (Magidoff, 1956, 256). Menuhin raised over £28,000 during this visit and biographer Norman Wymer notes how such charity was received: 'The Indians in Madras were so appreciative of his efforts that they have since enshrined his photograph in a gallery of pictures of Hindu gods' (Wymer, 1961, 99). Such exalted standing was common in Menuhin's lifetime and whilst he was

deserving of numerous accolades, the phenomenon can at times obscure attempts at objective appraisals of his character and legacy.

Menuhin's humanitarian and political involvement increased throughout the 1960s to his death in 1999 (Burton, 2000, 395). During this period, his increasing role as a socio-musical missionary is illustrated by the following description of his tone and approach in public contexts:

a sense of being above the divisions of religion as well as of nationalism, of wishing to speak through his music-making to the entire world [...] he began to see himself as some sort of spiritual ambassador, with a duty to speak out against injustice wherever he found it. (Burton, 2000, 307)

In many instances, the violinist leveraged his position of fame and influence, championing causes of social justice, with varying degrees of success. This variability is illustrated by his tenure as President of the International Music Council (IMC) between 1968 and 1975. A high point of this position was his 'Musicians International Aid Fund', involving world-renowned artists raising money for their less fortunate colleagues in what Burton refers to as the 'Third World' (Burton, 2000, 432). A more controversial venture occurred after the Soviet invasion of Czechoslovakia in 1968, which resulted in the loss of jobs for emigrating Jews and the personal and artistic restrictions of some of Menuhin's prominent friends and colleagues, including 'cellist Mstislav Rostropovich (Menuhin, 1996a, 291). Consequently, Menuhin delivered a speech to the Moscow congress in 1971, with the ambitious intention to 'expose the policies and tactics of the Soviets and sound a clarion call for change' (Menuhin quoted in Burton, 2000, 426). However, Philip Bailey, biographer, driver and general factotum to Menuhin between 1974 and 1999, was critical of this attack on the host country, describing Menuhin's actions as 'authoritarian and foolhardy', since he did not consult the IMC beforehand (Bailey, 2010, 439). This incident, whilst indicative of Menuhin's instincts for sociopolitical intervention, also highlights a maverick, unpredictable tendency of acting alone without consultation with an institution to which he is closely associated.

Menuhin's antagonistic relationship with the Soviet regime continued, and he regularly opposed political and artistic repression, facilitating the emancipation of several artists from the federation. Most notable amongst these was Rostropovich's release from Russia to the US in 1972, and this gesture, profoundly valued by the 'cellist, was repaid as he became increasingly involved with the School towards the end of his life (Chisholm, 2013, 108, 164).

The mid-1970s onwards represented an era which Bailey refers to as Menuhin's 'project phase', and this description has some validity, in view of the expansion of LMN and the creation of several other initiatives (Bailey, 2021).¹¹ In a summary of all his projects, Menuhin reveals an idealistic vision, tinged with realism: 'my life has been spent in creating Utopia. If this has been an ambition bound to fail [...] it has nonetheless been achieved here and there, briefly and partially' (Menuhin, 1996a, 373). His utopianism and whole-hearted approach to social justice are further illustrated by, in 1970 alone, his association with over 400 charities, often as patron or president (Bailey, 2010, 323). Nonetheless, Menuhin's idealistic mission in 'creating Utopia', a crucial characteristic in conceiving the central institutions of this project, was often realised by relentless and sometimes impulsive action: 'a hallmark of all Yehudi's projects was an insistence that his ideas become reality in the shortest possible time' (Bailey, 2010, 450).

Before his death in March 1999, Menuhin was decorated with fifty-four awards and honours from institutions and governments throughout the world, fourteen of which were for humanitarian and MSE-related activity.¹²

1.4 The Yehudi Menuhin School

Amongst the many institutions which Menuhin conceived, the significance of his School should not be underestimated, as illustrated by former Head, Richard Hillier: 'The School was considered by Menuhin to be probably his most important legacy to the world' (Hillier, YMS Newsletter, Summer 2016). This is expressed by the violinist in characteristically idealistic terms:

¹¹ Menuhin conceived multiple institutions during his lifetime. Between the respective inceptions of the School and LMN, Menuhin also created both the Bath and Gstaad Festivals, and co-founded the European String Teachers Association (ESTA). From 1977 onwards, he conceived the International Yehudi Menuhin Music Academy and the Menuhin International Competition for Young Violinists. Subsequent projects with a MSE-related focus included the Brussels-based MUS-E, whose aim is to bring music, mime and dance to primary schools in deprived areas throughout Europe (see <https://www.menuhin-foundation.com/mus-e/>).

MUS-E is part of an umbrella organisation — the Belgium-based International Yehudi Menuhin Foundation (IYMF) — which Menuhin inaugurated in 1991. This is a charitable trust, formed by royal decree in Brussels, to support his projects for the advancement of music and music education, including the School, LMN and MUS-E (IYMF, 2025).

Menuhin also created the Assembly of Cultures (ACE) in 1997, via the European Parliament in Brussels, which was an initiative to give voice to minority cultures in Europe (Burton, 2000, 476-7, 486).

¹² For details of the latter category of awards, see Bailey (2010), Burton (2000, 229), and Menuhin (1999).

[the School] is, after my own musical experience, the nearest I have come to moulding reality into utopian shapes, a healthy, happy community of the young, not an élite but an example to others [...] So my school crowns my life and will be, I hope, a lasting legacy. (Menuhin, 1996a, 374-5)

Although Menuhin's institution was preceded by The Purcell School, founded in 1962, he proudly declared his utopian vision to be an educational innovation: 'for the first time in Great Britain, provision has been made for the instruction of children of natural musical endowment' (Menuhin quoted in Fenby, 1970, 39). After the School's first year, which took place in ad hoc premises at both the Princes Court Hostel in Kensington and the Arts Educational School in Piccadilly, it moved to Stoke d'Abernon in Surrey, where it has remained to this day (Chisholm, 2013, 13-17). It began with fifteen pupils and a staff/student ratio of 1:1.5 respectively, and the instruments taught at the outset were violin, viola, 'cello, piano and composition, all predominantly in the classical tradition (Bailey, 2010, 452). Over half the pupils were violinists and this proportion has remained relatively consistent over the decades (Menuhin, 1996a, 386). However, Malcolm Singer, composition and academic music teacher periodically from 1977 and Director of Music between 1998 and 2017, noted that ratios have remained flexible as students have always been recruited on the basis of their talent and potential, rather than to fulfil prescribed instrument quotas (Singer, 2020). The age range of pupils has remained between seven and eighteen and the School incorporates a curriculum based around those of state and independent schools, yet with a reduced academic emphasis in favour of musical tuition (Chisholm, 2010, 25-6).¹³ Since the outset, the School has remained a fee-paying institution, but for families requiring financial support, there has always been recourse to a Student Hardship Fund and monies donated by individuals, companies and charitable foundations.

Antony Brackenbury, the School's first Head between 1964 and 1975, presided over a period characterised by educational experimentation and financial precarity, until the School was offered direct grant status in 1972 by the then Conservative government (Chisholm, 2013, 13; Burton, 2000, 453). The Brackenbury era, which marks the first of four phases mentioned earlier, was succeeded by the more financially stable period of Brackenbury's successor Renshaw, between 1975 and 1984.

During this time, Renshaw articulates how the ethos of the School featured a strong emphasis on external MSE activities:

attempts have been made to extend the pupils' social horizons by organizing informal concerts in old people's homes, in schools for physically handicapped children, in those for educationally subnormal

¹³ Selected students continue their study at the School after their A-Levels for one year.

children, in homes for the blind, in a borstal, a rehabilitation center, a mental hospital, a hospice for terminal cancer patients, and in a coal-mining village in Yorkshire [...] Links have also been established with the primary school in Tower Hamlets, east London, with the boys' comprehensive school in southeast London, and a girls' comprehensive school in Leeds. (Renshaw quoted in Povey, 1980, 62)

Following Renshaw's departure, the third phase between 1984 and 1998, closing with Menuhin's death, differed greatly from its predecessor. It featured multiple changes of staff, involving four different Heads in as many years, and a dramatic restructuring of the string teaching faculty at Menuhin's behest. The latter was stimulated by Menuhin's dissatisfaction with instrumental playing standards at the School, resulting in a dramatic shift of ethos (Chisholm, 2013, 88). A further change occurred in 1991 with the inclusion of the double bass to the list of instruments taught at the School (Chisholm, 2013, 114).

The final era is marked by the tenure of Singer, culminating in his retirement in 2017.¹⁴ During this time, Menuhin was succeeded as President by a series of world-class performers with musical-humanitarian credentials; firstly by Rostropovich until his death in 2007, and then by pianist and conductor Daniel Barenboim, who, from 2020 has shared the role with violinist Tasmin Little (Chisholm, 2013, 194; YMS, 2021).¹⁵ This era is also notable as the first period in which there was government subsidy for MSE activity at the School, a factor which in part, led to an expansion of such initiatives including establishing the new position of an Outreach Coordinator (Chisholm, 2013, 185).¹⁶ Furthermore, owing to an unexpected donation by The Rolling Stones in 2004, the classical guitar was introduced to the range of instruments taught at the School, helping pupil numbers to rise to eighty-five in 2017 (Chisholm, 2013, 186).

1.5.1 Research background and research problem

The wider context for MSE practice during the timeframe of this thesis featured a significant increase of such activity from the mid-1980s onwards, both within the UK and globally (Baker, 2014, 166). During this period in Britain, the culture within many musical organisations of an automatic right to subsidy was challenged, and decisions taken by the Arts Council of Great Britain (ACGB) initiated significant change (Baker, 2014, 166-7). Consequently, music and the arts in general have been increasingly linked to social inclusion within educational and community contexts as an adjunct to government policy, resulting in

¹⁴ 2017 also provided a convenient cut-off point for recruiting School alumni, alongside signifying the close of Singer's era. It ensured that interview participants had an appreciable period beyond graduation from the School to both reflect on their educational experiences and to begin developing their career plans.

¹⁵ The School refer to Barenboim and Little as President Emeritus and Co-President respectively.

¹⁶ The term outreach and its relationship with MSE work is discussed in section 1.6.1.

such institutions often having to justify their funding on utilitarian grounds (Allan, 2010, 111; Baker, 2014, 166-7; Bull, 2016, 143; Cottrell, 2004, 192).¹⁷ This resulted in the burgeoning of MSE organisations and initiatives, as Pratley et al. observe: ‘A new profession has been created in parallel to the business of music production, promotion and performance’ (Pratley et al., 1993, 37).

Consequently, research on MSE practice has predominantly focused on validating the work itself, thus focusing on its impact upon communities, individuals and the health and medical benefits this can bring (Baker, 2014, 163; Keaney et al., 2007; Sloboda et al., 2020b). This emphasis is illustrated by research undertaken by many MSE organisations, an example of which is LMN’s multi-institution study *Live Music in Care, The Impact of Music Interventions for People Living and Working in Care Home Settings* by Tapson et al. (2018), which, amongst other findings, advanced the understanding of music’s benefits to those with dementia (LMN, 2025).¹⁸ Several scholars including Sara Ascenso (2016), Van Zijl and De bisschop (2023) and Sloboda (2020b) have recognised this current imbalance in research, and the latter discusses its wider implications:

the practitioners tend to get somewhat lost in the public narratives, which tend to focus on the institutions and their objectives, or the beneficiaries and their benefits. This highlights that there is a real need for research that delves into this more elusive intermediary sphere. (Sloboda, 2020b)

Sloboda’s notion of, in terms of MSE research, the ‘elusive intermediary sphere’ of practitioners in the field, is true of the School and LMN. For the former institution, focus on alumni activities centres predominantly around mainstream career success and there is scant information on students within the two principal works on the School by Chisholm and Eric Fenby. The LMN website includes a range of miscellaneous alumni testimonies, but its clear focus rests with the impact on the many communities it serves, thus illustrating Sloboda’s argument (LMN, 2025). The organisation does however demonstrate its commitment to a musician-centered approach, illustrated by its conference, ‘Exploring the career development, training and support needs of professional musicians’, which took place during the

¹⁷ One notable advocate of this change within the music profession was Renshaw, who held the position of Chair on the Education Committee of the Arts Council during the mid-1980s (Renshaw, 2021a; Tambling, 2021). Singer described Renshaw’s role: ‘He was very deeply involved in the Arts Council and making them change their strategy. I am sure there were others as well, but he was a very big voice in it — he was campaigning very strongly’ (Singer, 2021). Details of these policy changes within the Arts Council are available within the V & A archives: <https://www.vam.ac.uk/archives/unit/ARC34545>

¹⁸ Hereafter, I abbreviate Tapson et al.’s 2018 study to the *Live Music in Care* report — the term used by LMN. I should add that York St John University offers more comprehensive research in this area, featuring several studies exploring the supposed benefits of a variety of MSE programmes: <https://www.yorks.ac.uk/research/international-centre-for-community-music/projects/#singing-for-health>

‘Menuhin Centenary’ in 2016 (LMN, 2025). However, the absence within the conference of research involving musicians’ experiences of the very engagement the organisation provides highlights one notable limitation of the initiative.

Within the extensive body of literature on Menuhin, there also exists very little information on past students, and nothing on the possible impact upon them of MSE practice. Indeed, as the literature review reveals, this is indicative of the relative scarcity of research on MSE initiatives and the degree to which they potentially foster a type of socially engaged musician equipped for the increasingly diverse demands of the profession. As MSE programmes invariably form an indispensable component of musical organisations, both performative, educational, professional and amateur, this is an invaluable component of the modern musician’s remit, and greater understanding is needed in both how it is experienced and how such activity influences further practice.

For my part, the possibilities for such research were enhanced by my work at master’s level, which, notwithstanding a limited data set, demonstrated some influence of Menuhin’s putative humanitarian and political ethos upon the students from the School. In 2017, a qualitative questionnaire was completed by twenty-seven sixth-form pupils which yielded some meaningful responses to the question, ‘To what extent have you been influenced by Menuhin’s humanitarian and political legacy’ (Nelson, 2017, 17). Approximately two-thirds (N = 17) of the case study group fell into a category entitled, ‘very strongly influenced’ and over a quarter (N = 7) pledged to emulate their founder in a similar vein. Additionally, from seven staff interviews, and some preliminary research on the MSE activities of several notable School alumni such as Nicola Benedetti, Daniel Hope, Nigel Kennedy and Tasmin Little, there was a convergence of positive views concerning Menuhin’s ethos of music’s possibilities in social contexts. This was epitomised by the observation of improvisation teacher at the School, David Dolan: ‘[Menuhin] believed that with music you can fix the illnesses of this world’ (Dolan, 2017). Collectively, this pointed to a culture with a strong intersection between music and broad social issues which filtered into many aspects of School life, most notably the various iterations of MSE programmes.

When viewed as a whole, my master’s work and subsequent investigations provided a sound foundation for conceiving a broader, multi-institution project centred around what Ascenso refers to as a ‘largely undocumented’ research category of MSE practitioners (Ascenso, 2016). In contrast to my master’s dissertation, which broadly examined influence and potential, this thesis addresses the more tangible products of the School’s MSE legacy. Therefore, my framework for exploring such a possible heritage

required a considerably larger pool of alumni and a wider scope and context, resulting in the following research aims and questions.

1.5.2 Research aims and research questions

The central aims of this research are: to discover if alumni of both the School and LMN were influenced by either Menuhin and his putative musical-humanitarian reputation, and/or the MSE practice at the respective institutions; to explore how any such impact was manifested; and to examine any wider legacy of the MSE activities at both organisations, identifying the nature and extent of input from key figures.

The following research questions, predicated on the above aims, focus on three related yet separate strands of the School's MSE legacy:

- Who are the major individuals that have shaped the MSE practice within the School and the other organisations featured here; what have been their contributions, and how have these been viewed by others?
- What has been the impact and lasting influence of the MSE initiatives undertaken by the School and LMN upon their alumni?
- How important and influential have these various activities been to the changing landscape of MSE practice in the UK over the last fifty years?

For the first research question, I explore key figures within the School, LMN and the other major institutions within this project, assessing their influence on, and contributions towards, MSE activity. Owing to the special focus on Menuhin, I examine his role in the concept design, infrastructure, staff appointments of, and overall engagement with, the School, LMN, and other organisations. Indeed, his levels of involvement with the two central institutions of this research varied considerably. On the one hand, three out of the four eras of the School's history, outlined earlier, featured visits from Menuhin, and due to the modest pupil numbers, this resulted in a significant amount of contact between students and the violinist. On the other, alongside the predominantly decentralised nature of LMN work which resulted in very scarce encounters between its musicians and their founder, a considerable majority of the survey respondents joined the organisation after Menuhin's death. Therefore, in matters of attribution, Menuhin's contributions take their place alongside input from other figures within these institutions, resulting in a series of interconnected MSE legacies.

The four-phase comparison not only informs elements of the first research question, but is the central tool for responding to the second. For the latter, I broadly explore two different effects of MSE practice upon alumni. Firstly, attitudinal and ideological change is assessed, and secondly, I detail MSE work and related activity that has resulted, to some extent, from alumni experiences with the School and LMN respectively.

The third question explores the degree to which the MSE activities of all the featured institutions have given rise to similar initiatives. Further, as forms of MSE work have become increasingly prevalent within the music profession, I also assess the wider contributions of these organisations to this current era of enhanced artistic social responsibility. Within this evaluation, the question of whether this collective legacy, generated by the staff and alumni of these institutions, has either preceded and stimulated this change, or reacted to it, has considerable significance.

1.5.3 Research Design and methodology

For the School, my links with senior management established in my master's research facilitated further communications. In 2019, I initiated meetings with the then Development Director, Director of Music and Head, Alix De Mauny, Òscar Colomina i Bosch and Kate Clanchy respectively, about my research and wish to contact alumni via the School's database. A list of alumni from 1963 until 2013 is available in Nicolas Chisholm's book, but the advantages of obtaining instrument and gender demographics, details of the years until 2017, and the School's leverage in attracting respondents all contributed to my decision to proceed via the institution rather than independently. All three staff members expressed interest in the project and its potential findings, and De Mauny was happy to send requests for interviews on my behalf. I enjoyed further cooperation from both former Head, Chisholm and the Secretary to the Director of Music, Cathy Whitnall, who jointly offered me access to all the extant School newsletters between 1969 and 2017. I should note that none of the above staff members placed any conditions on either the usage of the archives that were made available to me or the data I acquired, and there was no mention of editorial control or requests to view any of my written material. These factors assured me of my authorial independence and were crucial in my decision to proceed.

Following research ethics clearance in November 2019, I attempted to achieve as representative a group of alumni as was possible from the target population of 572 individuals who attended the School between 1963 and 2017. In line with General Data Protection Regulation (GDPR), I sent an email via De Mauny to the accessible population of 378 alumni for whom the School had contact details, introducing

my research project and inviting them to contact me should they wish to participate in an interview. I anticipated that the subject matter of MSE practice within my thesis title might unevenly attract respondents who had either experienced intense periods of such activity at the School or had particular interest in this theme, thus resulting in selection bias. I therefore emphasised the importance of participation for alumni from all eras of the School's history, whose experience of MSE initiatives could range widely. De Mauny repeated this process twice between February and November 2020. After the initial mailouts, I refined the selection process by introducing multi-quota recruitment.¹⁹ The different quotas involved the same number of alumni within each of the four eras, evenly spaced throughout, and gender and instrument representation that closely matched each demographic.²⁰ Despite the varying lengths of twelve, nine, fifteen and eighteen years of the different eras, I selected eleven alumni for each one, favouring ease of comparison over a proportional number relative to each phase.²¹ Moreover, in the interests of selecting alumni to evenly represent each time span, it was not possible to acquire interviewees whose attendance fell solely in one era. Consequently, the experiences of seventeen alumni spanned two phases, and in these instances alumni were asked to confine their responses solely to the era in which they spent most of their time at their School. Nonetheless, this issue of blurred boundaries and in some cases a limited capacity on the part of interviewees to differentiate between eras from many years ago remained a challenge in achieving an accurate picture of each phase. Furthermore, a natural consequence of my selection and delineation process was that alumni varied in how many years they were recalling, which in turn had the potential for subtly different levels of impact.

Notwithstanding these challenges, the overall strategy of multi-quota recruitment ensured there was an element of randomness in much of the selection procedure to fulfil these categories. In the cases of several respondents who did not fulfil one or more crucial demographic requirement, I did not proceed to the interview stage and instead sought further subjects, thus enhancing the external validity within the case study. I conducted fifty-four qualitative interviews in total, forty-four of which were alumni, and the latter represents 7.7% of the target population, outlined above. The remaining ten interviews were with either past or present staff members or individuals associated with the School, four of which originated from my master's dissertation. I also corresponded via email with nine related individuals,

¹⁹ I use this term as an adaptation of 'quota recruitment' to describe the selection of a candidate who satisfies more than one criterion.

²⁰ For this information, I liaised with De Mauny, Singer and Whitnall.

²¹ The recollection of School experiences had different ramifications for alumni from each of the four eras, owing to the dramatically varying time span between the interviews and the activities being recalled. From the 1998 to 2017 era to the Brackenbury era, such recollection may well have been increasingly difficult, potentially affecting the clarity of memories.

some of whom were also interviewees. For both email correspondents and interviewees, a consent form and information sheet were issued, with the requirement of each participant to both agree to the process and choose whether or not to be identified.²² Confidentiality issues were addressed, as participants were assured that their data would not be shared with anyone else without their permission and would be destroyed six years after the completion of the degree. Participants were also provided with the address of my supervisor, in the event of any ethical issues arising. The interviews and emails, both in audio form and transcription, are stored on my computer and two removable hard drives.

I found my interviewees/email correspondents by a variety of means, including via chain-referral selection, Facebook, professional websites, De Mauny's subsequent mailouts and as a last resort, a colleague or acquaintance of mine. I avoided the latter approach in all but three of my alumni, thereby maximising researcher/subject distance throughout the case study group. In the cases of violinist, Simon Lewis, 'cellist, Rebecca Gilliver and double bassist, Ben Daniel Greep, I had exhausted all other possibilities from their respective eras to satisfy instrument/gender categories, so in these instances, I opted in favour of accurate quota recruitment over the importance of interviewer detachment. Within the remainder of my interviewees, I included two further casual acquaintances of mine, former Head and Director of Music, Chisholm and Singer respectively, favouring their inclusion as crucial figures in the School's history over the inherent challenge of writing objectively about them. Notwithstanding this handful of cases which blurred my etic and emic roles, I remained an outsider to the institution. However, my emic role amongst musicians undoubtedly facilitated interviewee access, with mutual acquaintances and colleagues lubricating the process of finding new contacts.

In some cases, participants granted their consent conditionally, whereby they either wished to see which quotations I intended to use, or in two cases, the context of their material within sections of my thesis, in draft form. Anonymity remained a fluid issue in other ways, as some alumni who had initially opted to be identified found themselves divulging information with which they did not wish to be associated. In such cases, I offered the option of anonymity, which was in the interests of an honest and rich account whilst protecting their identity. The choice to be identified or not and the variance of approaches to data usage, whilst resulting in an administrative-heavy and non-uniform approach, was a meaningful process in itself. This was because sensitivity in relation to issues concerning the School, the

²² All interviewees for the School, and indeed the other institutions of this project, are listed in the Bibliography. Those who opted for anonymity are marked by an *, and have been replaced by unisex first names and common surname pseudonyms.

music profession and relationships to Menuhin's legacy, all contributed to answering my research questions.

My first three interviews were conducted in person, followed by the remainder online. One reason for this was the convenience of online sessions over travel which enabled me to speak with School diaspora in several foreign countries. However, the dominant reason for this shift in interview format was the onset of the Covid pandemic, since the UK was in lockdown for much of the period between March 2020 and March 2021, during which most of my interviews took place. In some ways, this new culture of communication facilitated my research since most musicians, owing to a paucity of professional work, were far more readily available for interview than in normal circumstances. Additionally, in most cases, this option was convenient and easy to initiate as it became normalised during this period. Moreover, since this time for musicians was in many cases extremely testing, my interviewees were often highly reflective about their careers and future priorities, which enhanced the richness of my data.

Since most of my interviews were online, I have considered how this process could have contributed to, or detracted from, the candour of the responses. Although some might argue that a camera can make interviewees feel uncomfortable, many people would have become increasingly accustomed to online social engagement during this time, so this is unlikely to have been a significant factor. Additionally, the distractions of in-person communication are subtly reduced as participants are presented with a limited and focused view within the screen. Therefore, the argument can be made that as a result, subjects feel less self-conscious and more able to focus on their thoughts and responses in an online format, particularly if they choose, as some of my interviewees did, to switch their camera off. Proponents of the reverse argument will hold that live interpersonal contact yields greater meaning for an interviewer researcher. However, based on a comparison between my online corpus and my live interviews at master's and doctoral level, I strongly favour, and am more suited to the enhanced focus of the former. Therefore, I regard the scope and quality of my body of interviews as a partly serendipitous by-product amongst the predominantly negative consequences of the pandemic.

The choice of analysis for my interview data was driven by a need to maximise validity and generalisability within my interpretivist epistemological approach. I rejected grounded theory since within this approach, the practice of reviewing surrounding literature prior to research is often discouraged and my literature review was already underway. I also explored content analysis, discourse analysis, narrative analysis, and interpretative phenomenological analysis, before opting to use thematic analysis, as outlined by Richard Boyatzis (1998). The latter method proved the most suitable for

comparisons between the School's four eras, the integration of both qualitative and quantitative methodologies within my LMN findings, and instances in which I required data from both institutions to be viewed and interpreted as a whole (Boyatzis, 1998, vii). In its application, I drew on both Boyatzis' and Nowell et al.'s system for my inductive or data-driven approach, involving a systematic sequence of addressing research design issues, selecting individuals for the case study group, reducing the raw information, creating a coding framework, identifying themes within sub-groups, comparing themes across sub-groups, determining the reliability, applying the code to the remaining raw information, determining validity and interpreting results (Boyatzis, 1998, 42; Nowell et al., 2017, 4).

As I reflect on my methodological approach, the perfect interviewee selection process in terms of minimising selection bias would have been to avoid chain-referral selection at the outset, in favour of a pure form of random sampling, or at the least, multi-quota recruitment from the start. However, the target population was difficult to access, and in such cases Ruel et al. defend the use of chain-referral selection (Ruel et al., 2016). Indeed, without the initial stimuli of the School mailouts, it is likely that I would have exchanged a superior selection method for an inadequate case study size, resulting in coverage error.

The process of finding alumni for my LMN research was facilitated by meeting Ellis, whose interest in my intended project in 2018 led to an introduction to the then Executive Director, Dawson. From this point, I was introduced to several key members of the organisation, including the then LMN Wales Director, Gillian Green, interim Executive Director, Nina Swann, LMN Scotland and International Development Director Carol Main, Northern Ireland Director Alice Lewis and Stoutzker. Except for Stoutzker, who was resistant to a recorded interview for reasons he did not disclose, I experienced willing cooperation from ten former or current LMN staff, of whom two were interviewees, and eight were email correspondents. Several expressed interest in the project and Main in particular felt that my work could be of future use to the organisation. However, as with the School, the collective cooperation within LMN involved no conditions.

My initial plan was to once again use qualitative interviews for gathering data of LMN alumni, as the dominance of this method within the surrounding literature had the temporary effect of blinding me to other possibilities. This early approach lacked foresight, and I changed methods after six interviews with LMN Wales alumni, realising that the transcription and processing of qualitative interviews for both the School and LMN would be too time-consuming. Furthermore, for the latter, the resultant case study size in relation to the target population would have had limited validity. Therefore, at the end of my first

year, I designed a primarily quantitative questionnaire using Qualtrix software that could be delivered on a far wider scale, for which the processing and analysing would be more manageable. Although the responses lack the richness of qualitative interviews, since the survey includes only a handful of word count-limited text questions, this seemed the only method within my time and resources with which to answer my research questions for the organisation.

For the design and redesign of my questionnaire I once again drew on Ruel et al.'s work, and subsequently undertook a pilot study between January and March 2021 involving thirty LMN Scotland alumni. I invited feedback from participants and consequently, several questions were variously added, removed or edited for enhanced clarity and accuracy of measurement. My subsequent intention for the questionnaire, based on its ease of distribution, was to expand the scope of my research to all branches of LMN Europe. However, the administrative challenges of the pilot study made it clear that this plan was unfeasible in conjunction with the remainder of my research, so I therefore limited the LMN survey to the UK.²³ However, an examination of LMN's alumni legacy throughout Europe offers a possibility for future research.

Access to alumni was more challenging than was the case for the School, as no substantial list of LMN musicians exists beyond the organisation itself. Consequently, I was almost entirely dependent on LMN staff to reach alumni, and therefore sent an email with a link to the survey via Main for LMN Scotland, and for the remainder of the UK, via Swann. As for the School interviewees, the questionnaire included a consent form, and the same approach was also taken for storage of data and recourse for ethical issues. Participants were also assured of anonymity, since no identifying information was required. I subsequently issued two further reminders to complete the questionnaire, approximately a month apart. In total, the number of alumni that were contacted from both databases was 1096, which in turn represents 47.6% of the total target population of 2265 alumni between 1977 and 2021 (Swann, 2021). From this, I obtained ninety-nine responses in total, between June and October 2021, amounting to 4.4% of the target population. The response rate was not as high as I had hoped for and fell considerably short of Ruel et al.'s aim for such surveys, of 70% of the target population. However, from the outset, I gave significant consideration to minimising the nonresponse rate, including a systematic, three-stage mailout, the incentive of a gift token prize, a strong emphasis on the importance of the research and

²³ I should note that whilst LMN operates in all four countries of the UK, there were no survey respondents from Northern Ireland.

completion of the survey, and the variety of questions, a progress indicator and the questionnaire's length were all gauged to alleviate respondent fatigue.²⁴

I have reflected that greater validity of my case study would have been achieved via a random sampling method, but due to GDPR, direct access to the alumni database was not possible. Furthermore, this would have involved asking two LMN staff members to implement and coordinate such a methodological approach, which was impractical. Additionally, as my response rate attests, this approach may once again have yielded an insufficient case study size. I have also considered possible selection bias within my alumni group, since the extant LMN database may be more weighted towards those who have retained contact with the organisation as a result of having favourable attitudes towards it. Further, the argument could be made that those who completed the questionnaire may also have done so for a similar reason. However, as a counterargument to the latter point, this was not my experience of recruiting School interviewees, as a common denominator amongst those who chose to participate was the strength of views held about the organisation, both negative and positive. Regarding the former point, it is important to emphasise that this is a study of those who responded within the accessible population, and this remains a caveat to my subsequent analyses and generalisations concerning the overall target population.

For the remaining institutions of this project, interviews were the dominant research method. For the exploration of specialist music education via The Purcell School, Chetham's, Wells and St Mary's, I interviewed eight current or former staff members from amongst all four institutions. I took a similar approach for CFS and the PCS courses, and the main sources of information for these initiatives were the instigators of these projects — Michaela Khatib and Renshaw respectively. Research for all the above organisations and initiatives was supplemented by a wide range of archive materials including concert programmes, surveys, alumni records, letters, brochures, business plans, media bulletins and relevant literature.²⁵

1.6 Literature review

This section explores key terms and theories within the academic literature concerning the notion of musical social engagement, music education and social responsibility, and the modern socially engaged

²⁴ For my questionnaire design and analysis, I once again drew upon Ruel et al. (2016).

²⁵ Notes created in my reflexive journal and from regular research meetings with accompanying notes represent auditable evidence for the credibility of the study. All interview recordings, transcripts, and completed surveys are available for inspection if necessary.

artist. These elements serve the purpose of identifying a fast-growing body of scholarship with its concomitant vocabulary, concerned with how music educators and students can contribute to the public good, often referred to as the 'scholarship of engagement' (Grant, 2019, 388). I subsequently mirror the thesis by featuring a selection of MSE studies and practices within the body of research in this field, drawing on Sloboda's contrasting notions of 'locally inspiring initiatives' and the 'macro-initiative'.

1.6.1 Musical social engagement and related vocabulary

The term musical social engagement requires some interrogation, both in its application within the music profession and, crucially, the way in which it is applied in this thesis. I also explore alternatives to MSE and discuss the rationale for selecting this expression rather than any others. However, I begin by discussing the notion of social engagement more broadly.

Prohaska et al. define social engagement as 'one's participation in the activities of a social group', which is subtly expanded by Avison et al., as 'the extent to which an individual participates in a broad range of social roles and relationships' (Prohaska et al., 2012, 249-252; Avison et al., 2007, 333). In a musical context, Australian ethnomusicologist Catherine Grant offers an incremental spectrum of types of social engagement, as perceived by undergraduate music students:

- Extending one's interests and connections beyond music
- Sharing one's musical skills and knowledge with others
- Cultivating personal values and qualities that benefit others
- Being interested in and well-informed about social issues
- Engaging in social agendas
- Acknowledging and embracing social responsibility

(Grant, 2019, 394)

Grant's findings contributed to a refinement of the notion of social engagement via a multi-institution collaboration between Australian universities led by Sound Links, culminating in the following set of interpretations of the term:²⁶

- Commitment to inclusiveness
- Engaging the marginalized 'at risk' or 'lost to music'

²⁶ Sound Links is a project of Queensland Conservatorium Research Centre in partnership with the Music Council of Australia, exploring the dynamics and pedagogical possibilities of community music in formal and informal settings (Griffith University, 2017).

- Providing opportunities
- Empowerment
- Links to well-being
- Relationship to audience

(Sound Links quoted in Renshaw, 2010, 5)

For some within music education, social engagement has more specific connotations. In the following example, Renshaw refers to ‘a big distinction between social engagement and education’, referring to the former as involving ‘organisations within the wider community, like prisons, psychiatric hospitals, hospices, centres for learning difficulties or a centre for dementia’, as opposed to work in mainstream schools (Renshaw, 2019a). Renshaw clearly aligns social engagement with Sound Links’ ‘marginalized “at risk” or “lost to music”’ category, and a common alternative name for this type of work is ‘outreach’. However, some prefer to avoid this term due to its inherent connotations of dependency within a superiority/inferiority relationship. An example of this is William Cleveland, who describes what he perceives to be the deficiencies of both the practice and the term itself: ‘Numerous well-meaning ‘outreach’ efforts have failed because the initiating partner has underestimated the complexities of the environment in which they were attempting to work. The term ‘outreach’ itself assumes a center, a source, and a destination or target’ (Cleveland, 2002). I share Cleveland’s reservations, and despite the prevalence of the term, I avoid its direct usage. Alternatively, the seldom-used expressions ‘musical philanthropy’ and ‘music artist philanthropy’ might to some serve as more accurate descriptions, with their associations of charity and fundraising activities undertaken by exponents of many musical genres (Definitions, 2021). However, notions of philanthropy may also evoke the above assumptions of superiority, and on this basis these are also expressions that will not be used.

The term social engagement avoids such associations, yet its wide-ranging interpretations detract from its specificity and ease of usage. A further illustration of this is Renshaw’s refinement of the term within the arts, describing ‘the heart of social engagement’ as ‘creative collaborative practice’, whereby a reciprocal social and creative relationship is developed (Renshaw, 2019a). Whilst this does not elucidate a working definition of social engagement, Renshaw’s insight is nonetheless a significant indicator of the evolution of the term and the practice itself, by some within arts education.

The now widespread term, ‘social action through music’ (SATM), popularised by the Venezuelan El Sistema organisation, provides a further alternative, and one which not only evokes the transformative capacity of music but also implies a degree of intervention with aims of social justice (Baker, 2021).

However, SATM's generic wording does not translate to general use, as it also has very specific connotations of a field centred in Latin America which usually, but not exclusively, places the large ensemble of the orchestra and classical music at the centre of its work (Baker, 2021).

The term 'community music' (CM) provides another alternative, which is a musical derivative of 'community engagement', meaning involvement, often voluntary and altruistic in nature, in social groups often motivated by issues of social justice. CM is free of the problematic connotations of 'outreach' and 'philanthropy' and possesses greater inherent specificity than social engagement. Although Helen Phelan observes that some scholars 'may view all music-making as Community Music', this interpretation is an outlier, as there is a greater consensus around a more focused social purpose to define the term (Phelan, 2008, 145). For example, Ingrid Olseng describes CM as characterised by the following principles: 'decentralisation, accessibility, equal opportunity, and active participation in music-making. These principles are social and political ones, and there can be no doubt that community music activity is more than a purely musical one' (Olseng quoted in Mackay and Higham, 2011, 4). Indeed, the Community Music Activity Commission (CMAC) notes that community musicians often work in 'complex social settings' amongst 'marginalised communities' (International Society for Music Education, 2021). Further, Cottrell and Impey identify that community music activities 'are often interventionist and proactive. Their projects consciously seek to bring groups and individuals together in order to facilitate certain kinds of change' (Cottrell and Impey, 2018, 3).²⁷ The definitions of Cottrell and Impey, Olseng and the CMAC clearly overlap with both Renshaw's broad notion of social engagement and elements of Grant's and Sound Links' definitions, and common to all is the absence or exclusion of mainstream musical contexts. Nonetheless, owing to the greater consensus concerning the understanding and usage of CM in comparison to social engagement, the former is a preferable term when describing the overall range of MSE activity within the institutions of this project. However, the variety of contexts in which social engagement is explored in this thesis involves not only music within vulnerable or disadvantaged communities but also charity and fundraising initiatives, music within mainstream education, and extramusical social activity including interpersonal engagement with Menuhin and other key individuals. Therefore, an adaptation of Avison et al.'s broad definition of social engagement to musical social engagement (MSE) serves as the most appropriate phrase for my purposes. MSE is comparatively association-free and my working definition for the term has a broad musical scope involving charity

²⁷ Lee Higgins' work 'Community Music: In Theory and Practice' (2012) offers a rigorous study of CM and its history. Also notable is Sound Sense, a leading CM organisation in the UK, describing itself as 'The Voice of Community Music'. For further details, see <https://www.soundsense.org/about-sound-sense>

initiatives, social interactions, work within educational settings, as well as marginalised and disadvantaged communities which in many cases have limited access to live music.

1.6.2 Music education

Deborah Bradley notes that musicians and music educators have a 'long history of using their artistic activity to [...] promote engagement with social and political issues', which has been accompanied by a surfeit of literature (Bradley, 2018, 78). Therefore, from this wide field, the following is a representation of historical and current MSE practice relevant to this thesis.

I begin by focusing on exponents of progressive education, using the latter term, particularly in relation to its historical associations with social responsibility and community service (Baker in Elliott et al., 2016, 20; Theuri et al., 2020, 50). One such proponent, Rodney Diverlus, poses a broad question concerning the function and potential of such an educational approach, to which the literature in the remainder of this section can be seen as a response: 'What are the responsibilities, if any, of arts educators [...] to make their craft, their audiences, and their communities more socially engaged?' (Diverlus quoted in Elliott et al., 2016, 190).

Geoff Baker identifies the arts educator's role as one which should foster democratic and critical debate, referring to this as a 'citizenship education' (Baker in Elliott et al., 2016, 1). Moreover, Bradley addresses this responsibility within music education by recommending 'deep context' for approaching musical works, giving 'students a starting point to witness and understand how social responsibility and the arts intertwine' (Bradley, 2018, 86). A related approach is found in an ethnomusicological study of music students at Manchester University by Simone Kruger (2011). Notwithstanding the inadequate case study size, Kruger's findings detail the benefits of studying multicultural musics and how this can challenge prejudice, enhance qualities such as tolerance and compassion towards the people whose works are studied, and act as a precursor for moral and political agency (Kruger, 2011, 280-1). I find her conceptual model of music pedagogy as alternately a sonic and/or a social experience a useful paradigm in which the latter places ethnography at the heart of its practice by music educators (Kruger, 2011, 288).

David Elliott identifies and addresses this ideological shift in focus: 'Music-making for intrinsic musical experiences is a key aim of music education, but it is not enough. We should also prepare students to 'put their music to work' for the betterment of other people's lives and social well-being' (Elliott, 2012, 22). In an echo of Freire's 'conscientisation', Elliott introduces the phrase 'praxial music education', describing it as a two-stage process of critical reflection and resultant ethical action (Elliott, 2012, 22).

Mark Rimmer also uses the term 'praxis' in the context of an active music education, advocating the following concept: 'a vision of music education which stresses music's functions and role as an activity, practice or form of praxis, whose value needs to be understood in relation to music's use and the meanings thereby attributed to it' (Rimmer, 2017, 45). This divergence from an orientation around what Rimmer describes as the 'Western music aesthetic' is shared by Allsup and Shieh who assert that music is inherently 'non-neutral' and requires moral engagement into the 'public space' (Rimmer, 2017, 45; Allsup and Shieh, 2012, 50, 48). Indeed, this position is increasingly recognised by scholars such as Alperson (1991), Small (1998), Bowman (2005), Lines (2005), and Regelski (2006, 2016).

In an evocation of Renshaw's creative collaborative practice, Abrahams et al. advocate a reciprocal relationship between educator and subject, with the former being required to 'bridge the gap and integrate those two musical lives' (Abrahams et al., 2017, 66). Baker refers to this as an expression of 'progressive music education theory', emphasising the practice of reciprocity in favour of 'rescuing' (Baker, 2014, 187). Moreover, Thomas Turino notes that a characteristic of such 'participatory music making' is the rejection of the artist-audience format (Turino in Elliott et al., 2016, 7).²⁸ Within this practice, he discusses the reframing of excellence, with a focus on quality of interaction and participation over musical output (Turino in Elliott et al., 2016, 8).²⁹

Within such examples of MSE practice, Marissa Silverman notes the emergence of the increasingly commonplace term, social justice: 'For more than a decade, discussions of social justice, as both a concept and a practice, have blossomed in music, music education and CM' (Silverman, 2012, 158). Silverman coins her own application of social justice within music education, in what she refers to as 'love-as-action' (Silverman, 2012, 160). Whilst it is tempting to dismiss this phrase within a scholarly context, Silverman defends her neologism, arguing that 'the ethic of love is essential in any concept of care and, therefore in education and social justice' (Silverman, 2012, 159). Further, she aligns such community initiatives with Albert Schweitzer's 'projects of love', which Mike Martin refers to as being underpinned by a commitment to 'moral ideals of excellence' (Silverman, 2012, 160; Martin, 2007, 18). This in turn recalls notions of utopianism, and Elliott argues that such an approach is a necessary precursor to social change: 'utopian [...] visionary thinking is a necessary prelude to the transformation of people's lives' (Elliott, 2012, 24).

²⁸ Such participatory approaches within contemporary MSE practice are now widespread, illustrated by Shaughnessy et al.'s description of their recent 'participatory arts-based programs [...] [involving] the impetus to work "with" rather than applying "to" participants' (Shaughnessy et al., 2024, 2).

²⁹ The contrasting notions of technical excellence, in a musical context, and interactional excellence are also discussed in Smilde et al.'s research of MSE delivery in hospitals (Smilde et al., 2019, 75-77).

Lee Higgins aims to encapsulate collaborative music-making's intersection with social justice by introducing his own coinage: 'hospitable music making — that is, music making primed for the possibility of responding to issues of social justice' (Higgins in Benedict et al., 2015, 449). However, within this notion, Gary Spruce identifies two different forms — 'distributive' and 'relational' social justice (Spruce, 2017, 724, 727). With these terms, a spectrum can be established, with distributive social justice at one end, representing the increasingly archaic process of one-way music-making which Spruce coins as 'deliverology' (Spruce, 2017, 730). At the other end, relational social justice aligns with Abrahams et al., Baker, Renshaw and Turino in their notions of equal exchange, since the former 'has at its heart individuals' right to participatory parity, exercise of agency and dialogical engagement through which their voices might be meaningfully heard' (Spruce, 2017, 727).

1.6.3 The modern socially engaged musician

This burgeoning of a praxial approach within music education alongside an evolving range of socially engaged practices has enriched the variety of roles and thus nomenclature of the modern socially engaged musician (Tunstall and Booth, 2016, vx). Arvanitakis and Hornsby note how such music educational practice is often linked to the cultivation of the 'citizen scholar', which they define as 'a student who cares not only about gaining information and generating knowledge but one that is rooted in the reality of their context, problem-oriented and interested in applying their knowledge for the betterment of society' (Arvanitakis and Hornsby, 2016, 1).

Within the taxonomy of MSE practice, the 'citizen scholar' takes its place amongst several related and at times, interchangeable expressions. One of the most widespread terms is 'artistic citizenship', mentioned earlier, which broadly entails an amateur or professional commitment to social responsibility and engaging positively with the public via the arts, from which the noun 'citizen artist' derives (Elliott, 2012, 22; Tunstall and Booth, 2016, xv). Moreover, Renshaw identifies a type of musician associated with serving disadvantaged members of the community, with his term 'musical social worker' (Renshaw, 1987b). Juliet Hess introduces the more radical sociopolitical role of the 'activist musician', which Diverlus places within the encompassing and self-explanatory blend word 'artivism' (Hess, 2019, 62; Diverlus, 2016, 190). Perhaps the most extreme version of such 'artivism' is the notion of necessary civil disobedience, for which Ana Vujanović uses the oxymoron 'bad citizens for the public good' (Vujanović quoted in Bradley, 2018, 86). However, I find it surprising that the notion of 'musical citizenship' (Elliott, 2012; Elliott et al., 2016) has not gained greater traction within the field of MSE practice. From this simple, yet specific phrase, the expression 'citizen musician' can be derived, which I use as a refinement

of the above terms for the purposes of this thesis, entailing the modern musician with a degree of commitment to social responsibility and/or public critical engagement.

1.6.4 'Locally inspiring initiatives'

My starting point for small-scale MSE activities focuses on Grant's study of sixty-one undergraduate music students at Queensland Conservatorium Griffith University, from which her six areas of social engagement derive. Students participate in 'community outreach initiatives' alongside an optional course entitled 'Music and Society', and the institution pledges to graduate students who are 'socially responsible and engaged with their communities' and who are well equipped to play an influential role in the world' (Griffith University, 2017, 10; Grant, 2019, 388). Grant's research focuses not only on how students perceive what it means to be a socially engaged musician, but also how they conceive their future roles in this area. However, despite Grant's insistence that such an education provides compelling evidence that students go on to play meaningful social roles, there is nothing in place to measure this, so it remains primarily a study of ideological impact and intention, rather than outcomes (Grant, 2019, 387). Furthermore, Grant echoes Sloboda's reservations concerning initiatives that are confined to one institution, and she encourages its replicability (Grant, 2019, 396).

Research concerning musicians and their experiences of delivering MSE initiatives is relatively rare. Exceptions to this include Hess's study of twenty student 'activist musicians' within the University of Michigan. Hess examines the educational implications of their work, focusing on music's role in the formation of personal identity and 'identity politics', mobilising social groups and educating audiences in sociopolitical issues in a non-confrontational manner (Hess, 2019, 62). However, absent from Hess's study is an enquiry into potential sources of sociological or pedagogical influence upon participants that contributed to them becoming activist musicians. Whilst Hess's study is a noteworthy contribution to the category of those involved in MSE provision, links between music education stimulus and resultant MSE activity are a similarly scarce research area, and by this criterion, Hess's work is a missed opportunity.³⁰

Rivas and Cavett also explore the subjectivities of music students, in the context of an interactive music teaching initiative at a primary school in a deprived area of Southwark, London. Notwithstanding the merits of Rivas and Cavett's independent, yet coordinated approach to data analysis, their case study

³⁰ For a related study of activist musicians, see Coutts and Hill's research: 'Tertiary music students' perspectives on activist-musicianship: Approaches, challenges, and perceived role of higher music education' (2022).

size of seven musicians arguably limits the generalisability of their findings. However, a noteworthy conclusion from this research represents an endorsement of participatory musical initiatives, as discussed in section 1.6.2, as Rivas and Cavett observe that such approaches encourage ‘values of mutual care, compassion and vulnerability [...] [thereby] contributing to sustainable human development’ (Rivas and Cavett, 2024).

A connection between ‘human development’ and MSE experiences is also explored by Nanae Koizuka in his doctoral thesis, via Tokyo University of the Arts, Japan: *The educational significance of outreach activities for the growth of musicians: A study through case analysis and interviews* (2015). Amongst his findings, he asserts that ‘music outreach’ can lead to ‘developing an awareness of others [...] [provide] an opportunity to break away from fixed mindsets; and [...] [function] as a learning opportunity to reconsider ideas’ (Koizuka, 2015). However, much of Koizuka’s study focuses on one research subject, so it is reasonable to suggest that a wider pool of participants would have either lent his above assertions greater credibility, or resulted in a more nuanced picture.

A related study by Kennedy and Barrett examines the experiences of seven MSE practitioners and their work in care settings in Melbourne, Australia. Whilst a familiar critique could be made about this case study size, a salient outcome of this research was the perceived inadequacy of preparation for such MSE contexts on the part of several musicians, about which Kennedy and Barrett conclude that: ‘similar programmes could include clearer [...] requirements and greater training for musicians to better tell how to support audiences, residents and older adults’ (Kennedy and Barrett, 2023).

Peter Mall offers a further study concerned with the efficacy of MSE models in an exploration of a partnership between three schools and a symphony orchestra in Frankfurt, via interviews with eleven teachers and six musicians. In his paper, ‘Orchestras and schools — teachers’ and musicians’ subjective theories on cooperative projects’, he establishes an ideal for such collaborations, observing that ‘Musically trained teachers [and] highly ambitious musicians [...] developed the most positive subjective theories and had the longest and most fruitful partnerships’ (Mall, 2016).

Contrastingly, Bartleet and Carfoot’s study has a greater praxis-orientated focus, which, via an ‘arts-based service learning’ project, aims to engender artistic citizenship and social change via musical collaborations between music educators, university students, and an indigenous community in Tenant Creek, Australia (Bartleet and Carfoot in Elliott et al., 2016, 16, 23). Bartleet and Carfoot ensure ‘thick reciprocity’ between participants in the ‘co-writing’ of songs, recalling Abrahams et al., Renshaw and

Turino's models (Bartleet and Carfoot in Elliott et al., 2016, 16). Alongside the interactive music-making, they also aim to achieve a 'de-colonizing approach' by addressing historic sociopolitical issues for Aboriginals (Bartleet and Carfoot in Elliott et al., 2016, 23). Indeed, their reference to, and avoidance of Lise Vaugeois's notion of 'salvationist narratives' through musical interaction echoes Baker's notion of 'rescuing' (Vaugeois, 2007, 166). It is also notable that Vaugeois's concept has resonance with numerous historical cases of MSE practice. Examples of these include the cultural conversion of indigenous peoples in the British empire via the Tonic Sol-Fa movement (McGuire, 2009), the erasure of the cultural identity of immigrants to the US during the 1920s by music reformers (Campbell, 2000), and the use of classical music as a tool of 'civilising' the working classes in Victorian Britain (Bull, 2016). Indeed, Anna Bull summarises such approaches below:

The idea of bringing [...] classical music to working-class people in order to bring about positive social outcomes is far from new [...] In nineteenth-century Britain and its colonies, using culture as a tool of government for its supposing 'civilising' effects was a widespread, if contested idea. (Bull, 2016, 126)

Wang LinLin provides a further example of the collaborative song as a means of MSE practice at university level, in her work with children in Taikang, China who have been separated from their parents. Higgins describes this work as being driven by a sense of the unjust, citing LinLin's advocacy of the benefits of her work: 'the songs we sing provide opportunities of emotional release' (LinLin quoted in Benedict et al., 2015, 450). However, Sloboda questions whether, in comparison to social and political alternatives, 'meaningful social justice' is achieved by LinLin's approach, and asks: 'Is your priority social justice, or is it music? It should not be assumed that, if social justice is the priority, then music is the most effective route to its achievement' (Sloboda in Benedict et al., 2015, 544).

Whilst I accept the reasoning of Sloboda's syllogism, I find his question unnecessarily binary, since the notion of equal socio-musical priorities lies at the heart of this thesis. Moreover, surely it is only through a study of the subjectivities, experiences and social progress of the children in LinLin's project that a true measure of the efficacy of her work might be obtained; and since this is unavailable, Sloboda's reservations might be regarded as premature. However, at the core of Sloboda's scepticism lies a central research preoccupation — the efficacy and potential of music-making's social impact — to which the multi-institution, international comparative research project, SIMM, was dedicated.³¹ Within this project, two separate studies explore the experiences of MSE practitioners, the first of which is Westerlund and

³¹ See <https://www.gsmd.ac.uk/research-engagement-services/research/externally-funded-research/music-for-social-impact>

Karttunen's research involving twenty socially engaged musicians in Finland, which focuses largely on what musicians perceive to be the multiple challenges of integrating MSE practice within mainstream musical careers (Westerlund and Karttunen, 2024). The second is Van Zijl and De Bisschop's Belgium-based initiative which explores what they describe as the 'complex, layered and dynamic' impact of participatory music activities upon twenty-one musicians (Van Zijl and De Bisschop, 2023). Despite such complexities, Van Zijl and De Bisschop broadly identify a three-stage process of 'intentions, practice, and effects', concluding that 'participatory musical activities have lasting effects, both social and artistic, on the musicians who lead them' (Van Zijl and De Bisschop, 2023). Notwithstanding these two examples, SIMM's emphasis on studies involving musicians is consistent with that of the broader MSE research field, since the project declares itself to be 'particularly interested in supporting research that places participants in socio-artistic projects in the centre' (SIMM, 2021).³²

A participant-centred approach to research has been adopted with music in prisons, including ten recent studies within US youth detention centres (Hickey in Benedict et al., 2015, 602-3). From these, seven revealed 'positive extramusical outcomes', although Maud Hickey calls for further studies to take place, particularly in adult facilities, before any serious conclusions are drawn on music in penal contexts (Hickey in Benedict et al., 2015, 604). Hickey nonetheless observes a trend within such settings of music educators focusing on the strengths rather than the deficits of inmates, such as the paradigm of the US-based 'Positive Youth Development' (Hickey in Benedict et al., 2015, 599). This work is often characterised by a collaborative approach between music educators and inmates, which has attracted a growing body of research. An illustration of this is André De Quadros's interdisciplinary arts project within two US Correctional Institutions entitled 'Empowering Song', which claims to achieve 'personal and communal transformation' (De Quadros in Benedict et al., 2015, 504).³³

In some of De Quadros' related research, he investigates the social impact of several Middle Eastern choirs, broadly noting how this medium has 'long been utilized as a locus for personal agency, community bonding, and social change' (De Quadros in Benedict et al., 2015, 502).³⁴ Yet De Quadros questions the 'oligarchy' of the medium, which he argues detracts from true consensual inclusivity (De

³² I use the term 'participants' throughout the thesis to describe individuals/communities who experience MSE visits and initiatives, in keeping with the oft-used concept of 'participatory' practice, mentioned earlier.

³³ For similar initiatives in UK prisons, see 'The Lullaby Project', which involves a collaboration between the Irene Taylor Trust and the Royal Philharmonic Orchestra: <https://irenetaylortrust.com/what-we-do/our-projects/special-projects/lullaby/>

³⁴ Stephen Clift offers a more critical, and at times sceptical overview of research concerning the supposed benefits to communities of choral singing (Clift, 2012).

Quadros in Benedict et al., 2015, 502). He asserts that the power vested in the appointed leader has almost no equivalent in civic life and therefore represents a dubious democratic model for MSE work (De Quadros in Benedict et al., 2015, 502). Although I find his argument concerning the rarity of equivalent autocratic models unconvincing, it draws attention to scholarship concerning the varying merits of large-scale musical mediums within MSE practice, which anticipates the next section.

1.6.5 ‘Macro-initiatives’

An appropriate point of departure is Sylvia Lindsay’s work on Music in Hospitals & Care (MIHC) which has expanded throughout the UK since its inception in 1948.³⁵ Lindsay, Secretary of MIHC between 1972 and 1992 notes a familiar evolutionary pattern from the 1970s onwards, from ‘concerts’ or ‘hospital performances’, towards ‘ever-more audience participation’ (Lindsay, 1995, 57). This trend, to use Spruce’s terminology, from ‘distributive’ to ‘relational’ music-making, was also concurrent with a broadening from classical concerts to a plurality of musical styles, ‘whether jazz, classical or old tyme music’, alongside a loosening of some of the formal aspects of concerts such as dress code (Lindsay, 1995, 57).³⁶ The elements of participation, inclusion and genre diversification illustrate some aspects of the evolution of MSE practice in the past fifty years, in addition to mirroring the mainstream music profession in the move away from some traditional formal practices (Cottrell, 2004, 168).

The priorities of ‘inclusion, diversity and equality in the music sector’ are the declared central aims of Music Masters (formerly London Music Masters), conceived in 2008, which has an educational remit throughout South East London (Music Masters, 2021). Music Masters commissioned a study entitled, ‘Finding meaning in music: The impact of community engagement for professional musicians’, which explored the subjective experiences of fifteen musicians from the London Philharmonic and London Contemporary Orchestras in their work with primary school children (Ascenso, 2016). This research was led by Sara Ascenso who identified three significant trends. Firstly, several musicians ‘highlighted increased meaning [...] through giving to others’, and more broadly, ‘community activities were seen as representing new avenues for employment’ (Ascenso, 2016, 4). Secondly, many participants noted that

³⁵ MIHC, originally named The Council for Music in Hospitals, opened new branches in Scotland in 1980, Belfast in 1984 and Wales in the 1990s. It has gradually broadened its remit to providing music in care homes and hospices, and to children and adults with a range of disabilities, which was reflected in its change of name in 2017 to MIHC (MIHC, 2025).

³⁶ MIHC declined in popularity during the 1960s, due in part, to the limited musical provision on offer, as illustrated by an observation from a staff member at Central Hospital, Warwick in 1966: ‘It would be preferable to have concerts more entertaining than cultural [sic].’ In 1972, MIHC revised its ‘music policy’ to include more informal music, including jazz and pop (MIHC, 2025).

‘musical, cognitive and teaching’ skills were developed in their delivery of MSE work, and several observed that, in so doing, ‘they bridged the traditional gap between performer and audience’ (Ascenso, 2016, 4) Thirdly, Ascenso refers to how such practice had the effect of ‘reinforcing a sense of accomplishment [and] purpose [...] through fostering social connections’ (Ascenso, 2016, 5).

These findings of attitudinal change, enhanced professional wellbeing and positive value attributed to MSE work are undoubtedly of interest in this under-researched area, and broadly echo Koizuka’s findings, mentioned earlier. However, the convenience sampling method and presence of three members of Music Masters within the group weakens the validity of Ascenso’s findings, which consequently provokes some scepticism about the almost exclusively positive responses.

A macro-initiative on a global scale is El Sistema, which Sloboda refers to as ‘the world’s most celebrated programme claiming social action through music’ (Sloboda quoted in Baker, 2021). Founded in 1975 by José Antonio Abreu, it aims to ‘address poverty through music education’ via youth orchestras in deprived areas (Shieh in Benedict et al., 2015, 570). The organisation has grown from involving eleven children in 1976 to over 700,000 in 400 ‘núcleos’ (music centres) throughout Venezuela. In turn, this has led to an approximate total of 1000 derivative organisations in over fifty-five countries throughout the world (Bull, 2016, 122). In a slogan, characteristic of Abreu’s talent for publicity, he describes the essence of his aims of social transformation, through the rescuing of impoverished children via classical music: ‘From the minute a child is taught how to play an instrument, he is no longer poor’ (Abreu quoted in Tunstall and Booth, 2016, Xvi).

Some recent scholarship has broadly commended the purpose and efficacy of the El Sistema movement, including Creech et al. (2016), Eric Shieh (Benedict et al., 2015), Sperling et al. (2025), and Tunstall and Booth (2016). However, Abreu’s approach evokes Vaugeois’ ‘salvationist narratives’, and this aspect of the organisation has drawn criticism from Bull (2016), Allan (2010), and Spruce (2017), in what they see as El Sistema’s colonialist ideology. Indeed, Bull argues that El Sistema often justifies its interventions via the stigmatising of the communities that it seeks to help (Bull, 2016, 131, 138). Geoff Baker (2014) offers a more comprehensive critique, identifying an infrastructure of unhealthy militaristic discipline, a Darwinian environment of competition belying aims of inclusion, patriarchal chauvinism, sexual abuse, a move towards social inclusion linked more to government funding than founding beliefs, and dubious claims of community transformation (Baker, 2014).

A further criticism of El Sistema and its derivatives centres around the predominance of the classical Western canon and its much-contested civilising potential (Baker, 2014, 174-5; Allan, 2010, 119). This hegemony persists in most derivatives of El Sistema, illustrated by Sistema Scotland's 'Big Noise' and its English counterpart, 'In Harmony'. Although Julie Allan acknowledges that these British derivatives place a greater emphasis on social inclusion than their originator, she notes that traditional musical genres are generally disregarded (Allan, 2010, 117). Indeed, El Sistema models might learn from the practice of World Voice, which ran between 2013 and 2020, in which a World Songbook was created, comprising songs from approximately twenty countries as a tool to increase awareness of the cultures of other nations (World Voice, 2021).³⁷

The suitability of the orchestra as a paradigm for inclusion within music education, due to its inherent exclusionist, elitist structure, has also been questioned by many scholars, including Allan (2010), Baker (2014), Bartel (2004), Kratus (2007), Morrison and Demorest (2012), and Shieh (Benedict et al., 2015). Indeed, Morrison and Demorest align with De Quadros' earlier argument, asserting that 'the traditional autocratic model of the school conductor appears to be in direct opposition to contemporary educational thought' (Morrison and Demorest, 2012, 827). Further, Baker places the orchestra into Deleuze and Guattari's category of a 'majoritarian' group formation, whereby members are required 'to meet the group's requirements without conflict, or face exclusion', observing that its opposite, the 'minoritarian' group formation, in which adaptation to each person is crucial, lies at the heart of social inclusion (Baker in Elliott et al., 2016, 23). Jacques Derrida refers to paradoxes inherent in forms of social inclusion, such as these identified within the orchestra, as 'aporias', which I find a useful term that resonates with the 'dual purpose' of altruism and self-serving aspiration that underpins the function of several MSE organisations of this thesis, not least LMN (Derrida, 1993, 12).

Rachel Beckles Willson's (2009) study on the West-Eastern Divan Orchestra highlights a variant of the aporia with Edward Said's approach to the inherent sociopolitical contradictions within the organisation. Said advocates a contrapuntal reading, 'allowing for the coexistence of different voices without coercing a synthesis between them' (Baker in Elliott et al., 2016, 22; Beckles Willson, 2009, 320). However, amidst the avowed spirit of democratic discourse within Barenboim's 'utopian republic', Beckles Willson highlights that further tolerance of internal contradictions is required from some orchestral members,

³⁷ See Raven et al.'s largely affirmative summary of this initiative (2020). World Voice has since been taken over by the Sing Up Foundation: <https://www.singup.org/sing-up-foundation>

owing to their perceptions of Barenboim's ideological bias and 'social engineering' (Beckles Willson, 2009, 333-35).

Some researchers advocate the avoidance of such musical aporias in favour of examples of progressive educational thought. Spruce and Baker point to forms of chamber music as inherently more democratic pedagogical models, often involving a greater plurality of voices and personal and artistic agency than the ruler/subject model of the symphony orchestra (Spruce, 2017, 723; Baker, 2014, 19-20). To this end, some of Baker's recent work focuses on more participatory, democratic, small-scale musical initiatives within a further derivative of El Sistema — *Red de Escuelas de Música de Medellín* (the Network of Music Schools of Medellín) — a network of twenty-seven schools founded in Colombia's second largest city, founded in 1996 (Baker, 2021).

However, despite the mass of scholarship concerning MSE work which leans towards the democratisation of musical mediums and genres, competitive practice and a commitment to excellence within traditional hierarchical musical structures remain widespread. Thus, De Quadros' assertion that the practice of both music and music education have long been vehicles for 'inclusion and exclusion' can, to an extent, still be applied to the field of MSE practice (De Quadros in Benedict et al., 2015, 501). In turn, these juxtapositions of inclusion and exclusion, and altruism versus aspiration anticipate a central theme of the thesis, involving a shifting emphasis between social and community priorities on the one hand, and a commitment to musical excellence on the other. Such shifts are explored via all four eras of the School's history, and whilst I referred earlier to the nucleus of this project as a period of MSE practice between 1975 and 1984, this does not preclude the following examination of the social and musical engagement that occurred during the headship of Antony Brackenbury.

Chapter Two

Antony Brackenbury era (1963 - 1975) – An educational experiment begins

2.1 Introduction

This chapter's purpose, as the first part of the four-phase comparator, is to ascertain the School's commitment to MSE initiatives in relation to other socially engaged activity, and to determine the drivers and motives behind the priorities of the institution within this period.

In addition to examples of MSE activity, much of the material in this chapter falls into Avison et al.'s broad definition of the term social engagement: 'the extent to which an individual participates in a broad range of social roles and relationships' (Avison et al., 2007, 333). In its various forms, this social engagement is drawn from interviews with Brackenbury's son Martin, a group of eleven alumni and two members of staff from this period, the seven extant School newsletters between 1969 and 1975 and literature by Philip Bailey, Humphrey Burton, Nicolas Chisholm, Eric Fenby, Diana Menuhin, Yehudi Menuhin and Ian Pace.³⁸ With these resources, I assess both Menuhin's musical-humanitarian influence and social engagement with visitors to the School, and the institution's emphasis on both MSE initiatives and related activity. I conclude with reflections on the shaping of the School during this twelve-year period by the key figures of Brackenbury, Menuhin, the Director of Music Marcel Gazelle and his successor, the violinist Robert Masters. However, I preface this with an expansion of the earlier introduction to the School, which provides both a closer focus on its origins and a foundation for the subsequent chapters.

2.2 Innovation and precarity

At the launch of his School, Menuhin's idealism is evident in the following somewhat lofty description: 'We have a little world which we can fashion after the highest and noblest expressions of man, in art and in all other fields' (Menuhin quoted in Chisholm, 2013, 23). Menuhin had multiple motives for creating his 'little world', including relating the School to his own experiences: 'its origin lies in the difficulties of my adult pilgrimage to comprehension of the violin. Having made the pilgrimage, I wanted to guide others; having learned, I wanted to pass my findings on' (Menuhin, 1996a, 375).

³⁸ Whenever the surname Brackenbury is used in isolation, it refers to the School's former Head.

The School's inception also coincided with Menuhin's need to diversify his professional activities, which in part, resulted from the decline in his violin playing from the mid 1950s onwards, to which he obliquely refers above (Pace, 2015, 2, 23). One of his broader aims during this period was to address the problem, as he saw it, of inadequate string teaching standards in Britain (Bailey, 2010, 450). However, the idea for a school had been incubating since his visit to the Central Tutorial School in Moscow in 1945 (Menuhin, 1996a, 376). Further visits in 1962 with Diana Menuhin, and in 1963 with Gazelle and violin teacher at the School Alberto Lysy, confirmed in Menuhin's mind the extent of influence that the Soviet institution should have: 'the school itself took as its working model the Central School of Music in Moscow, the happiest place I found in that most intolerant of countries — Russia' (Menuhin quoted in Fenby, 1970, 12). The concept of Menuhin's School nonetheless divided opinion. On the one hand, it prompted the largely affirmative, and at times hagiographic account by Fenby: 'In this place a dream has come true through the vision and resourcefulness of one man [...] in a school which bears his honoured name' (Fenby, 1970, 39). On the other, Diana Menuhin, in *Fiddler's Moll Life with Yehudi*, suggests that the militaristic aspect of the Central Tutorial School of Music provided a questionable model for its UK counterpart (Menuhin, D., 1984, 201-2). This is a criticism which is explored fully by Pace, who examines the extent to which Menuhin, via his School and its Soviet antecedent, influenced the conception of the four other specialist music schools (Pace, 2015, 83).

Menuhin insisted that the nature of his institution should diverge from that of the Moscow School and indeed others, in the following broad educational philosophy:

Moscow was training soloists; we wanted to train musical all-rounders, fitted to moving on into teaching, chamber groups, orchestras or solo work [...] hence the English excel as viola players, in quartets, in chamber music ensembles, and in the art of living together. I am glad my school is under the protection of such an attitude; had it been launched in the competitive atmosphere of either Moscow or New York my ambitions would have been much harder to fulfil. (Menuhin, 1996a, 379)

Whilst Menuhin supposedly eschews the notion of a 'competitive atmosphere', Chisholm notes the violinist's more ambitious aims: 'He believed that England was the most likely place of all countries "to furnish the world with great violinists"' (Menuhin quoted in Chisholm, YMS Newsletter, Autumn 2003).³⁹ When it came to the task of staff recruitment, Menuhin's pedagogical experience was very limited, with some teaching at composer Nadia Boulanger's American Academy at Fontainebleau from 1954 onwards,

³⁹ This quote is purportedly taken from an article that Menuhin wrote in 1963 for *The Sunday Telegraph*: 'Can England Save the String Tradition?', which is unverifiable from the organisation's archives.

and a sole pupil since 1955, Lysy (Magidoff, 1956, 268). Consequently, Menuhin sought advice about recruiting teachers from a professor of violin at the RAM, Frederick Grinke. However, Menuhin's principal aim was to appoint several friends and colleagues from the happiest days of his youth (Burton, 2000, 412), as he explained 'it was only to be expected that the first people to coalesce around my hopes should belong to the family' (Menuhin, 1996a, 379). These included Gazelle, his wife and violin teacher Jacqueline, Masters, who held the post of Director of Music between 1969 and 1981, 'cellist Maurice Gendron, pianist Barbara Kerslake, and Boulanger, who set up the music curriculum (Chisholm, 2013, 203).⁴⁰

One of Menuhin's appointments was Brackenbury, and this coincided with the School's move to its current premises in Surrey in 1964. Brackenbury was a Quaker, a former English teacher at Bryanston School and a conscientious objector during WWII (Singer, 2017; Chisholm, 2013, 23). Martin Brackenbury described how Menuhin's recruitment of his father was underpinned by a meeting of minds: 'they were very similar in their thinking about the ways in which human beings could interact with the world and how an internationalist approach was desirable' (Martin Brackenbury, 2020).

Brackenbury was responsible for pastoral care, devising the academic timetable and arranging forms of extramusical social engagement including inviting certain guests and speakers (Martin Brackenbury, 2020). Brackenbury's overall influence was characterised by both a scholarly and spiritual emphasis combined with, as alumna Jacqueline Cole recalled, clear views on the intended interpersonal ethos within the School: 'Brackenbury was against any open show of competitiveness — he frowned upon it' (Cole, 2021). Furthermore, for a social and philosophical model, he used Alexander Neil's Summerhill School, based on principles of community self-governance (Chisholm, 2013, 69; Warren-Green, 2020). In a School brochure from 1969, Brackenbury conveyed how this manifested itself, describing a sense of an enlarged family, featuring no prefects, school uniform, or official punishments, in favour of democratic and collective responsibility, and a system in which 'no attempt is made to create any artificial relationship between the generations' (Cole, 2021; Brackenbury quoted in Chisholm, 2013, 48).

⁴⁰ Some of Menuhin's staff appointments turned out to be highly ill-suited for the teaching and nurturing of children. Multiple allegations of historical misconduct were made from 2003 onwards, culminating in the School being investigated within the Internal Inquiry into Child Sex Abuse (IICSA) which was launched in 2014 (IICSA, 2022). This topic is explored in greater detail in Chapter Five, which covers the period during which these allegations belatedly came to light.

Menuhin made it clear that the balance of power would be shared equally between the Head and the Director of Music, reflecting its specialist music school status (Pace, 2015, 27). The two Directors of Music during this period, Gazelle and Masters, were tasked with overseeing most of the musical activity both within and beyond the School, alongside teaching their respective instruments of piano and violin (Chisholm, 2013, 28). However, although Menuhin was listed as a visiting violin teacher and the School was designed to function without his regular presence, he was the de facto Principal and his influence on most aspects of School life was evident from the start (Chisholm, 2013, 8; Pace, 2013, 7). In addition to his choices of Head and music staff, he appointed governors, selected students, prescribed aspects of diet and methods used in musical studies, and in a more abstract sense, cultivated the ethical climate of the institution (Chisholm, 2013, 8). Menuhin was also eager to establish the School's autonomy: '[Menuhin] really did not want the School to be interfered with by anybody else [...] Yehudi felt strongly about this and considered this to be one of the main principles' (Chisholm, 2013, 6).

The School's beginnings were problematic and whilst some benefactors had raised funds for its launch, Menuhin, in *Unfinished Journey*, either unintentionally or otherwise, misrepresents the amount of support for his enterprise at this stage (Chisholm, 2013, 11; Menuhin, 1996a, 380). The reality behind Menuhin's utopian rhetoric of his nascent project was one of considerable financial uncertainty (Bailey, 2010, 453). To tackle this problem, he assigned his governors the task of raising money, and as their then Chair, John Kennedy articulated, the reality of the challenge in the early stages stood in contrast to Menuhin's approach: 'Yehudi started his School as a great act of faith, but for those involved in making the project a success there were very real concerns' (Bailey, 2010, 450; Kennedy quoted in Chisholm, 2013, 20). Brackenbury took a similar view in a retrospective from 1971: 'Looking back, it now seems an astonishing act of faith to have bought a £50,000 property on borrowed money and to have launched a school without any official support' (Brackenbury, YMS Newsletter, 1971). Bailey offers a broader perspective to this 'act of faith', which starkly illuminates Menuhin's approach when starting his various institutions: 'Menuhin was not a patient individual — having thought of a project, he wanted instant action' (Bailey, 2021).

To alleviate the financial challenges, throughout the mid to late 1960s the efforts of the governors yielded grants from the Old Broad Street Charity, and the Davis, Goodman, Gulbenkian, Leverhulme, Max Rayne, Oscar van Leer and Wolfson Trusts (Chisholm, 2013, 32; Menuhin, 1996a, 383). Additionally, some student fees were provided by County Education Authorities, and the 'Friends of the School' was created in 1972, whose primary purpose was to raise funds (Chisholm, 2013, 32). Nonetheless, during

the School's first ten years, during which the pupil numbers grew to thirty-five, such contributions were insufficient, and Menuhin admitted that within this period, the institution was 'living hand to mouth' (Menuhin, 1996a, 384). It therefore became clear that the School would not be able to continue without government support (Bailey, 2010, 453).

During the 1960s, such support was difficult to achieve, not least because under the prevailing Labour government the focus was on the expansion of comprehensive education rather than on selective, essentially elitist establishments such as the specialist music schools (Bailey, 2010, 453). Penry Williams, author of *Chetham's Old and New in Harmony*, offers a perspective illustrating the degree to which the specialist music schools ran contrary to the educational zeitgeist of the 1960s: 'To contemplate the establishment of a specialist selective school at a time when egalitarianism characterised the approach to secondary education would meet with criticism and require a special justification' (Williams, 1986, 85). Despite this, following a visit to the School from Arts Minister Jennie Lee in 1967, the incumbent Labour government awarded an annually recurring grant of £5000, but even this failed to solve the financial challenges (Pace, 2015, 39). Finally, in an association facilitated by Menuhin's friendship with Conservative politician and classical music enthusiast Edward Heath, it was Margaret Thatcher, then Minister for Education, who provided a more significant solution by offering the school direct grant status from 1972 (Burton, 2000, 453). This covered the fees for pupils from the UK and amounted to approximately half the School's budget (YMS Newsletter, 1973; Bailey, 2010, 453). At the time, it was the only specialist music school out of the five to receive such a grant, and it was subsequently designated as a 'Centre of Excellence' in 1973 (Pace, 2015, 66). The grant ensured that the School's finances were finally on a reasonably secure footing (Menuhin, 1996a, 425). Nonetheless, the priorities of the School during these first ten years were often governed by its financial difficulties, and this precarity informed some of Menuhin's social and musical engagement with the institution which is addressed below.

2.3 Yehudi Menuhin and social engagement

This section assesses the extent to which Menuhin's musical humanitarianism, both as ideology and practice, impacted my group of eleven interviewees from this period. Although the School's constitution and infrastructure were largely Menuhin's design, it is important to build a picture of the degree to which he was directly involved during this period, before any evaluations of his impact are made.

Reports of Menuhin's attendance and influence in the early years vary, with some, such as the following by Chisholm, offering a critical perspective: 'At this stage Yehudi Menuhin visited the School regularly and Antony Brackenbury found the task of managing him quite a challenge' (Chisholm, 2013, 29). Margaret Norris, violin teacher between 1964 and 1991, refines this observation by identifying a now familiar characteristic of the violinist: 'it was he [Brackenbury] who ensured that Yehudi Menuhin's sometimes impulsive ideas were realised, or [...] "watered down"' (Norris quoted in Chisholm, 2013, 50).

Other commentators offer a more affirmative portrayal of Menuhin's input, such as the following declaration from John Kennedy in 1966: 'He loves the school and spends every moment he can spare teaching the children' (Kennedy quoted in Menuhin, 1966, n.p.). However, Kennedy's comment requires some clarification, and for Nicholas Logie, one of the School's founding pupils, 'every moment he can spare' equated to 'five or six times a year' (Logie, 2020). Whilst such regularity may have been the case in the early years, throughout the whole of the Brackenbury era, a majority view amongst alumni was that Menuhin visited approximately once every term. However, from this majority, the opinions of four alumni contrasted sharply with Kennedy's portrayal by drawing attention to Menuhin's nonattendance, typified by Jacqueline's observation: 'Menuhin rarely visited. He was mostly absent' (Cole, 2021).

Menuhin's potential to have a direct socio-musical impact upon students was therefore limited, particularly since his visits primarily retained a musical focus, consistent with his remit as a violin teacher. Nonetheless, such extramusical impact was experienced by some alumni, and I begin with four interviewees who spoke enthusiastically about their impressions of Menuhin, such as Elizabeth Layton who described what she perceived to be his ethos:

It was all about giving — Menuhin did that. He was always giving, and I think that was inculcated into us [...] I feel I owe it to give back now I've got more time [...] it could be anybody from students to other teachers or professionals. (Layton, 2020)

Elizabeth's engagement with others, whilst relatively unspecific, is a noteworthy testimony of influence, and her somewhat rosy portrayal of the altruistic Menuhin is shared by Jonathan Rutherford: 'When he talked about such things — peace in the world and yoga and all the things that were good for a human being — I loved that [...] I think it's fascinating that great people could make such a difference' (Rutherford, 2021). Jonathan qualified his comments by saying that he did not recall Menuhin communicating such ideas directly when at the School, adding that it was 'what we knew about him' (Rutherford, 2021). This notion of second-hand information resonates with Elizabeth's description of how her impressions of Menuhin, noted above, were 'inculcated into us'. This is further underlined by

Colin Carr, in the following reflection on Menuhin's musical humanitarianism: 'People talked about it, and I suppose there was some kind of pride to be involved and associated with somebody like that' (Carr, 2020). These recollections contribute to a sense that, within the School, this aspect of the violinist was communicated more by reputation than demonstration. However, some alumni offered exceptions, such as Susie Mészáros, who recalled Menuhin talking about such issues in visits during the early 1970s: 'Menuhin would always talk about what he felt was the role of the musician [...] it was to do with communication and sharing and bringing music to any possible situation [...] he just had a sense of cultural osmosis' (Mészáros, 2020).

Such 'cultural osmosis' was experienced by Colin, as he recalled when a chamber music rehearsal at the School led by Menuhin was suddenly interrupted, as the latter was required to answer an urgent phone call from Mstislav Rostropovich. From what Colin later understood, the conversation concerned the 'cellist's highly publicised release from the Soviet Union mentioned earlier. Colin drew inspiration from this, stating:

That is a great example of [Menuhin] using his fame and his ability to communicate to the whole world within a few hours [...] I do remember wondering just naively, if I would ever be in a position to have any influence for good like that. (Carr, 2020)

Indeed, Colin, in response to a question concerning whether there was a degree of causality between some of the charities and social causes that he has since represented and Menuhin's influence, responded unequivocally: 'I would say undoubtedly' (Carr, 2020).

The other interviewee who attributed their socially engaged activity to Menuhin's inspiration was Rosemary Warren-Green. She explained that, in 1973, the year that she left the School, Menuhin spoke to her about conceiving an instrumental music programme for local schools: 'what he wanted was not just to do it [music tuition] for a few people, but to be able to get all children to be able to learn in groups' (Warren-Green, 2020). This project was realised twenty-five years later with Rosemary leading an initiative which began with the publicity of a BBC2 documentary *Menuhin's Children*, followed by the School's music programme 'Chance to Play', both of which are covered in greater detail in Chapters Four and Five.

Rosemary continued such MSE activity in her orchestral career. The outset of 'Chance to Play' involved a collaboration with the London Chamber Orchestra (LCO), of which Rosemary was leader, and she subsequently established the orchestra's own educational programme entitled 'Music Junction'. This

initiative describes itself as, in an echo of LMN's mission statement, targeting 'pupils who have had very limited or no access to classical music' (LCO, 2025). Rosemary declared that this similarity was no coincidence, since at Menuhin's recommendation in 1977 she was one of the first students to join LMN, and indeed one of only two amongst my corpus of interviewees to have been part of both organisations.

Rosemary also became involved with a Brazilian derivative of El Sistema, called *Núcleos Estaduais de Orquestras Juvenis e Infantis da Bahia* (NEOJIBA), and partly attributes this, alongside her LMN, 'Chance to Play' and 'Music Junction' work, to her engagement with Menuhin: 'I think that he obviously had a huge impact and influence' (Warren-Green, 2020).⁴¹

However, Rosemary's level of influence and subsequent involvement in MSE work is an exception amongst the alumni group. Furthermore, in contrast to the affirmative picture offered by Rosemary and the above alumni, several interviewees added a more critical perspective of Menuhin. Colin balanced his earlier comments by suggesting that Menuhin's actions may not have always been entirely selfless:

I saw how other musicians would sort of posture for peace and I realised that to some extent, [Menuhin] did that too [...] sometimes you have the feeling that people are doing it for self-serving reasons and maybe that's okay too if it draws attention in the right way. (Carr, 2020)

Colin's acquaintance with Menuhin, which extended for many years beyond the School in numerous musical collaborations, gives the observation above additional credibility, and his nuanced view avoids the hagiography that often surrounds the violinist. Michal Kaznowski offered a more sceptical perspective still, questioning the substance of Menuhin's musical-humanitarian efforts: 'I give him the benefit of the doubt and call him confused' (Kaznowski, 2021).

Two further alumni drew critical attention to the relationship between Menuhin's commitment to wider humanitarian issues and his engagement with the School's pupils, as illustrated by Jonathan: 'Menuhin was a great public figure [...] as opposed to nurturing me' (Rutherford, 2021). This is echoed by Sam Edwards, with the following reflection on Menuhin's humanitarian emphasis: 'I felt it was more global, but not really so focused on individuals' (Edwards, 2020). These perceptions are corroborated by members of Menuhin's family, most notably in an article by Norman Lebrecht entitled 'Yehudi Menuhin — So much love for man, so little for us' (Lebrecht, 2000). Menuhin's daughter Zamira Menuhin Benthall summarises such family sentiments with the following echo of Sam's observation above: '[My father]

⁴¹ For further information on NEOJIBA, see <https://www.neojiba.org/>

would have hated to be thought of as anything but a warm man, but his warmth was for humanity more than for individuals' (Menuhin Benthall quoted in Burton, 2000, 483).

Whilst Menuhin's humanitarianism may have been better suited to wider issues than interpersonal matters, his influence on behalf of some individuals was notable. Myra McFarlane, 'cello teacher during this era, commended the violinist's financial resourcefulness: 'if there was a very talented child who was going to have financial problems, Menuhin would bend over backwards to get the money from either one of his acquaintances or his connections, or sometimes provide it himself' (McFarlane, 2020). From a certain viewpoint, such gestures could be seen as self-serving attempts, driven by musical elitism, to achieve excellence and bolster the School's reputation at any expense. However, Sam took a contrasting view and described what she perceived to be 'a philanthropic aim, in that he wanted to give talented children from all over the world, regardless of background, the opportunity to specialise in the violin' (Edwards, 2020). This stance is echoed by Pace, one of the fiercest critics of Menuhin's socio-musical legacy in recent years, who describes the above opportunities for gifted young musicians, particularly amidst the School's financial difficulties, as laudable (Pace, 2015, 107). When seen in this light, Menuhin's spirit of philanthropy is perhaps best illustrated in the donation of his Jawaharlal Nehru Award prize money of £5,500, given for his charity concerts in India, mentioned earlier, to create a scholarship for one of his students (Chisholm, 2013, 46).

Yet this familiar illustration of Menuhin's generosity of spirit was not the dominant narrative of the first thirteen years of the School's history. Indeed, aside from Menuhin's participation in a concert involving School pupils for the 'Resurgence' charity in 1975, much of the energy and focus of this period involved Menuhin appealing to the philanthropy of others for the financial survival of his School. In addition to the diverse methods of fundraising by the governors, Menuhin's participation was effective due to his fame and talent for publicity which helped bring the School into the public eye (Pace, 2015, 33; Sugden, 1989, 45). This publicity came in various forms including articles in *The Times* and *The Sunday Telegraph*, publications from journalists in New Zealand, Thailand and the US, two separate BBC programmes, a short film made by the Central Office of Information, and a series of six films that Menuhin made about violin teaching involving School pupils (Chisholm, 2013, 29-30).

Menuhin's principal initiative in generating funds was from some of his concerts (Bailey, 2010, 452), and amongst those that he gave between 1963 and 1975 I take the violinist's fiftieth birthday concert at the Royal Festival Hall in 1966 as an example. This event was aimed to coincide with the governors' launch of a National Appeal, whose intention was to raise £200,000 for the School (Chisholm, 2013, 39). This

prestigious concert, with performers including Menuhin himself, his sisters Hepzibah and Yaltah, his son Jeremy, and conductor Adrian Boult, was characteristic of Menuhin's penchant for dual, or in this case multi-purpose initiatives. Around the time of this event, Menuhin released a recording entitled *Yehudi Menuhin at Fifty*, and the royalties from this went towards the School. He also used the concert itself to mobilise support for the School, and within the concert programme, several prominent figures provided testimonies to the new institution and its wider value to the music profession. Such figures included Conservative politician David Harlech, and associates of Menuhin mentioned earlier such as Boulanger, Kennedy and Lee (Menuhin, 1966). The latter was also among the list of high-profile attendees at the concert, whose guest list also included Heath. Inviting such figures can be seen as strategic and successful networking on Menuhin's part, since the respective governments of both politicians yielded the grants mentioned above. Menuhin's instinct for retaining contact with such potential donors is further illustrated by an invitation to Lee for a visit to the School, and concerts at both No.10 Downing Street and Chequers in 1970, shortly after Heath became Prime Minister (Chisholm, 2013, 43).⁴²

Following the success of the fiftieth birthday celebrations, the School decided to hold a similar annual event with a self-fundraising element, with subsequent concerts at the Royal Albert Hall and return visits to the Queen Elizabeth Hall. The National Appeal also continued its efforts for several years, which included the formation of an Appeal Committee (Chisholm, 2013, 52). This committee, which ultimately failed by some way to meet its fundraising targets, was formed of several prominent artists, including Isiah Berlin, Margot Fonteyn, Arnold Goodman, Henry Moore, Vanessa Redgrave, George Solti, and William Walton (Chisholm, 2013, 33). Notwithstanding the Committee's limited success, Menuhin's name and reputation were crucial in securing such high-profile members, and Martin Brackenbury noted that the violinist's influence was also crucial in the functioning of the 1972 venture mentioned earlier: 'Yehudi was used as part of the attraction to create 'The Friends of the School'', to develop a network of people who would want to come to concerts and be general supporters and potential donors' (Martin Brackenbury, 2020).

Menuhin continued to participate in some of the School's concerts, often the more prestigious events, such as the institution's tenth anniversary celebrations in 1973 (Pace, 2015, 59). A further marking of this milestone occurred at St James' Palace hosted by Queen Elizabeth The Queen Mother, providing

⁴² The strategic aspect to Menuhin's association with Heath should not be underestimated. Bailey notes that, in the former Prime Minister, 'Yehudi had a powerful friend whose fondness for (and expertise in) classical music made him receptive to the School's plea for [financial] help', which culminated in the award of the grant in 1972, mentioned above (Bailey, 2010, 453).

one instance amongst many of associations between Menuhin, his School and various members of royalty. Several examples of such connections characteristically served reciprocal purposes, such as that of the Duchess of Hamilton, who became a governor from 1968 and President of the Friends of the School from 1972, continuing both roles until 1989. The Duchess of Kent and the then Prince of Wales were also periodic visitors to the School between 1963 and 1975. The latter retained a close association with Menuhin and became Patron of LMN and LMN Scotland from 1996 and 2013 respectively, and The Duchess of Kent held the equivalent role in the School between 1977 and 1997 (Chisholm, 2013, 78).

Menuhin had a prodigious capacity for attracting many types of high-profile figures to the School, as Elizabeth recalled: ‘we had extraordinary people come to talk to us’ (Layton, 2020). Although Menuhin shared the task of inviting visiting artists, guests and speakers with both Brackenbury and the Director of Music, I include the following table in this section as most of the figures below were either associates and colleagues of Menuhin, or at the least, attracted to the School because of the violinist’s fame and reputation. Table 2a is compiled from over one hundred such visitors from this era, drawn from the extant newsletters, alumni interviews and the works by Chisholm and Fenby. Since no newsletters exist between the years 1963 and 1968, this table cannot claim to be exhaustive and to avoid an unnecessarily long list of visiting musicians, I have offered the following selection from amongst the approximately fifty individuals within this category.⁴³

⁴³ The newsletters and Chisholm’s book, from which most of the names below are taken, do not catalogue all visitors, but rather present them in a rolling narrative of many of the events within each School year. At times, Brackenbury mentions a range of unnamed musical, political and educational visitors, so it is logical to describe the names shown here as merely a proportion of the overall number.

Table 2a Visiting artists, guests and speakers

MUSICIANS	ROYALTY	MISCELLANEOUS⁴⁴
Daniel Adni (pianist)	Princess Marina of Greece and Denmark	Margaret Drabble (novelist)
Allegri String Quartet	Duchess of Hamilton	Frederick Franck (painter, sculptor, author on Buddhism)
Charles Beare (violin dealer)	Duke of Hamilton	Elizabeth Frink (sculptor, printmaker)
Lennox Berkeley (composer)	Duchess of Kent	Patrick Gibson (Chairman of the Arts Council)
Luigi Bianchi (violist)	Duke of Kent	Harry Gort (lecturer: Japan)
Solomon Cutner (pianist)	Grand Duchess of Luxembourg	Felix Greene (lecturer: China)
Dorothy Delay (violin pedagogue)	Prince of Wales	B.K.S. Iyengar (yoga pioneer and scholar)
Eric Fenby (composer, conductor, pianist, author)	Queen Elizabeth The Queen Mother	Jiddu Krishnamurti (spiritual philosopher)
Peter Frankl (pianist)	Princess Alexandra, The Honourable Lady Ogilvy	Jennie Lee (politician)
Stephane Grapelli (jazz violinist)		Marcel Marceau (mime artist)
Antony Hopkins (composer, pianist, broadcaster)		Margaret Morris (ballet dancer, choreographer)
Louis Kentner (pianist)		Franco Nogueira (politician)
Zoltán Kodály (composer)		Norman Perryman (artist)
Gerald Moore (pianist, accompanist)		Brian Power (lecturer: China)
David Oistrakh (violinist)		Jeanty Raven (lecturer: Belgian resistance)
Marisa Robles (harpist)		E.F. Schumacher (economist, author)
Bernard Shore (violist, author)		Margaret Thatcher (politician)
Ravi Shankar (sitarist)		Michael Wilson (lecturer: Sunfield Home for Handicapped Children)

⁴⁴ The newsletters provide no further details on either the subject-matter of the lectures or the nature of visits other than that which is provided.

Table 2a thus offers a strong indication of Menuhin and the School's educational and social priorities for the pupils during this period, providing a general impression of both professional and social prestige, and a sense of internationalism. Indeed, it could be seen as a manifestation of Menuhin's earlier commitment to the 'highest and noblest expressions of man, in art and in all other fields.' Within the list of musicians, notwithstanding the omission of many individuals, some of whom might be regarded as less renowned than those included, the above selection is nonetheless eye-catching. It represents some of the most famous musicians in the world at the time and Menuhin's leverage and influence was crucial to their attendance (Bailey, 2021). Furthermore, when considering the full list from which the above table is taken, the approximate ratio of musical visitors to the remainder, of fifty to twenty-five, reveals a predominance of the former that might be expected in such a specialist music school.

The engagement with aristocracy can be seen as a continuation from Menuhin's childhood, during which time he was considered to be a favourite of many royal figures (Chisholm, 2013, 60). On Menuhin's part, it demonstrates both a predilection for associating with what might be perceived by some as elite society, alongside a shrewd instinct for publicity and potential patronage.

The miscellaneous category mirrors the selection of visiting musicians in professional renown, as it includes illustrious exponents within academic, artistic, political, and spiritual fields. Within this group, I illustrate Menuhin's influence in attracting individuals to the School with the invitations of Iyengar and Shankar, whom the violinist met during his trip to India described earlier (Burton, 2000, 323-8). For Menuhin, these acquaintances awoke an interest in yoga and Indian music respectively, and alongside his internationally publicised collaborations with both men, the violinist initiated reciprocal visits to the School (Burton, 2000, 330-31). Singer recalled how this was characteristic of Menuhin, who, on his numerous international travels, regularly invited such high-profile figures to the School, often with a degree of spontaneity (Singer, 2017).

Seen as a whole, the range of visitors in the miscellaneous category, either in nationality, subject matter of lecture topic or specialism, appears international and eclectic in scope. However, when considering the regularity of such visits, notwithstanding the incomplete nature of the list, these eighteen individuals potentially highlight the limitations of extramusical contributions over this twelve-year period. Furthermore, from the available information, there appears to be limited interest on the School's part in disadvantaged communities, with the only evidence of this represented by Wilson's talk on his home for disabled children.

I should also note that whilst the roles of both Menuhin, in attracting musical figures and members of royalty to the School, and the respective Directors of Music towards the former category are clear, the precise extent of Brackenbury's contribution to the miscellaneous group remains uncertain. Therefore, the latter group is best viewed as a combination of the interests of both Menuhin and the Head.

Notwithstanding the input from Brackenbury and the Directors of Music, the roster of eminent visitors shown above can be seen as part of Menuhin's design for the ethos of his School. These internal influences, in combination with the regularly visiting music teachers, took place within a relatively isolated campus in a rural setting. In an interview from 1963, Menuhin identifies potential external influences on his pupils, describing 'a world of crude sensation and disaster and fantastic technological advances' (Menuhin quoted in Chisholm, 2013, 20). He continues, by expanding on his social vision for the pupils within the School: 'such a background would provide them with internal resources and protect these free-growing young plants from being suffocated by the weeds of society' (Menuhin quoted in Chisholm, 2013, 20). Menuhin's somewhat haughty tone reveals both a socially exclusionary and elitist approach, the latter of which is not inconsistent with his above emphasis on illustrious visitors. However, in his efforts to protect his 'free-growing young plants', Menuhin attracted a degree of criticism for the isolated nature of his School and its ethos. Four alumni from my group offered such descriptions, ranging from Jonathan who described a 'sense of being enclosed', to Michal's observation of the School as 'completely insular' (Rutherford, 2021; Kaznowski, 2021). Singer corroborated these views with his description of the School in the early years as 'very inward looking', whilst offering a justification which related to the School's need to establish itself both artistically and financially: 'it had to be to get its feet on the ground' (Singer, 2020). Such comments invite an exploration of the external social engagement opportunities, both musical and extramusical, that were available to pupils during this time.

2.4 Musical nonengagement

Whilst Menuhin's input into the musical infrastructure of the School was extensive, on a week-to-week basis, it was the Director of Music's role to oversee the musical standards that were expected. Therefore, Gazelle, and later Masters, played a central role in all forms of musical engagements, which in turn relates to the issue of the extent of pupil participation in such activities (Chisholm, 2013, 28). To examine this, it is important to identify an aspect of the School's ethos, as perceived by many of my interviewees. When referring to musical standards and expectations within the School, eight alumni recalled a pressurised atmosphere, and amongst these, five described such pressure as at times

unhealthy. Three alumni articulated this with a term now often associated with specialist schools, such as Jacqueline who recalled: 'to be at that school was to be, in effect, in a hothouse environment' (Cole, 2021). Simon added to Jacqueline's observation by raising an issue of perceived unequal treatment: 'there was the accent on hothousing the really big talents, and those that struggled were "coped with"' (Lewis, 2021). Three further alumni presented a similar picture of musical elitism, such as Nicholas, who voiced what he perceived to be the general views of the music staff: 'They were quite concerned that the standard of some of the students (and I would include myself) wasn't quite what they would expect, compared for example, with that of the Soviet specialist music schools' (Logie, 2020). This observation is telling, when juxtaposed against Menuhin's earlier vision of resisting the ethos of what he saw as the competition-orientated Moscow-based school. Furthermore, the concern over musical standards had ramifications for pupils and their opportunities to play in all musical contexts, as Chisholm explains: 'they were not allowed to perform until the music staff were satisfied with their progress' (Chisholm, 2013, 28). Although Chisholm's assessment could apply to maintaining musical standards in many contexts and is hardly surprising in a specialist music school, Michal presented a more problematic ethos: 'The school ran a policy that the majority (that's more than nine tenths) of the external concerts were done with a clique of the best. If you weren't in that clique, you didn't play in those concerts' (Kaznowski, 2021). Michal added an anecdote about an occasion when he and several of his contemporaries voiced their objections about this issue, citing what they considered to be an unjust approach that favoured this 'clique of the best': 'we presented that to Mr Brackenbury, and he told us not to be jealous' (Kaznowski, 2021). Although Brackenbury's rebuttal may well have been more extensive and potentially nuanced, the impact of the exchange and sense of indignation on Michal's part was palpable. Further, this recollection suggests a tacit endorsement of the status quo from Brackenbury's viewpoint, which is cast in an interesting light when considering Jacqueline's earlier description of the Head's advocacy of an anti-competitive approach. On the one hand, Brackenbury's comment could be seen as an example of such advocacy which may well have been a necessary measure in such a specialist school. On the other, it looks like an inadequate response to a point which highlights, in the views of the above alumni, a somewhat Darwinian system which had competition at its core.

In contrast to Michal, Simon and Irita Kutchmy, who also identified unequal treatment, did not appear to resent the lack of performance opportunities. Simon implied that the reason for this was what he saw as the intimidatingly high standards of the best musicians: 'I am quite grateful that I didn't really take part in many of those concerts [...] because of the quality of the likes of Nigel Kennedy, Colin Carr and Melvin

Tan' (Lewis, 2021). Similarly, Irita expressed how she was 'relieved when she didn't have to play' (Kutchmy, 2021). However, in contrast to Simon's view, her aversion to performing seemed considerably more deep-seated and related to traumatic musical experiences, and this issue is explored further in section 5.2.

This picture of an elitist system is similarly described by Pace, who, when referring to a soloist who performed with Menuhin in the School's tenth anniversary concert mentioned earlier, notes how this event demonstrated the 'opportunities available to successful students' (Pace, 2015, 59). Sam suggested that such opportunities represented favouritism that related directly to Menuhin: 'he had pupils that he probably liked more than others' (Edwards, 2020). It is reasonable to suggest that one such pupil was Rosemary, since she happened to be the soloist in the above concert, thus placing her amongst what Michal referred to as the 'clique of the best'. Indeed, amongst the remaining alumni, it is possible that Colin, Elizabeth and Susie could also have been perceived to belong in such a category, owing to their abundant performance opportunities within the School and beyond.

The issue of limited performance opportunities for many interviewees, both in mainstream and MSE contexts, invites scrutiny of the overall impact of such activities, which anticipates the following section.

2.5 Musical and extramusical social engagement

In this section I explore examples of both the School's MSE activity and some extramusical community initiatives, which, as mentioned earlier, were organised primarily by the Director of Music. My interviewees yielded only a handful of examples of such work, and to these I add several related activities drawn from multiple sources. This body of extramusical and MSE initiatives is then compared to the quantity of the School's mainstream concerts, offering a picture of the Brackenbury era's commitment to the former.

Of all the alumni from the group, Jacqueline's recollections were the closest to notions of MSE practice, as she described how 'concerts took place in churches, community centres and schools' (Cole, 2021). Although Jacqueline was unable to precisely specify where such activity took place, her description most closely resembled the School's visits to the Lamp of Lothian Festival in Haddington, Scotland. This trip, which Rosemary also recalled, occurred annually for three years from 1971, and involved musical and dramatic presentations involving collaborations between children from several schools in East Lothian and their counterparts from Stoke d'Abernon. The trips culminated in a concert at Haddington Town House which Menuhin attended on one occasion (YMS Newsletters, 1971, 1972, 1973).

Two further alumni referred to concerts in schools, and I infer from the following recollection by Susie, that one such initiative probably originated from the Head rather than the Director of Music: ‘Antony Brackenbury’s brother was Headmaster of a secondary school in Cambridge, and we used to go and play there every year’ (Mészáros, 2020). Of the schools that were mentioned, none were for children with special needs, but two of them could be described as specialist. The first of these, which Michal recalled visiting, was The Royal Ballet School, which, alongside Menuhin’s institution, was the only other specialist school to be awarded direct grant status by Thatcher in 1972. The second was Brockwood Park School in Hampshire, based on the teaching and principles of Jiddu Krishnamurti, one of the visitors featured in Table 2a. Susie, who was one of two alumni to recall visits to this school, took the view that the impetus for these came from Peter Norris, music teacher during the Brackenbury era and later Director of Music between 1981 and 1987. She and Margaret Norris commented on the perceived affinity between Brockwood Park and the School, and indeed some aspects of Krishnamurti’s and Brackenbury’s educational principles align, most notably the dissolving of traditional hierarchical boundaries, as discussed earlier.

However, the overall impression from the remaining seven alumni and indeed staff interviewees from this period was of minimal MSE activity, typified by Colin’s recollection: ‘I was trying to think if there was anything really tangible during those eight years I was there and I don’t think so’ (Carr, 2020). In agreement with Colin was Nicholas, who offered an additional perspective: ‘Something like Live Music Now would have been absolutely fantastic, just going out into the community, but I don’t remember us ever doing any such concerts outside School’ (Logie, 2020). In terms of possibilities for pupils to engage beyond the School, Nicholas’ recollections suggest a sense of lacking, and this is underlined by Rosemary: ‘A lot of criticism was put out from a few people, that we were living in an ivory tower [...] there wasn’t time to think about the outside world [...] we didn’t have nearly enough social engagement with the outside world’ (Warren-Green, 2020). Rosemary’s observations corroborate the picture of institutional insularity described earlier, although Brackenbury, whilst in post, perhaps predictably offers a defence of such criticisms: ‘though a small, private, school, this is no ivory tower and there is a continual two-way traffic with those genuinely concerned with education’ (Brackenbury, YMS Newsletter, 1970). Whilst the range of guests, speakers and visiting music teachers mentioned earlier represents one part of such ‘two-way traffic’, for external activity, Brackenbury cites a range of initiatives for the pupils. These include going to see operas and concerts, and trips to *The Times* newspaper headquarters, the House of Commons, picture galleries, prehistoric caves, factories, regency country houses, and the cinema (School Newsletters, 1969-1975). However, it is significant that very few of these initiatives were

recalled by my alumni and therefore Brackenbury's defence against the criticism of insularity is a lone voice amongst the majority opinion described earlier. Furthermore, the level of external activities that Brackenbury describes represents a picture of the School in the 1970s, which as Chisholm recognises, was partly a response to this very criticism (Chisholm, 2013, 48). Perhaps more importantly, Brackenbury's claim of 'two-way traffic' is rendered questionable both by the limited overall performance opportunities for some pupils and the low level of MSE experiences recalled. However, there were inevitably examples of MSE initiatives and related activity which my alumni group did not report. Collectively, they feature below in Table 2b, offering a picture, albeit an incomplete one, of the School's commitment to musical and extramusical social engagement during this era.⁴⁵

Table 2b MSE and extramusical community engagement

FUNDRAISING CONCERTS		SCHOOLS		EXTRAMUSICAL
1971	Queen Elizabeth Hall (in aid of 'Jewish National Fund')	Initiatives occurred multiple times over several years	Cambridge secondary school	Charity auctions
	Westminster Abbey (in aid of 'Shelter')		Krishnamurti School, Brockwood Park	
			Lamp of Lothian Festival	
1975	The City of London School, Ashted (in aid of the 'Arthritis and Rheumatism Council')		Royal Ballet School	
	Convent of the Holy Family, Littlehampton (in aid of 'Action Research for the Crippled Child')			
	Round House, London with Yehudi Menuhin (in aid of 'Resurgence')			
	St Mary's Church, Stoke d'Abernion (in aid of the 'Organ Fund')			

⁴⁵ I refer to this list as incomplete for the same reasons I cited for the contents of Table 2a.

The charity auctions in the extramusical category took place within the School and were devised by Brackenbury. They involved selling to the public items created by the pupils including paintings, sculptures and a pupil-led School magazine entitled 'Bits and Pieces' to raise funds for several charities over the years including the United Nations International Children's Emergency Fund (UNICEF) (YMS Newsletters, 1970, 1975). The charity concert at the Queen Elizabeth Hall involved a collaboration in 1971 between the School and the 'Jewish National Fund', raising £5000 for the latter (YMS Newsletter, 1971). The Westminster Abbey concert took place on Human Rights Day of the same year and was in aid of the homelessness organisation 'Shelter' (YMS Newsletter, 1971). Although it would be tempting to assume that the impetus for the charity aspect of these concerts originated with Menuhin due to both his humanitarian reputation and indeed his Jewish ancestry, this remains unclear from the above newsletter. The fundraising concerts in Ashted, Littlehampton and Stoke d'Abernon all occurred in 1975, revealing an upsurge in such activity at the end of Brackenbury's tenure.

The concerts in the Queen Elizabeth Hall and Westminster Abbey and some of Brackenbury's internal fundraising efforts occurred before 1972, and since this was during the School's most intense period of financial precarity, they could be regarded as notably altruistic. However, Table 2b does not include engagement with many types of venues typically associated with community music, as listed earlier in Povey (Povey, 1980, 62). Moreover, the quantity of such initiatives over this period, whilst incomprehensive, points to a very limited commitment to MSE initiatives and related forms.

A further indicator of the School's priorities is possible via a comparison between the MSE initiatives above and the approximately ninety mainstream concerts that took place during this era.⁴⁶ Whilst these figures are not exact, this goes some way to highlight how the School's priority of mainstream concerts, which included fundraising for itself, dwarfed the emphasis on forms of MSE practice. Indeed, Martin Brackenbury, in an expansion of Singer's earlier comment, summarised his father's and the School's relationship with MSE activity: 'the outreach into other local schools and so on — I don't think my father was much involved in that. They were so concerned with survival' (Martin Brackenbury, 2020).

⁴⁶ As outlined earlier, records of musical engagements between the years 1963 and 1968 are vague, so the figure of ninety mainstream concerts within Brackenbury's era should be regarded as a low estimate. Within this figure, it remains possible that some could have featured a charity element for an external organisation which passed unmentioned in the sources from which they derived. Furthermore, a proportion of these ninety concerts would have featured fundraising for the School itself, but it was not possible to determine with any degree of accuracy how many such events occurred.

2.6 Alumni and the School's musical social engagement

To explore the possible influence of the School's MSE activities upon alumni from all four eras of the institution, I revisit the notions of ideological impact and resultant action. This two-stage process broadly follows both Paulo Freire and David Elliott's respective concepts of 'conscientisation' and a 'praxial music education' mentioned earlier, involving reflection and awakening followed by relevant action. As I examined the ideological impact of the School's MSE initiatives, I was mindful of the possibilities on the part of interviewees towards social desirability bias in their responses, which Ruel et al. describe as 'the inclination for respondents to overreport socially acceptable behaviors' (Ruel et al., 2016, n.p.). This was pertinent due to the nature of the interview questions, many of which concerned socio-musical and often altruistic initiatives. Furthermore, the potential for social desirability bias was also relevant when considering how MSE practice within both performing and educational professions is now long established, and it is reasonable to suggest that favourable attitudes to it are, if not the norm, certainly commonplace. Consequently, there is a safeguard for the credibility of the responses in the ideological impact sections. Any declared impact and influence is, to an extent, verified by the subsequent section which records socio-musical activity which alumni described as having resulted, in part or full, from experiences of the School's MSE activity. Therefore, these sections of ideology and action, whilst of value by themselves, function as a pair in which the subjectivities of alumni are, in some cases, further substantiated where resultant work has occurred.

2.6.1 Ideological impact

When considering the limited contents of Table 2b and the seven alumni who recalled no MSE initiatives or related activity, it is therefore unsurprising that discernible impact from these initiatives was minimal. Notwithstanding a handful of endorsements of varying forms of social engagement within School life which lie beyond the scope of this thesis, all alumni bar one declared no impact or influence from the MSE activities, such as there were. Typical of this majority was Simon, who provided the following reflection on the School's emphasis on MSE initiatives: 'I wasn't terribly struck by the importance of needing to do that [...] most of my career, I have made very little connection with the Menuhin School' (Lewis, 2021). Nicolas took a similar view, whilst also placing the School's level of influence in perspective: 'I would say that my parents' attitudes towards social awareness were probably of greater influence than anything I received from the Menuhin School' (Logie, 2020).

The outlier was Rosemary, who described her experiences of the Lamp of Lothian Festival: ‘on that tour, we all stayed with families which was lovely, and I still remember the wonderful people [...] we just went to broaden our horizons’ (Warren-Green, 2020). Whilst Rosemary was the only interviewee to suggest a socially broadening intention behind this, or any other initiative, her observation amounts to a pleasant memory, rather than any significant degree of MSE-related ideological impact. Further, her wholly affirmative account needs to be seen in the context of her earlier observation that ‘we didn’t have nearly enough social engagement with the outside world’, which underpins the minimal level of impact within this section.

2.6.2 Resultant action

In this section, and its counterparts throughout the thesis, I explore evidence of what Catherine Grant refers to as ‘a more sophisticated understanding of the potential depth for social engagement’ (Grant, 2019, 394) than impressions and ideological shifts that may have occurred. I thus record examples of social engagement activity, mostly but not exclusively music orientated, and examine the extent to which my interviewees acknowledge causal links from their educational experiences at the School.⁴⁷

The dominant narrative from my interviewees was not only an absence of stimulus from their School MSE activities, but limited experience of, and commitment to, professional MSE work in general. Eight alumni declared negligible or no amount of MSE activity in their careers, and amongst these, four attributed this in large part, to a single-minded focus on mainstream playing. An example of this was Nicholas: ‘my professional life has been very much on standards and career in my limited way [...] I have done zero charity work during my professional life’ (Logie, 2020). Notwithstanding the handful of MSE initiatives in Table 2b, Nicholas’ sole focus on excellence within conventional musical contexts broadly reflects the School’s emphasis on the same, and also aligns with Jonathan’s reflections: ‘I think of myself as quite selfish really because I’ve focused very much on what I want to get out of my [professional musical life]’ (Rutherford, 2021). Such self-serving approaches evoke Sylvia Lindsay’s earlier description of a type of musician whose principal motivations appear to be for ‘fame, for money, or for applause’ (Lindsay, 1995, 141). In certain respects, Elizabeth could be considered as fitting this broad category, with the following reflections of MSE activity within her playing career:

⁴⁷ I also asked interviewees about their proportion of professional MSE activity to mainstream work, which had the potential to reveal their degree of commitment to the former. However, my choice of qualitative interviews yielded vague responses which I do not include here. In retrospect, a quantitative approach featuring a closed question, or a Likert scale might have been preferable.

I probably haven't done much of that kind of stuff [...] I've always been very busy with the job, the work and the profession and what I've been doing, so I've never been at a loose end to think, 'I'll go and do that.'

(Layton, 2020)

It is reasonable to infer from Elizabeth's perceptions that for her, mainstream musical engagements and MSE work were mutually exclusive, which stands in contrast to many of the praxial or dual-purpose approaches to music-making described in Chapter One. For Colin, the overlapping of MSE and mainstream work also seldom occurred, yet for different reasons:

They only intersected if I have been asked to play for a benefit concert or something of that nature — I don't think I have ever had that sort of initiative myself. I have kept them separate. I have always preferred to quietly support rather than to stand on a soapbox. I don't want to be seen as somebody who is posturing.

(Carr, 2020)

In view of Colin's earlier comments about Menuhin's much-publicised sociopolitical stances, the former's avoidance of 'posturing' could be read as an oblique reference to, and a subtle criticism of, the violinist. Moreover, Colin noted that those causes which he chose to 'quietly support', for which he acknowledged Menuhin's impact as detailed earlier, were also attributable to Brackenbury and the School's broad influence.

Susie, who also described her musical career as one that involved minimal MSE work, nonetheless identified one memorable occasion. She recalled how she instigated a spontaneous and personally affecting private performance with her string quartet for an ailing audience member after a concert. On reflection, she attributed this to, amongst other sources, the School: 'that empathy is partly in you and partly encouraged by your education and surroundings' (Mészáros, 2020).

Contrastingly, Simon undertook a significant amount of MSE work in conjunction with his various orchestral roles, and offered the following, somewhat jaded view of such activity: 'I am afraid I think it's a lot to do with box-ticking by management who have to prove to the authorities that this is what they do' (Lewis, 2021). Indeed, consistent with his comments in the previous section, Simon made no link between this MSE activity and his School experiences and articulated how he undertook such work as part of his orchestral remit, rather than feeling intrinsically motivated to do so.

Once again, Rosemary was the exception amongst this group of alumni with not only the most positive views on such MSE activity, but also the most considerable corpus of professional work. This not only included her participation in LMN, 'Chance to Play', and NEOJIBA, but also her notably innovative MSE

contribution to the LCO's work, entitled 'Music Junction'. However, whilst her influence from Menuhin for such initiatives is clear, she did not make a link between this body of work and the School's MSE activities, despite her endorsement of the latter.

2.7 Discussion

When considering Menuhin's socio-musical impact during this era, the range of accounts by alumni include some notable impressions. The references to the violinist's giving side, capacity for 'cultural osmosis', use of fame to achieve change, enthusiasm to develop MSE initiatives and financial generosity towards talented students demonstrate a familiar profile of an active and benevolent socially engaged musician.

However, much of this impact was indirect, either occurring by chance, by reputation, or via one-off personal communications, and there was negligible evidence of Menuhin communicating his famed musical humanitarianism directly within the School. Indeed, the overall portrait of Menuhin involved a substantial amount of criticism. This included the implication that his actions could be described, to some degree, as socio-musical public posturing, thus highlighting a possible self-serving aspect of the violinist which is rarely reported. Similarly, the multiple figures who referred to Menuhin's greater focus on humanity at large than on individuals collectively offer a further perspective which balances Menuhin's much-storied socio-musical triumphs with some of his limitations. On the one hand, Menuhin's perceived preference for large-scale humanitarian issues is crucial in his creation of the numerous socially engaged institutions listed earlier, which aligns with John Sloboda's advocacy of the 'macro-initiative' (Sloboda in Benedict et al., 2015, 541-2). On the other, the scope of these achievements can easily obscure the issue of attention to individuals and how this perceived lack was experienced by my interviewees.

Two alumni, Colin and Rosemary, who both enjoyed long-term associations and multiple performance opportunities with Menuhin, partially attributed their subsequent socially engaged or MSE activity to the violinist's influence. Indeed, Rosemary, owing to her considerable body of MSE work and the strong influence she experienced from Menuhin, could be described as the only interviewee who fully embraced the notion of 'musical citizenship' discussed earlier. However, she was a member of the School's staff whilst delivering the 'Chance to Play' initiative and her close associations with, and unalloyed affirmative impressions of, Menuhin and the School need to be viewed with this in mind.

Both the above alumni, in addition to Elizabeth and Susie, may well have been perceived to belong to what Michal and others described as the 'clique of the best'. Indeed, it is significant that almost all the positive views and influence concerning Menuhin's musical humanitarianism originate from these four alumni, representing a clear connection between privilege of opportunity and favourable opinion. Conversely, the references to uneven treatment of pupils, manifesting themselves in perceived favouritism by Menuhin which resulted in a dearth of performance opportunities for many and an abundance for a select few, largely originate from the remaining alumni. These factors point to a culture of competition and inequality which, when considering Menuhin's earlier reflections on Moscow's Central Tutorial School of Music, appear to emulate the very institutional ethos he aimed to avoid. It also evokes Geoff Baker's critique of the Darwinian and pyramidal nature of El Sistema. Indeed, a parallel exists, as both have featured well-publicised, eye-catching musical results for the public to consume, but in essence have involved only a limited number of musicians enjoying the best opportunities arising from systemic musical elitism.

From a certain viewpoint, such elitism is unsurprising for a specialist music school, particularly one which was striving for excellence and renown amidst an existential struggle for survival. Furthermore, the argument could be made that such a system both reflects and prepares students for the fierce competition of the music profession. When ascribing responsibility for this aspect of the School, as Chisholm mentions earlier, it was largely the Director of Music who implemented the musical ethos. However, consistent with Chisholm's and Pace's earlier picture of Menuhin's role, Martin Brackenbury offered a reminder of the probable source, with a reference to 'the then Director of Music, which in practice was Yehudi' (Martin Brackenbury, 2020). Indeed, this system within the School represents an approach that contradicts Menuhin's earlier description of his institution as 'not an élite'. However, I counterbalance this criticism by referring to Rosemary's recollection of her conversations with Menuhin in 1973. Whilst Menuhin's plans for 'all children to be able to learn' were not realised until 1998, at least within the School, Rosemary's account suggests that Menuhin was aware of such elitism and eager to provide a more socially egalitarian form of musical provision.

A further critique of Menuhin concerned the impulsiveness of some of his ideas and how this rendered him at times 'difficult to manage'. This resonates with both the earlier reference to Menuhin's maverick tendency and the circumstances involved in starting his School. The origins of the institution were rushed and lacked adequate funding, and John Kennedy and Brackenbury's unanimous description of Menuhin's 'act of faith' can be seen as a euphemism for financial recklessness. The consequence of this

was a climate of precarity that lasted for almost a decade, described in an understatement by Bailey as ‘the initial teething period’ (Bailey, 2021). This underpinned the School’s priorities during this period, which involved both multiple methods of fundraising for itself and Menuhin exercising his influence by bolstering connections with wealthy, influential and famous figures. Once again, this reveals a lesser-known aspect of Menuhin which is often obscured by the more dominant narrative of his reputation as a preeminent musician and humanitarian. Instead, it demonstrates an instinct, driven by a degree of financial desperation, for social networking and canny marketing which resonates with Bailey’s perception of Menuhin as having ‘a benign public persona that masked ambition, toughness, and relentless drive’ (Bailey, 2010, 573). Indeed, during this era, there is little evidence of Menuhin’s role of ‘musical missionary’ as outlined earlier; rather, much of his activity is best summarised as the renowned philanthropist musician, appealing via his musical fame for philanthropy from others.

Menuhin’s approach to protect his ‘free-growing plants’ from the ‘weeds of society’, alongside Brackenbury’s emulation of Summerhill School, contributed to an ethos of both self-sufficiency and insularity. Whilst Brackenbury’s educational approach within Menuhin’s concept of a boarding specialist music school could be regarded as both alternative and pioneering, it is noteworthy that the School, at this stage, was out of step with certain contemporary educational approaches that aimed towards social justice. These included opportunities for all via comprehensive schools and the emphasis on active social responsibility associated with some progressive educational models, as advocated by Baker (2014) and Theuri et al. (2020).

The overall attitude of alumni towards social responsibility via professional MSE work was broadly characterised by inaction and indifference. Very few alumni referred to MSE practice as something which was important to do and an integral part of the music profession. However, it is possible that the pervading attitude to MSE initiatives could be in part due to early formative experiences of the music profession during the 1970s. During this period, such initiatives were seldom seen as significant, before the important changes for arts organisations from the mid-1980s onwards, from which point socially engaged activity became more central to their operations. Indeed, since the Brackenbury era itself fell considerably before this wholesale cultural shift, the scarcity of resultant professional MSE activity amongst the alumni group could be regarded as reflecting contemporary norms.

A more salient contributing factor to the relative lack of professional MSE work amongst these alumni was the lack of emphasis on such initiatives within the School and a concomitant dearth of impact. This was in large part due to the School’s pressing financial priorities and mainstream musical focus. Those

MSE initiatives that did occur involved visits to schools, which broadly align with Grant's category, from her spectrum of social engagement listed earlier, of 'sharing one's musical skills and knowledge with others'. However, there were few examples of Elliott's notion of praxial music making 'for the betterment of other people's lives and social well-being' (Elliott, 2012, 22). Indeed, notwithstanding the prestigious concerts in aid of the 'Jewish National Fund' and 'Shelter', or the annual charity auctions (see Table 2b for all known MSE activity), the School's focus was primarily on its own survival, and artistic priorities that could be characterised by what Elliott describes as 'Music-making for intrinsic musical experiences' (Elliott, 2012, 22).

Chapter Three

Peter Renshaw era (1975 - 1984) – A ‘locally inspiring initiative’

3.1 Introduction

This chapter features a portrait of Renshaw, including his educational background, important social and musical influences, contributions to the infrastructure of the School, and the origins of a programme of MSE initiatives, discussed earlier. This is followed by an examination of Menuhin’s socio-musical influence upon the School. The final sections explore the influence of the School’s various activities upon my group of eleven alumni from this era, using the two-part format introduced earlier, of ideological impact and resultant work.

3.2 Peter Renshaw

Renshaw, who in the late 1950s studied at Cambridge reading Music and History and subsequently at Oxford completing a Master’s in Education, was an active amateur singer and violinist following graduation (Renshaw, 2022). During the latter period, his most significant activities featured two musical expeditions in 1961 and 1962 to an Austrian refugee camp in Salzburg. Furthermore, between graduation and his appointment at the School, he held various posts within academia including Senior Lecturer in Education at Wall Hall College of Education from 1967 to 1969, and Lecturer in Philosophy of Education at the University of Leeds between 1970 and 1975 (Renshaw, 2021b).

During this period, Renshaw described a strong influence from several progressive and influential reports, which were indicative of the shift in educational thinking during the 1950s and 1960s mentioned earlier (Renshaw, 2019b). The prevailing emphasis of these reports was on the raising of standards in state education characterised by an advocacy towards social equality. Examples of these include the Crowther Report concerning educational change for fifteen to eighteen-year-old children (1959), ‘Recommendations for Universal Comprehensive School Education’ by Secretary of State, Anthony Crossland (1965), and the James Report, ‘Teacher Education and Training’ (1972) (History Docs Articles, 2022; Renshaw, 2021b). A further notable influence on Renshaw during the 1970s was the then Director General of the ACGB, Roy Shaw, who advocated getting music beyond the concert halls and into alternative venues (Renshaw, 2019b; Tambling, 2021). Renshaw described the nature of his work within teacher education during the 1960s and 1970s as ‘very much political — trying to change the world of teacher education’ (Renshaw, 2019a). This approach, in combination with his formative

influences, establishes Renshaw as a reformer within music education with a socially egalitarian slant, all of which informed his work at the School from 1975.

In his interview with Menuhin for the position of Head, Renshaw described his conversations as characterised by similar backgrounds in MSE practice: 'I obviously talked to him about this [MSE activity] and about his own experiences [...] I think we hit it off — it is often about shared values' (Renshaw, 2019a). The 'shared values' between the two men, reminiscent of the affinity between Antony Brackenbury and Menuhin, had an additional dimension involving similar descriptions of the impact of their MSE experiences. In an echo of Menuhin's observation of his wartime experiences as 'one of the most formative of my life', Renshaw described his first trip to Austria, playing music to displaced persons during World Refugee Year in 1961, as 'the seminal moment in my life' (Menuhin, 1996a, 414; Renshaw, 2021a). Renshaw later observed that these experiences provoked 'a commitment to the arts and social engagement [that] ran like a thread through my life from 1961 onwards' (Renshaw, 2021b).

Renshaw developed a similar philosophy to that of Menuhin, derived from first-hand musical interaction with vulnerable people, and from these experiences, the former recognised what he saw as 'the potential power of music in intimate settings, a power that can generate a resonance and poignancy not always achieved in the more impersonal space of a concert hall or cathedral' (Renshaw, 2020, 5). Renshaw resolved to incorporate forms of MSE practice within such 'intimate settings' into School life, alongside his other duties as Head which included overseeing pastoral and academic matters, and an expanded role in arranging visiting speakers (Renshaw, 2021b). Consistent with his background as an educational progressive, Renshaw aimed to initiate changes in all aspects of School life, which are linked by some common themes. At the outset, Renshaw outlined his broad aims:

My internal mission was to challenge the culture of fear and failure at the School [...] my opening speech/homily focused on creating an open society in the School — one in which a moral imperative came prior to an artistic imperative. (Renshaw, 2021b)

Renshaw's prioritising of a 'moral imperative' within what several alumni described earlier as a 'hothouse', characterised the attempted shift in emphasis during his era and this manifested itself in different ways. The issue of 'fear and failure' relates to the prevailing atmosphere of pressure and, in some cases, unhealthy practices during Brackenbury's time. Renshaw recounted some of the measures he took to address this 'culture', which included the dismissal, sanctioned by Menuhin in 1976, of 'cello and piano teachers, Maurice Gendron and Barbara Kerslake respectively (Renshaw, 2021b). However, in the case of the former, there is a subtle discrepancy between Renshaw's recollection of events and his

description of the 'cellist's employment status in a School newsletter from 1977. In the latter, Renshaw explains that Gendron was replaced as Head of 'Cello studies by William Pleeth, but continued as a visiting teacher for a further two years (Renshaw, YMS Newsletter, 1977).

Between 1975 and 1984, there were 201 official visiting artists, guests and speakers, comprising 156 visiting musicians, and continued engagement with royalty, featuring Queen Elizabeth II, Queen Elizabeth The Queen Mother, the Duke and Duchess of Kent, and the Duchess of Hamilton (Chisholm, 2013; YMS Newsletters, 1975-84). In extramusical matters, there were forty guests and speakers, and these are listed below.

Table 3a Extramusical visiting guests/speakers (Renshaw, 2021b; YMS Newsletters, 1975-84)

LECTURE TOPICS		
ARTS	ISSUES OF SOCIAL/ETHICAL CONCERN	MSE & EXTRAMUSICAL COMMUNITY ENGAGEMENT
Brian Barnes (actor): 'An evening of Oscar Wilde' & 'A History of the Theatre'	Anthony Bloom, Metropolitan Bishop of the Russian Orthodox Church: 'The Need for a Faith' *	Anthony Barker: 'A Hospital in Zululand'
Stephen Chaplin (artist): lecture on own work	Dipheko Chiloane: 'South Africa Today'	Harold Lambert: 'Ethics and Medicine'
Jack Donaldson, Minister of State for the Arts (lecture unspecified)	Leslie Craggs: 'Fire Prevention'	David Hughson: 'A Day in the life of a family doctor'
Margaret Drabble (novelist): 'The Woman's Novel'	Douglas Harding: 'Another Way of Experiencing the World'	Sylvia Lindsay, Secretary of The Council for Music in Hospitals: 'Communication through Music'
Frederick Franck (painter, sculptor, author): 'Art as a Way'	Ronald Harris: 'A Personal View of South Africa'	Edward Milner, Open University: 'Discipline in Schools'
Miron Grindea (literary journalist): 'How to Run a Literary Magazine'	Trevor Huddleston, Bishop of Stepney:	Maryann Philips: 'Child Development' & 'Non-verbal Communication' *

	'Future of Africa'	
Geoff Hoare (artist): lecture on own work	Hans Keller: 'Teaching, being taught and self-education'	Paul Regan: 'The Renewal Programme'
Cavada Humphrey (actor): 'Henry's Daughter'	Colin Morris, President of the Methodist Conference: 'Problems in Central and South Africa'	Cicely Saunders (Founder of): 'St Christopher's Hospice'
Edmond Kapp (artist): lecture on own work	J. Oakes and R. Hoy: 'Personal Safety and Self-defence'	David Simpson: 'The work of Amnesty International'
Antony Lousada (artist): lecture on painting	Geoffrey Rivlin: 'The Law and Law Court Procedure'	Sally Trench (social activist and author): 'Caring'
Anne Martin (artist): lecture on own work	James Witchalls: 'Stress and your Health'	Rachel Verney (music therapist): 'Nordoff Robbins'
	Elizabeth Wright, Director of the Great Britain-China Centre: 'China Today' *	John Nichol, Home Office: 'Education in Prisons'

* Speaker visited twice during Renshaw era

Whilst the visiting exponents of the arts represent continuity from the selection in Table 2a, the contents of the remaining categories are somewhat more striking. In the 'Issues of social/ethical concern' section, many of the lectures could be seen as attempts to address a 'moral imperative', such as those concerning both matters of personal safety and wellbeing and the apparent emphasis on the racial imbalance of the then apartheid South Africa. Within the 'MSE and extramusical community engagement' category, many of the contexts associated with social engagement listed in section 1.6 are included here, revealing a committed and wide-ranging interest in this field. Indeed, in terms of internal influences within the School, Table 3a goes some way to validating the following statement by Renshaw: 'the school does not try to escape from matters of fundamental human concern' (Renshaw quoted in Chisholm, 2013, 80). However, whilst Renshaw can be credited for both the choice of specialisms and

breadth of many of the visitors, he acknowledged that Menuhin's humanitarian reputation and range of contacts were often conducive to attracting such individuals (Renshaw, 2021b).

3.3 Musical social engagement

Some of the speakers above provided Renshaw with opportunities to expand the MSE activities, such as Saunders, who made St Christopher's Hospice available, and Lindsay, who offered access to the considerable range of venues used by The Council for Music in Hospitals (MIHC) (Renshaw, 2022). Renshaw elaborated on the aims behind the School's MSE initiatives, and in so doing, evokes Elliott et al.'s notion of 'musical citizenship': 'I wanted the staff and students to see that engaging with the outside world is a (moral) responsibility for the artist' (Elliott et al., 2016, n.p.; Renshaw, 2021b). Indeed, many of the staff became involved in the School's MSE activities, including Renshaw's first wife, Virginia.⁴⁸ She later became Director of LMN between 1988 and 2000, and this is explored further in Chapter Seven. Renshaw confirms Virginia Renshaw's commitment to the School's MSE activity during his time as Head, describing how he and his then wife 'were very much together on the same wavelength to do with social engagement. She was very much behind all that [the School's MSE activities]' (Renshaw, 2019a). Other minor contributors included Myra McFarlane, English teacher, Kevin Jones, Drama and English teacher, Malcolm Hossick, Director of Music, Peter Norris, violin teachers Dreena Chamberlain and Margaret Norris, and the then composition teacher, Malcolm Singer.

In 1980, Renshaw explained his rationale for extending the 'social horizons' of the students:

Critics of this conception of a specialist music school might point out that such a way of life has the possible danger of cutting the children off from the tough realities of the outside world. They might legitimately question whether a talented young musician could become a great artist if cocooned from the strains and stresses of the social world. (Renshaw quoted in Povey, 1980, 62)

The MSE activities within this 'outside world' were named by Renshaw as 'Informal concerts', to distinguish them from the School's mainstream concerts, fundraising engagements and competitions (YMS Newsletter, 1979). Moreover, the range of initiatives was considerably broader than those described in Povey in Chapter One. Table 3b shows the full list of MSE venues that featured throughout Renshaw's tenure, compiled from alumni and staff testimonies and newsletters for each year of this period. Consequently, it can be regarded as relatively comprehensive, illustrating both the scope of

⁴⁸ Hereafter, I refer to Virginia Renshaw by her full name to avoid confusion with Peter Renshaw, and for the latter, I continue to only use the surname.

initiatives between 1975 and 1984 and providing a reference point for alumni recollections and impact from the MSE programme in section 3.6.⁴⁹

Table 3b MSE initiatives — September 1975 to April 1984 (Renshaw, 2021b; YMS Newsletters, 1975-84)

CARE SETTINGS (15)	SPECIAL SCHOOLS⁵⁰ (8)	MAINSTREAM SCHOOLS (34)		MISCELLANEOUS VENUES (9)
Broadmoor Psychiatric Hospital, Berkshire	Bedelsford Special School for Handicapped Children, Kingston	Ashcombe School, Dorking	Notre Dame School, Cobham	Athlone House, Hampstead
Distressed Gentlefolk Aid Association Nursing Home (Soroptimist concert in aid of Helen House)	Culloden Primary School, Tower Hamlets (included a unit for deaf children)	Beverley School, New Malden	Parkside School, Stoke d'Abernon	Fellows Restaurant, London Zoo
Home for Incurables (now Royal Hospital for Neuro-Disability), Putney	Hatchford Park School for Handicapped Children, Cobham	City of London Freemason's School, Ashted	Robin Hood Infants School, Sutton	Feltham Young Offender Institution, Hounslow
Netherne Hospital, Coultsden	Lingfield Hospital School, Surrey	Claremont School, Esher	Royal Ballet School, Richmond	House of Arts Music Circle, Bedford Park
Osmond House Nursing Home for German Jewish Refugees,	Lord Mayor Treloar College for Physically Handicapped	Cleves First and Middle School, Walton on Thames	Royal Kent Church of England First School, Oxshott	Sopley Recreation Centre for Vietnamese Refugees, Christchurch

⁴⁹ In the 1975 and 1976 newsletters, the 'Informal concerts' are not listed, but, as with Table 2a which lists visiting artists, guests and speakers in the Brackenbury era, they are mentioned anecdotally. Therefore, it is possible that there were more MSE initiatives during these two years.

⁵⁰ This term applies to schools for children with special educational needs and disabilities (SEND).

Hampstead	Children, Alton			
Rokefield Westcott Jewish Home for the Blind, Dorking	Marjorie Kinnon School for Educationally Subnormal Children, Hounslow	Combe Bank School, Sevenoaks	Royal Kent School Parent Teacher Association, Oxshott	Thurcroft Church, Rotherham
Royal Marsden Hospital, Sutton	Philip Southcote School for the Hearing Impaired, Weybridge	Esher Primary School, Surrey	Samuel Pepys Comprehensive School, London *	Rosalind Leney Studio, Chiswick
St Christopher's Hospice, Sydenham	Ravenswood Village, Crowthorne (Centre for Special Education)	Fetcham First School, Surrey	Silver Royd High School — Girls' Comprehensive School, Leeds *	The Vineyard Project, Richmond
St Francis' Hospital, Haywards Heath		Fetcham Middle School	St Andrew's Middle School, Cobham	Working Men's Club, Thurcroft
St Joseph's Hospice, London		Frensham Heights School, Farnham	St Giles School, Ashted	
St Luke's Hospice, Sheffield		Greville County School, Ashted	St Martin's Middle School, Epsom	
Warlingham Park Hospital, Croydon		Haddington House schools' initiative (see section 2.5)	St Paul's Girls' School, Hammersmith	
West Park Hospital, Epsom		The Krishnamurti School, Brockwood Park	St Paul's Preparatory School, Hammersmith	
Woking home for the Disabled, Surrey		Hinchley Wood First School, Surrey	Thurcroft Primary School, Rotherham	
Whiteley Village Old People's Home, Walton on Thames		Hinchley Wood Middle School	Thurcroft Junior School, Rotherham	

		Hollyfield School, Surbiton	Tower Hamlets Primary School, London	
		Manor House School, Effingham	Wallace Fields Middle School, Ewell	

* Involved reciprocal visits to the School

There were multiple visits to many of the sixty-six venues within this list and the total number of individual MSE initiatives between the above dates was approximately 120, averaging nearly fourteen per year. Over the twenty-three school terms during this era, this amounts to an average of one MSE activity every two to three weeks. In the following table, the 'Informal concerts' take their place amongst the other forms of musical activity that occurred.

Table 3c Musical engagements during Renshaw era⁵¹ (Renshaw, 2021b; YMS Newsletters, 1975-84)

INFORMAL CONCERTS	FUNDRAISING CONCERTS FOR EXTERNAL ORGANISATIONS	FUNDRAISING CONCERTS FOR THE SCHOOL	MAINSTREAM CONCERTS (FEATURING NO FUNDRAISING OR MSE COMPONENT)
120	99 (two also involved fundraising for the School)	31 (twenty-seven 'Friends of the School' concerts & four other events)	362

Table 3c features 612 engagements in total, and the 'Informal concerts' amount to a substantial proportion of this, comprising approximately a fifth of all musical activity. The external fundraising element of the School's activities can be regarded as a noteworthy adjunct to the School's MSE activity, most of which included donations to organisations concerned with vulnerable people and those in need. Such fundraising, comprising approximately a sixth of the overall number of engagements, is also a significant proportion, and the examples below illustrate the nature of some of this activity.

⁵¹ I have not included concerto appearances by School pupils with external ensembles, which were also published in the newsletters.

Table 3d Fundraising initiatives (YMS Newsletter, 1981)

CONCERT VENUE	CHARITY/BENEFICIARY ORGANISATION
Avington Park, Hampshire	Historic Houses Association
Bristol Cathedral	Research into Multiple Sclerosis
Bromley, Kent with Sally Heddle	Bromley Youth Project
Burford Bridge, Surrey	B’Nai B’Rith (International Jewish Organisation)
Centre Halls, Woking	The Winged Fellowship Trust
Clandon Park, Surrey recitals (X 2)	National Trust
Clandon Park*	National Trust
Cranleigh School, Surrey	Action Research for the Crippled Child
Derby Guildhall	The Winged Fellowship Trust
Harpenden, Hertfordshire	The International Year of Disabled People
Lady Eleanor Holles School, Middlesex	Lady Eleanor Holles School
Oxford (location unknown)	Oxfordshire Autistic Society
Parnham House, Dorset	The Council for Music in Hospitals
Reigate, Surrey	Dr Pamela Clay Memorial Fund
Royal Over-seas League House, London	John Grooms Association for the Disabled
Sevenoaks, Kent	Hugh Goffe Foundation
Stationers Hall, London*	• Central British Fund for World Jewish Relief • The Federation of Jewish Relief Organisations
UNESCO, Paris	The International Year of Disabled People
Windsor Festival, Berkshire with Nigel Kennedy	Oxfam
The Yehudi Menuhin School	Vietnamese refugees

* These venues also involved fundraising for the School, which is explored in section 3.4

3.4 Origins of the School’s musical social engagement

When the question of who originated, or at least energised, the School’s MSE activities was posed to my alumni group and four staff members from Renshaw’s era, responses were divergent. Three respondents attributed the idea principally to Renshaw, while four suggested, sometimes ambivalently, that it was a joint enterprise between him and Menuhin. However, the majority view from the remaining eight interviewees was that the impetus originally came from Menuhin, as illustrated by Joanne Lowe’s observation that ‘the social programme — I had assumed it was the ethos of Menuhin and the School and had always been the case’ (Lowe, 2020). However, according to Renshaw, there was

no shared responsibility or initiation from Menuhin to begin the MSE programme: 'I wasn't prompted to do anything because of some wider agency [...] mine was an autonomous decision. I was the boss and was determined to do it. I had very good educational and artistic grounds to justify doing this' (Renshaw, 2019a). Indeed, Renshaw's central role in establishing the MSE activities is corroborated by Chisholm: 'From 1975, the lists of places to which the School was taking concerts reveals a changing emphasis, in line with Peter Renshaw's objectives of broadening horizons and balancing the views of the pupils by giving them different experiences' (Chisholm, 2013, 79). Chisholm's book and both major biographies on Menuhin since 1975 by Burton (2000) and Bailey (2013) make no mention of Menuhin's input into this aspect of the School. Furthermore, Menuhin makes no explicit reference to it in either the 1977 or 1996 editions of his autobiography, *Unfinished Journey*. However, in a private correspondence with Renshaw, Menuhin did acknowledge the former's MSE activity at the School, describing the 'good work that the children at our School have done under your guidance in the wider social sphere' (Menuhin, 1984). Considering this private endorsement, the absence within the publicly available literature concerning Menuhin of either exploring the issue of the MSE programme's origins, or at the least mentioning it as a point of interest within his School, is surprising for a figure celebrated for his musical humanitarianism.

Since the School's MSE programme is firmly established as Renshaw's initiative, it raises a question over the confusion concerning its inception. This is attributable to several factors, including the understandable associations of Menuhin with his School, and a lack of clarity concerning such origins, both within the institution and much of the surrounding literature. However, I suggest that a further explanation is due in part to the phenomenon to which Norman Wymer alludes in section 1.3 — that of Menuhin's fame and exalted status. I argue that the weight of Menuhin's musical-humanitarian reputation is so significant that some interviewees conflated this and the MSE initiatives, and this issue provides one example in which such assumptions, coloured by this phenomenon, belie the true situation.

Menuhin nonetheless endorsed the MSE programme, as Renshaw explained: 'I made it a major feature of the School, fully supported by Menuhin' (Renshaw, 2021b). Menuhin's support for the initiative is unsurprising, given his humanitarian credentials and impactful wartime experiences. Indeed, the latter are mirrored by Renshaw, as he attributed the inspiration for the School's MSE activities to his Austrian trips in 1961 and 1962: 'the heart of that initiative [...] was my story from the refugee camps — that experience outside Salzburg in a tb [tuberculosis] sanatorium' (Renshaw, 2019a). Renshaw does not adopt the same level of proprietorship with the external and internal fundraising initiatives shown in Table 3d. He refers to this activity as 'common practice which I continued. The local ones [charity

initiatives] were just part of our growing link with the local community' (Renshaw, 2022). However, as Table 2b illustrates, examples of fundraising for external organisations during the Brackenbury era, whilst practised, were certainly not common. Therefore, whilst Renshaw's above comment holds true for Brackenbury's fundraising for the School itself, the external fundraising between 1975 and 1984 does not represent a continuation, but rather, a very significant expansion.

3.5 Yehudi Menuhin and social engagement

Menuhin's presence at the School remained limited throughout Renshaw's era. Recollections by alumni of Menuhin's frequency of visits range from Tasmin Little recalling 'three or four times a year', to Kenneth Fox remembering a more sporadic attendance: 'he came twice a year on average in the early years — I think less so in the later years' (Little, 2020; Fox, 2021).⁵² During such visits, three alumni, from the eleven selected from this era, recall Menuhin addressing the School on extramusical issues. Amongst these three, none have clear memories of the subject matter, as discussed by Ikki Opitz: 'He would come, for instance, to Sunday morning meetings and would talk to us and I really can't remember exactly what he said but he would generally go into all sorts of different subjects' (Opitz, 2020). This vagueness of memory may be partly attributable to Menuhin's tendency towards abstruse musings, a characteristic encapsulated by Lionel Menuhin Rolfe's description of his uncle as the 'ethereal dreamer' (Menuhin Rolfe, 2014, 224). CarlaMaria Rodrigues also identified this trait, and in so doing, contrasted Menuhin's approach to articulating issues of MSE in comparison with that of Renshaw: 'Yehudi's was much more esoteric, but I don't think the intention was any less' (Rodrigues, 2020). However, James Boyd found Menuhin's speeches unconvincing: 'We used to laugh at him because he would open his mouth and make a speech and talk about the world and God and everything [...] I don't think we took that side of him too seriously' (Boyd, 2021). The view from the remaining eight alumni was of no clear recollections of direct socio-musical or humanitarian input on Menuhin's part, typified by Joanne's observation that 'his visits, as far as I was aware [...] were mainly for musical things' (Lowe, 2020).

Five alumni nevertheless formed strong impressions of the violinist's humanitarian instincts in different ways. Two described impressions that occurred via the familiar theme of the strength of Menuhin's reputation. In Mary Wu's case, this is demonstrated by an anecdote featuring Virginia Renshaw, illustrating the extent to which Menuhin's humanitarianism was discussed within the School: 'It was always talked about — I remember Virginia mentioning that [Menuhin] was the first to try and make

⁵² I should remind the reader that Tasmin, one of the first alumni to respond to my appeals for interviews, is the current Co-President of the School, and her views need to be seen in the context of her strong allegiance to the institution.

peace between Palestine and Israel [...] he had this passion to try and draw people together and not see animosity' (Wu, 2021). Mary's assertion that discussion about this aspect of Menuhin was commonplace within the School is a testament to what could be described as second-hand impact, since Menuhin himself was largely absent. Moreover, her strong impressions, grounded in word-of-mouth information about the violinist's often public commentary on conflict within the Middle East (see for example Menuhin, 1996a, 302-6), convey a familiar message concerning the violinist's sociopolitical ideals.

Ikki, a German-born violinist, similarly took inspiration from Menuhin's postwar concerts, detailed in section 1.3:

I was very aware of his special connection to Germany, being the first Jewish artist to play there after the war [...] to be in the School as a German — I never had to feel that there was any kind of issue for that part of history being problematic for Yehudi. You knew he'd already bridged that gap. (Opitz, 2020)

Menuhin's attempts at artistic reconciliation with Germany after WWII, whilst contentious among much of the Jewish community, appear to have helped validate Ikki's sense of his own nationality. Ikki described this as valuable in the context of what he perceived to be a culture of subtle but widespread anti-German sentiment in Britain during the late 1970s and early 1980s (Opitz, 2020).

The legacy of Menuhin's special historical connection with many German communities since WWII (see Bailey, 2010, 662), also left a strong impression on James. In this instance, it was demonstrated in a more direct way, during a School concert tour to Lübeck as part of the Schleswig-Holstein Festival, in which James conveyed the response of the local people to Menuhin:

It was this wonderful understanding that [Menuhin] was someone who was important to them [...] his ability to galvanise that sort of common understanding [...] it blew my mind actually [...] That was like him saying 'yes, we're all part of this' [...] you can't separate that from what he did in a humanitarian way. (Boyd, 2021)

The phenomenon that James described is clearly something more profound than mere fame, and illustrates a common perception of Menuhin as a socially and politically unifying figure. This perception is echoed by Tasmin: 'His idea of wanting to use music as a huge blanket to gather everybody together — that came from an absolutely genuine and sincere desire within him to see the whole of humanity connected' (Little, 2020). Tasmin's enthusiastic endorsement chimes with the observations of Mary, Ikki and James, and they all resonate with Burton's similarly rosy description of Menuhin as 'being above the divisions of religion as well as of nationalism, of wishing to speak through his music-making to the entire

world’ (Burton, 2000, 307). However, in Tasmin’s case, whilst her association with Menuhin originated at the School, she acknowledged how these impressions were largely formed from collaborations after she graduated (Little, 2020). Indeed, in all four cases, the strong impact upon alumni, deriving from both reputation and demonstration, for the most part, originated elsewhere than the School itself. To underline this point, CarlaMaria, the other alumna who expressed a positive and impactful view of Menuhin’s commitment to humanitarianism, also developed her opinions of the violinist beyond her time at the School. She described ‘reading as an adult later, about the ethos of Yehudi [...] I think he was very much on that ‘page’ of community service and activism’ (Rodrigues, 2020).

Although Menuhin played no part in any of the MSE activities listed earlier in Table 3b, throughout the Renshaw era he continued to have some input into the School’s fundraising concerts, which are shown below.

Table 3e Menuhin’s involvement in fundraising 1975-1984 (Renshaw, 2021b; YMS Newsletters)

YEAR	CONCERT VENUE	CHARITY
1976	Royal Albert Hall, London: Menuhin’s 60th birthday concert	The School
1977	Lambeth Palace, London	The School
	Royal Albert Hall	International Understanding at the University of London
	Westminster Abbey, London	Council of Christians and Jews
1981	Bristol Cathedral	Research into Multiple Sclerosis
	Clandon Park, Surrey	• National Trust • The School
	Stationers’ Hall, London	• Central British Fund for World Jewish Relief • The Federation of Jewish Relief Organisations • The School
	UNESCO, Paris	The International Year of Disabled People
1982	Queen Elizabeth Hall, London	Southgate Reform District Synagogue Building Fund
1983	St John’s Smith Square, London	Elmbridge Hospice Appeal
	Sutton Place, Guildford	Dr Barnardo’s

Table 3e shows that Menuhin's involvement in such fundraising activities, like his attendance, was somewhat inconsistent. Of the eleven concerts listed here, nine were in aid of external charities which collectively represent a meaningful, if modest degree of altruistic engagement with a diverse range of social and ideological causes. For such charities, it is reasonable to assume that, in a similar way to Menuhin's involvement in the 'Friends of the School' concerts mentioned earlier, his fame and reputation would have considerably energised philanthropic support. However, as is evident from the table, on four occasions, the charitable cause was the School itself, and this self-serving aspect of Menuhin's fundraising involvement detracts from the predominantly beneficent spirit of the remaining eighty-one initiatives in which he was not involved. These four concerts were part of an overall fundraising strategy for the School, which, in addition to the twenty-seven 'Friends of the School' concerts mentioned in Table 3c, included the establishment of a new 'Yehudi Menuhin School Fund' in 1977 to raise money for potential students from the Netherlands. This raises the question of why this was necessary during an era of the School which Menuhin described as being 'financially secure', due to the government intervention in 1972 mentioned earlier (Menuhin, 1996a, 384, 425). However, Brackenbury and Chisholm both offer justifications for Menuhin and the School's approach to internal fundraising, making the similar point that despite the grant, the institution was still lacking in both general resources and sufficient funds for building maintenance (Brackenbury, YMS Newsletter, 1973; Chisholm, 2013, 74).

Menuhin's contribution to the School's MSE activities also included initiating some foreign engagements, which he characteristically envisioned as opportunities for forging reciprocal international relationships (Menuhin, 1996a, 385). An example of this is a School concert in 1976 at the British Embassy in Washington for Queen Elizabeth II and President Gerald Ford, followed by a student exchange programme. Menuhin does not acknowledge what would certainly have been an advantageous publicity opportunity for both the School and its founder. Rather, he chooses to focus on the importance of a socio-musical enterprise that incorporated his internationalistic ideals: 'I can think of no better way to celebrate the British—American links' (Menuhin, 1996a, 385).

Menuhin displayed a similar instinct in his attempts to develop musical exchange between Great Britain and China, made possible following the Cultural Revolution (Burton, 2000, 458). His visit to China in 1979, which featured some recruitment of students for the School, precipitated a musical tour to both China and India in 1982. For the latter, Virginia Renshaw outlines Menuhin's aims for the initiative,

which on the surface demonstrate his familiar ideals of internationalism via cultural exchange, yet also contain an undercurrent of musical colonialism, as she describes:

the fascination of seeing other countries and cultures, the breaking down of national barriers, the chance to communicate through music when language is an obstacle [...] to help Chinese musicians since they have given so many signs in recent years of a desire to gain greater insight into Western music. (Renshaw, V., YMS Newsletter, 1981)

For CarlaMaria, the cultural contrast offered by the trip made a significant impression: ‘it was like going from a black-and-white movie to a colour film and I had never seen poverty like that [...] so that was a ‘wow’ moment’ (Rodrigues, 2020). However, James contended that the trips were a vehicle for Menuhin’s political ambitions, in order to demonstrate entente between the East and West: ‘This was such a big political deal in the world, and Menuhin was absolutely obsessed by being important politically [...] He did it because he wanted to be the one who could show that the world was all working together’ (Boyd, 2021). The notion that Menuhin politicised the ongoing relationship between the Chinese students and his School is substantiated by Renshaw. In 1982, at the British debut of a former student of the Shanghai Conservatory of Music whom Menuhin selected for his School, Renshaw recalled that the latter contrived a meeting between the then Chinese Ambassador to Britain and Indian Prime Minister Indira Gandhi. This was during a time of continued enmity between the two countries and Menuhin subsequently delivered a speech about international reconciliation (Renshaw, 2021a).

The ongoing relationship between the Chinese students and the School was a complex and troubled one, which Bailey describes as ‘bedevilled by lack of finance, unfulfilled expectations, and interference from the Chinese authorities’ (Bailey, 2010, 520). However, James focuses blame on Menuhin for the difficulties caused by this enterprise, suggesting that two Chinese students ‘were both destroyed by the School, and I have absolutely no sympathy for Menuhin in terms of doing that sort of thing’ (Boyd, 2021). The negative impact upon these students was underlined by Renshaw: ‘We should never have had these Chinese boys in the School at all — the culture shock was so great, but [Menuhin] would never see that’ (Renshaw, 2021a). It is nonetheless important to place Menuhin’s controversial venture in context, as Renshaw describes it as the only significant initiative about which the two men disagreed during his term as Head (Renshaw, 2021a). Furthermore, despite such social and political obstacles, one could make the counterargument that Menuhin’s actions are a further example of his pioneering instincts, and that he acted as an early precursor to the subsequent burgeoning reciprocal relations between Chinese musicians and British specialist music schools and conservatoires. Indeed, his efforts in this regard were

recognised by the Beijing Conservatory, as he was made an Honorary Professor for ‘his concerts in China and for his endeavours to help many young Chinese violinists continue their studies in the West’ (IYMF, 2025). From the perspective of Menuhin’s wider pedagogical legacy, this international relationship is symbolised by the recent creation of ‘the ‘Sister’ school of YMS’ in China — The Yehudi Menuhin School Qingdao (YMSQ, 2024). However, the ongoing association of Menuhin and this “Sister’ school’ in a country with some fundamentally different cultural values to those of the UK raises a further question about Menuhin’s musical-humanitarian heritage, which is explored in Chapter Six.

In summary, with the appointment of Renshaw, the origins of the School’s MSE programme and Menuhin’s endorsement of it, the latter’s irregular visits, impact upon alumni, and role in both the fundraising concerts and international ventures now established, a detailed picture of the violinist’s socio-musical input emerges. It is characterised by a complex mixture of supportive, inspirational and demonstrative approaches on the one hand, contrasted by a limited level of overt musical-humanitarian input featuring occasional controversy on the other.

3.6 Alumni and the School’s musical social engagement

Owing to the considerably greater quantity of MSE activity in the Renshaw era than that of his predecessor, I begin with a preface to the sections concerning impact and action. The following table measures the extent to which alumni recalled the various MSE initiatives, detailing how many different types of venues they remember from their time at the School.⁵³ These findings represent a meaningful measure of which types of initiatives from Table 3b impinged on the minds of my interviewees, in addition to providing a reference point for the subsequent data concerning ideological influence.

⁵³ Alumni were asked about their experiences and recollections of initiatives within Table 3b, but not about fundraising activities. The extent of the latter element of the School’s MSE practice came to light after the interview process had finished.

Table 3f Alumni group's recollection of MSE initiatives ⁵⁴

ALUMNI	CARE SETTINGS			SCHOOLS	MISCELLANEOUS	
	CARE HOMES	HOSPICES	HOSPITALS		THUR-CROFT	OTHER
ABIGAIL	** (Rokefield Westcott; Osmond House)				*	
CARLA-MARIA	*(Osmand House)				*	
FRANCIS	*(Rokefield Westcott)	**			*	
IKKI	**			** (Krishna-murti)		
JAMES		**	* (Broadmoor)		*	*(Feltham)
JOANNE		** (St Christopher's; St Joseph's)	** (Broadmoor, Royal Marsden)			
KENNETH	*(Rokefield Westcott; Woking Home for Disabled)	*(St Christopher's)		Philip Southcote		
MARY	** (Home for Incurables)	*		**	*	
REBECCA						
ROWAN	*					
TASMIN		**		*	*	

* Single initiatives recalled

** Multiple initiatives recalled

Due to the approximation of many of the responses, there is no way to determine exactly how many different venues the alumni recalled. However, considering the interval between the Renshaw era and the interviews, the level of recollection is notably high across the group. The outlier was Rebecca Gilliver

⁵⁴ In the cases when alumni were able to remember specific venues, these are detailed in the table as abbreviations (for full details, see Table 3b). The exception to this is the Thurcroft visit, for which * indicates both a recollection of the name of the village and the initiative as a whole (featuring visits to a church, primary school and working men's club).

who, despite a vague recollection of ‘the deaf school [Philip Southcote School] being involved’, was unable to verify whether she had been directly involved in any of the MSE activities within Table 3b (Gilliver, 2021). Rebecca attributes this to her age at the time, explaining that ‘I was quite young and it [the MSE programme] was more for the older, better, more developed students so I didn’t do a great deal with Peter [Renshaw]’ (Gilliver, 2021). Indeed, Rowan Brown, the interviewee with the lowest level of recollection aside from Rebecca, was also one of the youngest students in the group during the Renshaw era. Rebecca’s point is validated by Renshaw’s stated age range for participation in the School’s MSE initiatives, which was approximately between thirteen and eighteen (Renshaw, 2022). Nonetheless, Renshaw stated that, notwithstanding individuals who might not be suited to some of the more challenging venues, it was his intention to include all students in forms of MSE activity (Renshaw, 2021b). Therefore, despite the limited generalisability of this alumni group, it is reasonable to infer that the depth of recollection shown above corroborates Renshaw’s aims for the programme to involve a large majority of students. Further, the widespread recollection of multiple venues after an interval of approximately forty years points to formative impressions in the minds of alumni, which are detailed in the following section.

3.6.1 Ideological impact

The care homes, hospices and hospitals, when seen as a whole, not only elicited the highest level of recollection amongst alumni, but significantly, produced several examples of powerful impressions within the group.

Three respondents described somewhat revelatory experiences in care settings, such as Mary, who, in comparing such work to mainstream contexts, observed that ‘music touches [people] in such a different way that I’d never seen before’ (Wu, 2021). Similarly, Joanne recalled how ‘it brought home to me the power of music to individuals who are vulnerable’ (Lowe, 2020). Ikki offered greater detail of what he perceived to be music’s remedial power:

We were playing, and a lady who was basically catatonic [...] she started to move a lot to the music [...] [and] sing along with us and when the staff in the care homes would sometimes say that these are people who don’t interact, you realise that music is the thing that can still reach them. (Opitz, 2020)

Amongst the seven alumni who recalled visiting care homes, Abigail Young, CarlaMaria and Rowan described impactful experiences. Amongst these, two referred to Osmand House Nursing Home for German Jewish refugees, an initiative which mirrored both Menuhin’s postwar concerts and Renshaw’s

work in Austria. One example of the impact of the Osmand House visits was CarlaMaria's experience, which echoed that of Ikki, as she recollected 'seeing this man in a bed who had Lou Gehrig's disease — he couldn't move his body, he could only move his head [...] that was a 'wow' moment' (Rodrigues, 2020).

The work in hospices was also affecting, with Joanne, Mary and Tasmin all perceiving a social value to work in such settings. Tasmin recalled that 'to actually meet and talk to people who knew they were going to die soon was quite a moving and powerful experience [...] that had a major impact' (Little, 2020). Joanne similarly observed: 'I had never really considered matters related to one's own death before [...] as a fifteen-year-old, you sometimes feel you're invincible at that age — you're not thinking about mortality and about how other people are suffering' (Lowe, 2020).

Despite Renshaw's avowed care in establishing an appropriate age range for students undertaking MSE activities, with exclusions for those who were considered unsuitable, Francis Wilson registered a negative experience: 'I did hospices, and I didn't like what I saw there — for kids, that was a bit too extreme' (Wilson, 2021). Notwithstanding the possibilities that either the minimum visiting age could have been too low, or Francis' inclusion might have been misguided, this criticism was nonetheless an exception amongst the experiences of both hospice visits and music in care settings in general.

The other type of venue that generated significant impressions amongst multiple alumni was an annual visit to the coal mining village of Thurcroft, Yorkshire. Three alumni recorded positively impactful experiences, such as Tasmin, who was wholehearted in her endorsement of the trips, stating that amongst all the Renshaw initiatives in which she participated, 'the Thurcroft visit was probably the most memorable' (Little, 2020). The remaining two alumni offered greater detail, describing different aspects of the social value of the trips. Abigail articulated how Renshaw's initiative and her interaction with a group of miners made her reflect on her own situation and prospects:

There was this element that he [Renshaw] was showing to us, 'this is what other people do for a living' [...] it did have the effect of making you grateful that perhaps you weren't going to have to do this for your job.
(Young, 2020)

The social experiences at Thurcroft impacted Francis in a different way: 'That was an amazing experience because you saw the warmth of these people who had nothing — little or nothing' (Wilson, 2021). Francis' observations can be viewed in the context of the closure of coalfields and subsequent miners' strikes of the early 1980s, and the disastrous financial consequences for many such communities.

Whilst the Thurcroft mine was still operational during the time of the School visits, the underlying sociopolitical dimension highlights how the Thurcroft initiatives could be seen as an example of Renshaw's intention to broaden the pupils' 'social horizons' (Renshaw quoted in Povey, 1980, 62).

In comparison to the affirmative views of the Thurcroft visits by the above alumni, James offered a sharply contrasting perspective:

I thought it was appalling at the time. I thought it was some sort of cultural imperialism. Looking back at it now, I can't believe it was considered reasonable — it wasn't an exchange [...] it was proof of 'we know that music has this power that you don't.' (Boyd, 2021)

James' notion of 'cultural imperialism', with its connotations in this context of a colonial approach by classical music practitioners, evokes the works of several scholars mentioned earlier. These range from contemporary critiques of El Sistema by Allan (2010) and Baker (2014), to historical practice in Victorian Britain, colonial Britain and reformist North America by Bull (2016), McGuire (2009) and Campbell (2000) respectively. From the perspective of a group of elite music students presenting the Western classical tradition to a mining community with its divergent musical and cultural traditions, these scholarly examples have a degree of resonance with Renshaw's initiative, and James' criticism could be seen to have some validity. Moreover, the latter's claim that 'it wasn't an exchange' also recalls Spruce's notions of 'distributive social justice' and 'deliverology', describing a one-way process (Spruce, 2017, 724, 730). In an artistic sense, Spruce's terms might also apply here, as no interviewee recalled either collaborative or reciprocal musical approaches during the Thurcroft trips. In a broader sense, there is nonetheless evidence that Renshaw attempted to create a spirit of exchange between the School and the Thurcroft community. For example, some of the Thurcroft families were invited to stay at the School as guests for extended periods (Renshaw, 2019b). Whilst it could be argued that this further illustrates James' observation of 'cultural imperialism', some of the activities undertaken whilst visiting the mining village offer evidence of a culturally reciprocal process. This is illustrated by Abigail, who observed that part of the exercise was not only to perform music, but to see 'what other people do for a living', by staying in homes, visiting churches and schools, and observing a working coal mine. Indeed, it is noteworthy that these trips lasted for several days, and it is reasonable to surmise that the sustained, immersive experience within the mining community and the significant impressions reported above are linked.

Whilst James' criticism concerning 'cultural imperialism' is an outlier within my group, it illustrates how such socio-musical experiments between divergent cultures can produce a gulf between intention and reception. During his time as Head, Renshaw demonstrated an understanding of how such a gulf can

exist within the practice of MSE, highlighting the nature of common negative perceptions, and advocating a preferable style of delivery:

the giving of concerts as a form of social service could be viewed as an empty moral gesture which alleviates the conscience of the talented minority (or of the staff), and does little towards enhancing the lives of those in acute social, mental and physical need [...] Whatever the skeptics might say, there is plenty of evidence to show that if young people share their gifts with others in an open, generous, and unassuming way, much positive good can be done and much pleasure given, as well as gained. (Renshaw quoted in Povey, 1980, 62-3)

Notwithstanding James' critique, Renshaw's socio-musical principles and initiatives were received favourably by many of my alumni group. For example, Abigail noted that such MSE trips constituted 'very deliberate attempts by Peter to take us to places that were out of our privileged little bubble in Surrey' (Young, 2020). The expression 'bubble' was also used by both Tasmin and James to describe the familiar notion of the School's insularity, and both recognised how such MSE ventures were intended to mitigate this. Similarly, CarlaMaria offered a comparative view on the priorities of the Renshaw era: 'that time period was really quite extraordinary because I think we were exposed to life in a different way to how the School was set up' (Rodrigues, 2020).

An influence on a further six alumni was the notion of music having a broader purpose than its usage in mainstream contexts. Amongst this group was Mary, who cited playing music at the then Home for Incurables as highly formative. She described how 'after this experience, you think music is for sharing, it's for everybody [...] it changed my perspective a lot' (Wu, 2021).

Kenneth noted a similar shift in ideology, whose views below belied his assertion that he did not experience any significant impact from individual venues:

[the School] must have instilled in our minds from a fairly early stage that performance was not something that was reserved for the stage and the concert hall, and that there were other ways of giving pleasure and satisfaction through music, and that we should think a little more widely than competitions and concerts [...] as a result of those efforts, we left with a wider idea about what music was for. (Fox, 2021)

Kenneth's notion of thinking 'more widely than competitions and [mainstream] concerts' highlights Renshaw's diversification from certain musically elitist priorities, as described in section 3.3. Abigail similarly noted that:

It has had the effect on me that I don't ever consider any performance to be less important than another one and any audience to be less important than another [...] a concert was a concert, regardless of where it was, so I think when equal importance is placed on a Jewish home for the blind or the Queen Elizabeth Hall, inevitably that affects you. (Young, 2020)

In addition to developing a sense of musical egalitarianism, Abigail's further reflections on the School's MSE activities echoed the principles of LMN: 'I think that if people can't get to music, you should take music to them' (Young, 2020). In a further evocation of LMN, Rowan recognised a dual purpose within the MSE programme, recalling how 'the idea was that it would be good for us, and it would be good for other people' (Brown, 2021). However, Rowan implied that there was an element of social and artistic condescension in Renshaw's initiatives, echoing James' observations earlier: 'I think there was also an attitude of we are the privileged ones, bringing music to the poor people' (Brown, 2021).

Opinions such as those of Rowan and James were overshadowed by a more dominant trend within my interviewees, which was to regard such socio-musical exchanges positively and without reservations. Amongst this majority, four alumni drew satisfaction from what they perceived as the altruistic element of the School's MSE programme, as illustrated by Tasmin's observation that 'the resulting feeling that we had done some good somewhere was a very important and powerful one, and I think it has had a huge impact on me' (Little, 2020). Both Abigail and Joanne described how the social element of the MSE activities counteracted the potential for a self-centred musical focus, with the latter recalling:

I came away from those places thinking more about the institutions that I had been to and the people that had spoken to us, than I did about the music I was playing and how I was going to make my piece better next time. (Lowe, 2020)

This emphasis on social interaction is continued by Rowan, who described the source of her enjoyment: 'It was meeting down-to-earth people who were not musicians and didn't think that music was everything. You weren't judged on the quality of your music — you were judged on the quality of your conversation' (Brown, 2021). In so doing, Rowan's observations evoke Thomas Turino's notion of the reframing of excellence within such settings, and a focus on quality of interaction taking precedence over musical output, discussed in section 1.6.2 (Turino in Elliott et al., 2016, 8). In turn, this recalls several proponents of social and musical reciprocity central to 'progressive music education theory' (Baker, 2014, 187), such as Abrahams et al., Baker and Renshaw himself. Rowan's reference to being 'judged on the quality of your music' by those who 'think that music was everything' is a reminder of the pressures within an institution such as the School, from which these initiatives could be seen to offer

some relief. Therefore, Renshaw's reference to the shaping of the cocooned young musician via the 'tough realities of the outside world' invites an adaptation. In this instance, Rowan suggested how certain social realities of the outside world mitigate some of the inherent 'strains and stresses' of the inside world of this specialist music school. Indeed, this juxtaposition of musical aspiration and musical altruism and the School's shifting emphasis between the two remains a salient issue in Renshaw's era. Rowan's testimony reveals that these elements, rather than acting in opposition to one another, were in this case complementary.

The theme of altruism and the potency of social connections is also relevant to Renshaw's additional aims for the MSE activities: 'I generally got the students to introduce their pieces to the audience [...] it was all about trying to make a meaningful connection' (Renshaw, 2022). The testimonies of Joanne and Rowan in particular can be viewed as a further vindication of Renshaw's aims.

To summarise, three categories and associated themes can be identified within my alumni group. Firstly, Kenneth and Rebecca both declared little involvement or impact from the MSE activities. However, the clear impression left upon Kenneth concerning music's wider possibilities suggests an affecting ethos within the School, which, by implication, can be seen as an endorsement of Renshaw's wide-ranging changes within the institution.

My second category of James, Francis and Rowan offered a mixture of approbation and criticism, with the latter manifesting itself in two main ways. The first of these is the perceived responsibility on the part of music educators to strike a balance between providing stimulating socio-musical environments and those which are unsuitable, with the preparation for such contexts and the age and disposition of participants as important variables to consider. Secondly, the artistic assumptions and social purposes behind comparatively privileged classical musicians performing to vulnerable or less fortunate communities raise important, and indeed enduring questions about both musical dissemination and cultural exchange. In such contexts, the responsibilities of music practitioners to ensure informed, sensitively managed and often reciprocal relationships within MSE work are considerable, in order to maximise the possibilities for a constructive process and minimise misunderstanding. These three participants also provided some positive impressions of the work in both care homes and Thurcroft, and these data align them with the third category below.

The final group of Abigail, CarlaMaria, Ikki, Joanne, Mary and Tasmin consistently conveyed affirmative and impactful accounts of the School's MSE initiatives. They all reported how they were made aware of

music's broader social purpose, with the Thurcroft visits serving as the most notable model through which such ideas were communicated. All members of this group described affecting experiences of MSE practice in care homes, hospices and hospitals, with half noting what they saw as music's remedial possibilities in such settings. Indeed, the observations concerning music in care, in comparison to the absence of significant recollection or impact from the visits to schools and other miscellaneous institutions, suggest wider significance. This importance of music in care to my respondents is reflected more broadly, not only by Britain's older MSE institutions such as MIHC and LMN, but an increasing range of organisations founded in the last thirty years. Examples of these include Forget-me-not Chorus, Goldies Sing and Smile UK, Lost Chord, Musica Music and Wellbeing CIC, Wigmore Hall's Music for Life and Singing for the Brain.⁵⁵ This upsurge in organisations devoted to music in care has been accompanied, and indeed stimulated, by a concomitant body of research concerning music's capacity to alleviate various forms of dementia.⁵⁶

Overall, the impressions of the School's MSE activity upon the majority of alumni reflect Renshaw's proposition below concerning the effects upon students of this type of work: 'It could be argued that these experiences might not impinge very deeply into a child's consciousness and that they are unlikely to lead to social action later in life unless they are felt directly at a gut level' (Renshaw quoted in Povey, 1980, 62-3). Renshaw thus highlights the crucial relationship between ideological stimulus and resulting action, evoking the respective concepts of Elliott (2012) and Freire (1970) mentioned earlier. Therefore, since it is reasonable to assert that many of the above alumni could be described as having experienced the School's MSE initiatives at 'gut level', Renshaw's comments both offer a broad summary of this section and anticipate the next.

3.6.2 Resultant action

From my interviewee responses, two broad categories emerged. Some alumni were clear about a connection between the School's MSE initiatives and related activity they undertook during their careers, and others expressed uncertainty whilst acknowledging the possibility of such influences. Despite the ambivalence within the latter category, I consider such cases as important for inclusion in this section.

⁵⁵ The respective URLs for these are the following: <https://www.forgetmenotchorus.com/> <https://www.golden-oldies.org.uk/about-us.html> <https://lost-chord.co.uk/about-lost-chord-charity/> <https://musica-music.co.uk/> <https://wigmore-hall.org.uk/learning/music-for-life> <https://www.alzheimers.org.uk/get-support/your-support-services/singing-for-the-brain>

⁵⁶ Examples of this include Siddhant Patel's work in the *Youth Medical Journal* (2021), Rineke Smilde's book *Whilst the Music Lasts on Music and Dementia* (2014), and LMN's *Live Music in Care* report by Tapson et al. (2018). The latter is explored in Chapter Seven.

This is based on observations of respondents in both this and previous research, who varied greatly in their reflective and reflexive capacities. Therefore, instances in which alumni were unable to precisely identify the origins of their various social and musical influences did not necessarily equate to a doubtful link between education and action. Indeed, for some alumni, such vagueness in attribution arose from considerable reflection, involving the challenge of considering how, for example, an innate predisposition towards beneficence and/or experiences of social engagement before their time at the School might also have been contributing factors. Furthermore, just as several respondents conflated the origins of the School's MSE programme with Menuhin's direct humanitarian input, a similar challenge existed for some alumni when required to identify the extent to which these two sources of influence related to their subsequent activities.

I begin with Francis' MSE activity after leaving the School, which, alongside a full-time orchestral role, involved raising approximately £65,000 for homeless communities over a ten-year period (Wilson, 2021). Francis described a strong commitment to this type of MSE initiative, and, despite earlier reservations, suggested a possible source of influence from the former Head: 'it's very important to go out and give back to the community [...] maybe Renshaw instilled that in me' (Wilson, 2021).

Rebecca, a 'cellist with the London Symphony Orchestra (LSO), was also ambivalent about the School's influence on her subsequent MSE work. The latter involved a Music Therapy course, the LSO's education and community programme entitled 'Discovery', and initiating what she referred to as an 'outreach' component within her own Dorset-based 'cello course (Gilliver, 2021). Although Rebecca partially attributed these activities to formative MSE experiences before she attended the School, she implied that the latter might have played a contributing role: 'I've always been interested in outreach, and that must have come from somewhere [...] I was aware of that at the Menuhin [School]' (Gilliver, 2021).

Ikki, a violinist with the Berlin Deutsche Opera (BDO), also described an active professional role in MSE work which originated from a mixed source of influences. He was unable to significantly distinguish between the influence of Menuhin and the School's MSE programme upon his subsequent activity, but when viewed collectively, his response to the question of whether these two elements were impactful was unequivocally affirmative. Ikki described how this manifested itself, recounting how he invariably responded when opportunities to participate in the BDO's fundraising initiatives arose: 'Any time there is something to do with charity, then it's obvious to me that I will do it [...] and it's usually on a voluntary basis [...] it's part of what the musician should do' (Opitz, 2020). The final clause of Ikki's statement is a

telling declaration of what he considered to be the modern musician's role, and his views and actions clearly evoke notions of musical citizenship.

Abigail, a former violinist with the English Chamber Orchestra, also chose to participate in its charity and education work, and, like Rebecca, her ambivalent opinion that the School could possibly have had an influence was compounded by her previous MSE experiences. However, she was certain about the influence of the School's MSE programme when talking about her musical experiences in care settings. She played to a range of care home and hospice residents including her ailing parents towards the end of their lives, taking care to adapt musical genres to meet the needs of individuals.

Mary also became involved in MSE activities within care settings, playing for the Art in Hospital and Haven of Hope Hospital organisations in her native Hong Kong. In response to the question concerning whether a link existed between this work and her School MSE experiences, she replied positively: 'I would not have been so willing to join if I didn't have any experience before' (Wu, 2020).

When asked the same question about her subsequent professional work in care, Joanne also responded affirmatively, whilst usefully quantifying the degree of influence: 'Yes, definitely [...] I think that the Menuhin School did play a part in that, even if it was a small part' (Lowe, 2020). Her career diverged from music into working full-time for the NHS and she described how her School experiences laid some of the groundwork: 'If you've already been in chemotherapy wards, hospices and a large psychiatric hospital which I did at the Menuhin School, in a way, I was pretty well equipped' (Lowe, 2020).

Tasmin's professional work in care settings and for charity has been extensive, and she cited her musical engagement with the Centre for Communication Disorders, National Centre for Epilepsy, Mary's Meals organisation, and her role as an ambassador for Help Musicians UK as recent examples. The extent of her commitment to this part of her musical career is illustrated by the following: 'there was one year where half of the concerts that I did were for charity and absolutely no money was given to me' (Little, 2020). However, she offered an equivocal answer to the question of linking her musical charity work to related activity at the School: 'I think it [the School's MSE programme] has had a huge impact on me. Now, I am not saying that I wouldn't have done it anyway because I am quite a kind person' (Little, 2020). However, she was clearer about two other aspects of her music-making. When describing the source of influence for *The Naked Violin* — her free-download recording initiative aimed at making classical music more universally accessible — she acknowledged Renshaw's aims of connecting with audiences: 'this probably does stem from the Menuhin School days because we were encouraged to

address our audiences’ (O’Carroll, 2008; Little, 2020). Furthermore, Tasmin was clearest about the links between the School’s MSE initiatives and her considerable amount of educational work from the 1990s onwards: ‘I think the most direct influence has been concerts in schools and I have done literally hundreds and hundreds [...] that definitely stems from the [Yehudi Menuhin] School and going to play in the community’ (Little, 2020).⁵⁷ It is notable that whilst neither Tasmin nor the rest of the alumni group reported significant impact from the School’s educational activities, this is a strong area of MSE work for her. This is reflected more widely by the music profession’s changing emphasis from the mid-1980s onwards towards increasing engagement with schools (Cottrell, 2004, 192).

James, in his career as a chamber musician, also became involved in educational work, co-founding a chamber music course for young musicians, ‘MusicWorks’.⁵⁸ Whilst he, like Abigail and Rebecca, described his MSE experiences prior to being at the School as formative, he also acknowledged the clear influence of the latter: ‘what we do now in terms of running this ‘MusicWorks’ course — it [the School] has informed that’ (Boyd, 2021). However, in the same way as Ikki, James added that he considered the School’s influence as encompassing both its MSE activities and the socio-musical impact of Menuhin.

In contrast to James, CarlaMaria expressed considerable alignment with the aims of Renshaw’s MSE programme, which in her case, contributed to an active sociopolitical role: ‘I think it sparked something in me at that age that I was to develop later [...] in terms of social and political activism after I left the School’ (Rodrigues, 2020). CarlaMaria cited a range of activities, including the US election volunteering cause ‘Lift Every Vote’, the ‘Million Woman March’ devoted to the plight of African American women, in addition to fighting for what she referred to as ‘gay and lesbian social and civil rights’ when living in Minnesota (Rodrigues, 2020). However, when asked from where the inspiration for her activism derived, CarlaMaria commented on Menuhin, the School’s MSE practice and Renshaw as a whole, whilst highlighting one particularly significant influence: ‘I think from all of them, because they’re all entwined, but I do think Renshaw had a huge impact’ (Rodrigues, 2020).

In summary, I begin with a group of five alumni, bringing together both those who declared no ideological impact and those who offered both criticism and approval. Firstly, Kenneth and Rowan reported no involvement in MSE or related activity that was attributable to their School experiences. Further, Francis and Rebecca, who both provided examples of professional MSE work, may have

⁵⁷ See O’Carroll (2008) for further details of Tasmin’s extensive initiative ‘No Strings Attached’, involving ‘outreach workshops’ in schools.

⁵⁸ For more information, see <https://musicworks.info/>

experienced latent influence, as they allowed the possibility of a connection between such activities and their educational influences. Contrastingly, James' clear link between the conception of his own musical institution and the School represents the most surprising divergence between impact and action, considering his scepticism concerning some of Renshaw's principles and MSE initiatives. However, in James' case, and indeed those of CarlaMaria and Ikki, the positive impact derived from a combination of Renshaw, the MSE programme and indeed Menuhin's musical-humanitarian ethos, thus illustrating a further example of blurred boundaries for differing sources of influence.

However, CarlaMaria and Ikki belong to a group of six, also featuring Abigail, Joanne, Mary and Tasmin, for whom a clear correlation between ideological impact and resultant action exists. This category, characterised by strong impressions of the School's MSE activities given without reservations, all related to varying extents, their subsequent work to these influences. Consequently, for this group, there is a degree of what Ruel et al. refer to as 'internal validity', as the subsequent action validates what, in the previous section, remained theoretical (Ruel et al., 2016, n.p.).

3.7 Discussion

In the wider exploration of Menuhin's legacy of social engagement, his appointment of Renshaw is vital. It was predicated on the 'shared values' of the two men, so to some extent, Menuhin can be said to have recruited Renshaw in his own image. Therefore, from a certain viewpoint, every aspect of the School is a product of Menuhin's legacy, however indirect, including Renshaw and his conception of the MSE programme. Nonetheless, with a differing perspective, the latter is a highly significant, autonomously created initiative, which requires separate attention and recognition on its own merits. Indeed, this overlapping and paradoxical nature of ownership and attribution is recognised by Menuhin, with the following description of his relationship to the School:

While I am happy to know it is mine, in that I have longed and worked for its existence, I am just as happy to know that it is not mine at all but self-propelled, with a buoyancy and character which don't depend upon my presence. (Menuhin, 1996a, 386)

Menuhin's reference to his presence, or the lack of it within the School, represents another theme within his legacy. His input into the musical-humanitarian elements of the School is best summarised as indirect and somewhat sporadic. His most meaningful contributions featured several alumni drawing inspiration from his humanitarian deeds via the strength of his reputation, second-hand sources, relevant literature and events beyond the School. In some cases, alumni partially attributed their

subsequent socio-musical activity to his influence. Moreover, some of his international initiatives and fundraising activity demonstrated the type of musical humanitarianism with which he is often associated. However, it is this very reputation that renders his relative lack of active involvement in this aspect of the School as somewhat surprising, and his occasional unsuccessful musical-political ventures do not enhance this aspect of his legacy.

From the examination of Renshaw's creation of the MSE programme, its surrounding infrastructure infused with a 'moral imperative', the influence of such practice upon alumni and their resultant activity, it is evident that his individual legacy is considerable. Many of Renshaw's aims for the programme, stated earlier in Povey (1980), were to some extent vindicated by the findings within this chapter. These featured the former's intention that all alumni should engage in certain MSE initiatives, experience a broadening of their 'social horizons', expand their perceptions of music's wider possibilities, make meaningful social connections, and perhaps most significantly, undertake similar and related activity that resulted in part from their School experiences.

Whilst the findings within music in care and the Thurcroft visits dominated the impact upon alumni from the range of venues visited, the subsequent work that clearly derived from the School's MSE activities yielded a notably broader spectrum of socially engaged activity. This featured not only music in care, work for charity and mainstream and special schools, but also social and political activism, free online musical resources, and work in the NHS. This range of initiatives represents how the School's influence stimulated both the emulation and reimagining of forms of social engagement.

On the matter of fundraising, Renshaw's comment that such activity was 'common practice which I continued', whilst loosely correct on one level, is, on another, a gross underestimation of the external charitable component of the School's MSE practice during his era as Head. On Renshaw's part, this statement is either an example of modesty or a limited understanding of the extent of the School's fundraising activity within the previous era. Indeed, between 1975 and 1984, the external fundraising concerts played a significant part in contributing towards a sense of an outward-looking, musically philanthropic organisation.

A caveat to this affirmative picture of educational influence is that whilst these causal links to Renshaw's MSE programme should not be underestimated, the principal form of employment for these alumni,

most of whom entered the music profession, was mainstream music-making.⁵⁹ In the absence of accurate ratios of my group's mainstream work in relation to their MSE and related activity, it is reasonable to state that, to varying degrees, the latter amounted to merely an adjunct to the former, rather than a priority. Therefore, in the minds of several alumni within this group, this period is best characterised as one which normalised MSE practice within conventional music making.

The criticisms of Renshaw's MSE programme illuminated issues of both the care required in selecting contexts which are appropriate for young people and the challenges associated with the dissemination of classical music in contexts of altruism and cultural exchange. Despite the earlier description of Renshaw as an educational progressive, both these issues can be seen as symptomatic of approaches which are characteristic of the era in which they took place. With the former, the cause of criticism is related to the freedom on Renshaw's part to take children into challenging venues such as hospices, prisons and a working coal mine. Some of these activities, or the way they were conducted, however well intended at the time, may well not be permitted in contemporary educational contexts due to the stringent attention to child welfare that is familiar today. For the latter issue, whilst Renshaw declared himself an exponent of reciprocal approaches in MSE practice, illustrated by his 'creative collaborative practice' (Renshaw, 2019a), he began to develop this from the mid-1980s onwards. Indeed, there is little evidence of such progressive approaches in the delivery of the School's MSE activities during his time as Head. Therefore, from one perspective, this aspect of the School's MSE programme might be seen to align with what scholars such as Baker (2014), Spruce (2017) and Turino (Elliott et al., 2016) broadly refer to as increasingly archaic practices of one-way music-making, which, by extension, could validate James' observation of 'cultural imperialism'. However, Renshaw's observation that when 'young people share their gifts [...] much positive good can be done and much pleasure given, as well as gained', is widely validated by the range of affirmative alumni testimonies, which collectively provides a convincing rebuttal of such critiques (Renshaw quoted in Povey, 1980, 62-3).

Further consideration of the above critiques of Renshaw's programme stimulated some reflection on my methodology. At the outset of the interviewing process, for consistency of measurement, I established a set of questions that I subsequently posed to all forty-four alumni, and whilst, as the above shows, some

⁵⁹ The exceptions are Kenneth and Joanne. Whilst the latter's career and its link with the School's MSE activities have been discussed, the case of the former will not be considered further, since he declared no direct influence from such initiatives and his profession is not relevant to this thesis.

critiques were forthcoming, none of my questions explicitly invited it.⁶⁰ Therefore, the extent of criticism may have been underrepresented, in favour of responses that focused on the impact of the MSE programme and possible links to subsequent activity.

Another caveat to my findings concerns a closer look at the limitations of this study already mentioned. I refer to the issue of chain-referral recruitment, which I relied on slightly more for the Renshaw era than the remaining three. This is because my research began with the former and this approach was instrumental in initiating the contacts that facilitated subsequent interviewees. Therefore, it remains a possibility that the slightly higher proportion of chain-referral recruitment for this era could have resulted in a subtle degree of selection bias.

I should also note that, in the evaluation of the varying influences on alumni, it is logical to argue that the impact of a given phenomenon upon individuals is not only subject to the potency of the phenomenon itself, but proportional to the level of exposure between the two. By this measure, the greater impact of Renshaw's ideology and the School's MSE activities over Menuhin's musical-humanitarian influence is to be expected. Moreover, from a certain viewpoint, Renshaw's instigation of the MSE programme, the ethos he cultivated, and the tangible influence on alumni can be considered as part of Menuhin and the School's wider legacy. Nonetheless, the breadth of Renshaw's initiatives, including numerous visiting speakers on 'Issues of social/ethical concern' and 'MSE and extramusical social engagement', the range of at least 120 MSE initiatives, and over 99 charity events for external organisations (as listed in Tables 3a, 3b and 3c respectively) represent a significant heritage in and of itself.

⁶⁰ For my subsequent research involving LMN alumni, I included a question inviting evaluation and criticism of the organisation.

Chapter Four

1984 to 1998 – Shifting educational priorities

4.1 Introduction

I begin with an examination of the management and infrastructure of the School between 1984 and 1998, drawing on the views and recollections of a further eleven alumni and four staff members who attended during this period. This era featured several significant changes of staff, and I explore the impact that some of these appointments had upon both the School's commitment to mainstream musical excellence and its MSE activity. I subsequently examine Menuhin's involvement in socio-musical activity at the School up until his death, followed by alumni recollections of both his influence, and the impact and resultant activity from the MSE initiatives during this era.

4.2 Change and instability

In April 1984, three members of staff were appointed to replace the outgoing Head, Peter Renshaw, forming what Nicolas Chisholm referred to as 'the Triumvirate', consisting of English teacher Kevin Jones, Peter Norris and Virginia Renshaw (Chisholm, 2013, 85). This 'Triumvirate' was a temporary solution resulting from the marital separation of the Renshaws and Peter's departure. Chisholm describes how this change to senior management 'appeared to destabilise the equilibrium within the School' (Chisholm, 2013, 87). In September of the same year, John Lazarus, graduate from the University of Cape Town and former Head of Music at Willesden High School, was appointed as the new Head. Rebecca Gilliver recalled what she perceived to be Lazarus' approach to social issues within the School:

His social ideas were very interesting. He was very race aware and in a very positive way, but he came to a school where we were way past that because it was already quite multicultural, and nobody cared. He made us very aware of it, and it was quite strange. He upset the applecart by pointing out differences that we didn't see as differences. He didn't go down well at the School. (Gilliver, 2021)⁶¹

This is corroborated by Hyung-ki Joo, who described how Lazarus, in terms of the latter's approach to social issues, 'went against the grain of what had been going on until then' (Joo, 2021). Chisholm describes the wider developments within the School during Lazarus' time as Head:

⁶¹ This perspective is from a member of the group of alumni from Renshaw's era, whose attendance, like several of my interviewees, spanned two phases. I include Rebecca's view as an exception to the format of eleven alumni per era, as it was, by some way, the most insightful on this issue.

The somewhat claustrophobic atmosphere made relations between pupils and with the staff quite difficult [...] Over the next two years the relationship between Principal, Staff and Governors became increasingly disjointed. Those seven terms without strong control and clear direction made disintegration likely. (Chisholm, 2013, 88-9).

The 'seven terms' relate to the period between April 1984 and September 1986, and Chisholm's reference to 'disintegration' concerned the fate of the School. Chisholm's observations are supported by Sophia Rahman, who, in summarising this phase, described how 'there was this period of instability' (Rahman, 2020). Since the Governors felt that the School's problems largely originated in Lazarus' misguided approach, they opted to find a replacement.

Mary Henderson, who had been a history teacher at the School for sixteen years, was given the role of acting Head in September of 1986, until a long-term appointment was made. Malcolm Singer observed that whilst Henderson 'was a very distinguished history teacher', her knowledge of music and musicians was limited (Singer, 2020). This was one factor that contributed to an environment of continued precarity, and Singer recalled how 'the School was quite a strange place in that period' (Singer, 2020).

A further, more significant factor involved multiple changes to the instrumental teaching staff at Menuhin's behest. His most significant appointments took place between 1986 and 1991, and some context to these decisions is provided by one of the principal findings of a study from 1978, entitled *Training Musicians A Report to the Calouste Gulbenkian Foundation on the training of professional musicians*: 'we still do not produce as many world-class performers as might be expected from a country of our size' (Vaisey, 1978, 17). Chisholm observes that 'This view, of course, accorded with Yehudi Menuhin's own belief' (Chisholm, 2013, 77).

In the early to mid-1980s, Menuhin expressed his 'concerns about the musical standards at the School' (Chisholm, 2013, 88). Such concerns came to light in the early years of the Folkestone Violin Competition, later renamed The Yehudi Menuhin International Violin Competition, which Menuhin inaugurated in 1983. Margaret Matthijs, cook between 1975 and 2001, and latterly staff representative to the Head's advisory group, attended one of the finals of the competition in its early years, and offered the following recollection: 'One of our students played there but didn't win. I think he came second. I remember that Yehudi didn't like that this student didn't win the prize and he [Menuhin] created his own prize and gave it to this student' (Matthijs, 2021). Matthijs' anecdote suggests a competitive instinct on Menuhin's part combined with a somewhat maverick tendency, as mentioned earlier. This is corroborated by Chisholm,

who offers further details concerning the relationship between Menuhin, his violin competition and the School:

[Menuhin] expected 'his students' to win at both Senior and Junior levels. When they did not do as well as he wished, his immediate reaction was to bring in fresh teachers without necessarily thinking about the consequences of doing so. Despite continued successes in the Royal Overseas League Competition and the BBC Young Musician of the Year, Yehudi became more and more dissatisfied with his educational project. (Chisholm, 2013, 88)

Consequently, in the Autumn Term of 1986, Menuhin introduced string pedagogue Sidney Griller to oversee all the violin students. Margaret Norris explained how many of the music staff, including her husband Peter, felt about Menuhin's intervention: 'Griller's appointment created a great deal of anxiety' (Norris, 2019). Peter and Margaret Norris subsequently resigned, and the immediate loss of their respective roles of Director of Music, and violin teacher and manager of the School timetable, added to the difficulties within the institution (Norris, 2019).

Menuhin initiated a second change to the string teaching staff in 1988, announcing without prior consultation the arrival of three further violin teachers, all of whom he regarded as capable of producing competition winners: Mauricio Fuks, Wen Zhou Li, and Guan En Shen (Chisholm, 2013, 97). These appointments created further discontent amongst the staff, and the departures of violin teachers Felix Andrievsky, David Takeno, and 'cello teacher Jennifer Ward-Clark followed shortly afterwards (YMS Newsletter, 1989). Menuhin's third tranche of staff changes included the recruitment of violinist Natasha Boyarsky, 'cellist Sasha Boyarsky, and piano accompanist Olga Sitkovetskaya (YMS Newsletter, 1991). Matthijs, in reference to Menuhin's latest appointments, noted a familiar approach:

[Menuhin] used to make it really difficult — for instance, with the first Russians coming to the School. We didn't even know they were coming. He just said, 'there's a job for you at the School' and we had to get rid of some of the staff. (Matthijs, 2021)

All three of Menuhin's interventions between 1986 and 1991 were clearly driven by his desire to achieve higher standards of solo instrumental playing within the School. However, Menuhin's approach during this period stood in contrast to some of his public opinions on what sort of pupils he wanted to cultivate at the School, as illustrated by Richard Ingrams:

[Menuhin] was not interested in producing a stream of brilliant virtuosi or in training the pupils in the style of Olympic athletes to win prestigious prizes in competitions worldwide. His aim was to encourage all-round musicianship, with a strong emphasis on ensemble playing and chamber music. (Ingrams, 1989)

Such contradictions are supported by Menuhin's views on another occasion, in which he stated that whilst he did not wish his School to be a 'forcing house for soloists', he felt that 'it was quite important that the School produced some more soloists' (Menuhin quoted in Chisholm, 2013, 89).

Notwithstanding such mixed messages, Menuhin's interventions initiated a sea change in the ethos of the School, which was accompanied by the appointments of Stephen Potts as the new Director of Music, and Chisholm as Head in September 1988. Chisholm, a choral scholar at St John's College, Cambridge, Lay Vicar at Chichester Cathedral, and Head of Classics and subsequently Housemaster at Hurstpierpoint College, embraced the type of competition-driven musical elitism that Menuhin was attempting to re-establish. This is evident in Chisholm's following observation, in which he reflects on the shift in musical culture that occurred from the mid-1980s onwards towards a more utilitarian role for musical organisations, lamenting that, 'the word 'elitist' had for some reason become pejorative when applied to the world of the arts' (Chisholm, 2013, 95). Following a visit to the University of Southern California in 1988, Chisholm took inspiration from what he saw as the technical and musical mastery of many of their music students, and pointed to 'the need to look at the standards of performance that had become acceptable within the School' (Chisholm, 2013, 103). He reflected that 'pupils could no longer expect to reach the final rounds [of competitions] without an incredibly secure technique' (Chisholm, 2013, 103).

This change in the atmosphere within the School, resulting in large part from both Menuhin's interventions and Chisholm's ideology, was noted by eight out of the eleven alumni from this period, and was summarised by Hyung-ki:

During my first five years, I did not really feel or experience real competitiveness. It really started in September 1988 with the arrival of Mr Chisholm and certain faculty members — Mauricio Fuks, Guan En Shen, Wen Zhou Li, and then Natasha Boyarsky. I think that took the School in a whole different direction. (Joo, 2021)

Rachel Colbourne described how this 'different direction' filtered through to collective aspirations: 'we very much trained to think that being a soloist was the only thing that was worth considering' (Colbourne, 2020). The notion of an elitist environment was explored further by Cheryl Frances-Hoad:

As students, we were all so rabidly competitive and ambitious. All that concerned me was being the best 'cellist in the School. It was so drummed into me that the only worthwhile thing to be was a world-class, world-beating musician. The focus was so much on excellence and mastering your instrument that nothing else mattered. (Frances-Hoad, 2020)

Cheryl's observation that 'nothing else mattered' suggests a displacement of other priorities, and her sense of a narrow musical focus was shared by Taylor Mitchell: 'I felt it was very competitive. I felt that people's sense of value in the community was, to an extent, defined by their ability to play' (Mitchell, 2020). Gene Clark offered a related perspective, identifying the price of such priorities: 'I came out of the Menuhin School very enriched musically, but not very interested in, or aware of, the wider world' (Clark, 2020). Similarly, Olivier Fluchaire noted a contrasting emphasis between musical and extramusical matters:

When we were at the School, we learnt how to play the instrument, which was the point really. They should have done more to make us whole. One thing that they really lacked was to start thinking about developing our brains. They weren't broadening our horizons and opening our minds. (Fluchaire, 2020)

Olivier's reference to the lack of 'broadening our horizons' evokes Renshaw's aims, mentioned earlier, and one of the ways the latter attempted to achieve this, aside from via MSE activities, was through a broad range of visitors to the School. Recollections of extramusical visitors during this period included Taylor's reflection: 'I remember people coming in from outside and giving talks on political and historical issues that weren't music — some of those were powerful' (Mitchell, 2020). Contrastingly, Matthijs drew a comparison between such activity from 1984 onwards to Renshaw's era: 'Peter used to have a lot of interesting visitors. That didn't really happen later — there was a different atmosphere' (Matthijs, 2021).

To place such divergent perspectives in context, an exploration of the types of visitors to the School between 1984 and 1998 once again involves an examination of the newsletters. However, there is an obstacle to accurately assessing all School activities, both internal and external, during this period. The newsletters between 1984 and 1992 followed a similar format to their predecessors, including comprehensive lists of all concerts and visitors, both musical and otherwise. However, from the available archives mentioned earlier, for both 1993 and 1994, there were either no newsletters published, or they are missing. From Summer 1995, the newsletter format was changed to a magazine-style bulletin authored by Chisholm, featuring a selection of School events, staff and pupil departures and arrivals, and notable examination and competition results. Furthermore, it was only from Autumn 1997 that lists of concerts can be regarded as comprehensive and accurate. Consequently, within the extant newsletters between 1993 and 1998, due to the absence of many engagements and the inaccurate chronicling of others, the task of accurately measuring the quantity of all School activities is rendered more challenging. Therefore, to avoid misleading statistics, the tables in this chapter omit the

period between 1993 and 1998. Instead, information concerning this phase is more reliant on alumni and staff interviews and Chisholm's monograph.

For the table below, which features visitors to the School, I do not include the category of musicians, which totalled 165 and inevitably represented the largest group, comprising twenty-one visiting lecturers, seventy-six visiting teachers and sixty-eight internal concerts.

Table 4a Extramusical visiting artists/guests/speakers (YMS Newsletters, 1984-1992)

YEAR	LECTURE TOPICS			
	ARTS	MSE & ISSUES OF SOCIAL/ETHICAL CONCERN		MISCELLANEOUS
1984-1988	Susan Bindig: 'Baroque Dance'	Anthony and Maggie Barker: 'Running a Hospital in Zululand'	Rachel Verney: 'Music Therapy'	Rabbi Hugo Gryn: 'Some aspects of Judaism'
	Peter Howells: 'Poetry Reading'	Olivia Harris: 'Anthropological Work in Bolivia'		Rory Hands (topic unspecified)
	Josh Partridge: 'My Paintings'			Eric Hawthorn: 'Stock Exchange'
				Anne Loads (topic unspecified)
1988-1992	Brian Barnes: 'The life and diary of Samuel Pepys'	Amnesty International	Robert Masters: 'ESTA and the Nutshell Fund'	Iris Graham: 'The Global College'
	B. Duncie: 'The Creative Process'	Michael Balls: 'The work of the Fund for the Replacement of Animals in Medical Experiments [FRAME]'	Ailsa Moore: 'The Ockenden Venture [Children of stateless families]'	H. Smart: 'Modern Architecture'
		Bernadette Cleary: 'The Rainbow Trust'	Owen Perry: 'The Royal National	Joseph Swann-Foster: 'Buddhism and Krishnamurti'

			Institute for the Blind'	
		Mr Burton: 'The Dogs Home, Battersea'	Virginia Renshaw: 'LMN'	Steven Verney: 'The Search for the Grail'
		M. Forlenza: 'Tadworth Court Children's Hospital'	The Samaritans	I. Whitwell: 'From Peking to the Himalayas'
		Margaret Hubicki: 'Music Therapy'	James Watson: 'Afghanistan'	
		D. Lamplugh: 'The Suzy Lamplugh Trust'	Paul Winner: 'Music for the World'	

There are three main points that can be drawn from this table. Firstly, it shows that there were very few extramusical exponents of the arts in comparison to visiting musicians between 1984 and 1992, and the respective ratio of five to 165 is consistent with the re-energised emphasis on musical excellence detailed above. Secondly, whilst the lectures on 'Music Therapy', 'A Hospital in Zululand' and 'Anthropological work in Bolivia' could be seen as engagement in issues of human welfare, such talks were infrequent, and the overall number of extramusical visitors in all categories between 1984 and 1988 is notably low. Thirdly, between 1988 and 1992, there is an increase in visiting speakers whose talks feature issues of social and ethical concern. The visits of Virginia Renshaw, who, at this stage was Director of LMN, and Hubicki and Winner, are notable representatives of the field of MSE practice, alongside several speakers whose subjects address a range of issues concerning human and animal welfare. Collectively, they demonstrate that, despite the criticisms of alumni Cheryl, Gene and Olivier concerning the School's narrow musical focus, some measures were taken to address wider issues via talks for the students.

Finally, I consider the picture of visiting speakers between 1993 and 1998. It is important to note that the principal figures of senior management who were jointly responsible for inviting visitors to the School — Chisholm, Menuhin and Potts — remained the same throughout this period. Therefore, in the absence of detailed accounts of visiting guests and speakers between 1993 and 1998, it is reasonable to infer that, during this period, the trends in Table 4a may well have continued in a similar vein.

4.3 The School and musical social engagement

In assessing the commitment to MSE initiatives between 1984 and 1992, I present this period in two phases. The first of these charts the era of multiple changes of senior management between 1984 and 1988, followed by the beginning of Chisholm's era as Head, from 1988 until 1992.

Table 4b MSE initiatives — April 1984 to July 1988 (YMS Newsletters)⁶²

YEAR	CARE SETTINGS	SCHOOLS		MISCELLANEOUS
1984	Osmond House Nursing Home for German Jewish Refugees	Duke of Kent School, Ewhurst		Feltham Young Offender Institution
	Pyford Court, Woking	Lord Howard of Effingham School, Surrey		Thurcroft Church
	Royal Marsden Hospital (X 2)	St Paul's School		Wimbledon Jewish Friendship Club
	St Christopher's Hospice	Thurcroft Junior School		
	St Luke's Hospice	Krishnamurti School		
1985	Broadmoor Psychiatric Hospital	Dartington Hall School, Devon		House of Arts Music Circle, Bedford Park
	Dorking General Hospital, Surrey	Heathfield School, Ascot		Thurcroft Church
	Osmond House Nursing Home for German Jewish Refugees	Hollyfield School		
	Rokefield Westcott Jewish Home for the Blind	Manor House School		
	Royal Marsden Hospital	Slyfield Barn School concerts (X 2)		
	St Christopher's Hospice	St Giles School		
	St Francis' Hospital	St Martin's School, Epsom		
	St Luke's Hospice	Thurcroft Primary School		
1986	Osmond House Nursing Home for German Jewish Refugees	Beverley School, Kingston	Notre Dame Junior School	Ewell Court House for Weybridge Women's Zionist Society

⁶² In the cases where MSE venues have been listed in the previous chapter, I exclude the town/city/county in which they are located.

	Pyford Court	Cranmore School, West Horsley	Parkside School	Thurcroft Church
	Royal Marsden Hospital	Esher Primary School	St Michael's School, Woking	
	St Luke's Hospice	Hinchley Wood Primary School	Thurcroft Junior School	
		Marjorie Kinnon Special School *		
1987	Dorking General Hospital	Claremont School	Thurcroft Primary School	Thurcroft Church
	Elmbridge Hospice, Esher	Fetcham Middle School		
	Elmbridge Retirement Village, Cranleigh	Hatchford Park School for handicapped children *		
	Osmond House	Raleigh School, East Horsley		
	Rokefield Jewish Home for the Blind	Royal Kent School Church of England First School		
	St Luke's Hospice	St Paul's Preparatory School		
1988	Osmond House	Aldro School	Thurcroft Primary School	Thurcroft Church
	Folkestone Family Care Centre, Kent			

* Special School

Table 4b contains sixty-four separate MSE initiatives, representing an average of just under fifteen per year. Despite the School's supposed instability during these thirteen terms, this represents not only continuity with, but a marginal annual increase over the MSE activity during Renshaw's era. Whilst there was a comparative reduction of MSE activity within special schools, there are seventeen new venues in Table 4b which do not feature in the previous era, featuring five in care settings, nine new schools and three within the miscellaneous category. This strongly suggests that, beyond Renshaw's departure, an individual or multiple individuals continued to energise this aspect of the School during this period.

It is probable that Virginia Renshaw, joint acting Head, and subsequently 'cello supervisor and teacher of French and Italian at the School, was the principal driver of the MSE activity during this period until her departure in Autumn 1986 (YMS Newsletter, 1986). Although there is no evidence to support this in Chisholm's monograph, the newsletters during this period, or indeed Virginia Renshaw's autobiography, *Digging for Roots*, this hypothesis is given credibility elsewhere.⁶³

Virginia Renshaw, of Jewish ancestry and faith, describes her parental influences as 'very idealistic, very left-wing', and her own ethical ideals are illustrated by her participation in political demonstrations, such as the Aldermaston marches for nuclear disarmament in Britain in the early 1960s (Renshaw, V., 2016, 94). She also attended the trips to the Austrian refugee camps in 1961 and 1962 with Renshaw, describing them as having a 'huge significance' (Renshaw, V., 2016, 94).

When considering the question of who energised the School's MSE initiatives from 1984 onwards, it is worth recalling Renshaw's earlier comments concerning Virginia Renshaw's involvement during his time as Head, describing how 'she was very much behind all that' (Renshaw, 2019a). Indeed, one could argue that the probability that Virginia Renshaw introduced some of the new initiatives, such as those for the Weybridge Women's Zionist Society and the Wimbledon Jewish Friendship Club, is enhanced, owing to her religious background.⁶⁴ Malcolm Allison, one of three alumni who attended the School during this two-and-a-half-year period, offers firmer evidence when referring to Virginia Renshaw: 'I think she kept the social engagement visits going' (Allison, 2021). Indeed, undertaking this task would have been consistent with her brief role as joint Head. It is also worth noting that, in the 1986 newsletter, the engagements for the following year, shown above, were already scheduled. Therefore, the time of Virginia Renshaw's departure from the School does not exclude her as the probable driver of the School's MSE initiatives, since the majority of Table 4b, which shows consistent numbers of initiatives, was arranged during her tenure. Moreover, Virginia Renshaw's enduring commitment to such work, illustrated by her twelve years as Director of LMN, further enhances the credibility of the above theory. These points, in combination with scant evidence of any significant input into MSE activity by other staff members, strongly establish Virginia Renshaw as the most likely energiser behind these initiatives during this phase.

⁶³ Virginia Renshaw died in 2016, so therefore an interview was not possible during my period of research.

⁶⁴ Due to his surname, Lazarus is another possible candidate, yet there is little information available about him, including nothing linking him to MSE activity. Moreover, amongst the 'triumvirate', subsequent Heads and other members of staff during this period, there is very little evidence of another individual who was involved with MSE activities other than Virginia Renshaw. The exception is Peter Norris, who arranged the trips to the Krishnamurti School, as shown in Tables 3b and 4b (Norris, 2019).

During the period between 1988 and 1992, Chisholm and Potts were largely responsible for the School's MSE activity, and this is detailed below.

Table 4c MSE initiatives — September 1988 to 1992 (YMS Newsletters)

YEAR	CARE SETTINGS	SCHOOLS	MISCELLANEOUS
1988	Pyford Court		
1989	Princess Alice Hospice, Esher	St Andrew's Middle School	Thurcroft Church
		Thurcroft Primary School	
1990	Edgecombe Nursing Home, Highclere		Weybridge Women's Institute
	Elmbridge Retirement Village		
	Park Prewett Hospital, Basingstoke		
1991	Cobham Red Cross Hospital	Music Appreciation Classes: multiple local state schools *	
	Pyford Court	Music GCSE classes for children in local schools *	
	Radfield Care Home, Leatherhead		
	St Catherine's Hospice, Crawley		
1992	Osmond House	Inner Wheel Concert, Reed's School	Cobham Women's Institute
		Music Appreciation Classes *	Women's Institute Council, Dorking
		Music GCSE classes *	

* Regular classes (frequency unknown)

In comparison to the period between 1984 and 1988, Table 4c appears to show a considerable reduction in MSE initiatives, particularly between 1988 and 1990. This is reflected in the relative length of a featurette entitled 'Community projects' within an extensive, eight-page newsletter from 1991. This article is shown in full below, yet Chisholm nonetheless offers a summary of the School's commitment to such MSE activity, with a familiar defence of the institution:

It is easy to criticise a specialist school as elitist or isolated from reality. We have made great efforts to combat this view over the years and recently with several projects which have now come to fruition. We are most grateful to the Mercers Company for the grant which has enabled us to launch these schemes. (Chisholm, YMS Newsletter, 1991)

Despite the School's avowed aims to avoid being 'isolated from reality', the recollections of several alumni from this period suggest that such efforts were largely ineffective, such as those of Bobby Chen: 'At the Menuhin School, you can't go anywhere [...] you're sort of cocooned there' (Chen, 2020). This is supported by Hyung-ki: 'the real world had nothing to do with the Menuhin School' (Joo, 2021). Rebecca Worsley added a further perspective, using a familiar term: 'when I was there, there wasn't really much of an outward feeling — it was very much a bubble' (Worsley, 2020). Furthermore, Chisholm's assertion that 'we have made great efforts to combat this view over the years', when seen in the context of MSE initiatives during his own tenure as Head, seems questionable, given the comparative reduction in such activity since 1988. Indeed, the article in the newsletter from which Chisholm's comments are taken is better understood as the announcement of attempts to revitalise the School's MSE activity.

The grant to which Chisholm refers was a sum of £500 given by the Worshipful Company of Mercers in London, and he explains how, amongst three initiatives that the School launched around this time, this funded one of them — the 'Music Appreciation Classes' (Chisholm, 2013, 118). These classes were held at the School and were for children aged between three and six from the local area, and run by Chisholm's wife Auriol, and a local music teacher, Barbara Harper. The second initiative involved the teaching of composition for local GCSE students by Singer (Chisholm, 2013, 118). The third, launched in 1993, and therefore not included in Table 4c, was entitled 'Yehudi Menuhin Young Strings'.⁶⁵ This featured School staff members Irina Bell and Natasha Boyarsky giving violin lessons to young children in a local school, involving two lessons per week and an end of term concert (Chisholm, 2013, 131).

Chisholm describes how these initiatives served a dual purpose, the first of which 'aimed at making connections with the local community' (Chisholm, 2013, 118). He implies that 'with provision of music in maintained schools under threat', the decision to provide such tuition was made (Chisholm, 2013, 118). On one level, challenging the perceived inequality of educational opportunity through such MSE initiatives can be viewed as addressing an issue of social justice within the community. However, on

⁶⁵ Although there is no evidence in the surrounding literature of Menuhin's direct input into the 'Yehudi Menuhin Young Strings' programme, Chisholm noted how the initiative, at the time of its launch, related to the violinist's views about recruitment to the School: 'Yehudi was always talking about starting [pupils at the School] even younger and we recognised the need to provide quality teaching for the really young' (Chisholm, 2021).

another, these initiatives can also be linked to the School's efforts to attract pupils, and Chisholm outlines his views on recruitment during this period: 'Marketing of the school, to ensure that we attracted the very best candidates for audition, continued to be a priority [...] Another increasingly important way of raising the school's profile was our outreach program' (Chisholm, 2013, 178). This declaration confirms a connection between the emphasis on high instrumental standards during this period and a further motive behind the 'outreach program'. Chisholm expands on the wider purpose behind one of the initiatives within the programme:

As regards '[Yehudi Menuhin] Young Strings' [...] It was never really a recruitment exercise but as it happens, several local children did finally enter the school! It was really a way of tying the school more into the local community and not being seen as an ivory tower. (Chisholm, 2021)

Since a pathway existed for selected young instrumentalists from this initiative to the School, Chisholm's rejection of the idea that it was, at least on some level, a 'recruitment exercise', is somewhat unconvincing. Chisholm's second point evokes the familiar notion of the School as 'elitist or isolated from reality' and represents what he describes as the other part of the dual purpose behind the initiatives (Chisholm, 2013, 118). His reference to 'not being seen as an ivory tower' echoes a similar phrase from his book, in which he describes how one of the aims of these community projects was to ensure that 'the school appear [*sic*] less of an ivory tower' (Chisholm, 2013, 118). Chisholm's use of the similar expressions, 'appear' and 'being seen as', suggest a preoccupation with how the School is perceived by the outside world. Indeed, this notion is given credibility by the above motives of marketing and recruitment, and collectively, this represents a self-serving agenda behind these MSE initiatives which exists alongside the probable benefits of such tuition to some pupils within the community.

When considering the MSE activity between 1993 and 1998, Chisholm describes an active commitment to such work during this period: 'We believe that it is important for us all to give back to the community which gives so much to us, and that by sharing our facilities we too are enriched' (Chisholm, YMS Newsletter, 1998). Despite this rhetoric, in the seventy pages that cover this period in Chisholm's monograph, aside from those detailed above, there are few further references to music in the community. Those that are featured involve further engagement with other schools, such as an initiative entitled 'A Collaboration of Excellence', which occurred twice, in both 1995 and 1996. These projects, led by Singer, involved compositions by School pupils, played by its orchestra, which were choreographed for dancers from several institutions over the two years, including the Elmhurst Ballet

School, London Studio Centre, Royal Academy of Dancing, Royal Ballet School and Scottish Ballet (Singer, 2020; YMS Newsletter, 1995). However, these initiatives, whilst technically falling within my definition of MSE, appear to have little in common with the spirit of community music, and both the prestigious institutions and the focus on 'Excellence' are more resonant with the School's priorities of elite performance standards.

Aside from some engagements which involve Menuhin, detailed in the next section, only a handful of further MSE initiatives are listed in the newsletters from this period.⁶⁶ Those that are featured include two visits to The Listeners Home for the Blind in Sunbury, Surrey, and four educational initiatives, at Aldro House School, Cumnor House School, Windlesham House School, and a project involving local schools in both Blair Atholl and Edinburgh. Notwithstanding the incomplete and imprecise records, this suggests a very limited commitment to MSE activity during this period, beyond work in educational contexts.

The School's broader commitment to MSE practice is also reflected in its fundraising for external organisations, as the following table reveals.

⁶⁶ Although there is no further mention of the Music Appreciation Classes, the GCSE composition classes and 'Yehudi Menuhin Young Strings', it is possible that some, or all of these initiatives continued during this period.

Table 4d Fundraising initiatives for external organisations — April 1984 to 1992 (YMS Newsletters)⁶⁷

YEAR	NUMBER OF CHARITABLE CONCERTS/INITIATIVES
1984	6 * Reigate, Surrey (in aid of the The Royal Medical Benevolent Fund) Clandon Park (in aid of The National Trust) Ranmoor Church, Sheffield (in aid of St Luke's Nursing Home) Rotherfield Park (in aid of Sue Ryder Home) Gosmore End House, Hitchin (in aid of Amnesty International) Winchester College (in aid of Spark)
1985	13
1986	18
1987	10
1988	9
1989	3
1990	5
1991	8
1992	3

* Examples of fundraising

Table 4d shows that there was a reduction in charity initiatives from 1988 onwards, thus mirroring the decline in the annual number of MSE activities during the same period. By contrast, there was a significant increase in fundraising for the School in the 1990s, involving multiple appeals, often via School concerts, and £1.67 million was raised between 1993 and 1998 for new buildings and facilities (Chisholm, 2013, 127). This emphasis is supported by Rebecca's perspective: 'during the years I was there, we were fundraising for the concert hall — we definitely got the feeling that our concerts were to make money for the School' (Worsley, 2020).

For the reasons established earlier, from 1993 onwards, it is not possible to establish ratios of charity concerts, both internal and external, MSE initiatives, and mainstream concerts. However, a useful measure of the latter comes from Chisholm, as he, on the retirement of Potts in 1998, refers to the quantity of concerts that the then Director of Music had overseen during his tenure: 'Over his ten years

⁶⁷ I exclude charitable events involving Menuhin, which feature in the following section.

with us Stephen has organised well over one thousand concerts' (Chisholm, 2013, 153). Although Chisholm does not differentiate between types of concerts, some context is offered by the newsletters, which list ten concerts for external charities between 1995 and 1998. When combined with the limited evidence of MSE activity during this period, it is reasonable to suggest that, notwithstanding the questionable accuracy of both the above figures, this points to the predominance of mainstream music-making between 1988 and 1998. A facet of the School's mainstream concerts was a growing number of foreign tours, including to France and Switzerland in 1991, Israel in 1995 and the US in both 1989 and 1998 (Chisholm, 2013, 101, 119).⁶⁸ Hyung-ki offered his views on what he felt was the impact of such trips: 'The Menuhin School went to Israel and they stayed in kibbutzim [...] there was a whole load of exchange and excitement about that [...] Having those excursions, having those visits — it opens the world up to you' (Joo, 2021).

Gene provided an alternative perspective on such ventures, alongside a reference to one of the School's prestigious regular engagements: 'I got the sense that the School regarded concerts in the Southbank Centre and the foreign tours as the most important things, because that was representing the School to the world' (Clark, 2020).

Gene's observations are affirmed by Chisholm's broader summary of the School's priorities during this period, in which the latter stated that 'Improving the facilities, giving more concerts outside the school, appearing on news programmes worldwide [...] did mean that by 1998 we had a much better field of candidates' (Chisholm, 2021). This affirms that, from 1988, the main priorities of the School were that most initiatives, internal and external, led to the same goal of enhancing the musical prestige of the institution. Indeed, it is reasonable to summarise that, notwithstanding certain aspects of the School's educational work, the overarching priority of musical excellence during this period significantly displaced the strong commitment to MSE initiatives between 1984 and 1988.

⁶⁸ The School's finances remained on a relatively stable footing during this period owing to the continued support via the government-subsided fee remission scheme (discussed in section 2.5). For the upkeep of the School's infrastructure, there was still need for financial assistance which came from various foundations including the Leverhulme Trust, The British Council, the Wolfson Foundation, the Camellia Botnar Foundation and the Ann Driver Trust (Chisholm, 2013, 126). Fundraising also occurred via regular 'Friends of the School' events and various concerts. An example of the latter was a Silver Jubilee Fund and Gala Concert to celebrate twenty-five years of the School which preceded the US tour in 1989. Whilst many students benefitted from the fee remission scheme, it is unclear from Chisholm (2013) and the School newsletters whether this extended to financial assistance for the foreign tours.

4.4 Yehudi Menuhin and social engagement

Menuhin's presence at the School between 1984 and 1998 resembled those of the previous eras, as Singer explained: 'There were some years where Yehudi had hardly any contact with the School when he was travelling the world, and there were other years when he got very passionate about it' (Singer, 2021). Singer's perspective is broadly represented by alumni recollections, and amongst these, most interviewees who attended during the 1990s reported more regular visits from their founder than from their counterparts during the 1980s. However, Chisholm, in summarising the period between 1988 and 1998, implies that, in the interests of the students in particular, more input from Menuhin was needed, or at least, desired: 'We always hoped for more visits during the year and the pupils certainly enjoyed them' (Chisholm, 2013, 122).

During Menuhin's visits to the School, there was also a familiar picture of the extent to which he communicated his putative humanitarian interests. Eight alumni recalled little or no socio-musical input in the forms of talks or speeches from Menuhin, and from the remaining three, recollections of such activity were unspecific, typified by Gene's observation: 'He would often speak to the whole School and talk about various topics that were close to his heart' (Clark, 2020). Gene's memory of 'various topics' is refined by Chisholm: 'He communicated his interest in the world of nature, culture and often of politics to the pupils' (Chisholm, 2013, 123).

Whilst Menuhin's verbal communication of his socio-musical ideals was not widely recalled, the extent to which this was demonstrated through concerts and other engagements with the School is a separate issue, and an overview of such information is detailed below.

Table 4e Menuhin's engagements with the School — 1984 to 1992 (YMS Newsletters)

YEAR	CONCERTS IN AID OF SCHOOL OR LMN	FUNDRAISING CONCERTS FOR EXTERNAL ORGANISATIONS	MAINSTREAM CONCERTS
1984-1992	6 (2 — 'Friends of the School' 2 — LMN 2 — Miscellaneous)	6	25 (4 involving royalty)

Of Menuhin's thirty-seven concerts that are listed within the available sources, the predominance of mainstream engagements over external charity concerts, including those which raised money for his own institutions, is clear. Menuhin's involvement in external charity concerts is, on average, less than during the Renshaw era, and this is consistent with his reduced presence during the 1980s, as recalled by several alumni.

Whilst I continue to omit the period between 1993 and 1998 in table form, the extant newsletters and Chisholm's book reveal that Menuhin was involved in a further twenty-one concerts with the School between 1995 and 1998 alone. Due to the reasons discussed earlier, this is likely to be an underestimation of the actual quantity of Menuhin's engagements during this period. This therefore suggests that these four years were, to use Singer's phrase, a period for Menuhin and the School, during which 'he got very passionate about it.' Indeed, notwithstanding Menuhin's concerts for external charities shown above, it is only this phase of increased involvement with the School that features examples of MSE activity, and four separate instances are described below.

To mark Menuhin's eightieth birthday in April 1996, concerts were held at both Buckingham Palace and the Royal Albert Hall. For the latter, Menuhin's instincts towards fundraising for his own organisations were again in evidence, as the latter event raised approximately £200,000 for the School and LMN respectively (Bailey, 2010, 619). Cheryl recalled that the concert also featured a composition by Singer involving hundreds of primary school children, which was part of a wider community project (Frances-Hoad, 2020).

Part of Menuhin's extended birthday celebrations involved the School's inauguration of the Stoke d'Abernon Festival, which featured multiple mainstream concerts, a family day, a fête, a flower festival in the local community, and some School students gave a concert in the Queen Elizabeth Foundation for Disabled People in Surrey (YMS Newsletter, 1996). It should be noted that Menuhin did not participate in the latter event and his overall involvement in the festival was limited (Chisholm, 2013, 146).

In the final year of his life, Menuhin became involved in string teaching in the local community, and this had its origins in the 'Yehudi Menuhin Young Strings' initiative. The violinist's BBC2 programme entitled *Menuhin's Children*, mentioned earlier, covered a year in the progress of twelve six-year-old beginner violinists at Stoughton Grange Primary School in Guildford (Warren-Green, 2020). The project involved cooperation with Surrey County Council, and focused on a school with, as Chisholm describes it, 'little music' (Chisholm, 2013, 162). The young students were once again selected by Natasha Boyarsky, and

Menuhin taught them once a month at both Stoughton Grange and occasionally the School. The interim lessons were taught by alumna, and one of my interviewees from the Brackenbury era, Rosemary Warren-Green (Warren-Green, 2020).

In an international context, Menuhin arranged an invitation for himself and the School orchestra to play at UNESCO's 'Fiftieth Anniversary of the Universal Declaration of Human Rights' (UDHR), held in Paris in December 1998 (Burton, 2000, 491). This event was attended by multiple recipients of the Nobel Peace Prize (Singer, 2017), and illustrious politicians from around the world including speakers Mary Robinson, the then President of the Irish Republic, and the Dalai Lama (Chisholm, 2013, 157). Before a performance of the Bach Double Violin Concerto, featuring soloists Nicola Benedetti and Alina Ibragimova, Menuhin delivered an unscheduled speech to the audience, about which Singer recalled that: 'He wanted to tell them that with rights came responsibilities and it's the responsibilities of politicians to create the right environment so that one can have human rights [...] so on his part, that was a very political gesture' (Singer, 2017).

Rachel, a member of the orchestra for this event, also remembered the occasion: 'We [the pupils] were told that it was really important. I think [Menuhin] was trying to showcase the fact that it was a multicultural orchestra — that children were playing together from all over the world' (Colbourne, 2020). One could argue that Menuhin's latent socio-political message, as perceived by Rachel, and his unexpected and overtly political speech, were both laudable and courageous, and that the pupils' exposure to such a prestigious political event could be seen as an educational privilege. However, Menuhin's maverick tendency is evident once again, and his actions drew criticism from Chisholm: '[Menuhin] would use the children as pawns — he contrived that concert. What he wanted was a platform [...] we knew that was not supposed to happen' (Chisholm, 2017).

Chisholm balances such critiques with positive observations, such as his perception of what he saw as one of Menuhin's qualities with individuals in musical or social settings: 'one of his most endearing qualities was his ability to focus on that person and make them feel the most important person in the world' (Chisholm, 2013, 122). Singer shared this view, yet he noted that on occasion, social interactions could once again take on a political dimension within the School, as illustrated by the following anecdote concerning the assigning of pupils to dormitories: 'nothing would give [Menuhin] more pleasure than taking a student from mainland China and a student from Taiwan and suggesting that they shared a bedroom' (Singer, 2017). Such interventions, resonant of the West-Eastern Divan Orchestra in the microcosm, could be perceived as encouraging entente between children of opposing nations and a

further illustration of what Rachel referred to as Menuhin's 'multicultural' principles. However, these socio-political experiments could also be regarded as unnecessary ideological micromanagement, and another example of Chisholm's notion that Menuhin 'would use the children as pawns'.

Despite such varied views, Menuhin's reputation for humanitarianism remained a potent phenomenon in generating interest in the minds of alumni. Sophia referred to certain assumptions about Menuhin: 'it was just taken as read that we knew who he was — a great man and a great humanitarian and this went without question' (Rahman, 2020). Five further alumni described how they came to know of this aspect of the violinist. For Olivier, such awareness occurred before his time at the School: 'Since Yehudi spoke French very well, I remember him talking about humanitarian things when I was a kid' (Fluchaire, 2020). The remaining four alumni were all acquainted with the numerous concerts that Menuhin gave during WWII, mentioned earlier, and amongst these, two recalled how they became aware of this whilst at the School. One such alumna was Rebecca, who also reflected more widely on Menuhin:

We knew about him playing to the troops during the war — I remember we watched a film about that and how important his music was to the soldiers. I think it was Menuhin's idea that music could touch everybody [...] that music can help and almost heal people, so I did 'get' that in the School [...] they tried their best to instil that even within this really competitive environment. (Worsley, 2020).

One can infer that Rebecca perceived the dissemination of Menuhin's socio-musical exploits and ethos as a contrast, or even corrective to the School's 'really competitive environment', which is ironic, considering that the violinist was largely responsible for the latter. Nonetheless, this irony was not identified by any alumni within my group, and the dissemination of films and documentaries seems to have enhanced Menuhin's reputation in the minds of several interviewees.

Two alumni noted what they perceived to be Menuhin's ideology and ethos, and how this contrasted with that of the School. Gene expanded on his memories of Menuhin's occasional speeches, mentioned earlier: 'Those things that he used to talk about, now that I am thinking back on it, were very much more outward looking than the focus of the School seemed to be at the time' (Clark, 2020).

Olivier made a similar point, but narrowed the focus of critique:

I don't really think that the School was embracing the humanitarian side of [Menuhin] in those days — I don't think Nicolas [Chisholm] was interested. He had no philosophy that went with Yehudi's thinking. He would do what Yehudi said [...] but in many ways, Nicolas was not embracing [Menuhin's] culture, shall we say. (Fluchaire, 2020)

Olivier's point that Chisholm 'would do what Yehudi said' is pertinent, since the then Head was one of the main agents tasked with overseeing the improvement in instrumental standards. In this sense, Chisholm's approach or 'philosophy' could be said to have dutifully followed 'Yehudi's thinking'. Olivier's observation that the School was not embracing Menuhin's 'humanitarian side' is also worthy of exploration. On one level, when seen as an observation of the School's commitment to MSE initiatives, it has validity, considering the earlier evidence. However, notwithstanding the widespread awareness of Menuhin's historical socio-musical activities, given his sporadic attendance and limited MSE contributions at the School, it might be considered as no surprise that his 'humanitarian side' was not embraced to a greater extent.

There is further evidence of a contrast between Menuhin's ideology and that of the School, as described by Sophia:

[Menuhin] was such an idealist and had this beautiful vision of a place where talented young people could live in the same community and go out into different communities and bring or share what they had and what they were learning, and 'all of this was wonderful'. It was a beautiful ideal, and I think there was a sense in which, when he came to visit, nobody wanted to disillusion him in any way or do anything to disappoint [...] we probably had brown rice and brown sugar when Yehudi was around and possibly not on every other occasion, if you know what I mean. (Rahman, 2020)

Sophia's perceptions affirm previous descriptions of Menuhin's utopianism, and her reference to culinary matters deftly captures a wider disjunction between the violinist's ethos and realities at the School. Cheryl also noted how 'a few days before Menuhin would come, we would start to be served things like brown rice and all the unhealthy things would go missing from the food' (Frances-Hoad, 2020). These references to how 'brown rice' was served when Menuhin was present also suggest that, to some degree, the School's management was prepared to present a false representation of the School to avoid disapproval from their founder. This issue could be seen as evidence of a somewhat deferential reluctance, on the School's part, to openly oppose Menuhin's wishes. When considering Menuhin's interventions between 1986 and 1991, and Chisholm's earlier description concerning how Antony Brackenbury 'found the task of managing him [Menuhin] quite a challenge', the School's approach in the above context might be better understood (Chisholm, 2013, 29). However, whilst these points might collectively be interpreted as a tendency, on Menuhin's part, towards autocracy, there is evidence to the contrary. Although the significant decisions concerning staff appointments and the general direction of the School were taken by Menuhin, Brackenbury, Renshaw and Chisholm respectively opposed the

violinist's directives concerning matters of medicine, pupil selection for concerts and dress code (Chisholm, 2013, 29; Renshaw, 2021a; Chisholm, 2013, 145).

The disconnection between realities within the School and some of Menuhin's ideals, and the uneasy coexistence of his supposed humanitarian-musical ethos within a 'really competitive environment' suggests a complex picture. However, this did not yield complicated perceptions of the violinist. Eight out of the eleven alumni conveyed affirmative perceptions of, and influence from, Menuhin's character and socio-musical ethos. Amongst these, two recalled personal interactions with Menuhin which they perceived to illustrate his humanitarian credentials. Rebecca's reference to a well-publicised crime that occurred in Britain in 1993 is one such example:

Around the time of James Bulger's murder [...] I wrote a short essay saying how could it be possible for these boys to commit murder on a toddler [...] Apparently, Yehudi loved it [the essay] and I then got a message saying he would like permission to publish it [...] he really cared about that sort of thing — trying to help children who were in trouble [such as Bulger] [...] He had some pride in the fact that somebody from his School would have written something like this. (Worsley, 2020)

Five further alumni took inspiration from Menuhin's cross-genre musical collaborations, as recalled by Cheryl: '[Menuhin] opened my eyes to all these wonderful musics' (Frances-Hoad, 2020). This is echoed by Shay Anderson, who, along with several other alumni, recalled Menuhin's visits to the School with Ravi Shankar: 'One of Menuhin's wonderful concerts opened my mind to something that I hadn't experienced before [...] he brought the Indian classical musicians to play for us and it was amazing' (Anderson, 2020). The use of the phrases 'opened my eyes' and 'opened my mind' evokes the pervading notion of expanding the pupils' horizons. Olivier explores this idea further and begins by expressing what he saw as the extent of Menuhin's contributions to socio-musical issues at the School: 'The only thing Yehudi was doing in this area was to make sure we were aware of other cultures. For example, I remember, he'd bring Ravi Shankar [...] he may have been trying to broaden our horizons through music' (Fluchaire, 2020). The observation that 'the only thing Yehudi was doing in this area' is consistent with the violinist's limited contributions mentioned earlier, and Olivier's reference to awareness of 'other cultures' was also noted by Hyung-ki:

Menuhin's openness to all kinds of music at the School — having visits from folk musicians to gypsy musicians, to people who had studied with monks in Tibet. [...] I think that gave me, and I think most of us, an acceptance and curiosity for all kinds of music, and therefore all kinds of cultures. (Joo, 2021)

Hyung-ki's identification of how an appreciation of 'all kinds of cultures' resulted, to some extent, from Menuhin's diverse musical interests is a potent illustration of the wider effect of such concerts. Moreover, Hyung-ki's suggestion that this socio-musical 'acceptance and curiosity' was experienced by 'most of us' is given some credibility by the testimonies of the above alumni.

Several interviewees described Menuhin's enduring impact on their lives, such as Olivier: 'I often think that Yehudi is still part of who I am. I spent three years at the School and I took lessons with him — he was very giving' (Fluchaire, 2020). Taylor registered similar sentiments in the following reference to the *Menuhin's Children* initiative: 'I feel like Menuhin's legacy has had a big impact on me in my life [...] Menuhin wanted to bring classical music and learning the violin to everyday people' (Mitchell, 2020).

Notwithstanding the strong impressions experienced by Olivier and Taylor, neither of them directly attributed any subsequent work to Menuhin's influence. By contrast, Shay, when describing a music festival that she founded in the US, which involves, as she put it, 'outreach' to local schools, both mainstream and special, and care homes, explained: 'I definitely think that Menuhin has influenced me in the best way — in reaching out to people, especially people who don't have access to music' (Anderson, 2020).⁶⁹ However, she balanced this attribution by describing how 'the main source of influence is my disposition' (Anderson, 2020).

Rachel also drew a connection with Menuhin when describing some of her recent MSE activity:

I would go and play the piano for a community choir and just do it for free [...] I thought to myself then — this is something that Lord Menuhin would think was a good thing to be doing with your music. (Colbourne, 2020)

Bobby Chen also recognised Menuhin's influence in some of the MSE activities that he has undertaken since leaving the School: 'Between 2010 and 2012, I did my bit to raise funds for a new music centre for Monkton Combe School near Bath, as inspired by Lord Yehudi Menuhin' (Chen, 2020). With their references to 'Lord', Rachel and Bobby include Menuhin's title of life peer, awarded in 1993. On one level, this suggests a certain reverence for Menuhin and his socio-musical reputation, which was characteristic of the views of most alumni within this group, particularly those who attended during the 1990s.

⁶⁹ Due to Shay's wish to remain anonymous, the details of her festival, its inception and location are also omitted. However, it should be noted that the MSE component of this festival is considerable, featuring performances and workshops in schools, both live and virtual, reaching over 150,000 children over the course of the organisation's history.

4.5 Alumni and the School's musical social engagement

This section begins with a record of alumni recollections of MSE activity during this era, featuring the sub-categories of 1984 to 1988, followed by 1988 until 1998.

Table 4f Alumni group's recollection of MSE initiatives

ALUMNI & PERIOD ATTENDED ⁷⁰	CARE SETTINGS			SCHOOLS (MAIN- STREAM & SPECIAL)	MISCELLANEOUS VENUES	
	CARE HOMES	HOSPICES	HOSPITALS		THURCROFT	PRISONS
1984-1988						
SOPHIA	*	*		* (Royal Ballet School)	*	
MALCOLM		*	*	*	*	*
HYUNG-KI		*		*(Philip Southcote School for the Hearing Impaired)		*
1988-1998						
GENE						
OLIVIER	*		*			
CHERYL				*(Hans Keller School)		
REBECCA			*(St John’s Wood)	*(Mainstream; Krishnamurti School)		
BOBBY	*					
RACHEL						
SHAY	*					
TAYLOR	*			*(Krishnamurti School)		

⁷⁰ The alumni are listed in chronological order of their year of entry to the School.

When considering the two sub-groups as separate entities, they once again reveal different trends. With recollections of involvement in twelve separate initiatives, Sophia, Malcolm and Hyung-ki collectively recalled more MSE activities than the remaining eight alumni of the period between 1988 and 1998, who recorded nine. This contrast is captured by Hyung-ki: ‘we used to have visits to the Krishnamurti School and all kinds of places — that dwindled once Nicolas Chisholm came to the School’ (Joo, 2021). This is supported by Rebecca in a more general observation: ‘I just think that the people leading us weren’t into that at that time’ (Worsley, 2020). Indeed, within the 1988 to 1998 phase, three alumni communicated little, or no memory of MSE activity, such as Rachel: ‘I don’t remember playing at a hospital or anything like that [...] I can’t think of any other projects’ (Colbourne, 2020). This is echoed by Cheryl: ‘I don’t think I was even aware of social engagement — it didn’t cross my mind [...] I can’t remember doing any outreach work’ (Frances-Hoad, 2020). Taylor offered a more nuanced picture of the MSE initiatives during his time, which is more representative of these data in the above table: ‘I can’t remember that [MSE activity] being a significant part of my time there. I think there were one or two performances in homes and things like that, but I don’t remember it being a regular feature’ (Mitchell, 2020). Therefore, this table is consistent with the earlier picture, represented in Tables 4b and 4c, of a period of active commitment to MSE practice, followed by one with a considerably reduced focus from 1988. Moreover, the earlier picture of MSE activity between 1993 and 1998 is considerably enhanced by the testimonies of the above alumni, which go some way to compensate for the imprecise records during this period.

4.5.1 Ideological Impact

The three alumni of the first sub-group had common ground in how they perceived the School’s MSE activity. Malcom offered his general reflections: ‘I would say it had a sense of grounding for everyone, because you were doing something which was of philanthropic value’ (Allison, 2021). Sophia offered her views on the impact of the MSE initiatives, alongside noting additional influences:

Whilst the idea of education, music and art for all had its origins in my family background, it was fostered by my experiences through YMS [...] I think there was a social purpose behind all the concerts that we did in those sorts of contexts — the hospices and the homes. We did quite a few hospices and there was a social, caring sort of feeling. (Rahman, 2020)

Sophia’s notion of a ‘social purpose’ corroborates Malcolm’s observation of ‘philanthropic value’, and both perspectives represent firm endorsements of the School’s MSE initiatives. Hyung-ki’s reflections on his experiences of playing in a hospice followed in a similar vein:

Playing for someone who is going to die tomorrow or in a week, and seeing how music makes these people so alive and so happy — that's irreplaceable and something that I am so glad I was able to experience, because I think it has made a difference to who I am today. (Joo, 2021)

Sophia and Hyung-ki's strong impressions mirror the impact of music in care settings upon alumni within Renshaw's era. For the latter, the Thurcroft trips were equally impacting, and this was also the case for Malcolm and Sophia. Both alumni reflected on the challenging socio-political situation for their hosts in Thurcroft, in what was the last of the School's trips to the mining community in 1989, as illustrated by Malcolm: 'I remember talking to the people in the community — these old miners and the community had suffered [...] I think some of the coal mines had closed' (Allison, 2021). Sophia noted similar impressions, adding that 'it was a privilege to be shown a window into the lives of other people in that way' (Rahman, 2020). The convictions of both alumni point to the likely benefits of prolonged and immersive engagement within this community during these residential trips.

This group of three also shared similarities in how they viewed the relationship between such MSE activity and mainstream musical contexts, as Malcolm recalled:

The experience gives you a sort of perspective, perhaps on life, on your career, on music. There you are thinking about your career, about music and the concerto you're working on, and then you go and play for people in the community [...] Suddenly, that sort of elitism dissolves, because that has something to do with the ego. (Allison, 2021)

Malcolm's experience of the balancing and mitigating effects of the MSE initiatives upon his approach in the mainstream musical world offers a valuable insight into the possibilities for the relationship between both fields. Sophia, when describing these different forms of musical performance, struck a more egalitarian tone: 'I think the idea was that it doesn't matter what the context is, but that you communicate [...] whether they're [listeners/audience] in a hospital bed or in the Wigmore Hall, the principle is the same' (Rahman, 2020).

Hyung-ki also illustrated his views by referring to both a renowned performance venue and MSE settings:

I would realise that playing in Carnegie Hall might be nice, but I also know that the power of playing for people who don't have access to music is so much more than the ovation you get in a classical establishment, and I think that makes me realise the importance of music. (Joo, 2021)

On one level, Hyung-ki identifies a preference between these two contexts, and his declaration that MSE work 'makes me realise the importance of music' is a strong statement of impact.

In contrast to this affirmative consensus within the 1984 to 1988 sub-category, for the remaining group of eight alumni, there were several critical accounts concerning the ethos surrounding MSE practice at the School. Two alumni communicated a degree of indifference when describing their memories of MSE initiatives, such as Olivier: 'We did concerts in elderly homes and hospices when we were young — we didn't think anything of it' (Fluchaire, 2020). This is echoed by Rebecca, who expanded with recollections of visits to local schools:

In terms of the [MSE] concerts, it sounds terrible, but we would just turn up. We would just go where we were told to go for the concert. We played in schools occasionally, but I seem to remember them being quite nice schools, not really schools that necessarily needed some help or inspiration. When we were sent out to do these concerts, the emphasis was very much, 'You're getting an opportunity to play as part of your education and your development here at the Menuhin School.' (Worsley, 2020)

Rebecca's observation that the schools that were visited were not particularly in need of 'help or inspiration', suggests that some of the educational initiatives had limited altruistic motives. This contrasts the earlier perceptions of the 'social purpose' and 'philanthropic value' of certain MSE activities between 1984 and 1988. Further, Rebecca's final point implies that the focus of these initiatives was to serve the needs of the pupils above those they were visiting. This perspective is supported by Cheryl:

I would have seen that [an MSE initiative] as another opportunity to make sure I did as perfect a performance as I could have done [...] I honestly think that most people of my generation just saw it as another performing opportunity. (Frances-Hoad, 2020)

Taylor offered a similar perspective, consistent with an ethos of self-serving and musical excellence, yet nonetheless endorsed a particular aspect of the MSE work: 'I do remember playing in schools, including a visit we made to the Krishnamurti School. That was very much in the spirit of exchange' (Mitchell, 2020). Taylor's was not the only positive impression of the School's MSE initiatives during this phase. A further example was offered by Rachel: 'I've always felt in my heart that music should be for everyone, and I think that some of that ethos has come from my outreach in schools' (Colbourne, 2020). Shay, when recalling the School's MSE activity, was the only interviewee to commend the input of the then Director of Music, Potts. She subsequently commented more widely:

When you play in the community [...] it's very interesting because you get to talk to all these people who have these life experiences [...] playing in this kind of environment opens your mind because you realise that your career is not only about getting to the top, as it's defined by professionals. That's not actually

success, and it's not actually the goal of performing, because the goal is also reaching other people's lives. (Anderson, 2020).

Shay seemed to draw a similar amount of inspiration from the School's MSE initiatives as she did from Menuhin's influence. Further, in her exploration of differing notions of 'success', whilst not dismissing conventional aspirations of 'getting to the top', she seemed to favour music-making in MSE contexts in her concept of a professional career. Indeed, the latter is explored in the following section with certain alumni, for whom a connection with the School's MSE activity was identified.

4.5.2 Resultant action

All members of the alumni group who attended between 1984 and 1988 reported experience of professional MSE activity. I begin with Sophia: 'I have been involved in lots of different sorts of education projects throughout my playing career and that's something that interests me very much' (Rahman, 2020). Notwithstanding Sophia's earlier caveat, in which she declared that her 'family background' had been formative in shaping her socio-musical principles, some connections to the School were also acknowledged: 'One thing that has come from my Menuhin School time is a love of community. We go out into the community in Cornwall [Prussia Cove Music Festival] and we play for the locals' (Rahman, 2020).⁷¹

In matters of attribution, Hyung-ki provided a similarly nuanced view when describing his professional MSE work:

Over the last few years, my energies have been more targeted towards the young [...] and trying to somehow bring music to them. Maybe it will spark something in them to do something else, and I am sure that has direct links to having seen that in action as a youngster at the School. Maybe I might have done it anyway, but somehow being at the Menuhin School, you felt that you had permission to do it. (Joo, 2021)

Malcolm also acknowledged a degree of influence from the School upon his range of professional MSE initiatives, and in so doing, explored the relationship between this activity and his mainstream work:

I feel that I have got a good balance because I have a string quartet and we have done some education work, community work and we are due to play in a mental hospital. I think that gives us a rewarding side to our work whilst at the same time, we are also doing straight music society concerts. (Allison, 2021)

⁷¹ For information on the MSE work of this festival, see <https://www.i-m-s.org.uk/outreach-and-education/>

In the 1988 to 1998 sub-category, apart from Gene, all alumni reported some involvement in forms of MSE practice, either in professional or amateur settings. Amongst this majority, Shay, in answering the question of, to what extent did the School's MSE activity inform her professional work, including the considerable MSE component within her music festival, responded: 'I think quite a bit actually' (Anderson, 2020). However, the remaining alumni made no such link. For example, Rebecca, when describing her motivation for volunteering to do educational work in her capacity as a violist for the Royal Opera House, dismissed the possibility of the School's influence. Instead, she cited the familiar notion of a predisposition for such work: 'It's in my personality — I am just more like that' (Worsley, 2020). Cheryl, whose recollection of involvement in the School's MSE activity was very limited, noted a different stimulus when describing her compositions for community projects:

I viewed the community aspect as a downside [at the School], and it was only through doing it later that I saw the value in it [...] I have done a lot of educational work since then [...] I am very interested in it now.
(Frances-Hoad, 2020)

By contrast, Rachel, who earlier acknowledged the formative influence of the School, subsequently communicated a somewhat contradictory message:

I ended up working for the NHS as a midwife, so I completely retrained and kept music more as a hobby. I felt it had been made into such a pressurised environment, and it almost took the enjoyment away from the music [...] Later, I taught the violin and I still play locally. Last Christmas, I played carols for all the residents of a care home and they really enjoyed it. I suppose I feel that doing something like that wouldn't be seen as being a success at the Menuhin School. (Colbourne, 2020)

In their differing ways, there is a sense in which Cheryl and Rachel became involved in their respective forms of MSE activity despite their educational experiences at the School, rather than because of them. Furthermore, with Rachel's reference to the 'pressurised environment' and different notions of 'success', the relationship between an ethos of musical excellence and musical altruism is revisited. There is a clear sense that, in Rachel's view, the former dominated the latter. Indeed, within the 1988-1998 sub-group, there is little to disrupt this theory, which in turn supports the earlier picture of the School's priorities during this phase.

4.6 Discussion

Whilst the four years of instability between 1984 and 1988 brought the School close to 'disintegration', according to Chisholm, the commitment to MSE activity was maintained during this period. However,

rather than proposing that the flourishing of MSE initiatives during this period happened despite the supposedly destabilising changes in management, it is likely that, to an extent, it occurred because of it. Virginia Renshaw, who was one of, if not the principal driver of the School's MSE initiatives until her departure in 1986, would have almost certainly had, within her temporary remit as joint acting Head, the authority to energise this activity.

During this period, the sub-group of Sophia, Malcolm and Hyung-ki collectively endorsed the benefits of the School's MSE activities. From Sophia's acknowledgement of a 'social purpose' to these initiatives, to Hyung-ki's realisation of the 'importance of music', and Malcolm's observation that 'elitism dissolves', the impressions were wide-ranging and significant. Notwithstanding additional acknowledgements of intrinsic motivation and parental influence, all three attributed some subsequent professional work to the influence of the School's MSE initiatives, and could be seen, to varying degrees, to adhere to the notion of the citizen musician, mentioned earlier. However, this sub-group size is far too small for generalisability. It is therefore likely that the absence of any accounts involving indifference towards, criticism of, or no resultant work from the School's MSE initiatives, such as there were in the previous era, can be attributed to this low number. Nonetheless, the positive accounts of the above alumni within a period of not only sustained, but marginally increased MSE activity over the previous era, point to a legacy, albeit a brief one, deserving of recognition. Indeed, this legacy should almost certainly be attributed to the input of Virginia Renshaw.

The following period, between 1988 and 1998, was characterised by both a reduced and reconfigured commitment towards MSE initiatives. Notwithstanding the absence of Virginia Renshaw and her advocacy of such activity, this can also be indirectly attributed to a dramatic shift in the School's ethos, initiated by Menuhin, involving three tranches of new string teaching staff, tasked with improving instrumental standards. The ethos that succeeded these changes, as perceived by alumni, was characterised by a culture of increased musical competitiveness, a return to institutional insularity, and a combination of narrow musical focus alongside a relative paucity of broader educational experiences. When reflecting on Peter and Virginia Renshaw's respective eras, it is clear that musical excellence and a commitment to MSE practice need not be mutually exclusive. Yet, when considering these two elements in relation to the phase following Menuhin's above interventions, the evidence suggests that a degree of displacement occurred to the latter by the former.

Aside from the contributions of Potts, Chisholm was a central figure in realising these new, or indeed renewed priorities, and had a significant bearing on the direction of MSE activity at the School. On the

one hand, Chisholm's tenure was marked by an increase in both the number of foreign tours, and visitors who specialised in MSE issues and matters of ethical concern. On the other, there was a significant decrease in almost all forms of MSE activity, aside from three long-term educational initiatives. With Chisholm's declaration that collectively, such work in schools was an 'increasingly important way of raising the school's profile', he establishes its function as, on one level, a further means of enhancing the School's musical reputation and standards. This, when combined with one of Chisholm's additional aims for the MSE programme — to mitigate perceptions of the School as 'being seen as an ivory tower' — invites the description of 'outreach-washing'. This critique does not invalidate the likely musical benefits of such tuition to certain pupils within local state schools, but the latter fails to mask the undercurrents of the School's self-serving priorities of image manipulation and recruitment.

When assessing the educational component of the School's MSE practice during this period, it is useful to refer to a broader context within Britain during the 1990s, about which Renshaw observes:

Schools can no longer work in isolation. There is now a need to establish partnerships between cluster schools, between school and community, and between schools and professional arts groups. Such collaborations should form part of an organic process of development in which the quality of education and training are enhanced through shared vision and shared action. (Renshaw, 1993, 8)

Renshaw's perspective of a growing reciprocal engagement between schools and their communities is corroborated by Allen and Martin (1992), Clark (1996), O'Hagan (1991), Pratley et al. (1993), and Street (1997). Indeed, this is summarised in a study by the London Arts Board in 1993 entitled 'Musicians Go to School', which describes how 'these new forms of creative collaboration have grown and flourished' (Pratley et al., 1993, 5). Therefore, the School's commitment to MSE practice in educational settings, such as it was, can be seen as part of broader national trends during the 1990s.

Amongst the alumni who attended the School between 1988 and 1998, three declared positive impressions of the MSE initiatives, with only Shay acknowledging any resultant future work. However, in so doing, she explored different notions of success, comparing what she saw as conventional aspirations within mainstream settings, with 'reaching other people's lives' in MSE contexts. This evokes the earlier references to both Turino (Elliott et al., 2016) and Martin (2007) in section 1.6.2, with their related notions of excellence and respective applications of the term to describe quality in interactional and ethical terms.

Shay was nonetheless an outlier, and in contrast to the earlier sub-group, the majority view was of limited or no recollection of MSE initiatives. This is best summarised by Taylor: 'I can't remember that [MSE activity] being a significant part of my time there.' The varying accounts included indifference to MSE initiatives, their primary use as performing opportunities, and the notion that such activity ran contrary to the spirit of the School. Some alumni attributed this ethos to the general management of the School, yet others were more specific, pointing to Chisholm. What is clear is that in terms of a wide-ranging commitment to MSE practice, this phase lacked leadership from a full-time staff member, and a certain void was left by Virginia Renshaw's departure.

Despite Menuhin's sporadic presence at the School throughout this period, there was evidence, albeit to a limited extent, of a range of socio-musical activities in which he became involved. Whilst there was little recollection of Menuhin delivering speeches concerning humanitarian issues, some MSE initiatives occurred in the local community as part of his 80th birthday celebrations. He also participated in a handful of charity concerts during the 1980s, UNESCO's 'Fiftieth Anniversary of the UDHR' event in 1998, and an initiative for young string players at a local school, entitled 'Menuhin's Children'. Most of these engagements occurred within the last five years of Menuhin's life, a period about which he reflects that:

At this stage of my life [...] I want to find, if I can, a particular way to serve Europe and the world. To that end I take every opportunity [...] to advance the causes, cultural and humanitarian, that are dear to my heart. (Menuhin, 1996a, 453)

Since Menuhin's self-declared phase of 'cultural and humanitarian' activity in the wider sphere coincided with his increase of MSE activity at the School during the same period, they could be seen as related. Menuhin's MSE activities with the School were nonetheless limited in quantity and did not pass without occasional criticism, such as Chisholm's description of the violinist using 'the children as pawns' to reflect his own political aspirations. Moreover, from a certain viewpoint, the 'Menuhin's Children' initiative can be seen through the same lens as some of the School's other educational initiatives — as a tool of potential recruitment. When assessing Menuhin's School engagements in totality, both his somewhat entrepreneurial side, evident in fundraising for his own organisations, and his commitment to mainstream concerts, featured far more prominently than his MSE initiatives during this period.

Menuhin's reputation was nonetheless almost universally positive in the minds of alumni. An illustration of this is that, between 1988 and 1998, the group that attributed some of their future work to his influence considerably overshadowed the small number of interviewees who declared an impact from the School's MSE initiatives. Yet just as the new string staff and the resulting culture of competition was

his design, since he had almost complete authority in decision-making within the School, the comparative lack of MSE activity between 1988 and 1998 can also, to a certain degree, be regarded as his legacy. Indeed, the paradox of his socio-musical reputation stimulating alumni to similar work within a School with a considerably reduced programme of MSE, represents one of several aporias which concern the violinist. Further examples include Menuhin's contradictory messages concerning what type of musicians he wished to cultivate, his humanitarian ethos serving as a contrast to a competitive environment of his own making, and how some of his utopian ideals diverged from certain realities within the School.

Perhaps Menuhin's most impacting means of communicating his socio-musical ideas was via music itself. Several alumni noted strong impressions that derived from Menuhin's cross-genre collaborations and performances, such as those with Shankar, and this, for some interviewees, stimulated an appreciation of other cultures. Such responses evoke Simone Kruger's work, mentioned earlier, and her study of the responses of students to divergent forms of music has some resonance with the views expressed by certain School alumni: 'experiences with world musics [...] led towards positive, mind-opening attitudes and perspectives among some students' (Kruger, 2011, 282).

Whilst it would be reasonable to summarise that Menuhin's intentions for the School during this period were dominated by his competition-driven shift towards higher musical standards, his socio-musical ideals were, at times, successfully communicated. Therefore, the aporias that remained in a state of creative tension within the School represented to a significant degree the contradictions of the violinist himself. This is captured by Chisholm, who commented on what he saw as Menuhin's approach to the shifting and intersecting relationship between MSE activity and musical prestige within the School during this fourteen-year period: 'When it came to humanitarianism and excellence within the School, Yehudi was conflicted' (Chisholm, 2023).

A summary of the MSE activities of this era involves two contrasting trends. Firstly, the period between 1984 and 1988 saw a broad range of visiting speakers offering talks on 'MSE and issues of social/ethical concern', an expanded schedule of MSE initiatives including seventeen new venues, and a firm commitment to concerts for external charities (as shown in Tables 4a, 4b and 4d respectively). The subsequent decade featured a significant drop-off in two out of these three categories. Whilst there were similar levels of talks on 'MSE and issues of social/ethical concern', there were notably fewer external charity events and visits to MSE contexts from 1988 onwards (see Tables 4a, 4d and 4c), with the latter often operating with one eye on the community and another firmly on the School itself.

Chapter Five

Malcolm Singer era (1998 - 2017) – The zeitgeist of musical social engagement

5.1 Introduction

Five months before Menuhin's death, Malcolm Singer became the School's Director of Music, and it is the latter's tenure, beginning in September 1998 and concluding in July 2017, which marks this period. The eleven alumni interviewees for this phase all attended the School after the death of the School's founder, and therefore, in a certain sense, this period can also be regarded as the post-Menuhin era. Nonetheless, the violinist's influence upon alumni once again features, alongside the School's MSE activities and the impact and resultant action thereof.

5.2 Malcolm Singer and the post-Menuhin era

I begin with a profile of Singer, who read Music at Magdalene College, Cambridge, and then studied composition with both Nadia Boulanger in Paris followed by Gyorgy Ligeti in Hamburg. He subsequently taught at the School between 1977 and 1980 before attending the University of Stanford to study Computer Music (Singer, 2024). In the following years, Singer's musical activities were divergent, as he explained: 'before I became Director of Music at the Menuhin School, I was doing a lot of community work' (Singer, 2021). An example of this was his involvement in an MSE initiative with fellow composers Nicholas Bannan and Graham Elliott during the mid-1980s:

For about five or six years, I had been doing a lot of work with 'Compose Yourself' — that's mostly working in primary and secondary schools. I used to travel around doing lots of community work — this is working with musicians and teaching them how to go into the community. (Singer, 2021)

Pauline Tambling, former Education Director at the Royal Opera House, and Director of Education and Chief Executive of Cultural and Creative Skills within the ACGB, offered a broader context by commenting on the increasing relevance of composers in such community work during the mid-1980s:

Running alongside all the ACGB initiatives was the formation of the National Curriculum which built on what the ILEA [Inner London Education Authority] and the London Sinfonietta had done in introducing composition into the curriculum. This in turn meant that practitioners who could compose entered the field and became sought after to develop a new sort of practice [...] Composition and improvisation were important elements in all community-based work because they gave a voice to ordinary individuals' music practice as opposed to learning an instrument. (Tambling, 2021)

These new developments, concurrent with the increasing role of MSE practice within education and the music profession from the mid-1980s onwards, gave Singer further opportunities for similar initiatives. The most significant of these was an opportunity to work once again with Peter Renshaw, who, from September 1984, became Project Director of a new degree course entitled 'Music Performance and Communication Skills' at the Guildhall, mentioned earlier. The function of Renshaw's course, which is explored in full in Chapter Six, was recalled by Singer: 'We were really at the coal face in developing how you train great orchestral players who have burnt out from playing in orchestras, to go and work in the community, work with children or in prisons' (Singer, 2021). Singer expanded on the nature of this work and his relationship with Renshaw: 'I travelled the world with him. We worked together in Australia, in Canada — we were very close [...] In terms of social engagement, he taught me everything I know' (Singer, 2021).

This close association is confirmed by Renshaw: 'Malcolm had worked with me at the Guildhall in different community contexts [...] Malcolm understood the politics of education [...] we were on a very similar wavelength' (Renshaw, 2021a).

This 'similar wavelength' is evident in Singer's concept of the modern musician:

I believe any great musician ought to be able to pick up an instrument and improvise with it and engage with non-musicians and be in any community environment. If you're going to be a musician worth your salt, it's not just about playing unaccompanied Bach and Paganini — you should be able to do these things. (Singer, 2021)

In advocating the coexistence of musical excellence alongside the ability to adapt musically in diverse contexts, Singer offered a dual purpose resonant with the founding principles of Live Music Now. Indeed, Singer had a link to the organisation, as he explained:

I used to sit on the jury when people used to apply for Live Music Now. It was a very interesting audition process because they [candidates] had to play, but they also had to take workshops with us as the jury members. (Singer, 2021)

This work, alongside his involvement in the 'Compose Yourself' and 'Music Performance and Communication Skills' initiatives, firmly establishes Singer's credentials as an experienced figure in the MSE field prior to his tenure as Director of Music.

Following Singer's appointment, there were several important changes to the staff at the School. These included two respective successors to Menuhin as President — Mstislav Rostropovich followed by Daniel

Barenboim — and this is discussed later. Nicolas Chisholm remained in post as Head until Summer 2010 and during this period, the newsletters reveal that, alongside his other duties, raising funds for the School remained a high priority. The central focus of this fundraising was the building of a new concert hall, completed in 2005 at a cost of £4.2 million and Chisholm explains what he saw as its potential: ‘It is exciting to think that the concert hall will revolutionise what we can offer the community’ (Chisholm, 2013, 167; YMS Newsletter, Autumn 2002).

Chisholm was succeeded by Richard Hillier, and the latter was a choral scholar at St John’s College, Cambridge, whose subsequent positions included the roles of Head of Classics and Housemaster at Repton School (YMS Newsletter, Autumn 2009). During Hillier’s tenure, which lasted until July 2017, the School continued to frequently publish fundraising initiatives to improve the School’s infrastructure, often featuring the ‘Anniversary Appeal’, launched in 2013, marking fifty years of the institution (YMS Newsletter, Summer 2013). From 2011, the School’s newsletters took a different format with no comprehensive lists of concerts and only anecdotal reports of MSE initiatives from 2013 onwards. These omissions are reflected in the tables throughout this chapter.

Between 1998 and 2017, the School’s reputation for musical excellence continued to grow. Notwithstanding the individual accolades of pupils, the School was given the ‘Best Music School Award’ in ‘The Sunday Times School of the Year Awards’ in 2000 (YMS Newsletter, Autumn 2000). The School received a further honour in 2014 — the ‘Johanna Dürmüller-Bol Young Foundation Classic Award’ — which is given to institutions that are seen to ‘champion the promotion and fostering of young musicians’ (YMS Newsletter, Spring 2014).

However, as mentioned in Chapter Two, the School’s reputation was tarnished owing to a growing number of allegations, made by a range of alumni, of historical misconduct on the part of certain staff members that emerged from the early part of this century onwards. Irita Kutchmy, alumna from the Brackenbury era, alluded to what she saw as a culture of silence in the period prior to this:

We knew how things were, but you just couldn’t say, because Menuhin was on this pedestal. The Menuhin myth or icon is so huge that the School couldn’t possibly mess with it — it was too big. It was almost like insulting a God. (Kutchmy, 2021)

Nonetheless, four years after Menuhin’s death, in an article in *The Guardian* in 2003, violinist Nigel Kennedy, alumnus from the Brackenbury era, was the first to make any public allegations:

There were strange things going on with some of the girls and the older teachers that would have been illegal [...] Maybe it's very close to religion, music [sic]. If you've got someone who's like a guru figure, you probably might think what they're doing is right. (Kennedy quoted in Smith, 2003)

Kennedy's reference to a culture of the 'guru figure' is corroborated by alumnus Michal Kaznowski, who created a Facebook group, formed in 2010, of approximately twenty alleged survivors of abuse at the School (Kaznowski, 2021). A Channel Four Investigation followed in 2013, and the School became subject to the wide-ranging Independent Inquiry into Child Sexual Abuse (IICSA), launched in 2014 (Jay et al., 2022). The work of the IICSA which involved the School featured contributors from Kaznowski's Facebook group, in addition to drawing on two notable investigative works by Ian Pace. The first of these — 'Marcel Gazelle and the Culture of the early Yehudi Menuhin School' (2013) — explores the alleged abuse of pupils by several staff members, predominantly, but not exclusively from the Brackenbury era. Pace identifies Gazelle as the principal abuser and raises questions over his appointment by Menuhin. In Pace's subsequent and related work, 'The Origins and Early History of the Five Specialist Music Schools in the UK during the Cold War (1962-1978): Organisation, Ideology and Pedagogical Tradition' (2015), he critiques Menuhin's central role in the creation of all five featured specialist music schools, the historical cases of abuse within them, and their modelling on the Soviet music schools.

The IICSA culminated in 2019, and whilst this occurred beyond the timeframe of this thesis, its findings, published in 2022, are nonetheless relevant as they concern the history of the School since its inception. It featured allegations against fifteen staff members who taught at the School between 1964 and 2007. The School issued an official statement of apology, delivered by barrister Genevieve Woods in 2019, and a further apology with recourse to a support service from the Co-President of the School Tasmin Little, in 2022 (Woods, 2019; Little, 2022).⁷² Twenty-two alumni of the School subsequently filed further legal claims which are subject to an ongoing police investigation.⁷³

From a certain viewpoint, this topic could be seen within a broad interpretation of Menuhin's legacy of social engagement, thus deserving consideration. However, the principal questions that this episode has raised — have the alleged perpetrators been identified, who was responsible for appointing the staff in question and how should victims be compensated, if at all — require no revisiting here, for two reasons. Firstly, these three questions have been, or are being addressed by the findings of the IICSA, Pace's

⁷² Further details are found in the IICSA report by Jay et al. (2022).

⁷³ See <https://www.bbc.co.uk/news/uk-england-surrey-66028807>

above works and the ongoing police investigation respectively. Secondly, this aspect of social engagement lies beyond my parameters of MSE practice, as outlined earlier, and is therefore, technically at least, outwith the scope of this thesis. Nonetheless, this issue of child welfare at the School remains inseparable from any account of its history or a research project such as this. This is borne out by the testimonies of several alumni interviewees from both the Brackenbury and Renshaw eras who referred to a sometime toxic culture of abuse within the School. Indeed, some of these alumni were contributors to Kaznowski's Facebook group and Pace's article 'Marcel Gazelle and the Culture of the early Yehudi Menuhin School'. Whilst the specific issues of abuse are, quite appropriately, dealt with beyond this thesis, some of the more critical perspectives of the School and its staff need to be seen through the lens of those with somewhat jaundiced views, brought about by this most serious of matters. In summary, the issue of child sexual abuse within, and resultant reputational damage to, the School, reveals a somewhat sinister undercurrent to the history of the institution, of which readers should be aware.

5.3 The School and musical social engagement

To provide a context for certain developments in the School's MSE activity during this phase, it is necessary to explore a government-subsidised body entitled the 'Music and Ballet Schools Scheme', later renamed the 'Music and Dance Scheme' (MDS), established in 1981. It was a by-product of the 1978 Gulbenkian Foundation Report, mentioned earlier, and it ensured the continuation of means-tested government support to not only the School, but also to three of the other specialist music schools — The Purcell School, Chetham's and Wells — and the Royal Ballet School.⁷⁴

Singer recalled how 'In 2000, part of the MDS under the Labour government involved a fund for outreach' (Singer, 2021).⁷⁵ Over the next two years, this new funding contributed to a significant increase in the quantity of the School's MSE initiatives, as Chisholm explains: 'Our outreach programme had become so complex by the end of 2002 that we required a member of staff to coordinate the

⁷⁴ The other specialist music school, St Mary's, is supported in a similar way by the Scottish government, via its Aided Places Scheme. See <https://www.stmarysmusicschool.co.uk/admissions/study-music/fees-and-funding/aided-places-scheme/>

⁷⁵ This was part of New Labour's policy which focused on the social outcomes for many arts activities between 1997 and 2010, as noted by Sloboda et al. (2020b, 20).

activity’ (Chisholm, 2013, 185). The post of Outreach Coordinator was created and Judith Le Grove was the first to hold this position (Chisholm, 2013, 185).⁷⁶

From 2006, the Department for Education (DfE), via Arts Council England, offered a further boost to the above funding package, which was referred to as the ‘Outreach and Partnership Grant’ (YMS Newsletter, Spring 2006). Consequently, an additional role of ‘Partnership Project Manager’ was created, and Keith Willis, former Head of Culture for Surrey County Council, took the role between 2006 and 2010 (YMS Newsletter, Autumn 2006; Chisholm, 2013, 205). From 2010, this position was merged with the role of Outreach Coordinator to create the post of ‘Outreach and Partnership Manager’ (YMS Newsletter, Summer 2012).

The possibilities for MSE activity at the School changed from 2010 onwards, due to, in Hillier’s view, the dual factors of the approach of the new coalition government and the wholesale austerity brought about by the financial crisis of 2008 (Hillier, 2023). Consequently, the DfE withdrew the ‘outreach’ budget allocated to schools supported by the MDS (Hillier, 2023). This is corroborated by Singer: ‘when we got to austerity [...] the government took all that money away and said, “we can’t afford outreach any more”’ (Singer, 2021).

Hillier explained that, for a temporary period, funding for the School’s MSE activities was provided by the Surrey Music Hub, which in turn was funded by the Arts Council (Hillier, 2023). However, the Surrey Music Hub subsequently became selective in which of the School’s activities it funded, thus presenting the latter with the challenge of whether to continue certain initiatives. Singer recalled his response to these funding cuts:

The argument I used with my governors, when the government stopped funding it [MSE in MDS Schools] was: ‘we should do it — it’s our duty. We are a beacon in the South of England of classical music. We’re getting all this money to produce this excellence and it’s our responsibility to take it out into the community.’ (Singer, 2021)⁷⁷

⁷⁶ Her successors during this era were Sarah Collett (2007-2010), Michaela Khatib (2010-2012), Jessica Buchannan-Barrow (2012-2014), Nicola Darke (2014-2015), and Cathy Whitnall (2015-2017) (Chisholm, 2013, 205; Hillier, 2023).

⁷⁷ The 2006 Charities Act mandated that all institutions with charitable status (including MDS schools such as YMS) demonstrate public benefit in a range of ways that went beyond the existing fee remission scheme. Further iterations of this act in 2011 and 2013 decreed that it was for the trustees/governors of such organisations to decide how this benefit manifested itself. See <https://www.gov.uk/government/publications/charitable-purposes/charitable-purposes>

A reasonable inference from Singer's advocacy to the School's governors is that he was, at the very least, a significant driver of the School's MSE activity. This theory is best verified via the views of staff and alumni, and amongst the latter, two felt that the commitment to MSE practice during this phase was shared between Singer and the Head, as Leone Bianchi explained: 'I think they were equally invested in different ways' (Bianchi, 2021). Four further alumni mentioned the input of the Outreach and Partnership Manager. Indeed, an illustration of the influence of this position is offered by Michaela Khatib, incumbent between 2010 and 2012, who recalled one of the policy decisions during her time in post: 'I made it compulsory for those in the A3s [post A-level students] to be involved in this teaching/outreach programme' (Khatib, 2021). She also recounted her wider duties and her relationship with the Director of Music: 'He was my line manager and [...] some of my first experiences were preparing to take the Menuhin students out into the community to these other schools, and that was very much led by Malcolm' (Khatib, 2021). Khatib's insight establishes Singer as the figure responsible for overseeing the post of Outreach and Partnership Manager and her statement suggests that this influence extended to the MSE activity in general. Indeed, all eleven alumni named Singer as influential in matters of MSE at the School, with nine identifying him as the principal influence, as illustrated by Joey Wallis: 'I would say that [Singer] was definitely the main driver of that side of things' (Wallis, 2021). Moreover, David Dolan credited Singer with the School's level of MSE activity following the cuts in government subsidy: 'thanks to Malcolm, that didn't really change or get weaker at all' (Dolan, 2017). Flores Navarro offered a somewhat colloquial yet telling indication of Singer's particular interests within the realm of MSE practice: 'Malcolm was absolutely huge into working with other schools' (Navarro, 2021). This is confirmed by Singer, who expanded on his earlier commitment to MSE in educational contexts:

All of what you would call outreach — I would always justify: 'this is what is good for our students' education. They need to be learning this, playing for other kids, and having little kids asking them to explain how a violin works. They need to have this interaction.' (Singer, 2021)

The School, from a policy document in 2012, offers a different, if related justification for forms of MSE practice: 'Pupils are encouraged to contribute positively to the community through regular service. With pupils from so many different countries, the need to understand racial and cultural diversity is an everyday necessity' (YMS Policy Document, 2012). Other staff members also present the School's MSE initiatives as an important component of School life, such as Dolan: 'There is continuous and seriously dealt with [sic] outreach activity [...] in different communities, schools and churches' (Dolan, 2017). This

is supported by Hillier: ‘When I arrived at YMS in September 2010, it was very clear from the start that outreach was an integral and essential part of the School’s mission’ (Hillier, 2023).

This range of endorsements of the School’s MSE activity, both in terms of its scope and educational rationales, invites a detailed examination, and the following table is once again drawn from the newsletters and Chisholm’s monograph.

Table 5a MSE activities — September 1998 to December 2013 (YMS Newsletters)

YEAR	CARE SETT- INGS	SCHOOLS/CHILDREN						MISCELL- ANEOUS	TOTAL
		EXTERNAL				INTERNAL			
		SPECIAL NEEDS	‘CHANCE TO PLAY’	SINGLE VENUES	MULTIPLE SCHOOLS	‘OUT- REACH’ EVENTS	PRE- SCHOOL		
1998	0	0	1	1	2	0	0	0	4
1999	3	0	1	3	7	0	0	1	15
2000	3	0	1	13	3	0	0	0	21
2001	2	0	1	20	1	0	1	0	25
2002	2	0	1	12	4	0	1	0	20
2003	3	1	1	5	2	4	1	1	18
2004	2	0	0	4	1	3	1	0	11
2005	2	1	0	5	2	2	1	0	13
2006	2	0	1	8	0	5	1	0	17
2007	1	0	1	11	3	3	1	0	20
2008	1	0	1	9	0	3	1	0	15
2009	3	0	1	9	0	1	1	1	16
2010	5	1	1	10	2	1	1	0	21
2011	3	1	1	9	1	3	1	0	20
2012	1	0	1	9	1	3	1	0	16
2013	6	1	1	10	0	4	1	0	23

At a glance, this table could be seen as consistent with the above assertion that School pupils participated in ‘regular service’ of MSE practice, and there are several trends to support such a conclusion. Firstly, the average annual number of MSE initiatives of just under eighteen is notably high. Secondly, the quantity of MSE initiatives from 2011 onwards goes some way to corroborate Dolan’s

earlier assertion that the MSE initiatives were sustained following the budgetary restrictions. Thirdly, the amount of MSE activity in educational contexts could be seen as adding further validity to Flores' earlier assertion that Singer was 'absolutely huge into working in schools'. Indeed, the number of initiatives within the 'Schools/Children' category comprises over four-fifths of all the MSE activity shown in the table during this period. This proportion, whilst approximate, strongly suggests that within the parameters of MSE practice, the clear priority was on educational work, and within this, each sub-category requires closer scrutiny.

I begin with initiatives involving children with special needs, and Khatib recalled the School's emphasis on such work: 'we did lots of concerts in special schools [...] in schools for disabled children' (Khatib, 2021). This statement somewhat jars with the limited range of five initiatives shown in Table 5a. However, it is probable that the sources from which the table is drawn did not comprehensively feature all the special schools to which Khatib referred.⁷⁸ Those included are Gosden House and Pond Meadow Special Schools, both in Guildford, The Grange Centre, Bookham, and two wider initiatives, 'Seeability', part of the Leatherhead Support Service for the visually impaired, and two engagements with VOCES8, involving workshops for special needs schools throughout Surrey.⁷⁹

Another repeated initiative was for pre-school children, of between one and four years of age, entitled 'The Music Box', which grew out of the 'Music Appreciation Classes' initiated in the previous era (YMS Newsletter, Spring 2012).

On a longer-term scale was the 'Chance to Play' initiative, involving the teaching of violin to children in local primary schools. The teacher for this project was once again Rosemary Warren-Green, and her successors were Lucy Spencer from 2003 and Claire Telford from 2006. In subsequent years, 'Chance to Play' extended its reach to Northmead Junior School, Guildford, St Mary's Junior School, Long Ditton, St Andrew's Church of England Primary School, Cobham, and some unspecified schools in North Leatherhead.⁸⁰ Such specific details of the 'Chance to Play' project are unavailable beyond 2007, but composition teacher between 2006 and 2017, Òscar Colomina i Bosch, confirmed its continuance throughout this era: 'we still carry on with 'Chance to Play' [...] culminating in a concert [annual] at School with our students' (Colomina i Bosch, 2017). Hillier identified how the initiative was linked to one

⁷⁸ Evidence supporting this notion is Khatib's assertion that 'we certainly had children with those [special] needs in 'Chance to Play' classes' (Khatib, 2021). This initiative, detailed below, is referred to in multiple contexts, including newsletters and by alumni, with no mention of children with SEND.

⁷⁹ These six initiatives are taken from the respective YMS Newsletters: Autumn 2003; Spring 2010; Spring 2012; Autumn 2005; Spring 2011; Autumn 2013.

⁸⁰ See the respective YMS Newsletters: Autumn 2003; Spring 2006; Autumn 2006; Autumn 2005.

of the School's other priorities, mentioned earlier: 'The continuation of 'Chance to Play' gave the School the opportunity to keep a profile in the community [which was] essential, since the School depended on fundraising [...] for major infrastructure projects' (Hillier, 2023). Hillier's predecessor, Chisholm, in the following reference to the 'Chance to Play' initiative, presents a somewhat more benevolent picture of the School's motives: 'Our outreach programme is becoming an increasingly important element in the work of the school, as we see how influential we can be in encouraging young children to see and hear that playing a musical instrument is enjoyable' (YMS Newsletter, Autumn 2003). Khatib also identified what she perceived to be a benefit of the initiative: 'the idea was that it was more for disadvantaged children who might not be able to afford music lessons [...] and this is about social justice' (Khatib, 2021).

However, Hillier had reservations about the 'Chance to Play' project, including such claims of 'social justice':

When I joined YMS the project focused on primary schools in the leafy and very middle-class area of the Surrey Hills. I was never convinced that these were the schools on which we should be concentrating. Would the project not give more 'value added' to schools in less privileged areas? [...] For all the project's undoubted value [...] was there any mechanism in place to enable those pupils who were making progress to continue? This was left in the hands of the individual schools and parents. (Hillier, 2023)

Despite the difference of view concerning the issue of 'social justice', Khatib aligned with Hillier's final point: 'the limitations of it ['Chance to Play'] were that it lasted one year only and then violins would be passed to children in the year below and then we started all over again' (Khatib, 2021).

This issue did not affect a related initiative, also involving visits to primary schools, which featured concerts at multiple venues given by junior pupils at the School, aged between eight and ten (Khatib, 2021; YMS Newsletter, Summer 2000). An example of this was the School's involvement with the 'Plymouth Education Action Zone' (PEAZ), which featured a range of concerts including one for the organisation's sponsors (YMS Newsletter, Summer 2001). Chisholm, in broadly describing such work, expands on what he saw as its wider function: 'As the provision of music in primary schools becomes ever more difficult [...] every little we can do to redress the imbalance has to be good for the creative life of the country' (YMS Newsletter, Spring 2001). Not for the first time, Chisholm claims a broader altruistic motive behind such work. However genuine such aims may have been, the concert for the PEAZ's sponsors serves as a reminder that Hillier's point, concerning the School's need for maintaining a 'profile in the community' and potentially attracting donors, was also a priority.

Collaborations involving both multiple local schools and other organisations were aided by the funds supplied by the DfE in 2006 mentioned earlier. This money, in addition to extra funding provided by Elmbridge and Mole Valley District Councils and the RC Sheriff Trust, led to several collaborative projects under the banner of 'Right to Music' (Chisholm 2013, 190). This year-long initiative involved pupils from eighteen local schools, twenty-seven of their counterparts from Stoke d'Abernon and musicians from the London Mozart Players, featuring forty-three workshops, either for composers or performers, and nine public concerts (YMS Newsletter, Autumn 2007). Whilst Table 5a suggests that this was a busy period, in terms of collaborations with other organisations, it was no outlier. Amongst the twenty-six projects of this type recorded in the table, further institutions that were involved included the Schubert Ensemble, the London Chamber Orchestra and The Royal Ballet School, with the latter featuring in a continuation of the 'Collaboration of Excellence' model of the previous era (YMS Newsletter, Autumn 1999). The numerous children's concerts often involved collaborations with umbrella organisations such as Surrey County Arts and the Arts Depot in Finchley. Singer regularly composed works for such events, and these ranged in scale from a local concert involving forty participants to an event at the Dorking Halls in Surrey, given to an audience of 870 children (YMS Newsletter, Summer 2000).

From 2003 onwards, Table 5a suggests an increase in the number of events held at the School. Some of these initiatives involved a range of workshops for different instruments, run by regular or visiting members of the School's staff. Singer articulated what he saw as the function of such workshops, pointing to a familiar notion of service: 'I saw our responsibility as raising the standard of music education and the morale of teachers' (Singer, 2021). Striking a similar tone, Colomina i Bosch described a further initiative which could be seen as 'raising the standard of music education':

We also want to give to the community through the composition workshops we offer to local GCSE and A-level students, where the students get advice on their compositions, a workshop, and then a final recording that they can use for their portfolio. (Colomina i Bosch, 2017)

Hillier contextualised this initiative by expressing what he saw as its value:

Possibly the most effective and meaningful outreach, if not as eye-catching [as other School MSE initiatives] was the Composition Outreach Project [...] The outside students involved in this project were always enthusiastically grateful for the help and the impact it made. (Hillier, 2023)

Some initiatives which, in comparison to the composition workshops, could be described as 'eye-catching', were the 'Come and Play', 'Come and Sing' and 'Instrumental Days' held at the School. These were often run by eminent musicians, such as 'cellist Heinrich Schiff and violinist Zhakhar Bron, and

were made publicly available for musicians of all types, encompassing amateurs, professionals, children and adults. There were occasions when the School could be seen as acting in a spirit of service to the community, by offering certain events without charge to the public, such as a 'Piano Day' with Victor Rosenbaum, described in a newsletter as a 'Free Outreach Event' (YMS Newsletter, Spring 2011). However, Khatib offered a different view of these initiatives: 'the instrumental days [...] I think towards the end [of her tenure], it was more about recruitment' (Khatib, 2021). This view is supported by Hillier: 'I cannot pretend that all of our outreach was entirely altruistic [...] projects such as 'Come and Play' were more obviously a combination of outreach and recruitment. We didn't recruit many pupils this way, but occasionally we did' (Hillier, 2023). The growth of many of these internal initiatives, somewhat ironically referred to by both Chisholm and Hillier as 'outreach', related to the availability of the new concert venue, mentioned earlier, called the Menuhin Hall. Chisholm expands on his vision for its function:

One of the educational objectives of the Memorial Hall [Menuhin Hall] will be to continue the development of our outreach programmes for young children. This is becoming increasingly important to us as we see the need to be a beacon of excellence in musical education. (YMS Newsletter, Spring 2000)

Chisholm echoes Singer's earlier use of the term 'beacon', and it is clear that the Menuhin Hall was perceived as a significant asset in realising their shared objective of enhancing the School's reputation for 'excellence in musical education.' However, in Hillier's view, the increasing use of the newly built facility for 'outreach' had unexpected consequences:

There was no longer such a need to go out into the community to perform. After all, it was much easier logistically to perform at the School than to take buses around rural Surrey. However, I think that this came at a price. It meant that YMS was less visible and known in the local community. (Hillier, 2023)

Notwithstanding Hillier's perspective of the School's reduced visibility within the 'local community', Table 5a suggests that, at least in terms of external MSE initiatives, there was no reduction from 2007 onwards. Indeed, amongst the School's MSE activities beyond educational contexts, the evidence points to a marginal increase.

This rise appears to be largely due to the School's visits to care homes, which usually involved pupils from either the A3 year or between the ages of eight and ten (Khatib, 2021). Bianchi's recollection of a certain day trip format offers a possible explanation for the greater numbers within the care settings category: 'We would do three or four concerts in different care homes in London, so it would be the whole day' (Bianchi, 2021).

Amongst the activities in care settings during this era, earlier initiatives included 'Musichouse', a chamber music course held at Easter whose concerts were given solely in care homes and hospices (YMS Newsletter, Autumn 2003). Further initiatives featured children in care, as Singer recalled: 'we had a number of years where we were liaising with Great Ormond Street [Hospital]' (Singer, 2021). One such collaboration was a fundraising concert at the Royal Albert Hall in 2003, celebrating the fortieth anniversary of the School (YMS Newsletter, Autumn 2003). From the School's perspective, this fundraising event can be seen as both self-serving and philanthropic, as the proceeds were divided between the Menuhin Hall and Great Ormond Street Hospital (Singer, 2021).

This event was one amongst many fundraising concerts during this era, and these are shown below, alongside the available figures for MSE initiatives and mainstream concerts.

Table 5b Fundraising, MSE initiatives and mainstream concerts between 1998 and 2013⁸¹ (YMS Newsletters)

YEAR	NUMBER OF CHARITABLE CONCERTS/INITIATIVES⁸²	MSE INITIATIVES (AS LISTED IN TABLE 5A)	MAINSTREAM CONCERTS
1998	6* St Luke's Church, Chelsea (in aid of HAPA) St John's Smith Square (in aid of RATSU) Farnham Castle (in aid of Save the Children) Guildford Cathedral (in aid of CHASE) Reigate Park (in aid of the Royal Medical Benevolent Fund) Queen Elizabeth Hall (in aid of Stars for Scope)	4	11
1999	9	15	45
2000	3	21	71
2001	8	25	65
2002	4	20	71
2003	1	18	91 #
2004	10	11	52
2005	5	13	66
2006	2	17	76 #
2007	3	20	57 #
2008	2	15	62
2009	4	16	49 #
2010	2	21	45 #
2011	2	20	—
2012	3	16	—
2013	0	23	—

* Examples of fundraising # Estimated figure due to missing term of concerts within newsletters

⁸¹ The category of fundraising concerts for the School, as shown in earlier chapters, is unavailable here due to inadequate information within the newsletters.

⁸² A noteworthy charitable project, excluded from this table as it did not feature music making, involved the sending of aid parcels to children in Eastern Europe, via the Christian charity, Children in Distress (YMS Newsletter, Spring 1999). This project, entitled 'Love in a Box', was recorded in the newsletters between 1999 and 2009, and was undertaken by the younger children in the School (YMS Newsletter, Autumn 2002).

Due to some of the estimated and incomplete statistics, there are limitations to what can be gleaned from this table. However, its inclusion is important as the years for which figures can be considered reliable suggest some significant trends. Fundraising concerts seem to have played a substantial part in School life, particularly up until 2005, peaking at approximately a seventh of all musical activities in 1999 and 2004. Furthermore, during the seven years for which there are dependable data in all categories, the mean average proportion of all MSE initiatives, including fundraising, amounted to approximately a quarter of the School's overall musical activity. Moreover, there was little variance in this fraction for those years which comprised this average, ranging from a fifth to a third, suggesting that MSE practice was consistently a significant part of School life. Since the annual number of recorded MSE initiatives remained similar between 1999 and 2013, and Singer, the main driver of this work, remained in post until 2017, it is reasonable to suggest that such levels of activity could well have been sustained throughout the whole era.

5.4 Yehudi Menuhin and enduring engagement

In the years that followed Menuhin's death in 1999, Chisholm reflects on the violinist's absence: 'Naturally we miss very much Yehudi's inspiration and his many contacts, but we have seen it as our mission to maintain the ethos of the School, to keep his vision alive' (YMS Newsletter, Spring 2009). This section explores the different ways in which the School attempted to 'keep his [Menuhin's] vision alive.' One of these was via his 'many contacts', which included his two successors as President during this era. In the summer of 1999, Menuhin was succeeded by Rostropovich, and Dolan commented on the relationship between the two men, as discussed in Chapter One: '[Rostropovich] was able to get out of the Soviet Union thanks to Yehudi's intervention. As a result, there was a powerful friendship and musical alliance [between them]' (Dolan, 2017). Chisholm conveys Rostropovich's commitment to this friendship in the latter's response to the School's offer of the role of President: 'In his letter of acceptance, he [Rostropovich] feels that it is his duty to do everything to permit Lord Menuhin's "child" [the School] to continue its remarkable activity and that it is his duty to his unforgettable friend' (YMS Newsletter, Summer 1999). It is noteworthy that what, on Menuhin's part, could be regarded as a characteristic act of both humanitarianism and political defiance, was an influential factor in the succession of the School's most central role. Furthermore, Chisholm's reference to 'Menuhin's "child"' implies a perception, on Rostropovich's part, of a paternalistic relationship between the violinist and the School, which resonates with the naming of the 'Menuhin's Children' initiative.

Rostropovich died in April 2007 and Daniel Barenboim was chosen to replace him as President. Singer explained the rationale behind the appointment: 'When the Governors asked Barenboim, it was because [...] he's a musician who is known worldwide and is also equally outspoken on political views [as Menuhin], particularly with regard to the Middle East' (Singer, 2017). Chisholm also alludes to this ideological affinity, commenting that Barenboim's 'philosophy echoed so many of Yehudi Menuhin's own thoughts' (YMS Newsletter, Autumn 2007). Barenboim's credentials concerning the intersection of music and politics, mentioned earlier, presented a rich opportunity for the School, as expressed by Chisholm: 'we hope he will be able to visit' (YMS Newsletter, Autumn 2007). However, such hopes were never fulfilled as it transpired that Barenboim's role was merely that of a figurehead, as violin teacher Boris Kucharsky explained: 'he has never been here once [although] he's been the President for eight or nine years' (Kucharsky, 2017).

Singer explained how, more broadly, Menuhin's ideology was 'absolutely imbued in the School [...] it's in the DNA of the place' (Singer, 2017). This notion is supported by Colomina i Bosch, who noted that 'Yehudi's ethos permeates almost every aspect of the day-to-day running of the School' (Bosch, 2017). This is further corroborated by four alumni, two of whom referred to the social design of the School, such as Elliott Perks who described 'the multicultural and multinational way the School is built [...] which was always his [Menuhin's] vision' (Perks, 2021). This is echoed by Dolan: 'This School is a very international community and that was Yehudi's intention' (Dolan, 2017).

Colomina i Bosch identified a further aspect of what he perceived to be Menuhin's enduring influence, describing 'a feeling of [a] shared objective and generosity towards the community' (Bosch, 2017). An example of this was Menuhin's eponymous initiative 'Menuhin's Children'. Firstly, the film that was made about the project, which culminated in a concert at the School, was broadcast on BBC2 in May 2000 (YMS Newsletter, Spring 1999). Secondly, Chisholm explains that violin lessons at Stoughton Grange continued until 2001 with Rosemary Warren-Green and her assistant Margaret Baker (YMS Newsletter, Autumn 2000). Thirdly, Menuhin's original initiative was adapted, as Singer explained: 'I started to build on what Yehudi had been doing in Guildford, so we started something called 'Chance to Play', which was the Menuhin School's version of Yehudi teaching beginners' (Singer, 2021). Therefore, to an extent, the School's 'Chance to Play' initiative, discussed earlier, can be seen as an extension of Menuhin's original project and therefore part of his legacy.

Menuhin's heritage was recognised in a more formal way with the creation of 'Founder's Day', which took place annually on the violinist's birthday, April 22nd, from 2000 onwards. From the surrounding

literature, it is unclear who instigated this event, but perceptions from some alumni, such as Mary Elliott-Rose, were that it came from a familiar source: ‘Malcolm Singer created the whole idea of ‘Founder’s Day’ (Elliott-Rose, 2020). Over the years, ‘Founder’s Day’ featured a range of events, including concerts, films and lectures (Chisholm, 2013, 180). Contributors to ‘Founder’s Day’ were often close associates of Menuhin, including his children, Zamira Menuhin Benthall and Jeremy Menuhin, and were selected to celebrate the violinist’s life and achievements. A further example of this was filmmaker Bruno Monsaingeon, and Mary recalled how his documentary, *Yehudi Menuhin — The Violin of the Century*, was regularly shown: ‘I think we watched that every year’ (Elliott-Rose, 2020). The nature of the relationship between Monsaingeon and Menuhin deserves further consideration, and is described by Humphrey Burton: ‘Monsaingeon first fell under Yehudi’s spell in 1962 when he attended his [Menuhin’s] masterclass at the Dartington Summer School. Bruno became Boswell to Yehudi’s Dr Johnson and they made several films together’ (Burton, 2000, 483). One can infer from Burton’s observation that Monsaingeon ‘fell under Yehudi’s spell’, that there was a somewhat hagiographic aspect to the filmmaker’s views of Menuhin. This is supported by Philip Bailey’s recollections of Menuhin’s opinions concerning Monsaingeon’s film in comparison to a documentary made in 1991 by Tony Palmer, entitled *Yehudi Menuhin — A Family Portrait*: ‘[Menuhin] was delighted that Monsaingeon’s film eschewed the darker elements of life that Palmer had exposed [...] [Monsaingeon] had known Yehudi for thirty-five years during which time the two men had become close friends’ (Bailey, 2010, 626). The significance of this examination of Monsaingeon is that such an approach, which ‘eschewed the darker elements of [Menuhin’s] life’, is likely to have been characteristic of ‘Founder’s Day’ contributors more broadly.⁸³ Indeed, this annual event can be seen as an exercise designed to celebrate and indeed propagate what might be viewed as the finest aspects of Menuhin’s legacy.

In a similar vein were the centenary celebrations of Menuhin’s birth in 2016. These took several forms at the School, including the ‘Menuhin 100 Celebrity Series’, involving concerts given by prominent alumni. This concert series was linked to the School’s latest fundraising campaign, which was a continuation of the ‘Anniversary Appeal’, mentioned earlier, and was intended to raise money for the Bursary Fund and new music studios (YMS Newsletter, 2016).

In July 2016, Menuhin’s centenary celebrations culminated in a ‘Commemoration Event’, featuring performances of, amongst others, works by Singer composed specifically for the occasion (YMS

⁸³ I should note that Bailey’s reference to ‘darker elements’ refers to Palmer’s exposure of what the latter perceived to be dysfunctional dynamics within the Menuhin family, rather than the issues of child abuse at the School, discussed earlier.

Newsletter, Autumn 2016). The 'Commemoration Event' also featured the unveiling of the 'Yehudi Menuhin Meditation Path', designed by Art teacher Patsy Belmonte, which was intended to provide a 'calm and contemplative space that invites reflection on the spiritual and humanitarian values of Yehudi Menuhin' (YMS Newsletter, Autumn 2016). Both the compositions and the 'Yehudi Menuhin Meditation Path' suggest, at the very least, high levels of reverence for the violinist, and in the case of Belmonte's construction, further undertones of hagiography in what could be seen as a quasi-shrine.

The 'humanitarian values of Yehudi Menuhin' were invoked on another occasion in 2016, for the 'Calais Refugee Project'. This wide-ranging initiative featured a talk at the School given by a Syrian refugee, and £1000 was raised to create 100 food parcels which were delivered by hand to the asylum seeker and migrant encampment in Calais, known as 'The Jungle'. This delivery, which was combined with a concert, involved seven pupils and four staff members including Richard Tanner, Director of Studies at the School between 2007 and 2010, who explains the rationale for the project:

We [...] give a human response in the spirit of Yehudi Menuhin [...] Malcolm Singer felt it was most appropriate to take students from the school to give a concert in the Calais camp known as 'The Jungle' right at the start of Yehudi Menuhin's one hundredth anniversary year. (Tanner, YMS Newsletter, Spring 2016)

The inspiration for this project is corroborated by Singer: 'I felt if [Menuhin] had been alive on his centenary, that's what he would have done' (Singer, 2021). In terms of the instigation of this initiative, Hillier added a further perspective alongside some reflections on its efficacy:

It was very much the brainchild of Malcolm Singer and his wife Sara Nathan (the latter a founder member of the charity 'Refugees at Home') [...] It demonstrated the School's commitment to community engagement and concern for refugees and it may have provided some respite for refugees in a terrible situation. (Hillier, 2023)

Whilst it is difficult to dispute Hillier's notion of the project as a demonstration of 'commitment to community engagement', it is noteworthy that, notwithstanding the 'Love in a Box' initiative, the 'Calais Refugee Project' appears to be the only one of its kind during this nineteen-year period. Therefore, the latter is best viewed as a demonstration of the potency of inspiration that Menuhin still generated many years after his death, and how he can be seen as a catalyst for such a project.

During this era, a more consistent method of keeping Menuhin's memory alive was via word of mouth, and a forum for this was the morning meeting, or assembly. All eleven alumni recalled being told about

Menuhin in this format and amongst the speakers, Hillier's name was mentioned once, Chisholm's five times, and Singer, seemingly playing a central role in matters concerning Menuhin, was cited eight times. Flores, in referring to such senior management figures, offered her recollections about the morning meetings:

[They] were always talking about what they felt they had learnt from Lord Menuhin and they were actively trying to make sure that this was still very much part of the School [...] The impact [Menuhin] had outside of music — I think that was very much highlighted during our time. (Navarro, 2021)

Flores' reflections provide further evidence of what could be referred to as spreading the word about Menuhin. She was one of eight alumni who recalled references to Menuhin's humanitarianism, and her views are echoed by Min-sun Tan: 'We would regularly get educated and reminded in our morning meetings by the leaders of the School, of the importance of outreach and why Menuhin found it crucial in the musician's life' (Tan, 2021). Mary observed that, in the morning meetings, the comparative focus between Menuhin's mainstream music-making and MSE activity was unequal: 'His playing was very little discussed [...] but his work and his idea that music rises above all else to bring people together — that we did learn about' (Elliott-Rose, 2020). Two further alumni spoke of a strong connection between Menuhin and forms of MSE practice, as illustrated by Esther: 'We were taught from an early age to give back and become a wholesome musician [...] which is what Menuhin talked so much about' (Park, 2021). Similarly, Elliott commented on the relationship between Menuhin and the School's MSE initiatives: '[MSE practice] is quite a core feature of the School, historically speaking, and of Menuhin's vision' (Perks, 2021). Whilst the perspectives of Mary and Esther, concerning a strong alignment between Menuhin and MSE activity in general, are reasonable, Elliott's point is a different matter. His implication that the School's MSE practice was part of 'Menuhin's vision', when considering evidence from previous eras, can be seen as a subtly inaccurate, if understandable assumption.

Testimonies from several alumni suggest that Menuhin's MSE activities beyond the School were regularly communicated. Three alumni referred to his numerous wartime concerts, such as Esther: '[Menuhin] did so much for the people in the concentration camps after the Second World War [...] later, I wanted to research the things that he did' (Park, 2021). Esther's impulse to learn more about this part of Menuhin's career can, in part, be viewed as testimony to the effect of the somewhat evangelical methods used by the above staff. Flores also reflected on this part of Menuhin's career: 'he would play concerts for these soldiers, and I think it was so much part of his own life that it could not, not be part of the School' (Navarro, 2021). Whilst Flores' assumption concerning an inevitable interconnectedness

between Menuhin's historical MSE activities and School life was clearly the case during this era, if applied to previous phases, it does not always hold true. Indeed, it is ironic that between 1999 and 2017 — the only School era during which Menuhin was not alive — the awareness amongst alumni of his socio-musical exploits was particularly strong.

Mary's awareness of Menuhin occurred via a different source within the School: 'The most powerful stories were those from my friends who had been there before I joined the school [...] they used to talk about him a lot [...] they had experienced his teaching and his kindness' (Elliott-Rose, 2020). Mary's perspective is corroborated by Dolan: 'Yehudi's concepts and beliefs are something that our pupils are aware of and talk about' (Dolan, 2017). Five alumni described how such 'stories' were disseminated by numerous visiting teachers at the School, many of whom knew Menuhin, either as colleagues or former students. An example of the latter was Kucharsky, whose style of communication was conveyed by Esther, one of his pupils:

He's a Menuhin fanatic [...] he always talks about how Menuhin was a philanthropist, how he gave back and was so much more than just a violinist or a musician, and how he inspired everyone so much because he did something that changed a bit of this world. (Park, 2021)

This is supported by Joey's view: '[Kucharsky] made it his mission to ensure that the students knew why the School was there, why we were there and what Menuhin was about' (Wallis, 2021). Esther's and Joey's respective descriptions of Kucharsky as a 'Menuhin fanatic' and being on a 'mission' suggest a disciple-like quality. This is supported by Kucharsky's view of the School's founder: '[Menuhin] was more of a prophet than a musician [...] I am very much guided by what he would have thought' (Kucharsky, 2017).

In a similar vein, Mary recounted the counsel of her fellow students:

They said, 'don't forget, you're one of Menuhin's children and he's got a plan for you, don't forget that. He's up there in the sky now, he's looking down on you, he's going to look after all of us and we're all going to be (if we work hard enough) great musicians.' I will never forget that, because he somehow had that power over us, even though he wasn't there any more [...] it was Menuhin's legacy that kept us all together, going towards the same goal. (Elliott-Rose, 2020)

Mary's anecdote has strong religious overtones, and her reference to 'He's up there in the sky now, he's looking down on you, he's going to look after all of us' implies a collective deification of Menuhin. This picture is resonant with both the disciple-like approaches of Kucharsky and Monsaingeon and the

somewhat evangelistic methods of Chisholm and Singer. Indeed, these figures who spread the word about Menuhin beyond his death must be considered as, at the very least, partly responsible for the phenomenon which Mary described: ‘he somehow had that power over us, even though he wasn’t there any more’. Moreover, with the description of ‘we’re all going to be (if we work hard enough) great musicians’, the concept that Mary attributed to her friends achieves an interesting sleight of hand. The figure that they supposedly envisaged was not only a benevolent quasi-deity, but also a conditional one, capable of providing a convenient combination of care and musical work ethic to serve the aims of the School.

Menuhin’s following reflections suggest that this widespread devotional, quasi-religious behaviour is a phenomenon of which he was aware:

many see me as a relatively kind person, concerned for the well-being of others — they require very little fact. They believe because they *need* to believe. I provide a not-too-controversial personality on to whom they can fasten their belief. I am not misled or taken in by this. (Menuhin quoted in Daniels, 1979, 171)

With his reference to ‘they require very little fact. They believe because they *need* to believe’, Menuhin suggests a certain myopia in the type of following that he experienced, consistent with some of the testimonies above. However, despite his declaration that ‘I am not misled or taken in by this’, Menuhin’s understandable preference, in the context of his depiction in documentaries, for Monsaingeon over Palmer, suggests at the very least, that he welcomed the approach of certain loyal followers.

The potency of such belief in Menuhin was evident amongst the alumni group, as five interviewees declared that he was influential on their musical lives. Examples of this included Elliott, who described his plans for incorporating forms of MSE work into his career: ‘I guess it has made me think that later, I would like to do that. I saw [Menuhin] as an older man doing that kind of stuff’ (Perks, 2021). Flores conveyed her thoughts about the violinist in more reverential terms:

To have known Yehudi Menuhin didn’t just say: ‘I’m going to play my concerts and then go back to my hotel’ [...] He was such an intellectual, so wise and there was so much humanity in him [...] as a result, for me, it became so much more than just music. (Navarro, 2021)

Flores’ effusive views of Menuhin echo those of Mary, and the latter, following graduation from the School, subsequently co-established an organisation based on the LMN model, entitled *Les Concerts du*

Coeur.⁸⁴ She cited multiple factors for creating the organisation, some of which are discussed later. When asked about the possible influence of Menuhin, she responded affirmatively, if a little ambivalently: ‘I would like to believe so, yes [...] Surely, we should follow Menuhin’s example?’ (Elliott-Rose, 2020).

Mary’s comments epitomise the spirit amongst many alumni, staff and visitors, of high admiration for Menuhin and what they felt he stood for. In terms of MSE practice, his capacity for influence seemed not only undiminished following his death, but in some cases enhanced, and this was largely due to a variety of efforts to commemorate and indeed invigorate his legacy.

5.5 Alumni and the School’s musical social engagement

I begin this section with a table which, in a familiar format, offers some measure of the level of recollection of MSE activities from amongst the alumni group.

⁸⁴ Mary co-founded this organisation in 2018 with friend, Laura Bar. It is affiliated to LMN and is based in Switzerland, providing music to four different regions — Valais, Vaud, Geneva and Fribourg. It follows similar aims to LMN by offering ‘quality musical moments to people who have difficulty accessing concert halls, whether they are elderly, hospitalized, incarcerated, disabled or in precarious situations’ (*Les Concert du Coeur*, 2025).

Table 5c Alumni group's recollection of MSE initiatives

ALUMNI	CARE SETTINGS			SCHOOLS				MISCELLANEOUS
	CARE HOMES	HOSPICES	HOSPITALS	SINGLE/MULTIPLE VENUES	'CHANCE TO PLAY'	SPECIAL NEEDS	INTERNAL INITIATIVES	
MARY	*				*			
LEONE	*	*	*	**(Primary Schools) *(Cobham Free School)		**	*(Choral workshop)	
FLORES	*	*		**(Primary schools)		*(Home for blind and deaf children)	**(Children's workshops) **(Composition workshops)	
ELLIOTT	*			*	*		**(Composition workshops)	
KEZIAH				*			**(Children's workshops)	
BEN	*				*	**		
ESTHER	*	*(Night-ingale House)			*		**(Composition workshops)	*(London Synagogue)* (Calais Project)
MIN-SUN	*	*(Night-ingale)		*				
KAILI	*				*			
DAMIR				*			**(Composition workshops)	
JOEY	*			*	*		**(Children's workshops)	*(Calais Project)

* Single initiatives recalled ** Multiple initiatives recalled

The strong emphasis on MSE initiatives in schools shown earlier is reflected in Table 5c, with approximately two thirds of all recollections falling into this category. Within this, the table shows a

reasonably even representation of the range of educational initiatives discussed earlier. This emphasis on MSE in educational contexts is corroborated by the views of several alumni, such as Joey: ‘most of the concerts that we played were in schools’ (Wallis, 2021). Keziah Bardet took a similar view: ‘we went quite a lot to schools [...] I don’t know if we went to other places’ (Bardet, 2021). Despite Keziah’s uncertainty, the above table shows a relatively high level of recollection of ‘other places’. Almost all of these were in care settings, thus greatly exceeding the proportion of such work within the School’s overall MSE activity shown in Table 5a.

A further notable aspect of Table 5c is that all alumni recalled at least two types of MSE activities. Overall, discounting multiple recollections of the same type of initiative, the average per alumnus amounts to approximately four separate activities. Notwithstanding the comparative recency of such events in the lives of this alumni group and the concomitant potential for high levels of recollection, this could be seen as suggesting that, collectively, the School’s MSE practice was impactful. However, a truer measure of influence involves exploring the subjective views of alumni and this is featured below.

5.5.1 Ideological impact

Amongst the varied views concerning the School’s MSE activity, there were several alumni who suggested that it had limited impact, such as Esther: ‘I think we were involved without thinking too much about it’ (Park, 2021). This suggests a degree of indifference which is echoed by Kaili Cheng, who described what he saw as a general approach towards visiting MSE venues: ‘I would say that the balance was leaning more towards “prepare your pieces and go”’ (Cheng, 2020). Kaili’s observation implies both an emphasis on performance and limited input into matters of MSE. The latter issue was addressed by Joey, who discussed the place of MSE initiatives within School life:

I don’t know if that [MSE practice] was really communicated to us when we were there — it wasn’t emphasised [...] Even though we regularly went into schools and care homes, it didn’t feel like the biggest part of what we were doing there. I think we were so wound up in what we were doing. (Wallis, 2021)

It is reasonable to assume that Joey’s notion of ‘what we were doing’ involved focusing on conventional forms of music-making, and the relationship between this and the MSE activities was also explored by Ben Daniel-Greep:

The performances in the School itself were a much bigger deal than the occasional social things in the community. I’d love to say that it was a privilege to bring joy to people who otherwise wouldn’t have it, but to be frank [...] I was trying to focus on playing. (Daniel-Greep, 2020)

Ben's picture of mainstream performing taking precedence over MSE activities is echoed by Leone, who described what she viewed as the place of the latter in School life: '[MSE practice] was fairly peripheral because the School itself is so pressurised' (Bianchi, 2021). Elliott shared similar views and was pragmatic about the perceived benefits of the MSE initiatives:

The lowest pressure performance opportunity was to go and play in a care home or something like that, because the people are very grateful that you're there and the spotlight is not on you so much. It's particularly useful, as that's the training ground and I only saw it as me preparing for a concert rather than thinking of some sort of social obligation. (Perks, 2021)

Elliott's notion of the MSE visits as a 'training ground' for mainstream performance suggests that the former were, at least to some, a means to a familiar end. This is supported by Flores' recollection of how the MSE initiatives were presented to pupils by the staff: 'one of the ways they hyped it up was to say: "it's going to be an exciting day — you're going to have a chance to practise your performance"' (Navarro, 2021). The benefits of these 'lowest pressure performance opportunities' were also noted by Esther, who described how 'playing in a much more informal setting was really nice because we didn't feel that there was pressure from what we would normally feel in a concert hall' (Park, 2021). The contrasting levels of pressure between conventional musical contexts and MSE activities were also conveyed by Min-sun, who was one of several alumni who saw an intrinsic value in the latter:

I think we always enjoyed those [MSE visits] because we felt a lot more relaxed, and we also felt that extra responsibility [...] a social role is something that we all had in mind when we went there to perform, as opposed to just playing in the Menuhin Hall. (Tan, 2021)

This notion of a 'social role' was explored by four other alumni, including Keziah, who commented on what she perceived to be the School's musical aims beyond mainstream contexts: 'I think they wanted the School to be able to influence other people too, who don't have access to music' (Bardet, 2021). Keziah's observation evokes the aims of LMN, and her sentiments are echoed by Flores:

You've been given this talent, you work at it and it's about sharing it with people who are not as fortunate as you or people who need it the most [...] The School ethos is to give back and that you can't just sit here and only improve yourself. (Navarro, 2021)

Flores' observations convey a sense of social responsibility and suggest attempts, on the School's part, to achieve a balance between the familiar themes of altruism and self-serving excellence within music-making. Similarly, Esther commented that 'we were always told to share our talents, and it is a lucky thing that we're able to give back' (Park, 2021). Collectively, these references to the School's ethos and

the views of staff, by Flores, Keziah and Esther, offer a persuasive counterview to Joey's earlier observation concerning MSE practice, that 'it wasn't emphasised'.

Three further alumni refer to the prevalence of MSE activities within musical life at the School and the effect this had, such as Min-sun: '[MSE initiatives] happened quite regularly in our School and taking part in those felt very normal for us because everyone was doing it' (Tan, 2021). The normalisation of MSE activity was also expressed by Mary: 'It was part of our concert life [...] I knew that was part of being a musician, or at least a musician who has been to the Menuhin School' (Elliott-Rose, 2020). Mary's comment suggests a perception of an institution with a special focus on MSE activity, and this was also noted by Elliott, who offered an anecdote about how, at times, this was perceived:

There were some people that turned up who were very dismissive of these [MSE activities]. They didn't see them as opportunities, more as something way beneath their normal platform [...] the other students were quite dismissive of them for being dismissive [...] the students were saying, 'hey, this is something that is part of the School — get with the programme.' (Perks, 2021)

When Elliott was asked whether he recalled a change towards more positive views, on the part of those who were 'dismissive' about MSE activity, he replied affirmatively.

In identifying the types of MSE initiatives that impacted alumni, the three main groups of 'care settings', 'schools/children' and 'miscellaneous' were all represented. Within the music in care category, Leone shared her recollections of her visit to Great Ormond Street Hospital: 'It was difficult, but you could see that there was an emotional reaction to us doing this, which did make it feel worthwhile' (Bianchi, 2021). Mary shared similar insights about her visit to the same venue:

We did a short concert for a few very unwell children, and they would have been seventeen or eighteen, and it was just hard — really hard. I think it was Malcolm's idea [...] it still stays with me as one of the most exceptional experiences. (Elliott-Rose, 2020)

It is reasonable to infer from both Leone and Mary's descriptions that these visits were emotionally challenging, and, certainly in the case of the latter, the intensity of the experience seemed proportional to the level of impact.

Three alumni, in recalling MSE visits to care settings in general, referred to what they saw as the medical benefits of this practice, such as Flores: 'you realise the healing power of [music] [...] you realise that it means so much to them [patients/residents in care] and what you can bring is of infinite worth' (Navarro, 2021). Flores' notion of the 'worth' of such work is explored further by Leone:

It was about being respectful and bringing a kind of Music Therapy [...] something uplifting, soothing and emotional. We did things in nursing homes with Alzheimer's patients, and I know that there are a lot of trials going on and research about how music affects Alzheimer's, so that did feel very worthwhile. (Bianchi, 2021)

It is notable that Leone's knowledge of some of the recent studies concerning music and dementia, explored earlier, seemed to enhance her experiences of such MSE initiatives, and indeed, from all eras, she was the only interviewee to make such a connection.

Kaili was one of three alumni who mentioned the impact of the 'Calais Refugee Project': 'I think that if there was one trip that was memorable, it would be the Calais refugee camp' (Cheng, 2020). Esther also noted strong impressions from the project, whilst adding an assessment of what she saw as its value: 'It was just shocking to see how so many people were in this situation [...] It does help because it makes them feel that there's someone who is empathising and reaching out' (Park, 2021). It was also impactful for Joey, who noted the contributions to the project of Singer and his wife Nathan:

That trip to the refugee camp stood out and that was a powerful moment [...] They [Singer and Nathan] have this refugee charity [Refugees at Home] and had the Syrian refugee staying with them [...] he told us about his journey from Syria, which was just unbelievable. (Wallis, 2021)

All three alumni mentioned that Singer and Nathan were instrumental in organising the 'Calais Refugee Project', and the couple's integration of their own social initiative into School life is worthy of recognition. Furthermore, the recollections of this trio of alumni go some way to vindicating Hillier's observation about the project: 'It was undoubtedly educational (and unforgettable) for our students' (Hillier, 2023).

Four interviewees recalled meaningful impressions of the 'Chance to Play' initiative, such as Joey: 'I think the most memorable [MSE initiative] to me was the school children [...] which was my first experience of doing a little bit of teaching' (Wallis, 2021). Elliott also noted how, for him, the initiative stimulated an interest in education: 'I was fascinated by the development of young children, just by doing a concert with them' (Perks, 2021). For Mary, the 'Chance to Play' initiative was also impactful: 'I remember finding the whole project so inspiring [...] I remember thinking I wanted to do more of that' (Elliott-Rose, 2020). Mary's retrospective intentions to do 'more of that' are a testimony to the impact of the initiative, and Ben shared similar sentiments when comparing it with other forms of the School's MSE practice:

[‘Chance to Play’] was much more rewarding [...] it was much more a sense of giving back and it was very stark to see the privilege that we had in comparison to these kids [...] That really sat with me and I remember that it had an impact and I thought: ‘we’ve got to give back — we’ve got to try and do what we can to help people like that.’ (Daniel-Greep, 2020)

Ben’s reaction to what he saw as a disparity of ‘privilege’ suggests a resultant development in his social awareness and sense of responsibility, and his intention to ‘give back’ echoes both Esther and Flores, and what they described as part of the School’s ethos.

Mary and Ben, in their resolutions to emulate the ‘Chance to Play’ initiative, were also part of a larger sub-group of seven alumni who declared their intentions to either establish MSE activity in their future careers or develop their existing work in this area. This is a significant category within this era, since, at the time of interview, several alumni were either still in higher education or in the early stages of their careers.

Four interviewees declared intentions to work in educational contexts, such as Joey, who commented on the impact of this type of practice whilst at the School: ‘It has definitely left an imprint [...] I do think that this will continue to feature prominently in my life’ (Wallis, 2021). Esther also attributed her career plans to the School’s influence: ‘I want to be an inspiring figure to the future generation as a teacher, because what I’ve received until now is so much more than just violin training’ (Park, 2021).

Flores took inspiration from the various ‘Instrumental Days’ which were held at the School: ‘We were exposed to different cultures of music — a ‘Klezmer Day’ or an ‘Irish Céilí Day’, initiated by Malcolm. I have plans for later [...] with teaching younger people that I could share that with’ (Navarro, 2021). Amongst the remaining alumni within this group of seven, Keziah was the only one with clear plans: ‘I have always wanted to play for people who maybe don’t have privilege or are not in an environment to hear classical music’ (Bardet, 2021). In matters of attribution, whilst Keziah acknowledged the influence of her father, who introduced her to forms of MSE activity before attending the School, she also commented on what she perceived to be the general impact of such practice within the latter: ‘I think it was huge for everyone’ (Bardet, 2021). Moreover, notwithstanding her sole focus on classical music, Keziah’s concept is a further evocation of the principles of LMN. Mary declared similar intentions, and the following represents a further stimulus in the starting of her current career, mentioned earlier: ‘I remember thinking that I would want to audition for Live Music Now, partly because, a couple of times, somebody from Live Music Now came to give a talk at the School’ (Elliott-Rose, 2020). Mary’s recollection is corroborated by a School newsletter article from 2001 which coincides with her years of

study at the institution. The talk was by Virginia Renshaw who, as Chisholm describes, ‘showed a video of what a dramatic effect on people live music performance can have’ (YMS Newsletter, Spring 2001). Mary was one of several alumni from this era whose careers, featuring forms of MSE practice, were in progress, which is the focus of the next section.

5.5.2 Resultant action

There were seven alumni who attributed, to differing degrees, some professional MSE work to their experiences at the School. Four such individuals also belonged to the group who declared intentions to develop their professional MSE activity, and for them, at the time of interview, their plans had been partially realised. Indeed, these two intersecting categories, when combined, left only one exception. This was Damir Durmanovic, who explained how other priorities dominated this stage of his nascent performing career: ‘It is not easy to break through or even make a living, so there are many other things I need to take care of before I can do this [MSE work]’ (Durmanovic, 2020). By contrast, Elliott described how MSE activity was part of his professional chamber music career: ‘I do quite a lot of children’s workshops with my quartet’ (Perks, 2021). When identifying sources of influence for such work, Elliott described an equal combination of his experiences of the School’s MSE initiatives and the following:

It’s also probably a business decision. My outreach stuff basically funded me starting up a quartet career. If you can also do a workshop in the afternoon or something like that, it really helps a lot of music societies too [...] they’ve also realised the importance of growing the audience. (Perks, 2021)

Elliott’s comments offer valuable insights into the financial benefits of MSE activity for performers, musical organisations and by extension, the music profession as a whole. Indeed, in contrast to Damir’s approach, which suggests that MSE practice is something that could be explored after a mainstream career is established, Elliott’s perspective illustrates how the former can facilitate the latter.

Min-sun, also a member of a quartet, identified the source of influence for her chamber group’s MSE activities, as part of their ‘Artists in Residence’ role at the Leighton House Museum in West London: ‘We do a lot of children’s workshops with my chamber group [...] getting to experience all the outreach activities from a young age — I kept that very much part of my life as a musician until now’ (Tan, 2021). Ben, in describing his role as a part-time teacher, also acknowledged the impact of the MSE activity at the School: ‘I think I caught the bug from doing the outreach work I did at school. The seeds were planted and I am grateful for that’ (Daniel-Greep, 2020).

The School's MSE activity was also influential in Kaili's career, and he described the roles of mainstream and MSE work in his performing schedule: 'I try to reconcile the two as much as I can. Right now, I have a good balance of both' (Cheng, 2020). However, he added that, prior to his time at the School he had experience of MSE activity as a child in Singapore, and the latter was more impactful.

Contrastingly, Esther, when discussing her recent MSE activities, was unequivocal when identifying the source of influence:

I've created a lot of charity concerts with my friends. We've raised a couple of thousand pounds for this organisation which helps homeless children get into foster homes [...] it's all due to the education that we received, because I think if you don't know about it, then you won't do it. (Park, 2021)

Flores also recognised a clear influence from the School in her choice to audition for the LMN scheme: 'I think it really was a huge part in deciding that' (Navarro, 2021). Moreover, she discussed an aspect of continuity between the organisations:

My experiences in Live Music Now were made easier by seeing people going through mental illness or even physical disabilities [in School MSE activities] [...] During your concert, they're not exactly still and at age nine or ten, you don't quite know how to react, but it became very normalised. (Navarro, 2021)

As discussed earlier, LMN was also formative in Mary's life, as her earlier resolutions to join the organisation related closely to her subsequent career plans. When discussing the reasons for such professional decisions, Mary explained how, due to a fifty per cent loss in her hearing, a performing career was rendered impossible: 'that's one of the reasons why I have gone into the social side of music' (Elliott-Rose, 2020). However, like the six other alumni in this section, she also cited the influence of the MSE activities whilst in Stoke d'Abernon: 'I am so grateful that I had those five years at the School, because otherwise I don't think I'd be doing what I am doing now' (Elliott-Rose, 2020).

5.6 Discussion

From the range of MSE initiatives and related activity between 1998 and 2017, this period fully merits the description of the 'Malcolm Singer era'. This is validated by both Singer's initiation of much, or perhaps most of this activity, and testimonies from nine alumni who identified him as the principal influence in such matters. Three staff — Dolan, Hillier and Khatib — corroborated such views, and these are summarised by the latter's perspective about the School's MSE work, which she described as 'very much led by Malcolm'.

When discussing Singer's contributions to the School's MSE activity, two further figures are also noteworthy. Hillier and three alumni noted the role of Singer's wife, Nathan, in the 'Calais Refugee Project', thus establishing the couple's collaborative input into this and possibly other MSE School initiatives. A further influence, albeit indirectly, was Renshaw, and considering Singer's comment that, 'in terms of social engagement, he taught me everything I know', the latter can be regarded as the former's protégé. Indeed, it is reasonable to suggest that the nature and quantity of MSE work at the School between 1998 and 2017 was, to some extent, attributable to this relationship.

In terms of the quantity of MSE initiatives within all School musical activity, the approximate proportion of a quarter for certain years between 1998 and 2008 suggests that MSE work played a significant part in School life. Furthermore, Table 5a strongly suggests that the focus of the School's MSE practice was predominantly on educational contexts. Within this, the motives for certain activities could be described, at best, as serving a dual purpose, as captured by Hillier's observation: 'I cannot pretend that all of our outreach was entirely altruistic.' Examples of this include the 'Chance to Play' initiative, which was variously perceived as an exercise in 'social justice' and a tool to facilitate the School's marketing agenda. Similarly, the 'Instrumental Days' appeared to serve both the local community and offer possibilities for recruitment to the School.

The above begs the question concerning the extent to which certain educational activities in Table 5a constitute MSE practice. On the one hand, all the featured initiatives involve work either in schools, or at least for children of school or pre-school age, and therefore fall within my working definition of MSE. On the other hand, certain activities, such as the 'Instrumental Days' and collaborations with the London Mozart Players seem to have little in common with what could be described as the spirit of MSE, in the sense of providing music to those with limited access to it or individuals who may be vulnerable, within an ethos of social responsibility. Such School initiatives could therefore be seen as lying not only at the boundaries of my notion of MSE practice, but also, since they took place on campus, as stretching the much-used concept of outreach itself. Consequently, the somewhat eye-catching proportion of the School's MSE initiatives comprising approximately a quarter of its overall musical activity needs qualifying, owing to the predominance of both performance-orientated and self-serving activities over initiatives with a greater altruistic element.

In the years following Menuhin's death, the efforts to memorialise his legacy were considerable. These ranged from the creation of 'Founder's Day', the ideological continuity in the selection of succeeding Presidents, commemorative compositions, the 'Yehudi Menuhin Meditation Path', and widespread

dissemination, on the part of some staff members and visiting speakers, of the violinist's humanitarian side. The depth of Menuhin's influence was experienced by many visitors, staff and pupils, and the devotion that he inspired, which in some cases resembled a quasi-religious phenomenon, seemed equally strong in those who knew him during his lifetime, and the alumni who did not. These included Monsaingeon, who purportedly 'fell under Yehudi's spell', Kucharsky, who described the School's founder as 'more of a prophet than a musician', and Mary, who shared her friends' perceptions of Menuhin that: 'He's up there in the sky now, he's looking down on you, he's going to look after all of us.'

Menuhin's influence upon Singer also appears to have been significant, as illustrated by the 'Calais Refugee Project', with the latter's assertion that such an initiative is 'what [Menuhin] would have done.' Indeed, in the perpetuation of Menuhin's legacy, particularly what was perceived to be his humanitarianism, Singer was once again a central figure, as evidenced by the number of times alumni recalled his input into such matters. Therefore, within this era, Singer might be regarded, in terms of spreading the word about Menuhin, as the principal evangelist. Michal Kaznowski, who remained in touch with the School during this era, held such a view, but was unconvinced by Singer's portrayal of Menuhin: 'Malcolm Singer, to my mind, created a complete myth' (Kaznowski, 2021). Whilst there is no direct evidence to support Michal's view, there is certainly a mythologising element to some of the above views on Menuhin. Indeed, there maybe a degree of validity to Michal's point considering the reported depiction, particularly in the morning meetings, of Menuhin's humanitarianism over his mainstream work, since this could be seen as a subtle inversion of the violinist's input into the School between 1963 and 1999.

Nonetheless, Menuhin's name, or perhaps his brand, was mobilised in different ways to energise many aspects of School life. He was invoked in fundraising for both the Anniversary Appeal and the Menuhin 100 Celebrity Series, the 'Chance to Play' and 'Calais Refugee Project' initiatives, and 'Founder's Day'; and several alumni credited the violinist for their subsequent MSE work, at least in part.

There were high levels of recollection of such MSE activities amongst alumni, and this goes some way to vindicate Hillier's earlier comment that 'outreach was an integral [...] part of the School's mission.' However, many alumni described it, perhaps understandably, as secondary to the priority of mainstream performance, with a few pointing to a minimal or 'peripheral' presence of MSE activity in the School. Several alumni observed that the MSE initiatives provided a 'training ground' for mainstream work, in one of the numerous evocations of, or references to, LMN. However, a more prevalent view was that the School's MSE practice was of intrinsic importance. This was conveyed in different ways,

including multiple descriptions of ‘sharing’ and ‘giving back’, and Elliott’s picture of an MSE ethos amongst pupils which encouraged newcomers to ‘get with the programme.’

The overall predominance of educational initiatives during this era was not mirrored in terms of the impact upon alumni of the MSE activities overall. Whilst several interviewees noted the influence of the ‘Chance to Play’ initiative, of comparable impact were both the ‘Calais Refugee Project’ and various contexts involving music in care. The common denominator between the latter two were, broadly speaking, deeply felt reactions to encountering human beings in situations of difficulty or distress. Indeed, it is noteworthy that such contexts, which arguably embrace the altruistic element within MSE practice more fully than any of the educational activities, appeared to yield the greatest impact upon alumni.

The seven alumni who expressed intentions to participate in forms of MSE work as their careers developed, either for the first time, or in addition to their existing activity, introduce a notable aspect of impact. The importance of this is recognised by Van Zijl and De bisschop in their Belgium-based study of twenty-one musicians and their participatory music activities, mentioned in Chapter One: ‘it seems to be important to pay attention to musicians’ intentions, as these influence their practice’ (Van Zijl and De bisschop, 2023). This theory is corroborated by the further, yet overlapping group of seven School alumni who, by acknowledging the influence of its MSE programme upon their subsequent work, demonstrated that for some, ‘intentions’ were already linked to ‘practice’. Considering the age and limited career experiences of this sub-group of alumni at the time of interview, this represents a notably high proportion of active socially engaged musicians amongst the overall group of eleven. Indeed, for such individuals, there is, to some extent, a degree of cause-and-effect between exposure to MSE practice and subsequent activity, captured by Esther’s straightforward yet telling observation: ‘if you don’t know about it, then you won’t do it.’

Elliott’s comments on the prominence of MSE work within the music profession and how the former can both play a part in starting and sustaining a performing career, offer a valuable contemporary perspective on the opportunities for musicians in Britain. Such possibilities were explored by all within this sub-group of seven, but arguably, none so fully embraced the concept of the citizen musician as Mary and Flores. The link between this pair was their inspiration from, and/or involvement with LMN. Flores’ description of the School’s MSE activity serving as a useful precursor to LMN offers a different context for Elliott’s notion of a ‘training ground’, and this connection strengthens the vital link between the two organisations that underpins this thesis.

This association was equally strong in Mary's case, and her inspiration derived from Virginia Renshaw's visit to the School further establishes the latter's legacy. Moreover, Mary's subsequent co-creation of *Les Concerts du Coeur* is a substantial demonstration of commitment to professional MSE work, and her reflections on the influence of such practice within the School are pertinent: 'that was part of being a musician, or at least a musician who has been to the Menuhin School.'

Notwithstanding the periodic MDS funding of MSE activity between 2000 and 2010, and the evolving complexion of such work with its strong educational emphasis and sometime self-oriented focus, Mary's observation serves as a summary for the ethos that emerged within this era. This was evident in the consistent commitment to charity activities (as shown in Table 5b), and a wide range of MSE initiatives (see Table 5a), such as 'Chance to Play', the 'Calais Refugee Project', the 'Instrumental Days', the multiple school events, composition workshops, and visits to care homes and Great Ormond Street Hospital. Indeed, this activity, whilst prompted to a certain extent by shifting government policy, nonetheless bore the hallmark of Singer's advocacy and leadership in this field.

Chapter Six

The School's musical social engagement — context and wider legacy

6.1 Introduction

This chapter evaluates the legacy of the School's MSE practice between 1963 and 2017 in the context of contemporary educational practice, drawing on relevant literature, the views of School alumni, and figures within music education. This is followed by an examination of the MSE activities of the four other specialist music schools — The Purcell School, Chetham's, Wells and St Mary's — to place YMS's initiatives in context. This comparison is achieved via eleven interviews with past and present members of staff and students from amongst these four schools, and the extant works of literature from the same.⁸⁵ Lastly, I explore the broader organisational heritage of both the MSE practice and/or Menuhin's socio-musical example within the School. This section begins with a miscellaneous handful of organisations whose claims of MSE activity or links to Menuhin merit examination. Finally, I examine two separate institutions conceived by former YMS staff members, which, to differing extents, owe their existence to the School's MSE initiatives and/or Menuhin's influence.⁸⁶

6.2 The School's musical social engagement — historical context

I begin with a selection of the broader social and educational changes in Britain, particularly for the marginalised or disadvantaged, between 1963 and 2017. During the Brackenbury era, alongside the move towards comprehensive education during the 1960s (discussed in Chapter Two), there were several reports advocating for greater educational provision and access for children. These included Jennie Lee's White Paper 'A Policy for the Arts The First Steps' (Lee, 1965), the 1967 Plowden Report (HDA, 2025), and *Born and Bred Unequal* (Taylor, 1970). Several government statutes also paved the way for equality of opportunities more broadly, such as the 1970 Equal Pay Act and the 1965 Race Relations Act (Legislation.gov.uk, 2025). There were some important educational milestones during Renshaw's period of MSE activity (1975 to 1984), such as the Education Act in 1976 (Legislation.gov.uk, 2025) which mandated comprehensive schooling, the 1978 Warnock Report (HDA, 2025) and the

⁸⁵ The four principal works are the following: Sugden (1989) *A History of the Purcell School and the Educational Opportunities for Young Musicians*; Williams (1986) *Chetham's Old and New in Harmony*; Quilter (1985) *A History of Wells Cathedral School*; Rimer (1998) *St Mary's Music School 25 Years Scotland's Specialist Music School*.

⁸⁶ I do not claim that the initiatives featured in Chapters Six and Seven represent an exhaustive legacy of the School's MSE practice and Menuhin's influence, owing to the limitations in the numbers of alumni and staff that it was possible to access whilst conducting this research.

Education Act in 1981 (Legislation.gov.uk, 2025), which respectively redefined SEND and subsequently integrated it into mainstream schools, and the 1981 Rampton Report (HDA, 2025) which investigated racism and Black Caribbean underachievement in education.

Between 1984 and 1998, during the widespread rise of MSE practice, predominantly under the long tenure of the Conservative government, the 1985 Swann Report (HDA, 2025) advocated for multicultural education and tackling racism in schools, the 1989 Children Act (Legislation.gov.uk, 2025) mandated legal protection for 'children in need' and those in care, and the 1997 Kennedy Report (HDA, 2025) expanded educational opportunities for the marginalised. During the Singer era (1998 to 2017), early years hubs were created to help families in deprived areas via New Labour's 1998 'Sure Start' policy (Bate and Foster, 2017), the 2010 Equality Act (Legislation.gov.uk, 2025) legally protected the rights of marginalised students, and the 2014 Children and Families Act (Legislation.gov.uk, 2025) extended further support for children with SEND.⁸⁷

Notwithstanding the inevitable intersection between these politically-led educational milestones and young people during this period, it is difficult to gauge how, if at all, the former were reflected in the MSE activities of schools themselves. Indeed, there are no comprehensive studies concerning MSE activity within British schools, either state or independent, covering the period between 1963 and 2017. Nonetheless, Mark Smith provides some degree of context by referring to 'community schools' in Britain between the late 1960s and 1990, describing this type of institution as 'a resource base for social and community action' (Smith, 2010). However, Smith provides no cases of organised programmes of 'community action' in a musical context, and this remains true when examining further examples of scholarship concerning education in the community during this period, such as those by Finch (1980), Fletcher (1984), Nisbet et al. (1980), Pluckrose (1975), Poster (1982), Wallis and Mee (1983), and Watts (1980). This snapshot of the surrounding literature suggests that MSE practice was a rarity in British schools during this period. Moreover, as explored in Chapter Four, numerous scholars such as Allen and Martin (1992), Clark (1996), O'Hagan (1991), Pratley et al. (1993), Renshaw (1993), and Street (1997), refer to the expansion of MSE practice within schools from the 1990s onwards. Whilst inexhaustive, these two strands of literature provide some measure of the broad trends of MSE activity in British education between 1963 and 2017.

⁸⁷ For an important overview of arts policy and young people between 1944 and 2014, see the King's College, London report, 'Step by step: arts policy and young people': <https://www.kcl.ac.uk/cultural/resources/reports/step-by-step.pdf>

The following examination of MSE activity within specialist music education during this period involves a chronological comparison with the corresponding work at the School. Despite the School's limited MSE initiatives during the Brackenbury era, the notion of institutional legacy nonetheless deserves consideration, as Ian Pace implies when he refers to 'Menuhin [...] whose influence was important for all the five music schools' (Pace, 2015, 83, 106). The extent of this influence is conveyed by Alan Quilter, Head of Wells between 1964 and 1986, who oversaw its transformation from choir school to specialist music school in 1970:

I must mention the generous help and encouragement which Yehudi Menuhin always gave both to us and to the whole cause of specialist musical education [...] at the beginning in the Seventies Yehudi Menuhin invited four of us as Heads to have tea with him in Highgate and urged that we should collaborate. (Quilter, 1985, 138, 153)

However, for Chetham's, which began as a specialist music school in 1969, there is no mention of any such collaboration or Menuhin's influence within Penry Williams' work, *Chetham's Old and New in Harmony* (1986). Yet there is evidence of varying levels of the violinist's involvement with the remaining three schools. Examples of this include Menuhin becoming Patron to The Purcell School around the time of its inception in 1962 (Sugden, 1989, 7), and appearing as soloist with the Wells orchestra at a concert in the Albert Hall in 1971 (Quilter, 1985, 138). Menuhin was more significantly involved with St Mary's, which, in 1972, also switched its status from that of a choir school, and, in a pre-echo of the term used to describe the Yehudi Menuhin School Qingdao, he referred to the former as 'my younger sister-school in Scotland' (St Mary's, 2024). Carolyn Coxon, Director of Music between 1976 and 1980 and Head between 1976 and 1979 of St Mary's, explained the link between the Edinburgh-based school and Menuhin's institution: 'the founding of the Menuhin School was the initial inspiration for St Mary's' (Coxon, 2020). Around the time of the latter's conception, Menuhin showed considerable enthusiasm for the venture, advocating with characteristic impetuosity: 'What a marvelous idea [...] you must start right away — borrow your first pupils if necessary!' (Menuhin quoted in Rimer, 1998, 4). Menuhin provided substantial impetus for the launch of St Mary's, including recommending certain pupils, attending inaugural concerts, and offering strategic, musical and educational advice (Rimer, 1998, 4-5; Coxon, 2020).

Despite Menuhin's apparent involvement, direct links between the violinist and MSE activity within these schools are hard to establish. Neither Williams nor Quilter mention MSE initiatives from this period. Similarly, within the Purcell School, there seems to have been scant MSE activity up until 1975.

John Sugden, in his book *A History of the Purcell School and the Educational Opportunities for Young Musicians*, cites only one initiative before 1975, involving a public concert at Wembley Town Hall in 1964 in aid of the Muscular Dystrophy Group (Sugden, 1989, 17). Unsurprisingly, for this event, there is no attribution to, or mention of, Menuhin.

The case of St Mary's is different, and Coxon recounted how Menuhin visited the school on several occasions (Coxon, 2020). Whilst his educational engagement with the pupils was infrequent, Coxon described how, for one event in which St Mary's was invited to do a fundraising concert in the Usher Hall, Edinburgh, Menuhin agreed to rehearse and conduct the orchestra (Coxon, 2020). However, Coxon added that whilst Menuhin cited the benefits of being within a city and being able to go to concerts, he did not recommend forms of MSE for the new school (Coxon, 2020).

It is therefore reasonable to assert that Menuhin's involvement with the above schools was predicated on his desire to champion the cause of specialist music education. In the cases of The Purcell School, Chetham's and Wells, Menuhin's role can be understood as merely one of advocacy, endorsement and occasional involvement, and any notions of MSE legacy are not relevant here. However, whilst Menuhin's involvement with the 'sister-school' in Edinburgh did not appear to feature any significant promotion of, or involvement in MSE activity, St Mary's nonetheless developed some initiatives of its own.

Although there is no evidence of MSE activity within Rimer's work — *St Mary's Music School 25 Years Scotland's Specialist Music School* — Coxon stated that 'right from the beginning, we were engaging with the town' (Coxon, 2020). She described visits to both care homes and a Masonic Lodge in Edinburgh, led by Denis Townhill, choirmaster between 1972 and 1978, which she summarised as occasional and occurring 'only in informal ways' (Coxon, 2020). Perhaps unsurprisingly, Coxon added that, to her knowledge, this activity was in no way attributable to YMS's influence (Coxon, 2020). On the one hand, these initiatives at St Mary's stand out as the only reported examples of music in care from amongst all the specialist music schools during this period. On the other, the efforts of St Mary's to engage with the community could be considered comparable to YMS's piecemeal MSE activity during the equivalent phase, detailed in section 2.5, featuring charity initiatives and work in schools.

As discussed in Chapter Three, the MSE practice at YMS was significantly developed with Peter Renshaw's programme of initiatives between 1975 and 1984, which he argued, 'no one else had done' (Renshaw, 2019a). Although Renshaw did not qualify this striking claim, the context in which it should be

applied needs to be established. Renshaw was clearly aware of Sylvia Lindsay's work with The Council for Music in Hospitals, evident in their association mentioned in section 3.2. Therefore, any notion that Renshaw's statement should apply to MSE organisations during the 1970s and 1980s, such as the above, should be dismissed. Nonetheless, several individuals perceived Renshaw's programme of MSE to be innovative beyond educational contexts, such as Elizabeth Layton, who commented that 'nobody was doing anything like that, even in the orchestras' (Layton, 2020). Elizabeth's observation evokes the shift towards an increasingly utilitarian role for professional musical organisations from the mid-1980s onwards. The notion that Renshaw's MSE initiatives predated this change was also made by Abigail Young, whose view of the programme's possible rarity at the time was somewhat more nuanced: 'I know it wasn't happening much at that point, and it certainly happens more now. It was way ahead of its time. None of the orchestras were doing it then either' (Young, 2020). The opinions of Elizabeth and Abigail are validated by an expert in the field of MSE practice, Pauline Tambling:

Peter was unusual in championing such work from within a prestigious institution. I can't think of any examples of schools or universities doing outreach/social impact work other than Peter's. Outreach was by and large the remit of the funded arts organisations, and in the period from the mid-1970s to the 1980s this type of work was 'avant la lettre' so to speak: i.e. pioneering practice. I think it's fair to say that much of the social impact arts work was going on outside educational institutions rather than from within them, and was through community artists with local authority and regional arts associations/boards' funding. (Tambling, 2021)

Tambling's reference to MSE practice such as Renshaw's as 'avant la lettre', in the context of educational institutions in general, underlines Abigail's above point, concerning activity which predated the wholesale shift in the 1980s, mentioned above. Further, no matter how innovative Renshaw's MSE programme might have been in the wider context of 'funded arts organisations', considering his above claim in such a broad field goes beyond the remit of this chapter, and very probably, beyond his intended meaning.

When considering Tambling's description of Renshaw's initiatives as 'pioneering practice' within the context of specialist music education, a familiar pattern emerges amongst The Purcell School, Chetham's and Wells. In the respective literature for all three schools, references to community engagement were common to all, illustrated by Sugden's mention of how staff members at The Purcell School would often give talks in assemblies on 'the need for individualism to relate to the community' (Sugden, 1989, 74). This is echoed by Quilter's comment that a 'school such as Wells is very much a part of its whole

community' (Quilter, 1985, 153). Similarly, in an evocation of Renshaw's justifications for his MSE programme, Williams, former teacher at Chetham's for twenty-five years, describes how '[Chetham's] should discourage pupils from feeling too isolated from the world at large' (Williams, 1986, 133). Yet in all three works of literature, the only examples of these schools engaging musically with their respective communities are via mainstream concerts, as there is no mention of MSE initiatives of any sort between 1975 and 1984.

This absence of MSE activity is supported by testimonies from a wide range of staff members, past and present, and alumni from all three institutions. Ioan Davies, chamber music coach and 'cello teacher at Wells in the early 1980s, offered a perspective which corroborates the above relationship between mainstream and MSE activity:

I can't remember there being much, if any 'outreach' as we now know it today. Of course, school ensembles did go out beyond the confines of The Liberty [a walled area in which Wells is situated] but these would have just been to music societies and festivals, not to the highways and byways of rural Somerset or beyond to connect with other children in schools, etc. (Davies, 2020)

This is corroborated by Wells staff members Dominique Swain, Outreach Coordinator since 2012, Jayne Obradovic, percussion teacher since 1991, and alumnus Steve Goss; none of whom knew of any MSE activity at the institution between 1975 and 1984. This is summarised by Goss' reflections: 'I was at Wells Cathedral School for my sixth form from 1980 to 1982, and certainly that kind of outreach work wasn't on the agenda there — it didn't seem part of what we were doing at all' (Goss, 2020).

The same appeared to be true at Chetham's, as Emma Cunliffe, Outreach Programme Manager from 2012 and former student at the school between 1990 and 1992, knew of no MSE practice during the 1970s and 1980s. This is corroborated by Stephen Threlfall, Director of Music at Chetham's between 1995 and 2017:

[MSE practice] certainly did not exist when I got there. I would have heard about it, and somebody would have said, 'well, we usually do this.' There may have been the odd charity concert, but that's not extending things to the community in the way we're talking about. (Threlfall, 2020)

These trends are underlined by Alison Cox, Composition teacher at The Purcell School since 1988 and Head of Composition at the same since 1997: 'I don't think there was much happening in the way of outreach then — there wasn't much outreach anywhere in schools at that time' (Cox, 2020).

Cox's reflections offer a fitting summary of MSE practice within specialist music education during this period. More broadly, the views of the above staff members and alumni corroborate the earlier picture within the surrounding literature that, within British schools during the Renshaw era, MSE activity was scarce.

The paucity of MSE practice within The Purcell School, Chetham's and Wells nonetheless invites closer examination. Nine years after YMS was awarded direct grant status in 1972, all the remaining specialist music schools were offered similar levels of government support, as detailed in section 5.3 (Quilter, 1985, 140). Prior to this, in a similarity to YMS's financial difficulties during the Brackenbury era, The Purcell School, Chetham's and Wells all reported similar challenges in their infancy, and it is possible that such constraints inhibited extracurricular activity such as MSE initiatives (Sugden, 1989, 44-5; Williams, 1986, 94; Quilter, 1985, 123). However, this precarity also applied to St Mary's, as is evident from James Clyde's observation of the Edinburgh-based school during its first decade: 'its infancy was so insecure' (Clyde quoted in Rimer, 1998, 11). Despite these difficulties, from 1978 onwards, Coxon described a comparatively active commitment to MSE practice:

We took the children to play at an old men's youth club at Stuart House, a primary school in London Street, and a blind school every year. The most significant development was in 1978 when we put an advertisement in the evening news for a 'Saturday School', saying that we would arrange for young children from the public to have instrumental lessons and group singing at St Mary's and there was a tremendous uptake. There were two reasons why I did it. Firstly, because the local authority was cutting teachers with fixed-term contracts and it was the music that was hit badly. Secondly, by 1978, it was clear that the children who were coming to St Mary's were getting really quite spoilt and the 'Saturday School' was intended to address this. With the development of the 'Saturday School', we were engaged with the whole community in Edinburgh. (Coxon, 2020)

Coxon's recollections of initiatives during this period appear to signify both continuity with, and an expansion of the MSE activity at St Mary's during its early years. The above examples represent a meaningful commitment to both a handful of vulnerable communities, and, as Coxon saw them, issues of social and educational importance. Furthermore, Coxon's rationale for integrating the St Mary's pupils with their counterparts from the public in the 'Saturday School' is a subtle echo of Renshaw's approach at the School, evoking his intention to 'extend the pupils' social horizons' (Renshaw quoted in Povey, 1980, 62).

There is also some evidence of ideological impact and resultant action that originated from pupils' experiences at St Mary's. Following graduation, alumna Suzannah Scott-Moncrieff worked in the Home for the Dying Destitute, within Mother Teresa's Order of Nuns, the Missionaries of Charity in Calcutta, and describes her experiences:

I had the privilege to work with terribly sick, and often mentally disturbed women. I washed and fed them, I dressed wounds and cleaned up their shit. And I played viola to them. If all my years at St Mary's Music School led me anywhere, it was to Calcutta. It was something all the way through school I had wanted to do. One day, a beautiful young woman who hadn't uttered a word since being admitted, responded to my offering her the instrument. St Mary's Music School had given me the ability to share music with that woman. (Scott-Moncrieff quoted in Rimer, 1998, 32)

This anecdote evokes both Ikki Opitz's experiences of a patient he described as a 'catatonic woman' and CarlaMaria Rodrigues' recollections of a man with Lou Gehrig's disease, mentioned in section 3.6.1. However, whilst Scott-Moncrieff attributes this experience to her time at St Mary's, she does not identify the source of inspiration as any form of MSE activity that took place whilst at the institution. Indeed, the crucial difference between Scott-Moncrieff's experiences and those of numerous YMS alumni such as Ikki and CarlaMaria, is that, for the latter, the impactful experiences of MSE initiatives involving vulnerable people occurred as part of their schooling rather than beyond it. It is also notable that Scott-Moncrieff's testimony is one of seventeen accounts from past pupils which appear to have been collated due to their variously affirmative perspectives on St Mary's, for a publication in 1997 commemorating the institution's twenty-fifth anniversary. Amongst these, Scott-Moncrieff's account is the only one to feature any reference to MSE activity, either within the school or beyond it. Therefore, in the absence of further research involving St Mary's alumni, Scott-Moncrieff's anecdote, whilst powerful, has limited wider significance.

As a result of Menuhin's efforts in the establishment of, and collaboration with his 'sister-school', St Mary's retained a reciprocal relationship with its counterpart in Stoke d'Abernon. However, when Coxon was asked whether Menuhin, during his multiple visits to St Mary's, raised or discussed the subject of MSE practice in the context of either YMS or the 'sister-school', she replied: 'No, I don't think so' (Coxon, 2020). Further reciprocity between the two institutions featured an invitation by Renshaw to Coxon, during her time as Head, to stay at YMS for several days. When it came to the topic of MSE activity, she recalled that Renshaw 'didn't tell me very much at that visit about what he did' (Coxon, 2020). This is reflected in her response to a question concerning whether she felt that Renshaw's MSE programme

had had an influence upon her initiatives at St Mary's: 'No, not at all, ours were long ahead really. I think we were the first to do outreach [from 1978]' (Coxon, 2020).

Coxon's supposition invites a comparison between her expansion of the MSE activity at St Mary's from 1978 onwards, and Renshaw's programme. The YMS newsletters show that in the latter's first term, in Autumn 1975, he initiated visits to both Hatchford Park School for Handicapped Children and Osmand House Nursing Home for German Jewish Refugees. The newsletters do not comprehensively list the MSE activity for both 1975 and 1976, and thereafter, within each subsequent full year, there was an average of seventeen MSE events. Therefore, particularly from 1977 onwards, not only is there clear evidence that Renshaw's initiatives predated those of Coxon, but there is also no reason to describe her picture of MSE practice at St Mary's in similar terms to that of YMS. As the latter involved approximately 120 MSE initiatives over a period of nearly nine years, it is reasonable to assert that this programme was almost certainly on a considerably wider scale. A further illustration of this is the contrast between Nicolas Chisholm's extensive section on Renshaw's MSE programme within the only book on YMS that covers this period, and the lack of any reference to MSE activity at St Mary's within Rimer's work. This contrast can be seen to illustrate the relative importance of such practice between the two institutions.

When considering the subsequent era, between 1984 and 1998, the MSE activity at YMS for the first four years, stimulated principally by Virginia Renshaw, can also be considered as 'pioneering practice'. Her marginal increase in MSE initiatives over the previous era also occurred prior to the widespread growth of MSE practice within education from the 1990s onwards. By contrast, the period between 1988 and 1998 amounts to a phase which does not merit a detailed wider comparison. Firstly, this is due to the prevailing views of YMS alumni and staff which pointed to a period characterised by little MSE practice. Secondly, this is reflected in the continued scarcity of such activity within The Purcell School, Chetham's and Wells during this period.

The complexion of MSE activity at St Mary's is not dissimilar. Following her spells as both Director of Music and Head, Coxon remained at St Mary's as a singing teacher until approximately 2011, and offered a broad picture of MSE practice at the institution during the 1980s and 1990s: 'for a decade or so, there was slightly less outreach, other than the ever-growing 'Saturday School' and the visits to Stuart House which continued until 2014' (Coxon, 2024). Coxon added that the MSE activity at St Mary's began to increase from approximately the turn of the millennium onwards (Coxon, 2024). This observation converges, within a margin of a few years, with the views of staff members at the remaining specialist music schools. When Threlfall was asked when he felt the MSE activity at Chetham's

developed, he replied: ‘I would probably say from 1996’ (Threlfall, 2020). This was supported by Cunliffe, who declared that it was ‘more from the 1990s’ (Cunliffe, 2020). Obradovic’s insight about the equivalent activity at Wells is consistent with the above, as she declared that: ‘Wells has been well known for outreach from approximately 1997 onwards’ (Obradovic, 2021). Similarly, Cox described the starting point of the MSE initiatives at The Purcell School: ‘I began the outreach programmes here [at The Purcell School] — I created them. It all began around 2000’ (Cox, 2020).

The Malcolm Singer era, beginning in 1998, which can be seen as a significant relaunch of MSE activity at YMS, approximately aligns with the above accounts. The broad timespan of Singer’s era, notable for its consistent and substantial levels of MSE practice up until 2017, invites a comparison with the corresponding activity of the other specialist music schools.

Testimonies by staff and alumni from The Purcell School, Chetham’s, Wells and St Mary’s broadly amount to a consensus concerning levels of commitment to MSE practice. Michal Kaznowski, YMS alumnus and ‘cello teacher at The Purcell School between 1993 and 2014, offered his perspective on the latter institution’s commitment to MSE initiatives: ‘We did go out into the community — it had some very individual teachers who created community work which started whilst I was there’ (Kaznowski, 2021). One such ‘individual teacher’ may well have been Cox, who offered a more specific picture of The Purcell School’s MSE activity: ‘it has run continually, without missing a heartbeat since 2000, in disadvantaged schools, in churches and in schools’ (Cox, 2020).

Threlfall described similar levels of MSE practice at Chetham’s during his tenure: ‘We did a lot of fundraising for Music in Hospitals [& Care], workshops with the deaf and blind, a song-writing competition [...] some instrument specific days, and themed projects’ (Threlfall, 2020). Tom Redmond, current joint Principal at Chetham’s, described what such ‘themed projects’ entailed, alongside details of more recent MSE initiatives: ‘We have brought young musicians together from across the region, in productions like *Noye’s Floode* and *The Lion, the Witch and the Wardrobe*. We also regularly visit community groups, amateur music groups, theatre groups, special schools and early years’ (Redmond, 2020).

The corresponding MSE activity at Wells was described by Obradovic: ‘Jan Faulkner, who was the Outreach Officer at Wells, did Singing for the Brain [dementia charity, mentioned in Chapter Three] [...] we’re also working very closely with The Deaf Academy in Exeter’ (Obradovic, 2020). Swain offered further details of MSE initiatives during her time as Wells’ Outreach Coordinator:

We go to care homes, local schools, mostly prep schools because they have the children who play the instruments [...] we also do 'Instrument Days' and there are about six of those a year [...] In some sense, it's partly recruitment for us. (Swain, 2020)

Wells' emphasis on work in schools and 'Instrument Days', with the ulterior motive of recruitment, echoes similar activity at YMS during the same era. An exploration of recent MSE initiatives at St Mary's during this period also reveals a familiar focus on educational work, as Kenneth Taylor, Head at St Mary's since 2013, explained:

We have been sharing music activities with school children of all abilities from across Scotland [with] our masterclasses, guitar, string and lower brass days, and an annual 'Come and Sing' event, all of which are free of charge [...] We also run summer schools and CPD [continuous professional development] courses for teachers [...] provide music for local charities, and our senior pupils have performed in care homes for people with Alzheimer's. (Taylor, 2024)

Whilst the above testimonies serve only as an overview of the MSE activities of the other four specialist music schools, the flavour of a commitment to such work from the late 1990s onwards is common to all. Indeed, these views are supported by the respective websites of the four schools, all of which boast 'outreach' programmes of various sorts.⁸⁸ More broadly, this aligns with the range of scholars, such as Pratley et al., who refer to how, between schools and their communities from the 1990s onwards, 'new forms of creative collaboration have grown and flourished' (Pratley et al., 1993, 5). During this era, it is also notable that the respective interpretations of 'outreach' at The Purcell School, Chetham's, Wells and St Mary's, all have, to differing degrees, a strong educational bent, thus aligning with the dominant emphasis at YMS during the same period. Therefore, the MSE activity at the latter between 1998 and 2017, driven largely by Singer, can also be considered as commensurate with this educational zeitgeist.

6.3 The School's musical social engagement — a wider institutional legacy

The principal focus of this section features organisations for which Tambling's further reflections on her notion of 'pioneering practice' loosely provide a summary:

⁸⁸ For such information, see:

<https://www.purcell-school.org/school-for-young-musicians/music/outreach/>
<https://outreach.chethams.com/>
<https://wells.cathedral.school/music-outreach/>
<https://www.stmarysmusicschool.co.uk/music-for-all/>

A lot of these initiatives only happened because there was an individual with contacts and a passion for the work rather than as a formal part of an organisation. Later, policy makers would pick up and institutionalise such ideas, often developed by an enthusiastic individual. (Tambling, 2021)

Tambling's description of 'an individual with contacts and a passion for the work' applies to two figures, Michaela Khatib and Renshaw, and their respective initiatives — Cobham Free School in Surrey and the 'Music Performance and Communication Skills' degree courses at the Guildhall — whose origins lie, to differing degrees, with the School's MSE practice and Menuhin's influence. Tambling's notion of 'pioneering practice', and how it is, at times, institutionalised, evokes John Sloboda's contrasting notions of 'locally inspiring initiatives' and the 'macro-initiative' (Sloboda in Benedict et al., 2015, 542). Indeed, when considering Sloboda's two paradigms, Khatib's initiative can be seen as an example of the former, and Renshaw's the latter. Therefore, it is in this order, rather than chronologically, that they appear in the sections below.

However, I precede this by exploring a handful of organisations and initiatives which, according to various interviewees and some of the surrounding literature, owe their existence to the School, and discuss possible legacies of MSE practice.

6.3.1 Miscellany

I begin the exploration of the wider organisational heritage of the School's MSE practice and Menuhin's influence with some of the latter's claims from his book *Unfinished Journey*:

my school in England has inspired three establishments along similar lines in Europe. A splendid music school named in honor of Queen Sophia has been founded in Madrid [...] there is also a French school in Grenoble [...] A third establishment opened in the autumn of 1994 in Ingolstadt near Munich in Bavaria [...] The David Oistrakh School. (Menuhin, 1996a, 428-9)

Menuhin's references to 'a French school in Grenoble' and 'The David Oistrakh School' both lead to dead ends. For the former, amongst both the extant and now defunct music schools in Grenoble, none make mention of Menuhin. Regarding the latter, the David Oistrakh School for String Instruments was launched by violinist and former Oistrakh pupil Liana Isakadze, yet it appears, from the limited information available, that this organisation should not be described as 'along similar lines' to YMS.⁸⁹ Menuhin's reference to the 'splendid music school' in Madrid almost certainly applies to the Reina Sofía School of Music, founded in 1991. On the organisation's website, Menuhin is named as one of several

⁸⁹ For more information, see https://www.mariinsky-theatre.com/company/orchestra/violin/Liana_Isakadze/

figures who assisted in the recruitment of teachers around the time of its inception, yet there is no mention of MSE input on his part.⁹⁰

When reflecting on his period as Director of Music, Singer also referred to the likelihood of the School's influence, including its MSE practice, on several specialist music schools in Europe — the Reina Sofía School of Music, the Musikschule Zehlendorf in Berlin, the Music Academy Dresden and the Royal Conservatoire The Hague in the Netherlands. For the latter, Singer described how 'I acted as a consultant there and they took on a lot of things that the Menuhin School did [...] they upped their communal music making within the school' (Singer, 2021). However, an in-depth exploration of the possible legacy of the School's MSE practice in this, and indeed the other European conservatoires listed above, lies beyond the scope of this project, yet offers a possible avenue for future research.

In contrast to such European organisations, the other "Sister" school, The Yehudi Menuhin School Qingdao (YMSQ), founded in 2022, deserves special consideration, as it represents the most recent and indeed direct manifestation of the School's institutional legacy (YMSQ, 2024). As discussed in Chapter Three, the YMSQ can broadly be seen as part of Menuhin's legacy, owing to his long-term relationship with China, particularly the Beijing Conservatory, which originated in his attempts to offer selected Chinese students the opportunity to receive tuition in the Western tradition at YMS in the early 1980s. One such alumnus and current President of YMSQ, is violinist Lu Siqing. He remained a close associate of contemporary at YMS, Carla Maria, and she outlined her perceptions of some of his plans for the new organisation: 'he started talking about wanting to give back to the community in China [...] [and] that this is not a school that's going to be only for wealthy people' (Rodrigues, 2020). This is reflected in a similar fee remission scheme to that of YMS, and from YMSQ's website, the similarities between the institutions appear to be wide-ranging: 'The educational philosophy, spirit and culture of YMSQ is closely aligned with that of YMS, and there is a strong sense of commonality across the curriculum' (YMSQ, 2024). Further information concerning the YMSQ's pastoral approach features an intention that they wish their students to 'become friendly, thoughtful, and socially responsible individuals who are always ready to make contributions to society' (YMSQ, 2024). However, there is no evidence of any MSE activity, at least in the sense that it is understood in this thesis, in either the YMSQ's 'Extra-curricular Activities' or 'Public Programme' sections of its website, and no reference to this aspect of YMS. From the perspective of the YMSQ, the emphasis, perhaps understandably, seems to be elsewhere, with considerable focus on what could be regarded as the cultural capital of both the 'artistic and spiritual

⁹⁰ See <https://www.escuelasuperiordemusicareinasofia.es/historia>

legacy of Master Menuhin’ and the ‘world renowned’ YMS (YMSQ, 2024). The many references to both these elements can be seen as part of an ambitious, global vision for YMSQ, as is evident from their website:

The Yehudi Menuhin School Qingdao has taken on a great and glorious mission [...] With the full support from the Chinese education authority and the organizer Qingdao Urban Construction Group, the Yehudi Menuhin School Qingdao will become a music school with significant influence on the international stage and a new cradle for future musicians in the Orient. (YMSQ, 2024)

From another viewpoint, the creation of a music school in a country whose actions in recent years are considered by many to contravene the Universal Declaration of Human Rights raises an important issue.⁹¹ Indeed, it is an irony that Menuhin’s name is closely associated with both this document (UDHR), as mentioned in section 4.4, and a nation, via the YMSQ, which is arguably in breach of it. Therefore, the YMSQ, rather than continuing the sometime MSE traditions of its older sibling, could be seen, at least through a more Western-orientated lens, as a somewhat uncomfortable fit with Menuhin’s putative humanitarian reputation.

Finally, I examine an assertion by Chisholm that the ‘Menuhin’s Children’ initiative, mentioned earlier, not only gave rise to its successor ‘Chance to Play’, but had a wider influence: ‘So impressed were they with the outcomes [of ‘Menuhin’s Children’], that Surrey County Council decided to fund similar projects in three other local primary schools. Even after his death, Yehudi’s vision and creativity lived on beyond him’ (Chisholm, 2013, 163). However, aside from references to this in both Chisholm’s monograph and a YMS Newsletter from Autumn 2000, authored by the same, there is no available information concerning which ‘local primary schools’ were involved.⁹² It is also unclear whether these initiatives continued in partnership with the School, so it is therefore difficult to substantiate Chisholm’s claim. But evidence of a clear link between the ‘Menuhin’s Children’ project and Cobham Free School does exist, and this is explored in the following section.

⁹¹ Allegations of Chinese genocide of Uyghur people in Xinjiang were raised at the Uyghur Tribunal in 2021, and subsequently made by Amnesty International and Human Rights Watch in 2022, all of which were disputed by the Chinese government. For further details, see:

<https://www.bbc.co.uk/news/world-asia-china-59595952>

<https://www.bbc.co.uk/news/world-asia-china-22278037>

⁹² An exploration of both the Surrey County Council website, and its activities during the 1990s and 2000s within The National Archives yields no evidence of a wider legacy of the ‘Menuhin’s Children’ initiative. See

<https://www.surreycc.gov.uk/culture-and-leisure/arts/music/lessons-for-children>

<https://discovery.nationalarchives.gov.uk/details/c/F155415>

6.3.2 Michaela Khatib and Cobham Free School

Michaela Khatib, Outreach and Partnership Manager at the School between 2010 and 2012, is Co-founder and first Head of Cobham Free School (CFS), which opened in September 2012 (Khatib, 2021; YMS Newsletter, Summer 2012). It is a co-educational, state-funded school with over 1000 pupils aged between four and eighteen (Khatib, 2021). When asked from where the inspiration for CFS originated, Khatib cited several sources, including the following: ‘my own study at university is probably where it started — I was doing Music Education at Cambridge’ (Khatib, 2021). However, she also noted another important influence:

Menuhin was at the root of this [CFS] with his belief in equality and bringing music to more disadvantaged children who may not experience quality instrumental lessons. This idea that everybody has a right to music — that underpins the philosophy around our school, so obviously that starts with him. (Khatib, 2021)

Khatib’s reference to Menuhin’s ‘belief in equality’ and how such a notion ‘underpins the philosophy around our school’ is consistent with CFS’s somewhat socially egalitarian motto: ‘Optimum Omnibus — the best for all’ (CFS, 2024). Khatib also explained how Menuhin’s influence extended to the fabric of the School:

One of our houses is called Menuhin House and my head of Junior School, Jill Wolf, who is South African, recently said: ‘when my father was in London, he met Menuhin and I think they became friends. He [Jill’s father] then went back to South Africa and Menuhin came over in 1950.’ [...] I think this shows that Menuhin was connecting all over the world and standing for so many amazing causes. (Khatib, 2021)

The anecdote concerning Menuhin’s visit to South Africa is a reference to his well-documented stand against apartheid, mentioned in section 1.3, which, despite its prominence, he modestly describes as leaving ‘no lasting mark on South African history’ (Menuhin, 1996a, 255). Notwithstanding the limited political impact of this episode, Khatib’s reflections represent further examples of individuals deriving inspiration from Menuhin’s historical socio-musical deeds and, in the case of ‘Menuhin House’, posthumously honouring him in a tangible way.

Khatib also cited Menuhin’s influence in her description of the relationship between her MSE work at the School and the creation of CFS: ‘[the School’s MSE practice] was very influential [...] one of the schemes that has probably been the most influential was the ‘Chance to Play’ programme, which was Menuhin’s initiative’ (Khatib, 2021).

Whilst it is worth recalling that, as mentioned earlier, ‘Chance to Play’ was Singer’s project based on Menuhin’s original initiative, ‘Menuhin’s Children’, Khatib’s conflation of the two is understandable since they can be seen as part of a continuum. Khatib expanded on what she perceived to be the efficacy of the School’s ‘Chance to Play’ scheme and the extent of its influence:

You could see the benefits — these children were learning to take instruction, focus, stand still with an instrument, listen, and practise. There were so many benefits there and I was thinking, what if there was a school which was set up [like this] and that’s where it [CFS] came from — the school has come out of this ‘Chance to Play’ scheme [...] For us, it’s not just music, it’s about every part of education. (Khatib, 2021)

Firstly, Khatib’s assertion — that the concept of the ‘Chance to Play’ initiative was both the impetus for, and central to the vision of CFS — is a significant testimony to the impact of this element of the School’s MSE activities. Secondly, Khatib’s description of ‘Chance to Play’ serving as a model for CFS, epitomised by her comment ‘it’s not just music, it’s about every part of education’, suggests a perception of such teaching as an educational template whose ‘benefits’ extend beyond music. Information on CFS’s website expands upon this notion, whilst offering further details of the ‘Chance to Play’ scheme:

We believe music has a positive impact on cognitive, emotional and social development. Music increases pupils’ ability to work collaboratively, improving their focus, self-confidence and self-esteem. These attributes impact on behaviour and learning in the classroom and contribute to academic success. (CFS, 2024)

This passage features some striking claims concerning the seemingly all-encompassing ‘benefits’ of music for the development of children. Whilst it should be noted that the author of the above, who is likely to be Khatib, states that these are beliefs rather than facts, the tenor of this section suggests that teaching music is something of an educational panacea. Indeed, Khatib reinforced this idea when describing CFS’s commitment to such tuition:

Every child in our school learns an orchestral instrument free of charge in small groups. This was our central innovation. Our budgets come straight to us from the DfE, so we prioritise this pot of money — this is for the music education of all our children in the school because this is what we feel is impacting their outcomes. (Khatib, 2021)

The teaching of an instrument to every child can be seen as an indicator of a strong commitment to this musical approach, and Khatib’s reference to ‘impacting their outcomes’ underlines her advocacy of what she considers to be the wider benefits of such a music education.

CFS's website offers further information concerning its approach to music tuition and its ongoing relationship with YMS:

Music is a key strength of the school and we have strong links with The Yehudi Menuhin School (YMS) in Cobham. Year 3 pupils have group instrumental lessons (violin) provided free of charge as part of the Chance to Play Programme. (CFS, 2024)

Despite the significant input of YMS's 'Chance to Play' programme at CFS, Khatib added to her earlier critique of the scheme:

I thought it needed to be refined. [...] I think that was tied into the master's [degree] I was doing in leading innovation and change. There were ideas from that, that could be brought into this instrumental teaching: classroom pedagogy, managing a class, how there could be more of a set scheme of work and how a class of twenty is a little bit too much. We've also brought Music Therapy into our school [...] where there were children who are more disadvantaged, we pay for them to have one-to-one music lessons. (Khatib, 2021)

Not only do Khatib's concepts promise highly structured teaching and a favourable staff to pupil ratio, but the incorporation of Music Therapy represents an eye-catching and significant commitment to an adjunct of MSE practice, thus far neglected by all the specialist music schools. Overall, whilst Khatib's developments of the 'Chance to Play' scheme owe much to YMS and Menuhin's inspiration, the instrumental teaching at CFS and indeed the institution itself represent a significant rethinking and evolution of the original initiative.

6.3.3 Peter Renshaw — 'Performance and Communication Skills' and beyond

Following his departure from the School in April 1984, Renshaw became Head of Research and Development at the Guildhall, a role he held until 2001 (Renshaw, 2021b). In September 1984, Renshaw began a three-year pilot project for the undergraduate degree course 'Music Performance and Communication Skills', outlined earlier by Singer.⁹³ Renshaw was Project Director of the course for its first six years, and he appointed composer Peter Wiegold as the Artistic Director (Renshaw, 2019a; Renshaw, 2020, 4). From 1987, the PCS course evolved into a one-year, full-time postgraduate degree for up to fifteen instrumentalists, singers, and composers who could come from a range of musical backgrounds (Soames, 1987). Renshaw described his broad aims for the courses, which evoke Ian Stoutzker's notion of a 'dual purpose' (LMN, 2025):

⁹³ The qualification 'Music Performance and Communication Skills' was subsequently shortened to 'Performance and Communication Skills' (PCS), and it is this acronym which is used hereafter.

MPCS sees this search for coherence between two seemingly disparate worlds — the personal and the social [...] Many young performers want to communicate and share their music with as many people as possible, and yet this laudable aim often sits uncomfortably alongside the desire for personal success and for playing personally preferred repertoire. (Renshaw, 1986, 84)

There were further stages of development featuring the establishment of the Department for Performance and Communication Skills, a modular CPD course for working musicians, and finally, two separate degree qualifications — a Bachelor's in Performance and Creative Enterprise and a Master's in Leadership (Renshaw, 2020, 4).

Renshaw articulated the links between the School's MSE programme and the initiatives above: 'Our work at the Guildhall under PCS partly grew out of the performances given by the students of the School — e.g. hospices, psychiatric hospitals, Thurcroft, etc.' (Renshaw, 2019b). Renshaw invited Menuhin to be an adviser and friend to the PCS project and the following letter, referenced in section 3.4, is an abbreviated version of the latter's reply:

Dear Peter,

I was most interested in the project you were telling me about concerning the application of your experience and the good work that the children at our School have done under your guidance in the wider social sphere.

As far as the Guildhall students are concerned, there is no doubt that the experience of playing in various situations other than the normal concert hall, such as at Broadmoor Prison and terminal homes, etc., broadens the otherwise egocentric nature of musical careers. It is invaluable for the experience of the young performer because it enables him, or her, to relate self-expression to its valid reflection from the audience. [...] The project specifically concerning the Guildhall scheme for advanced students in their fourth year would fill in the 'pre-Live Music Now' social requirement, as it were. Live music insists on the very highest possible standards which I think are of particular importance when performing before unversed, uninitiated audiences, for whom only the very best is compelling.

I do feel that you are the person for this task of enlarging the field beyond the concert hall and perhaps in so doing you can also enlarge the spectrum of education generally.

Yehudi (Menuhin, 1984)

Beyond Menuhin's affirmation of the crucial link between Renshaw's MSE programme at the School and the PCS project, there are further points to consider. Whilst Menuhin's endorsement of MSE practice in general is hardly surprising, his observation that Renshaw's scheme 'would fill in the 'pre-Live Music

Now' social requirement' invites closer scrutiny. On the one hand, Menuhin's reference to his own organisation shows a degree of self-interest, with his suggestion that the 'Guildhall scheme' could act as a form of feeder initiative to his own. On the other, Menuhin's perspective demonstrates that he was considering MSE practice in Britain as a whole, with the initiatives of both men complementing one another. Menuhin's suggestion can also be seen as part of his role as requested adviser to Renshaw's project, which represents continuity between the latter's period at the School and his new enterprise. Such continuity is abundant in Renshaw's draft proposal to the Guildhall for the PCS degree, which he submitted in July 1984. The proposal document is extensive, and in the table below, I only include elements which illustrate the legacy of the School's MSE programme.

Table 6a Proposal for Music Performance & Communication Skills — Peter Renshaw

Objectives of Course

- (a) To examine the attitudes and values underlying musical performances in conventional venues.
- (b) To broaden the social responsibility and psychological and cultural perspectives of the young professional musician in a changing society.
- (c) To examine the importance of the relationship between the arts, education and the community and demonstrate the therapeutic value of music as part of a philosophy of care.
- (d) To provide the necessary background for young musicians wishing to perform for agencies such as 'Live Music Now' and 'The Council for Music and Hospitals' and to visit [such] institutions prior to giving concerts.
- (e) To initiate music projects in the community and develop a sensitivity and knowledge of the psychological needs of the different audiences in the following: inner-city schools, schools for disabled children, community centres, hospices, psychiatric hospitals, borstals, prisons, rehabilitation centres, old people's homes, homes for the blind, homes for the disabled.
- (f) To encourage flexible and imaginative programme planning [and] appropriate repertoire for different contexts. (Renshaw, 1984)

Also included in the original proposal document is a roster of fourteen potential visiting lecturers, seven of whom were amongst Renshaw's MSE contacts at the School. In the above table, such continuity is also evident in the numerous venues of the proposed PCS course, which strongly resemble both Renshaw's outline of the School's MSE activities listed earlier in Povey (1980) and the contents of Table 3a. Furthermore, Renshaw's conceptual remit of the PCS course, to 'broaden the social responsibility and psychological and cultural perspectives of the young professional musician', also bears a resemblance to the aims of 'widening the social horizons of the young artist' at the School (Renshaw

quoted in Chisholm, 2013, 80). Indeed, this comparison is both a suitable illustration of the similarities between Renshaw's MSE programme at the School and the PCS project, and the enhanced breadth of the latter.

I now turn to the final point in Menuhin's above letter, concerning what he saw as Renshaw's role of 'enlarging the field beyond the concert hall and perhaps [...] the spectrum of education generally.' On Menuhin's part, it is a generous testimony to what he perceived to be Renshaw's pioneering potential within the field of MSE, revealing high levels of both esteem and expectation. Renshaw also spoke of innovation, in the following echo of his assertion concerning the School's MSE programme: 'I think our developmental work at the Guildhall was breaking new ground' (Renshaw, 2021b). Renshaw's perspective is supported by Pratley et al.: 'No accredited training institution other than the Guildhall appears to be offering post-graduate training in workshop skills in a form that is widely taken up by classical musicians' (Pratley et al., 1993, 36-7). The innovative aspect of Renshaw's work at the Guildhall is further corroborated by Singer, and the latter added a perspective illustrating what he saw as its value:

He's interested in change — he reads all these books on management change, and he always said, 'to change a big organisation, it takes at least a decade', and over a decade, he transformed the Guildhall completely with the courses he devised. [...] The guy who runs the LSO's outreach was a student on the course. A lot of really great people in music education now went through that course. (Singer, 2021)

From 1987 onwards, Renshaw expanded the PCS courses from not only serving individual musicians and prospective teachers, to providing a direct response to the changing requirements for orchestras to undertake educational and community work. During the early 1990s, Renshaw devised the 'Artistic & Community Development Project', whose purpose he describes as one which should 'meet the education, community and performance needs of the 1990s' (Renshaw, 1992, 62). These initiatives involved Wiegold creating training programmes for numerous professional orchestras.⁹⁴ In the following description of the PCS training programmes for orchestral players, the origins of the School's MSE activities are evident: 'players have developed a way of working which has proved adaptable to a range of community situations: schools, special needs [schools], probation service, old people's groups, general audiences, students' (Renshaw, 1997, 16).

⁹⁴ These included the City of Birmingham Symphony Orchestra, London Mozart Players, London Philharmonic Orchestra, London Symphony Orchestra, London Sinfonietta and Royal Liverpool Symphony Orchestra (Renshaw, 2021b).

In a reference to his twin initiatives at the School and the Guildhall respectively, Renshaw reveals how the remit of his work extended further: ‘These extensive developments have been central to the main thrust of my reforming journey in the world of conservatoires’ (Renshaw, 2020, 4). Renshaw expands on the notion of his ‘reforming journey’ by describing the scope of this work: ‘I soon became a PCS ambassador around conservatoires in the United Kingdom and other countries’ (Renshaw, 2021a). Renshaw’s ambassadorial role occurred between 1989 and 2004, featuring engagement with ten conservatoires throughout the UK, Europe and Australia, and he summarises the nature of such advocacy in familiar terms: ‘They are encouraged to explore different forms of arts practice and to adopt a broader view of their role in society’ (Renshaw, 2021b; Renshaw, 1997, 15). Three of these institutions — the Royal Conservatoire in The Hague, the Prince Claus Conservatoire in Groningen, and the Iceland Academy of the Arts in Reykjavik — developed a master’s degree along similar lines to the PCS courses, entitled ‘New Audiences and Innovative Practice’ (NAIP). Rineke Smilde, who founded the first of these programmes at the Royal Conservatoire, provided evidence that Renshaw’s PCS model was influential in their conception (Smilde, 2021).

Renshaw’s broader MSE legacy represents a significant lineage originating from his work at the School. It demonstrates how the ‘Informal concerts’ at the latter can be viewed as a prototype to work on a far wider scale, starting with the PCS degrees at the Guildhall, which in turn extended to the training of British orchestras and the subsequent influence upon multiple conservatoires throughout the UK, Europe and beyond. Indeed, Tambling offers a perspective on the impact and reach of Renshaw’s wider body of work: ‘Peter was a leading voice in transferring this way of thinking about social impact into more formalised settings such as conservatoires and orchestras’ (Tambling, 2021).

Despite the close connections between Renshaw’s MSE programme at the School and the broad scope of the PCS courses, there were fundamental ways in which the latter diverged from the former:

The creative aspect of PCS dealt with a totally different area — reaching into the creative voice of the musicians in order for them to lead workshops in different community contexts. [...] The inner creative development of YMS kids was never tapped into. The aim was to use their [School students’] performing skills to broaden their social horizons. (Renshaw, 2021b)

The ‘creative aspect of PCS’ relates to Renshaw’s interactive concept of ‘creative collaborative practice’, introduced in section 1.6.1. In the following passage from a lecture given in 1987 at Gresham College, London, Renshaw reflected on both this aspect of his PCS work, and more widely on MSE practice:

The kind of thing that Live Music Now and The Council for Music in Hospitals do — this is a very valid and genuine way of sharing music. However, I want to look at the more interactive processes and erect certain kinds of models [...] a combined arts course [PCS]. I am very much committed to the area of shared performances and workshops. I start from where people are rather than assume what people want to hear — the idea is to respond to the school, rather than go in and tell them what they ought to be doing. Social engagement at its worst is the classical musician practising his Mozart sonata, who is going to play that willy-nilly. Students are notorious for this. They have a few pieces under their belt and then they just intend to go somewhere and play them, and they couldn't give a damn whether the audience is going to enjoy them or not. (Renshaw, 1987b)

Renshaw's reference to 'social engagement at its worst' could be seen to apply to the very MSE activities that he undertook at the School. Indeed, Renshaw's paradigm of 'the classical musician practising his Mozart sonata, who is going to play that willy-nilly' evokes James Boyd's earlier critique of what the latter saw as the 'cultural imperialism' of the Thurcroft visits. Renshaw's advocacy 'to respond to the school, rather than go in and tell them what they ought to be doing' represents an interactive alternative to music-making which could be seen as 'cultural imperialism'.

Renshaw's concept of 'shared performances' resonates with Gary Spruce's earlier notion of 'relational' social justice in musical contexts (Spruce, 2017, 727). I provide two examples of such 'relational' initiatives within Renshaw's PCS course, the first of which involved musical collaborations between children, predominantly of Bangladeshi origin from a primary school in East London, and PCS students. Renshaw describes how one of the wider aims of the venture was to 'explore any possible meeting ground between Asian and Western cultures' (Renshaw, 1986, 87). The second collaboration featured 'poems by residents in St Joseph's Hospice plus a clarinet improvisation by an MPCS student' (Renshaw, 1987a). These two examples, whilst occurring in the type of settings commonly visited by the School, have more in common with the interactive models of Abrahams et al., Bartleet and Carfoot, LinLin, and Turino, mentioned in section 1.7.1, which broadly represent examples of what Geoff Baker refers to as 'progressive music education theory' (Baker, 2014, 187). In a comment which captures the similarities with, and divergence from, the School's MSE programme, Renshaw summarises the demands for students in such PCS work, as requiring 'the ability to engage in interactive work by making music with, as well as for people' (Renshaw, 1987a, 31).⁹⁵

⁹⁵ It is worth noting that, in the years following Renshaw's departure from the Guildhall in 2001, the PCS courses were discontinued (Renshaw, 2021a).

6.4 Discussion

The contextualisation of the MSE practice at YMS within the field of specialist music education resulted in divergent findings throughout the four eras. As was the case at YMS, the period between 1963 and 1975 was characterised by very little MSE activity amongst the four other specialist music schools, notwithstanding a modest quantity of initiatives at St Mary's. I should note that, based upon Coxon's account of the limited nature of this work at the Edinburgh-based school, it cannot be regarded as a legitimate precursor to Renshaw's extensive MSE programme between 1975 and 1984.

When considering the wider context to Renshaw's initiatives and his assertion that that 'no one else had done' such work, the body of literature on community education and the numerous contributions by specialist music school staff and alumni affirm a period characterised by a paucity of such practice within schools. Whilst it is possible, if not probable, that Renshaw's statement could apply to British education more broadly, within this study it is only within the realm of specialist music education that such a comment is verifiable.

The contemporaneous MSE activity to Renshaw's programme at The Purcell School, Chetham's and Wells revealed a disparity between rhetoric and action as, in all three cases, there was no evidence of such practice during this period. St Mary's was once again the outlier, owing to Coxon's expansion of its earlier MSE initiatives from 1978 onwards. Considering this activity, Renshaw's assertion above, when taken literally, could be viewed as a mild case of over-claiming. Indeed, Tambling's nuanced view that 'Peter was unusual in championing such work from within a prestigious institution' offers a more precise summary. Nonetheless, in view of the breadth of Renshaw's programme, the comparison within specialist music education during this period reveals that it was a nonpareil.

The pioneering aspect of Renshaw's MSE programme is underlined by the eventual emergence of comparable activity at The Purcell School, Chetham's and Wells — in approximately 2000, 1996 and 1997 respectively. Considering that Renshaw's initiatives at the School began over twenty years earlier, Abigail's observation that his programme was 'way ahead of its time' is strongly validated, and to a lesser extent her epithet could apply to the corresponding activity at St Mary's during the late 1970s.

This MSE activity at Menuhin's 'sister-school' is pertinent when reviewing his wider influence upon specialist music education. Indeed, it could be regarded as ironic that the only meaningful body of MSE initiatives up until the late 1990s, aside from those at YMS, could also be seen as part of his wider legacy. This argument could be made by referring to the description of St Mary's on its website as 'modelled on

the Yehudi Menuhin School' (St Mary's, 2024). However, just as was the case during the Brackenbury era, there is no evidence from within Rimer's work that such modelling featured any emulation of MSE practice at YMS from 1975 onwards. This is underlined by Coxon, who also noted the absence of any input into such matters from Menuhin himself. Thus, the notion that any MSE practice at St Mary's should be regarded as a part of Menuhin's legacy, other than in the loosest sense, looks tenuous.

During the Singer era, the range of specialist music school staff revealed a relatively unanimous picture of the wider context to the MSE practice at YMS. Eleven separate accounts provide a reflection, and indeed corroboration of the literature concerning the development of MSE activity between schools and their local communities from the 1990s onwards, summarised by Pratley et al.'s observation that 'new forms of creative collaboration have grown and flourished.' Therefore, whilst the sizeable, if sometimes self-serving body of MSE work within the Singer era merits recognition, in contrast to the above examples during the 1970s and 1980s, it should not be considered a model of 'pioneering practice'.

The Singer era, in terms of its ethos of MSE practice, can nonetheless be seen as affecting when considering the inception of CFS. On the one hand, Khatib's description of Menuhin's influence, manifested as inspirational stories, knowledge of his socio-musical exploits, and most crucially, his eponymous initiative which evolved at the School, was a central factor in the creation of her institution. On the other, since it is reasonable to assume that, in terms of drawing inspiration from both Menuhin's historical socio-musical deeds and more recent MSE projects, Khatib's period at the School between 2010 and 2012 was particularly formative, it is notable that this occurred many years after the violinist's death. Indeed, Khatib's tenure as Outreach and Partnership Manager fell within an era characterised by, amongst other things, a very strong devotional following of Menuhin amongst certain individuals. Therefore, whilst Khatib did not mention such a phenomenon, it is logical to suppose that she may well have, in her two years in post at YMS, imbibed the ethos of reverence towards Menuhin, which she almost certainly would have encountered. This theory is strengthened when considering that her line manager was Singer, who, as previously discussed, could be regarded, in terms of promoting positive views about Menuhin, as the leading figure. Khatib's regular references to the 'Chance to Play' initiative and its central role in the conception of CFS are also significant. Indeed, Singer, whilst largely unacknowledged by Khatib in matters of attribution, deserves some credit for this source of inspiration since he instigated the renaming, continuation and expansion of the YMS initiative from 2000 onwards.

Despite the multiple sources of inspiration for Khatib's school, her own educational vision for CFS had a strong individual slant. Her concept of certain principles of music tuition serving as a basis for a

mainstream state school represents a bold innovation. An enterprising element of this is the Music Therapy at CFS, which resulted from Khatib's critique and reimagining of the 'Chance to Play' scheme. Indeed, such provision for the 'more disadvantaged' pupils could be viewed as embodying the institution's motto: 'The best for all'. Khatib's apparent wider beliefs in classical music tuition, and its almost universal capacity for CFS pupils of 'impacting their outcomes' has a different resonance. This evokes examples of the sometimes-contentious deployment of classical music as an agent of social change, discussed in section 1.6.4, and this theme is revisited in the following chapters.

Renshaw also touched on this notion in the development of his PCS courses. In his comparison of different approaches within MSE practice, he contrasted 'Social engagement at its worst is the classical musician practising his Mozart sonata, who is going to play that willy-nilly' with his concept of 'interactive processes' developed at the Guildhall. Whilst there is an alignment between the latter and several contemporary exponents of progressive music education such as Abrahams et al., Bartleet and Carfoot, LinLin, and Turino, it is notable that their work is significantly predated by Renshaw's PCS courses, which were devised in the mid-1980s. The innovative nature of these courses at the Guildhall was also recognised in a wider sense by Pratley et al., who identified them as the only higher education courses in Britain at the time which specialised in MSE training.

Renshaw's request to Menuhin for both advocacy and patronage for his PCS work is also noteworthy. It indicates that Renshaw valued Menuhin's contributions concerning issues of MSE practice and would almost certainly have recognised the potential advantages in leveraging the latter's name and weight of influence. Furthermore, the intended reciprocity between LMN and the PCS course, envisaged by Menuhin and evident in Renshaw's proposal to the Guildhall, can be seen as a continuation of the collaboration between the two men that originated at the School.

Renshaw's acknowledgement that, to an extent, the School's MSE programme served as a prototype to the PCS project is the crucial link between, to use Sloboda's terms, a 'locally inspiring initiative' and the 'macro-initiative' at the Guildhall and subsequent work with British orchestras and multiple conservatoires. In a broader sense, this evolution can be seen as both responding to and driving the new demands for community and educational engagement for classical musicians in the late 1980s and 1990s.

The caveat to Renshaw's MSE legacy at the School involves the evolution from the comparative 'deliverology' (Spruce, 2017, 730) of its 'Informal concerts', to the 'shared performances and workshops'

of the PCS courses. On the one hand, Renshaw's work at the School provided a platform to re-envision MSE work at the Guildhall that could serve a music profession with changing priorities. On the other, Renshaw's repudiation of 'social engagement at its worst', with its undertones of 'cultural imperialism', implicitly represents a rejection of some aspects of his initiatives at the School, or at least, the way in which such practice might, at times, have been either delivered and/or perceived. This therefore limits the extent to which the School's programme of MSE can be linked to the extended legacy of the PCS courses at the Guildhall.

Renshaw's adaptation, rather than continuation of the School's original MSE model provides a parallel with Khatib's smaller-scale development of the 'Chance to Play' programme. A further parallel exists between Renshaw and Khatib in their shared interest in scholarship concerning institutional change. Singer's observation of Renshaw that the latter is 'interested in change — he reads all these books on management change' has similarities with Khatib's reference to 'the master's I was doing in leading innovation and change.' These contexts of institutional change are nonetheless contrasting, with Renshaw putatively changing the nature of an existing institution via the instigation of new MSE courses, whilst Khatib created a new organisation based on her adaptation of an existing MSE scheme. Whilst the extent of institutional change is dramatically different between Renshaw's 'macro-initiative[s]' and Khatib's 'locally inspiring initiative[s]', their respective MSE legacies nonetheless both deserve Tambling's epithet, as examples of 'pioneering practice'.

Chapter Seven

Live Music Now – A ‘macro-initiative’

7.1 Introduction

This chapter explores the most significant and large-scale ‘macro-initiative’ of this project, Live Music Now (LMN), referred to by Ian Stoutzker in 2002, as ‘probably the largest outreach organisation in the world (at the level of our performances, with over 2,500 per annum throughout the UK)’ (Stoutzker quoted in Peacock, 2002, 18).⁹⁶ Via an examination of LMN’s origins, I explore the extent to which, from a certain perspective, it can be seen as a further example of the institutional legacy of the School’s MSE practice. This is followed by an outline of LMN including some of its crucial developments between 1977 and 2021, particularly those which relate to the major findings of the questionnaire involving ninety-nine alumni of the organisation. The questions within the survey were designed to provide a continuation of several themes explored in the chapters featuring the School, and this is broadly reflected in the corresponding sections of ‘Ideological impact’ and ‘Resultant action’. However, in contrast to the predominantly qualitative methods used in the research involving the School’s alumni, the prevalence of quantitative data within the LMN survey offered different possibilities for analysis.

7.2 Live Music Now — origins and evolution

I begin with reflections on LMN and its broad impact within the UK by Matthew Peacock, in an article for *Classical Music* in 2002:

Twenty-five years ago there was no such thing as outreach in music, so when Yehudi Menuhin founded Live Music Now, (LMN), he not only started an organisation that was to provide important benefits for individuals, but one that was to kick-start the huge movement of music outreach in this country. (Peacock, 2002, 18)

Peacock’s striking claim that LMN ‘was to kick-start the huge movement of music outreach in this country’ touches on a pertinent issue of the organisation’s MSE legacy. This reference to the pioneering aspect of LMN is echoed by Humphrey Burton, who describes the organisation as ‘ahead of its time’ (Burton, 2000, 445). This is corroborated by Menuhin as he outlined his vision for LMN prior to its

⁹⁶ Since 2002, other large-scale MSE organisations, most notably El Sistema, might well be considered to have superseded LMN in terms of scale, yet Stoutzker’s historical perspective remains a useful, if perhaps partial picture of the latter’s breadth.

inception in 1977: 'I will start my own concert agency and create an entirely new audience for the performers' (Menuhin quoted in Bailey, 2010, 470). All three observations, if understood as perceptions of LMN as an antecedent to the many related organisations that emerged from the mid-1990s onwards, discussed in sections 1.6 and 3.6.1, have a degree of validity. These assertions nonetheless imply something of a void of MSE activity in Britain at the time of LMN's launch, epitomised by Peacock's eye-catching statement that 'there was no such thing as outreach in music'. Although this type of institution was a rarity in the 1970s, LMN was preceded by other MSE organisations in Britain, most notably The Council for Music in Hospitals (MIHC) which has existed since 1948.⁹⁷ Peacock's claim therefore seems ill-judged and perhaps should only be taken seriously in the context of the term 'outreach' itself, and its rarity during this period. It is also noteworthy that, in terms of 'locally inspiring initiatives', a further precursor to LMN was the School's MSE programme (Sloboda in Benedict et al., 2015, 542). Indeed, in the following exploration of LMN's origins, I focus not only on the extent to which the organisation was preceded by Renshaw's 'Informal concerts' at the School, but also how the latter had an influence on the former's conception.

In his biography, Menuhin comments on LMN's roots: 'It gives me great satisfaction that I can sometimes help to turn someone else's good idea into a living reality. With LMN it took many years' (Menuhin, 1996a, 419). Menuhin's seemingly modest acknowledgement that his organisation grew out of 'someone else's good idea' invites scrutiny, and the identity of such a source, or indeed sources of influence, is a complex area.

There are four separate accounts for LMN's conception, and Menuhin cites one such factor as his 'formative' wartime musical experiences, detailed in Chapter One (Menuhin, 1996a, 414). The violinist explains how this combined with a further influence during this period:

The idea was originally the brainchild of a dear friend, a talented Australian-born composer and critic, the late Peggy Glanville-Hicks. [...] she confided in me her dream of a project which she thought would benefit the artist and the public equally. Her plan was to choose talented young music students and make it

⁹⁷ MSE organisations such as this were not unusual from WWII onwards, as Sylvia Lindsay acknowledges: 'interest had been aroused world-wide in music in hospitals' (Lindsay, 1995, 26). The most enduring British example of this is MIHC, originally directed by Sheila McCreery, which filled a void in music in hospitals left by the closure in 1946 of the Entertainments National Services Association (ENSA). From the 1970s, MIHC's work expanded considerably. In 1977, the year of LMN's launch, MIHC gave 289 concerts in 103 different hospitals, and by the end of the 1980s, this increased to approximately 2,500 concerts per year in approximately 600 different care settings. By 2018, the annual musical events totalled approximately 4,500 (MIHC, 2025).

possible for them to bring music to people who would, or could, for one reason or another, never go to concerts. They might be too poor, or too ill, or in prison, or lack transport. (Menuhin, 1996a, 414)

Alongside the above stimuli, Menuhin also gives credit to his second wife for the inspiration behind LMN: 'It was, therefore, with due tribute to [...] Diana that I inaugurated Live Music Now in London in May 1977' (Menuhin, 1996a, 415). However, this attribution is debunked by Philip Bailey: 'at a time when his relationship with Diana was under strain, Yehudi's instinct for self-preservation led him to give her the credit for the idea behind the project [...] Yehudi embellished the fiction in his memoirs [*Unfinished Journey*]' (Bailey, 2010, 470-1).

In all the available literature concerning Menuhin, he does not explicitly acknowledge a connection between the conception of LMN and the School's MSE programme, yet Nicolas Chisholm implies otherwise:

Throughout his time at the School Peter Renshaw maintained these contacts [MSE venues] as an important element in the development of the pupils. It is no coincidence that only a couple of years later in 1977 Yehudi Menuhin founded Live Music Now. (Chisholm, 2013, 81)

Chisholm does not expand on this potentially significant connection, but Menuhin, in his description of LMN's social function in its early days, offers an inadvertent clue: 'Organizers become acquainted with musicians [...] and the musicians get to know what it feels like to be part of a mining family, or to be sick or dying, or to be imprisoned.' (Menuhin, 1996a, 416). Burton asserts that Menuhin's comments applied to factors beyond LMN: 'He was undoubtedly referring not only to his war-time years but to the visits that his School pupils regularly paid to borstals, psychiatric hospitals, old people's homes and a mining village in South Yorkshire' (Burton, 2000, 444). The visit to the mining community of Thurgroft was, as discussed earlier, one of Renshaw's initiatives at the School, and therefore distinct from the early activities of LMN.⁹⁸ Burton implies that Menuhin was conflating the MSE activities of the two institutions, thereby revealing the latter's implicit acknowledgement, on some level, of a connection between them.

Perhaps unsurprisingly, the strongest affirmation of LMN's roots originating in the School's MSE activities came from Renshaw himself: '[Menuhin] set [LMN] up because he saw it was working at the School [...] Live Music Now grew organically out of what was going on at the School [...] we discussed what we were doing and the effect it was having' (Renshaw, 2019a). Renshaw's claim is verifiable, at

⁹⁸ For such information concerning LMN, I refer to its archives, made available by Nina Swann (former Interim Executive Director of the organisation), which include a list of artists, concert programmes, and correspondence including letters from and to Menuhin.

least in terms of the timeline of the origins of the School's MSE programme and LMN respectively. LMN's launch took place on 26th April 1977, and Bailey describes Menuhin as conceiving the idea for the organisation only twelve weeks prior to this (Bailey, 2010, 470). As detailed earlier, Renshaw's programme was already well underway throughout the Autumn term of 1975 and throughout 1976. Therefore, Renshaw's assertion that Menuhin 'saw it was working at the School' is entirely plausible.

Renshaw's above account is corroborated by Carolyn Coxon, who, in her visit to the School mentioned earlier, affirmed this source of inspiration for LMN: 'the impetus and the history of it lie with Peter and Virginia' (Coxon, 2020). Coxon qualified her references to Peter and Virginia Renshaw as relating to the origins of LMN and the latter's tenure as Director respectively. The link between the two organisations around this period is further illustrated by an encounter between Renshaw and the Administrator of LMN between 1978 and 1979, Margaret Leask: 'I do recall visiting the School and meeting Peter Renshaw — clearly there was interest in (and the intention that) Menuhin School graduates audition for, and gain concert experience, through [...] the Live Music Now scheme' (Leask, 2021).⁹⁹ Leask's recollection is corroborated by the intake of musicians for LMN in its first full year, since, out of twenty-three string players and pianists, nine of these came from the School (Leask, 1978a). The symbiosis between the two institutions at this time was noted by several School alumni, such as Ikki Opitz: 'I felt like it [LMN] was a little copy of School [...] I thought, "yeah, this is like the Menuhin School"' (Opitz, 2020). Notwithstanding Ikki's somewhat inaccurate description of LMN, even in its early stages, as 'little' in comparison to the School, his perspective was shared by several further alumni, most notably Hyung-ki Joo: 'For me, Live Music Now is basically like being at the Menuhin School' (Joo, 2021).¹⁰⁰

⁹⁹ Leask was the successor to founding Administrator of LMN, Ruth Abel. Both individuals lasted in the role for approximately a year and Leask was succeeded by Sheila Gold in 1979, who held the position until Virginia Renshaw's tenure began in 1988. Leask provided an outline of her job description which involved 'the administration of auditions, making contacts with people to set up concerts, dealing with young musicians [...] programming, repertoire [...] presentation, and practical things [such as how] to get to concerts' (Leask, 2021). The title of 'Administrator' was replaced by 'Director' during Gold's time with LMN, and her successor, Virginia Renshaw, describes a comparatively fuller role: 'My job was to oversee the whole organisation, plan the auditions, raise money, organise concerts, arrange team meetings with the various branch organisers, write the Annual Report' (Renshaw, V., 2016, 104). Virginia Renshaw's successors were Sarah Derbyshire (2001-2012), Lucy Galliard (2012-2013), Evan Dawson (2013-2020), Nina Swann (2020-2021), and Janet Fischer (2021-present day). The job title changed once again during Derbyshire's tenure from Director to Executive Director, and subsequently to Chief Executive, yet the remit broadly remained the same from Virginia Renshaw's time onwards.

¹⁰⁰ It is worth noting Burton's observation about the supposed continued relationship between these two organisations: 'The strong connection between the School and Live Music Now! was cemented when Virginia Renshaw [...] took over as LMN's Director in 1988' (Burton, 2000, 444). This is, at best, an overstatement since very little contact or collaboration occurred between the School and LMN following the launch of the latter, aside from

Based on this evidence, it is reasonable to attribute three motives for Menuhin's realisation of LMN — his 'formative' wartime experiences, the original idea from Glanville-Hicks, and the stimulus of the School's MSE programme in its early stages, whilst the Diana Menuhin reference can be dismissed.

Around the time of LMN's launch, Menuhin released the following statement: 'It has been my dream to bring music back into the lives of those people whose lives are especially prone to stress and suffering...so that it might comfort, heal and bring delight' (Menuhin quoted in Burton, 2000, 445). From the outset, Menuhin played a central role in the creation and evolution of his 'dream', as summarised colloquially by Renshaw: 'it was his [Menuhin's] baby' (Renshaw, 2019a). Burton offers a fuller picture of Menuhin's commitment to LMN, noting the 'effort he [Menuhin] put in behind the scenes' (Burton, 2000, 446). This is supported by Leask, when describing the early days of the organisation: 'Menuhin was very hands-on regarding LMN while I was there, and fronted the publicity machine' (Leask, 2021).

Bailey notes the range of intended MSE contexts for LMN musicians at its inception: 'Prisoners came first, followed by schools, hospitals, homes for the elderly, and hospices for the dying' (Bailey, 2010, 470). However, Leask observed that the reality during LMN's infancy was quite different: 'We failed to really develop that whole non-concert thing [MSE venues such as Bailey describes above]. It ended up being in schools and libraries [...] where of course, they [the general public] have had concerts before' (Leask, 2021).

Leask went on to outline Menuhin's broader ambitions for LMN during its early stages, which involved a new appointment within the organisation:

[Menuhin] wanted to expand the scheme internationally, long before it was ready to do that [...] Richard Joyce was going to be working some of the time in the office with me, ostensibly to help on the local concerts, but he was going to expand Live Music Now into Europe first. (Leask, 2021)

Leask's reservations were largely based on LMN's financial precarity at the time, yet Menuhin proceeded with his expansionist strategy (Leask, 2021). He launched LMN International in 1979, and over the succeeding years, the scheme was established in Austria, Belgium, Bulgaria, Denmark, France, Germany, and the Netherlands, with derivatives in Chicago and Washington DC (Bailey, 2010, 517). In the UK, LMN began in the South East of England, and under the guidance of the organisation's Founder-President Ian Stoutzker, whose role featured financial backing and strategic oversight, it was also

a fundraising event in 1996 for Menuhin's eightieth birthday (Chisholm, 2013, 146), and Virginia Renshaw's visit to Stoke d'Abernon in 2001, mentioned earlier.

gradually expanded (Burton, 2000, 445; LMN, 2025).¹⁰¹ Leask's successor as Administrator, Sheila Gold, alongside overseeing LMN's international developments following Joyce's departure, initiated the launch of regional centres in Yorkshire in 1980 and Scotland in 1984 (Burton, 2000, 445; Main, 2021).

This was followed in 1988 by Virginia Renshaw's tenure as Director of LMN, and in a letter she received from Menuhin, he described her as a 'warm, able, dedicated soul', and how her appointment was, in part, predicated on her work at the School (Menuhin, 1988). Menuhin's expansionism continued throughout the late 1980s and into the 1990s, as Virginia Renshaw explains: 'my brief was to make the charity grow, and within a couple of years we had opened five new branches in different parts of the country and were giving almost 2,000 concerts a year, whereas before it had been closer to 200' (Renshaw, V., 2016, 104).¹⁰² The branches Virginia refers to are the North West in 1988, Wales and the Midlands in 1990, and Northern Ireland and the South West in 1992 (Main, 2021).¹⁰³

In a further letter that Menuhin sent to Virginia Renshaw, he revealed some of his thoughts about the rollout of LMN, alongside details concerning a forthcoming initiative for the Scotland branch: 'I was wondering whether we have any Scottish folk singing or fiddling, whom we could send over for the occasion. It is a pity that we have no organisation in Ireland, for they also have a wonderful folklore' (Menuhin, 1992). Menuhin's musings, which anticipated the imminent launch of LMN's Northern Ireland branch, noted above, also touch upon a further area of expansion within the organisation. His reference to the provision of folk genres represents an important area of diversification for LMN. In the first full year of the organisation, the 1978 'Artist's List' shows that, amongst the 138 musicians on its roster, almost all were classical practitioners, save a group of 'West African' drummers and dancers entitled 'Aklowa' (Leask, 1978a). Within the LMN Archives covering the mid to late 1980s onwards, in terms of genres offered by musicians, there is evidence of an evolution away from the dominance of the Western classical canon. This trend gathered momentum from around the time of Virginia Renshaw's appointment as Director, as Peter Renshaw explained:

[Virginia] took it on and began to broaden the horizons of Live Music Now, doing some ethnic stuff and world music — different things came in. I know some of the artists in it, who are from my Guildhall stable,

¹⁰¹ Stoutzker was honoured with the following awards which relate to, amongst aspects of his wider work, his forty-one-year spell with LMN: The Prince of Wales Medal for Philanthropy in 2013, the Robert Maskrey Award for Arts Philanthropy in 2017, a Knighthood in 2019 for services to music and philanthropy, and the RAM's Honorary Fellowship (LMN, 2025).

¹⁰² The expansion of LMN reflected its increasing success and financial stability, facilitated by the gradual acquisition of a large range of donor organisations, of which there are currently twenty-three (LMN, 2025).

¹⁰³ A branch in the North East was added in 2004 (Main, 2021).

and there are some quite radical singers and rappers and [other] people. It is fantastic that Live Music Now has really flowered and diversified its musical programme. (Renshaw, 2021a)

On the one hand, Renshaw's observations provide some evidence of the fruition of Menuhin's hopes that the former's PCS work at the Guildhall could 'fill in the 'pre-Live Music Now' social requirement', mentioned earlier (Menuhin, 1984). On the other, Renshaw's observations of Virginia Renshaw's work highlight the evolving genre diversity during her tenure, and this is corroborated by a reference to LMN's musicians from a concert programme in 1992: 'While trained in the main as classical musicians, the artists are encouraged to include light music, folk music and jazz into their music whenever it is relevant' (LMN, 1992). Sarah Derbyshire, LMN's Executive Director between 2001 and 2012, noted how LMN's commitment to genre diversity continued to develop in the 2000s (Derbyshire in LMN, 2007).

Information on LMN's website suggests that its current MSE activity, particularly in care settings, involves a somewhat bespoke service, describing how musical styles are 'tailored to fit the care setting and the involved individuals' needs [...] Musicians visit a hospital, ward, or a specific group of patients for 6-12 weeks or longer. This enables them to get to know individual patients and their preferences' (LMN, 2025). It is probable that this approach was informed by some of the key findings from LMN's most significant body of research that it has undertaken over the past few decades, mentioned earlier — Tapson et al.'s *Live Music in Care* report (2018): 'it has emerged that successful delivery of music interventions to people with dementia, involves complex, diverse, changeable and idiosyncratic approaches [...] [including] Personalised musical features that enable identity [...] [and] Musical genres that enable communications' (Tapson et al., 2018, 56).¹⁰⁴

The notion of 'Musical genres that enable communications' links to a further aspect of LMN's delivery of MSE initiatives, outlined by Virginia Renshaw: 'Lord Menuhin's vision of bringing music to new audiences and encouraging an informal and participatory presentation were new ideas which now have widespread acceptance' (Renshaw, V. in Menuhin, 1996b, 40). Virginia Renshaw's comments highlight the social priorities within LMN's delivery of music, which are underlined by the following description of

¹⁰⁴ The *Live Music in Care* report involved a collaborative research project between LMN, the University of Winchester, MHA (Methodist Homes), and The Orders of St John Care Trust 'to investigate the impact of music on residents, staff and the whole care home environment' (Tapson et al., 2018, 3). Aside from the above, the principal findings included:

- i.) 'Participating and delivering a music intervention to residents in care homes can provide positive social experiences as well as creative engagement, fun and a sense of achievement.'
- ii.) 'Music interventions can play a crucial role in awakening a sense of identity and empowerment for care home residents, facilitated by musicians and care teams working together' (Tapson et al., 2018, 3).

the audition process for the scheme in its early days: ‘musicians [...] are assessed not only for their musical ability but also for their ability to communicate to audiences, in informal situations away from the concert platform’ (Leask, 1978b, 20). Whilst this shows that there was some social emphasis to LMN’s early work, their archives reveal that musical events during the late 1970s and early/mid 1980s are invariably described as recitals as opposed to any form of ‘participatory’ initiatives. This is supported by Derbyshire, who notes an evolution of the interactive element to LMN’s work: ‘It’s much more of a two-way process than it used to be. We have extended the idea of performances and participatory concerts to much more extended projects and workshops with a more hands-on approach’ (Derbyshire quoted in Peacock, 2002, 18).

LMN currently describes itself as delivering ‘participatory activities’ and ‘interactive live music sessions’ to the following groups and organisations: ‘Early Years’ education, children and young people with SEND, children in challenging circumstances, families with special needs, people with mental health problems, refugees, mainstream schools, care homes, hospitals and hospices (LMN, 2025).¹⁰⁵ From a starting point of thirty-seven concerts in its first full year (Bailey, 2010, 495), LMN currently employs 420 musicians, providing musical services to approximately 55,000 individuals over the equivalent period (LMN, 2025; LMN Scotland, 2025). Over the past forty-eight years, the scheme has provided approximately 85,000 ‘live music sessions’ to over 2.8 million people. The musicians are either soloists or part of a small ensemble, and are, in most cases, graduates from music college or university with an age range of between twenty and thirty. Most musicians spend between four and six years with the scheme, and from LMN’s perspective, the idea behind this time-limited framework is to ‘provide performance opportunities for young, professional musicians on the threshold of their careers’ (LMN, 2025; Leask, 1978b). Participation within LMN also involves training in how to deliver concerts and workshops which has increasingly become an integral part of participation (LMN, 2025).

7.3 Live Music Now alumni survey

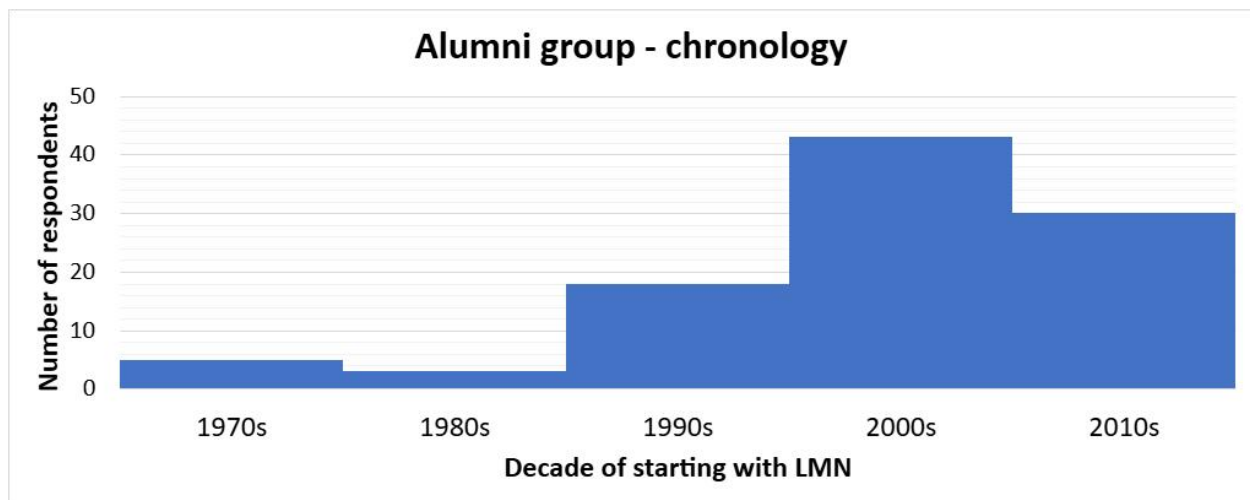
In this section, I explore key demographics from the findings of the LMN questionnaire, undertaken in 2021 and distributed to 1,096 alumni from the UK, yielding ninety-nine respondents. This establishes a framework for analysis in the subsequent sections of ‘Ideological impact’ and ‘Resultant action’. The

¹⁰⁵ Selected LMN musicians also worked in prisons between 1977 and 2014 (Main, 2021).

survey predominantly generated quantitative data, with some text-limited responses offering qualitative material.¹⁰⁶

To assess the chronological spread of the alumni group, I collated the years in which they joined the scheme, as shown in Figure 7a.

Figure 7a



This illustrates that, whilst the survey loosely covers LMN since its inception in 1977 until 2021, it is largely a study of musicians who attended from the 1990s onwards.¹⁰⁷ Indeed, with eighteen respondents starting with the scheme during the 1990s and seventy-three who attended this century, this survey is predominantly one which examines musicians during the era of, as Peacock puts it, 'the huge movement of music outreach in this country.'

When exploring factors that influenced respondents to join LMN, the following question within the survey was posed to the alumni group: 'Did you have experience of any type of outreach activity (either musical or non-musical), before you started with Live Music Now?'¹⁰⁸ Over half of all respondents (N = 58) said yes, and approximately two-fifths (N = 40) declared that, to differing degrees, their previous

¹⁰⁶ To avoid an overload of data, the maximum characters available for text questions were 120, resulting in responses which, at most, amounted to one or two short sentences. For the complete list of survey questions, see the Appendix.

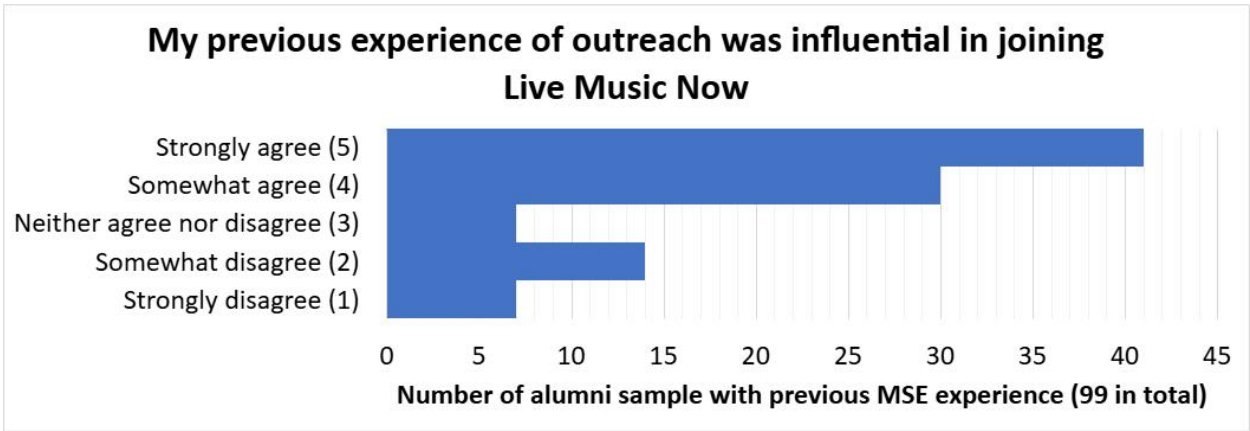
¹⁰⁷ Whilst the last year of survey participants starting with LMN was 2016, the latest point of leaving the scheme was 2021, the year in which the survey took place.

¹⁰⁸ I used the word 'outreach' in the survey, with an accompanying definition of 'general term for all Live Music Now work', since it is the most commonplace expression for MSE activity. I did so despite my earlier reservations about the term, which were shared, if not vindicated by one respondent who advocated: 'Ban the word 'outreach' — outdated and unhelpful!'

experience of MSE was influential in joining LMN. These statistics suggest that, for a significant proportion of the alumni group, joining LMN was part of a continuum of MSE experience, and this is an important consideration when assessing the impact of the organisation in the subsequent sections.

The way in which such differences of view were measured for the above question, and indeed many others within the survey, was via a Likert scale. To illustrate this, Figure 7b shows the responses which produced the above information.

Figure 7b



I use a Likert scale with a straightforward scoring system of 1 to 5, ranging from strong disagreement to strong agreement, not only to measure various phenomena across the entire alumni group but also to explore sub-categories. These concern respondents and the genre, or genres of music in which they specialise, as shown in Table 7a.

Table 7a LMN musicians and genres offered

PRINCIPAL GENRE(S)¹⁰⁹	NUMBER OF RESPONDENTS	OFFERING MULTIPLE GENRES (TWO OR MORE)	OFFERING CLASSICAL AS JOINT/ SECONDARY GENRE	OFFERING CLASSICAL (NET)	OFFERING NON- CLASSICAL GENRES ONLY
AFROFUNK/BIKUTSI	1	1	0	0	1
CLASSICAL	68	37	—	68	—
CLASSICAL/POP	1	1	1	1	—
CLASSICAL/FOLK/ JAZZ/POP	1	1	1	1	—
CLASSICAL/FOLK/ JAZZ/NEW MUSIC	1	1	1	1	—
FOLK	16	6	2	2	14
JAZZ	8	6	4	4	4
MUSICALS	1	1	1	1	0
POP	1	1	0	0	1
TRADITIONAL/ WORLD MUSIC	1	1	1	1	0
TOTALS	99	46	11	79	20

One notable, if unsurprising aspect of this table is the predominance of classical music practitioners amongst the alumni group, with sixty-eight respondents offering this as their principal genre and a further eleven as a joint or secondary option. This aligns with the earlier description of LMN artists as ‘trained in the main as classical musicians’. Nonetheless, the representation of other genres requires some categorisation for the purposes of comparison in the later sections:

- ‘Classical’ (musicians for whom this was their primary or only genre)

¹⁰⁹ When respondents were asked to state the principal genre that they delivered in MSE contexts, some offered multiple genres, suggesting that these took equal priority.

- ‘Mixed/classical’ (musicians who incorporated classical music into their LMN work either as an equal priority to another genre or as a secondary genre)
- ‘Non-classical’ (musicians who offered one or a mixture of the following: afrofunk, bikutsi, folk, jazz, pop, traditional, world music)¹¹⁰

Table 7a also reveals that the provision of multiple genres was not limited to the ‘mixed/classical’ category. Indeed, nearly half of all respondents (N = 46) offered a variety of musical genres in their LMN work and the range of this activity within the three sub-categories is shown in Table 7b.

Table 7b Combinations of genres offered

	CLASSICAL (68)	MIXED/CLASSICAL (11)	NON-CLASSICAL (20)
NUMBER OF RESPONDENTS OFFERING MULTIPLE GENRES	37	11	8
COMBINATIONS OF GENRES USED¹¹¹	Folk Folk/Jazz Folk/Jazz/Pop Folk/Pop Jazz Pop Mixed repertoire	Folk Folk/Jazz/Pop Folk/Jazz/New music Folk/Jazz/ Musicals/Pop Folk/Jazz/Traditional/World Jazz Jazz/Pop Pop	Afrofunk/Bikutsi/Folk/Pop Folk/Jazz/Pop Jazz/Folk Jazz/Pop

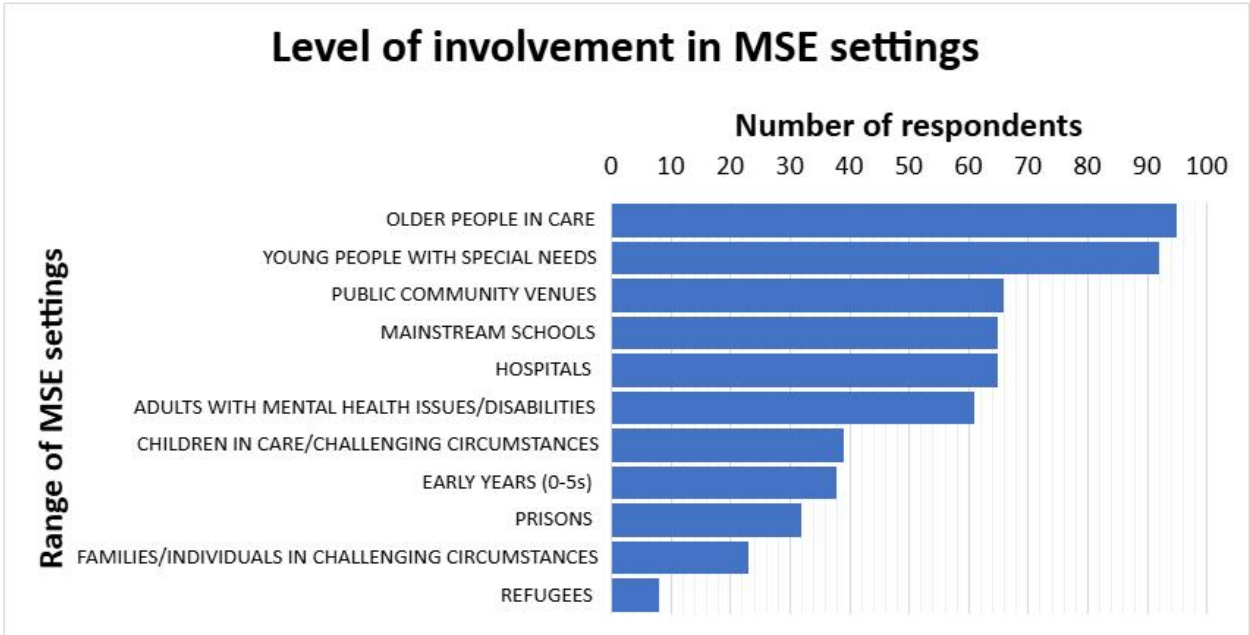
¹¹⁰ The creation of the two groups, ‘classical’ and ‘mixed/classical’ is predicated on the likelihood that, from the available data, respondents in the former can be said to represent the classical music profession, or at least be regarded as specialists in classical music, owing to their choice of primary genre. For the latter group, such categorisation is not possible. Consequently, amongst the three genre groups, the ‘mixed/classical’ is the most nebulous, whose purpose partly serves to clearly delineate between the ‘classical’ and ‘non-classical’ categories. However, there are instances in which I group together all those who offer classical music, either as a primary, joint or secondary genre, and compare these against the ‘non-classical’ group. Overall, in the subsequent analyses of the survey data, I only show a breakdown of such sub-groups in cases in which there is a substantive difference in the findings.

¹¹¹ In the ‘classical’ and ‘mixed/classical’ categories, the listed genres are in addition to offering classical music.

The diversity of musical styles and the proportion of alumni who offered more than one in their LMN work, shown above, appears consistent with the organisation’s evolving emphasis towards ‘specialising in a wide variety of genres’ (LMN, 2025).

The specific types of MSE initiatives in which the respondents delivered music during their time with LMN are shown in Table 7c, which also reveals which ones were most commonly undertaken by the alumni group.

Table 7c¹¹²

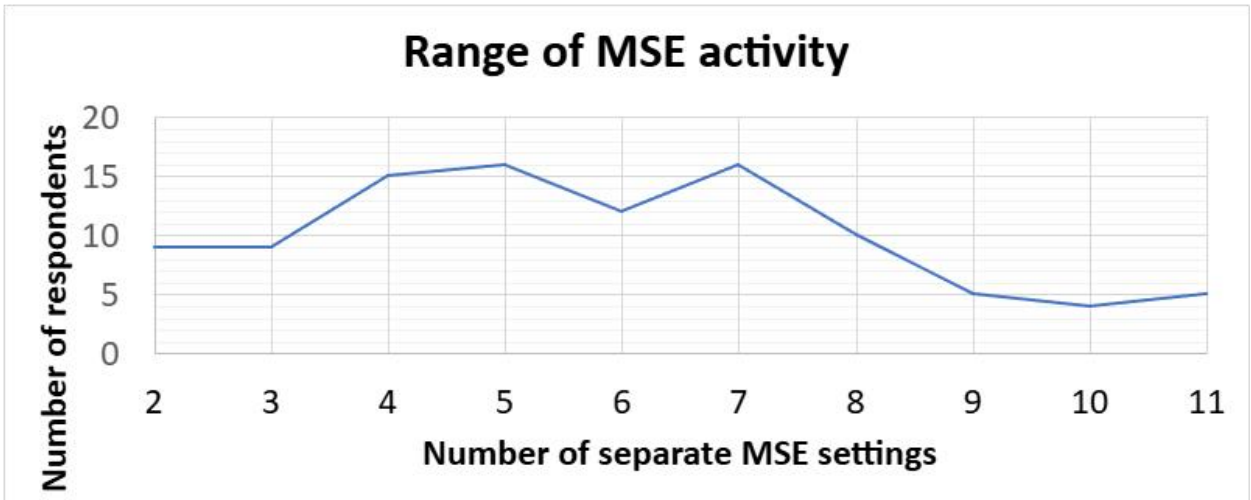


These data suggest that working with ‘older people in care’ and ‘young people with special needs’ were the two dominant forms of MSE practice for LMN musicians from amongst a considerable range of initiatives. This aligns with the apparent equal focus given to these two categories shown on the homepage of LMN’s website (LMN, 2025). These two MSE contexts, alongside providing music for mainstream schools, hospitals, adults with mental health issues, children in care, prisons, people in challenging circumstances and refugees offer further resonances with the School during the Renshaw era. Indeed, the above list closely resembles the MSE activities of the latter, as seen in Table 3b.

¹¹² This list can be considered as representative of the period between 1977 and 2021, since it was compiled from both the organisation’s current range of MSE initiatives alongside its historical activities, with the latter being provided by former Interim Director of LMN, Nina Swann and former LMN Scotland Director, Carol Main.

The number of different MSE settings in which the respondents delivered music during their time with LMN is also pertinent, as illustrated in Figure 7c.

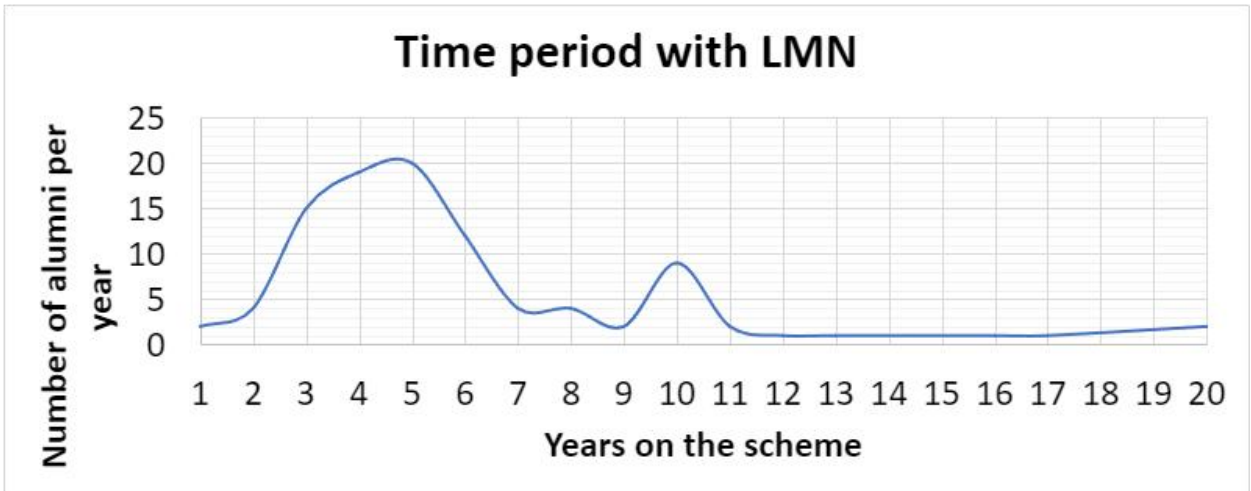
Figure 7c



The average number of different LMN initiatives with which respondents became involved during their time with the organisation was approximately six (5.97). However, the table reveals that there was considerable variation amongst the group, with many alumni delivering music in only two or three different MSE contexts, and for a handful, as many as eleven.

The period of time that respondents spent working for LMN is also relevant, as shown in Figure 7d.

Figure 7d



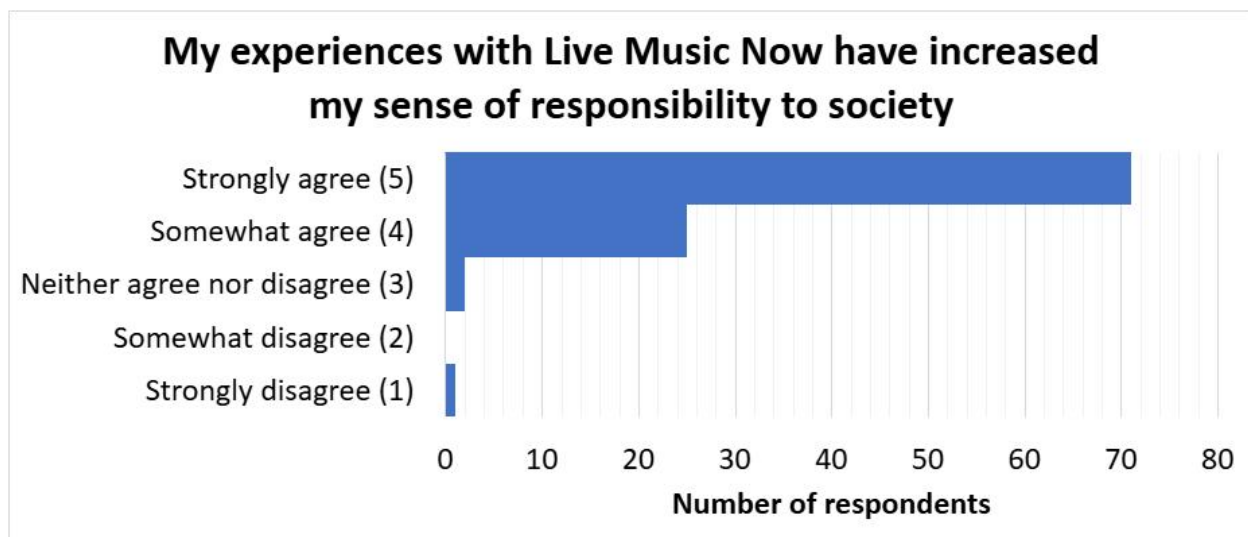
In terms of average time spent with LMN, the mode amongst this alumni group is five years, and the mean is approximately six (6.01). Both figures are consistent with information on the organisation's

website, which, as mentioned earlier, mentions four to six years for the same. However, Figure 7d shows that there was considerable variance in the periods alumni worked for LMN. This invites further correlations between time spent with the organisation and impact and resultant MSE activity, which is one of several criteria explored in the subsequent sections.

7.4 Ideological impact

Amongst the survey's wide range of questions, there were two which aimed to measure specific, yet contrasting areas of the impact of LMN upon alumni. These, like the majority within the survey, followed the Likert scale format, as seen earlier, and the first of them is shown in Figure 7e.

Figure 7e



The most salient aspect of this chart is the overwhelming majority of respondents who agreed that LMN had increased their sense of social responsibility. Almost all of the alumni (N = 96) concurred, to differing degrees, with the above statement, with almost three-quarters (N = 71) doing so with some certainty via the 'Strongly agree' option.

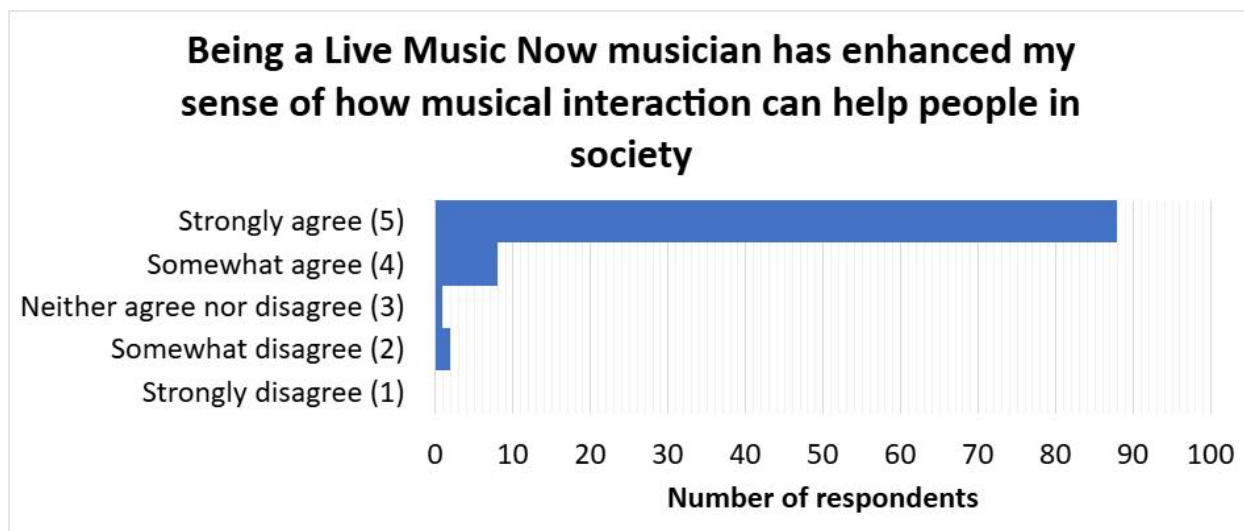
In the supplementary textual answers to the above question, many comments involved broad observations, such as 'I have realised the importance of giving back to society', and 'I realised that the community and contributory aspect of 'outreach' is relevant to every single human I come across.'¹¹³ Other respondents were more specific, such as one who noted that, resulting from their LMN

¹¹³ Whilst for purposes of consistency in the School research, pseudonyms were provided for the minority of alumni who requested anonymity, since all respondents in the LMN questionnaire participated anonymously, none of the anecdotes within this chapter feature any identifying information.

experiences, they had developed ‘a greater understanding of mental health problems and of severe autism.’ Similar reflections from amongst the group included, ‘I now appreciate those less fortunate’, ‘I have a greater appreciation of care workers’ and ‘working with LMN has given me a greater understanding of people living with disabilities.’

The second question assessing a specific area of LMN’s potential impact and the associated Likert scale responses is displayed in Figure 7f.

Figure 7f



This histogram reveals another clear trend. The strong concurrence with the above statement, felt by eighty-eight respondents, alongside the eight who expressed what might be described as mild agreement, represents an almost unanimous view amongst the alumni group of music’s social possibilities. Indeed, it is noteworthy that, when considering the remaining response options on the Likert scale, the above notion was only opposed by two alumni, and in these cases, only with mild disagreement.

In comparison to the responses in Figure 7e, concerning the question of responsibility to society, for Figure 7f, the alumni group not only revealed higher levels of agreement, but in their textual answers, they were also more expansive. Amongst the pool of respondents, there were many similar comments which referred to music’s supposed potency, ranging from one alumnus who declared that ‘Music is a powerful language’, to another who noted how LMN had ‘allowed us, as young musicians, to see the power of live music.’ Whilst these observations might be regarded as meaningful, if perhaps a little clichéd, another respondent described what they saw as the wider possibilities of music: ‘My work with

LMN made me realise how powerful music is and how we can change societies in a positive way.’ Some related comments referred to perceptions of transformation on the part of LMN participants, as one alumnus declared that ‘I’ve seen the way it [music] changes lives.’ This was echoed by another respondent: ‘I have a greater sense of the difference that music can make to people’s lives.’ Further alumni provided slightly more specific impressions of participants during musical interactions, such as the following: ‘I was moved by the positive emotional impact of music on audiences during my time with LMN.’ Similarly, another respondent declared that, via LMN, they reached a ‘deeper understanding of [the] impact on audiences from musical experiences.’

The most common references to music’s putative impact were in the context of elderly people in care, and this aligns with the prominence of this MSE setting from amongst the range of initiatives, as shown in Table 7c. Many respondents cited broadly positive experiences of music in care homes, ranging from one alumnus who noted that ‘the impact our performances had on the care home residents was very special’, to another who observed: ‘I saw how, in particular, elderly people find joy in music.’ Several respondents referred to the remedial potential of LMN’s work, with one alumnus stating that ‘I can really see the benefits of music on health and wellbeing.’ Collectively, these comments go some way to vindicating LMN’s avowed methods in care settings, as shown on their website:

We take a systematic approach to evaluation, gathering outcome data from patients, services users, staff and visitors. We use an evaluation framework that looks at the impact of music on patient mood, and feelings of anxiety and loneliness [...] 91% of care home respondents report a rise in participant mood during sessions. (LMN, 2025).¹¹⁴

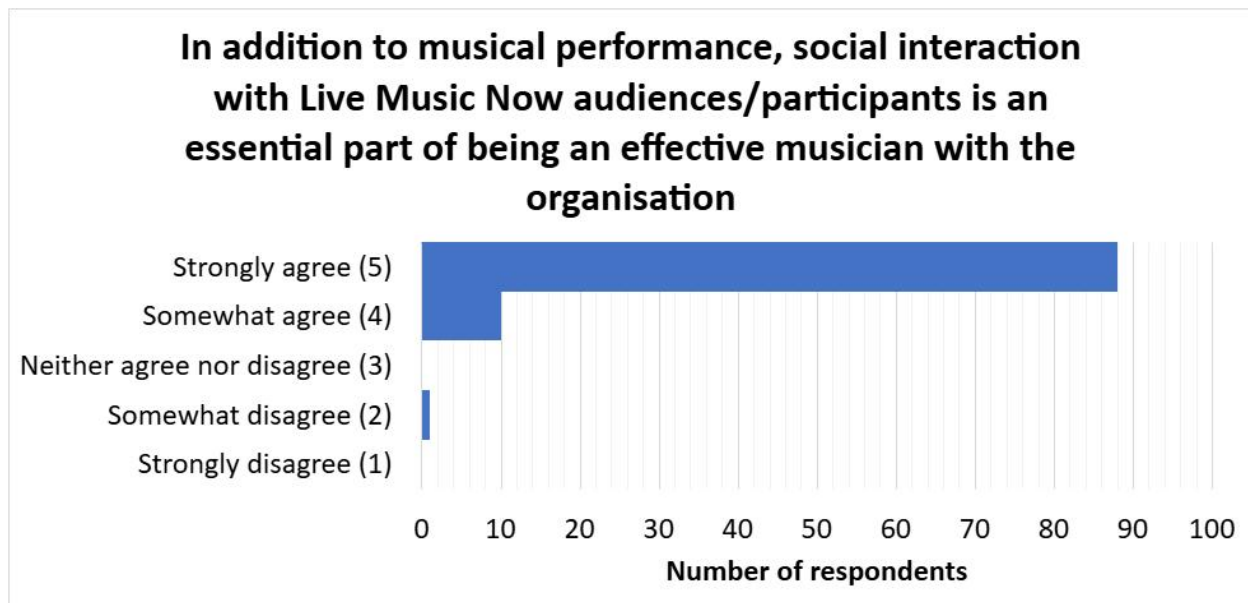
LMN’s approach recalls the earlier references to studies concerning musical interaction and its supposed benefits to the wellbeing of the elderly, evidenced by, amongst many others, Siddhant Patel’s work in the *Youth Medical Journal* (2021). Tapson et al.’s report contributes to this growing body of work, with a testimony to LMN’s methods of participatory music-making, concluding that ‘musicians enact a crucial role as their interactive approach facilitates the autonomy and empowerment of residents with dementia’ (Tapson et al., 2018, 56). Indeed, these observations were echoed by one respondent: ‘I saw how beneficial music is to dementia.’

Whilst a considerable majority of respondents recognised, or at least perceived a connection between musical interaction and its benefits to LMN participants, one alumnus was more sceptical: ‘I did not find

¹¹⁴ Both this statistic and the reference to ‘a systematic approach to evaluation’ are based on the *Live Music in Care* study, mentioned above.

performing to outreach audiences the most effective way to find a connection to them.’ Whilst somewhat paradoxically, this respondent ‘somewhat’ agreed with the notion in Figure 7f, one could infer from this observation that, to this individual, another form of communication, quite possibly an interpersonal approach, was preferable. This anticipates a further question as shown in Figure 7g, once again measured via a Likert scale, which deals with broader issues about the organisation’s practice, unlike the previous two which addressed the specific impact of LMN upon alumni.

Figure 7g

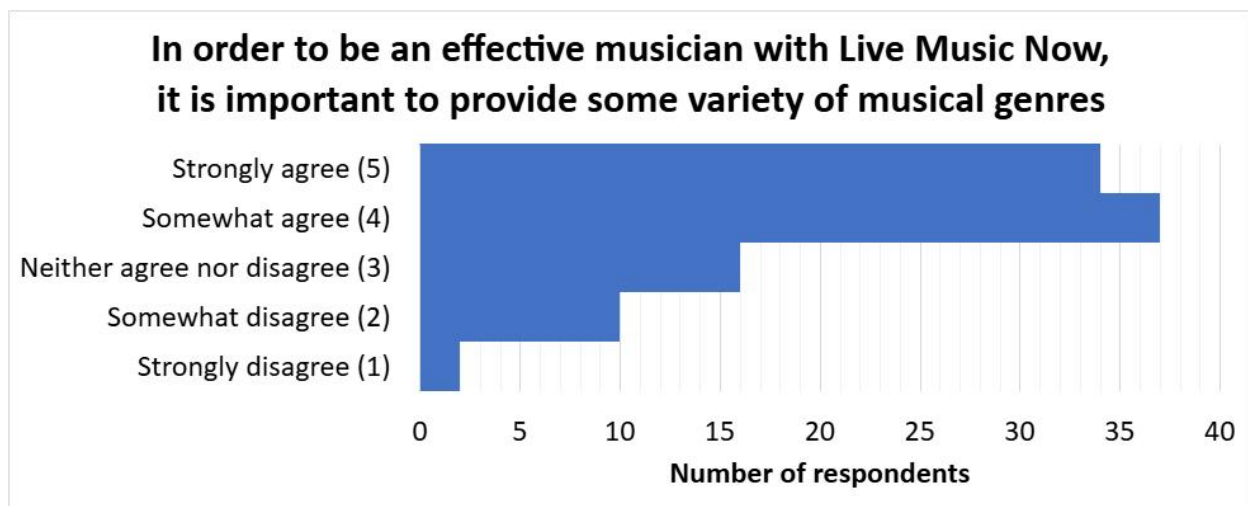


Amongst all the questions posed to the alumni group, this produced the most unequivocal responses. With only one alumnus revealing disagreement with this statement, and in this case only mildly, and eighty-eight of the ninety-eight who agreed, doing so ‘strongly’, this issue invites further consideration. The social element of LMN’s initiatives certainly appears to be, in the views of this pool of musicians, of considerable relevance. This aligns with the organisation’s prevailing emphasis on the social element to all its work, encapsulated by the reference on its website to the ‘underlying principles of engagement with audiences’ (LMN, 2025). The extent of the interpersonal aspect of LMN’s initiatives is illustrated by a closer look at its work in care settings:

Live Music Now shrugs off the limitations of the auditorium to provide personalised, participatory concerts. Performers make use of the space to interact directly with residents, using conversation, call-and-response and singalongs. The residents are invited to ask questions, play percussion and clap along with the music. In this way, the sessions are informal, organic and highly participatory in nature. (LMN, 2025)

LMN's declared 'principles of engagement with audiences', via the need to, in many contexts, 'interact directly [...] using conversation' is epitomised by its concept of 'participatory' MSE practice. As discussed earlier, such 'participatory' approaches often involve musicians acquainting themselves with 'individual patients and their preferences', often via different styles of music. Whilst it is clear from Table 7b that a significant proportion of the respondents offered more than one genre in their work with LMN, the extent to which they saw this as important is assessed in Figure 7h.

Figure 7h



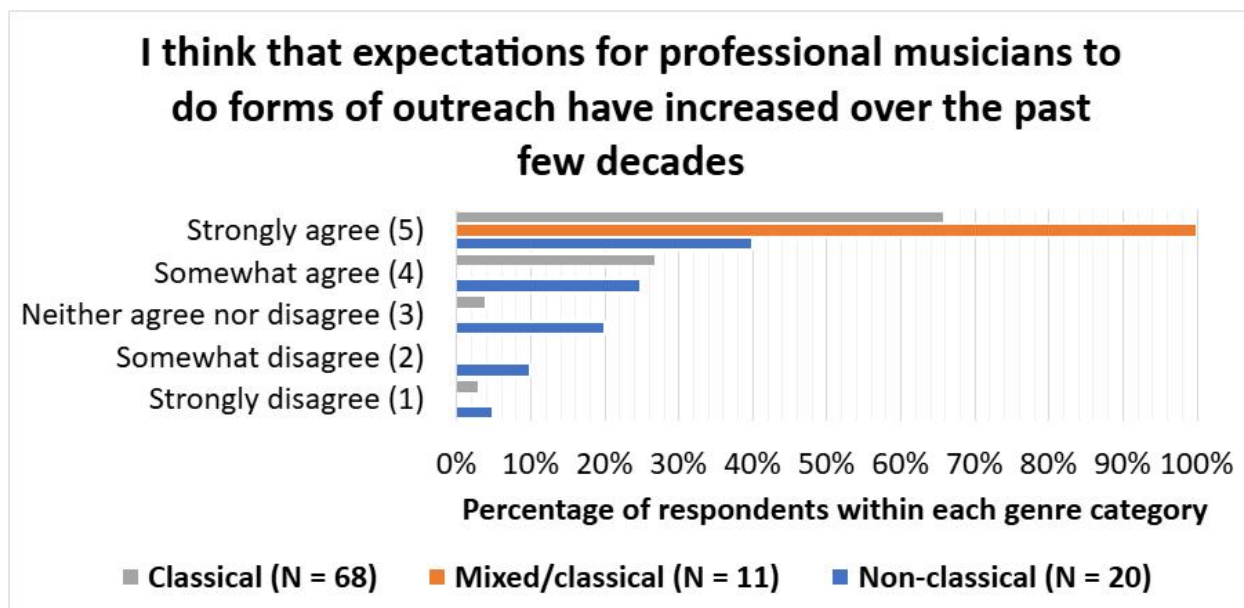
The figure shows that a significant majority (N = 71) of the respondents agreed with the above notion, with thirty-seven doing so mildly and thirty-two strongly. Amongst the forty-six alumni who offered multiple genres, thirty-five of these concurred, to differing degrees, with the above statement. Interestingly, amongst the remaining fifty-three alumni who offered a single genre during their time with LMN, over a third of these musicians also agreed that offering multiple genres was important. On the one hand, aside from possibly representing personal perspectives, this suggests that LMN's current and prominent ideology concerning the benefits of genre plurality may have impinged upon many of the group who offered just the one. On the other, Figure 7h suggests that the notion that the provision of multiple genres is important for efficacy as an LMN musician is a contested idea, both by those who offered this themselves and those who did not.

One alumnus made a somewhat cryptic comment which may well have related to the concept in Figure 7h. This respondent recalled making 'many suggestions that were proposed to Menuhin and Ruth Abel [...] that opposed British imperial arrogance in our music'. Whilst this observation is tantalisingly brief

and would benefit from further explanation, it evokes the views of School alumnus James Boyd, and his reference to the ‘cultural imperialism’ of the Thurcroft visits, in relation to the dissemination of classical music in this community, as discussed in Chapter Three. Indeed, it is reasonable to infer that this LMN alumnus could well have been making a similar point. Whilst this is partly conjecture, such a theory is given greater credibility when considering that the respondent in question attended LMN between 1977 and 1997. The early part of this phase, which coincided with Abel’s tenure as Administrator, was a period in which classical music was, almost without exception, the only genre provided by the organisation. Furthermore, LMN’s policy in schools around this time could be seen as having, at least in musical terms, colonial undertones: ‘We also hope LMN can provide an introduction to ‘classical music’, which otherwise might be rejected by many young people’ (Leask, 1978b, 20). When considering this approach, alongside Menuhin’s early plans for international expansion, it therefore seems reasonable to surmise that these points could relate to the above comment concerning ‘imperial arrogance in our music.’

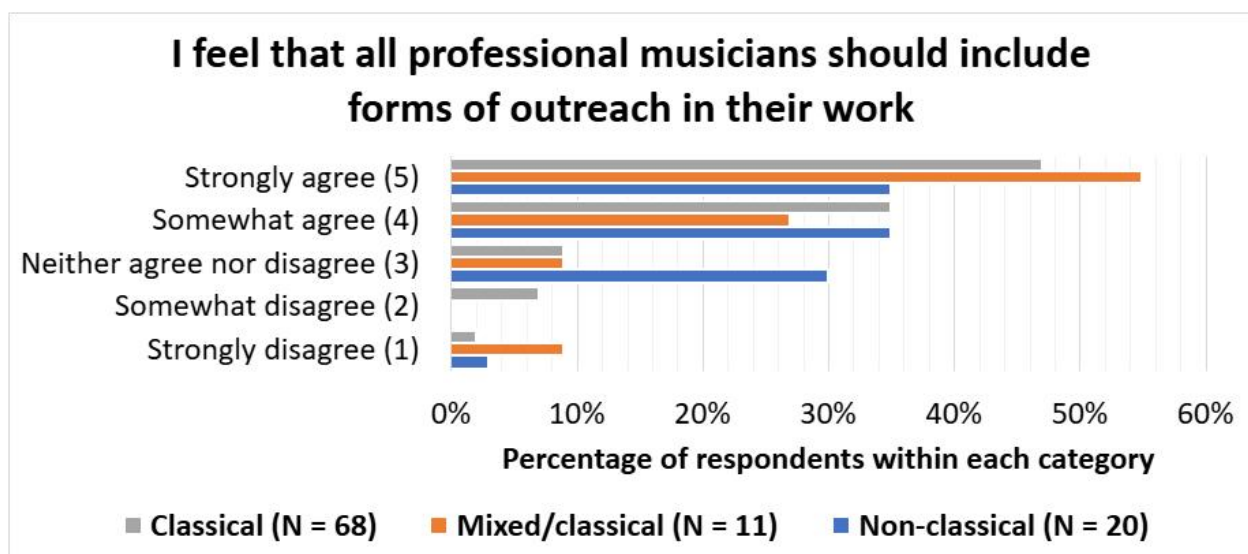
Thus far, within the various questions posed to the alumni group, there was little variation between the ‘classical’, ‘mixed/classical’ and ‘non-classical’ categories, detailed earlier. This was not the case with the following question in Table 7d, for which respondents were asked to reflect on their awareness of MSE practice and its emergence within the music profession.

Table 7d



Whilst there was broad agreement with the proposition that expectations for musicians to undertake MSE work had increased over the past few decades amongst the twenty respondents in the ‘non-classical’ category (eight strongly; five mildly), there was significantly more concurrence amongst the classical contingent. All of the ‘mixed/classical’ group felt strongly about this notion, as did the majority of the sixty-eight alumni within the ‘classical’ category (forty-nine strongly; eighteen mildly). Further, amongst those who were either ambivalent or disagreed with this idea, most were in the ‘non-classical’ group. Notwithstanding the relatively small sub-groups of the ‘mixed/classical’ and ‘non-classical’ categories of eleven and twenty respectively, the divergence of opinions suggests possible significance. The mechanisms and opportunities for classical musicians to deliver MSE activities, detailed in the previous chapters, are well understood, but the above data suggest that within the professional contexts of other genres, principally folk, jazz, and pop, the same may not be true. An examination of to what extent this might be the case, including exploring organisations and initiatives associated with the delivery of MSE for musicians within the ‘non-classical’ genres, lies beyond the remit of my thesis, yet offers a related avenue for research. However, within classical circles, the above chart not only points to a strong awareness of professional MSE practice, but also suggests a familiarity with its history. Views on MSE activity and its contemporary role within the music profession were also explored, as shown in Table 7e:

Table 7e



Across all three genre categories, there were only a handful of respondents who disagreed with the notion that MSE practice should be a part of every professional musician’s life (N = 8). Within this small

contingent, some expressed their reasons for such a stance, with one alumnus observing that 'it [MSE work] is very hard and admin-intensive to set up alone.' Another commented that 'Outreach should not be an add-on to what a musician does and for me it is not.' However, a considerable majority of respondents (N = 79) agreed with the statement above, with thirty-four concurring mildly and forty-six doing so strongly. Amongst this majority, there was a familiar trend. Whilst there was broad agreement shown by those in the 'non-classical' category, within the 'Strongly agree' option, the 'classical' and 'mixed/classical' groups once again scored higher. Whilst the differences between both categories offering classical music and the 'non-classical' group are subtle, this disparity, particularly in view of the findings within Table 7d, has some possible significance. In comparison to the 'non-classical' category, not only did those who offered classical music appear more cognisant of MSE practice in a broad sense, but, from the above table, they could also be seen as greater advocates of it as an integral component of a professional career.

When reflecting on the high levels of agreement within both Figures 7e to 7h, and Tables 7d and 7e, this should perhaps be regarded as unsurprising. Such affirmative responses might also be attributable, in part, to both the high proportion of alumni who had previous MSE experience, and that their engagement in the survey can, to some extent, be seen as a form of commitment to LMN and its ethos, as discussed in section 1.5.3. This widespread agreement amongst alumni was conveyed via many positive and sometimes effusive impressions of LMN via the textual responses. Examples of this include one alumnus who stated that 'I only have the utmost respect and admiration for the work of LMN', and another, in a somewhat derivative observation, described it as 'a great organisation which benefits young musicians just as much as their audiences.' Several respondents referred to what they perceived as the holistic effect of the institution, ranging from one contributor who declared that 'LMN was life changing [...] it had a lasting impact and inspiration', to another who stated that, as a result of their time with the scheme, 'Every area of my life has been influenced.' Many further alumni described their subjective perceptions of LMN work, with one stating that the organisation 'very much opened my eyes to different ways of working', and similarly, another declared that, resulting from such experiences, their 'eyes [became] wider open.' Observations of this nature were quite common, and whilst these two were relatively unspecific, they do evoke a sense of awakening or enlightenment resulting from LMN experiences. Indeed, they are consistent in tone with the range of earlier comments concerning both social responsibility and the supposed benefits of musical interaction.

The above observations can all be seen to reflect, amongst other, less easily discernible factors discussed earlier, the high levels of impact detailed in various ways throughout the tables in this section.

However, there were a range of critiques of LMN, including several which concerned the period that LMN currently permits its musicians to remain on the scheme. One alumnus commented on ‘the way in which musicians are cut off when they “reach a certain age.” [It was] a sad ending to a wonderful experience.’ A further respondent offered a recommendation to LMN of ‘Extending the age limit. I felt like I had a lot more to give.’ These observations, when seen collectively, represent a critique of part of LMN’s design, which, as mentioned earlier, aims to provide a stepping stone to the mainstream music profession for those on the scheme. However, the above alumni also convey an endorsement of LMN via longevity within it, and by implication, immersion in the field of MSE work for its own sake.

Several further respondents contributed their thoughts about a diversity of MSE contexts whilst working for LMN. One alumnus commented that they would have liked ‘more variation in types of settings’ and similarly, another observed that ‘I would have liked to have experienced more variety [by] performing in more than just one setting (care homes).’ These observations belonged to a group of respondents who were involved in only two or three MSE settings, as seen in Figure 7c, and can be seen as criticism of the performing opportunities within LMN. However, an inference can also be made that, for some LMN musicians, a broad range of MSE contexts can be regarded as something which enhances musicians’ experiences in such work.

There were a significant number of respondents who took issue with LMN’s training of its musicians. Two alumni expressed a wish to be involved in forms of mentoring, as illustrated by the following observation: ‘more of the older LMN groups/musicians should be helping to train the next generations. I would love to be involved in that.’ The two respondents in question attended the organisation during its first twenty years, and from the LMN archives and related literature, there is no evidence of such mentoring during this period. There were no further critiques of this nature from those who attended LMN this century, which is consistent with a policy change implemented from approximately 2008, in which the organisation asserted that: ‘We believe the most effective feedback comes from musicians who have been through training and performing with Live Music Now, and will provide you with a mentor to guide you throughout the process’ (Derbyshire, 2024; LMN, 2025).

On the issue of LMN’s preparation of its musicians for the various MSE contexts, one alumnus observed that ‘The initial training was very basic when I was in the scheme (1994 – 6 years). I feel that this may have improved significantly since.’ However, seven similar critiques all came from respondents who attended LMN since 1994, and the majority of these did so during the 2010s. One such alumnus stated that ‘they [LMN] didn’t really prepare you for the situations you would be in — no support’, and another

respondent, in a somewhat more nuanced comment, observed that ‘There could be more support and training for young musicians to develop outreach skills and programmes.’¹¹⁵ This stands in contrast to a contemporaneous report of LMN’s approach to this issue from 2002:

Before they are let loose on the public, the musicians undergo a strict initiation process. They must attend two performances in one of the participating centres and talk to staff, musicians and audiences. There is also an intensive induction day in which the musicians learn about the characteristics and needs of different audiences and the basics of workshops technique. (Peacock, 2002, 18)

Peacock’s historical description of LMN’s approach is echoed by current information on the organisation’s website: ‘Live Music Now musicians are [...] trained to work effectively and sensitively in the contexts and settings that we operate in’ (LMN, 2025).¹¹⁶ Therefore, despite LMN’s supposed emphasis on this aspect of the scheme, the criticism from the above respondents and the comparative recency of the comments contrasts notably with the otherwise predominantly positive views of the organisation from the alumni group.

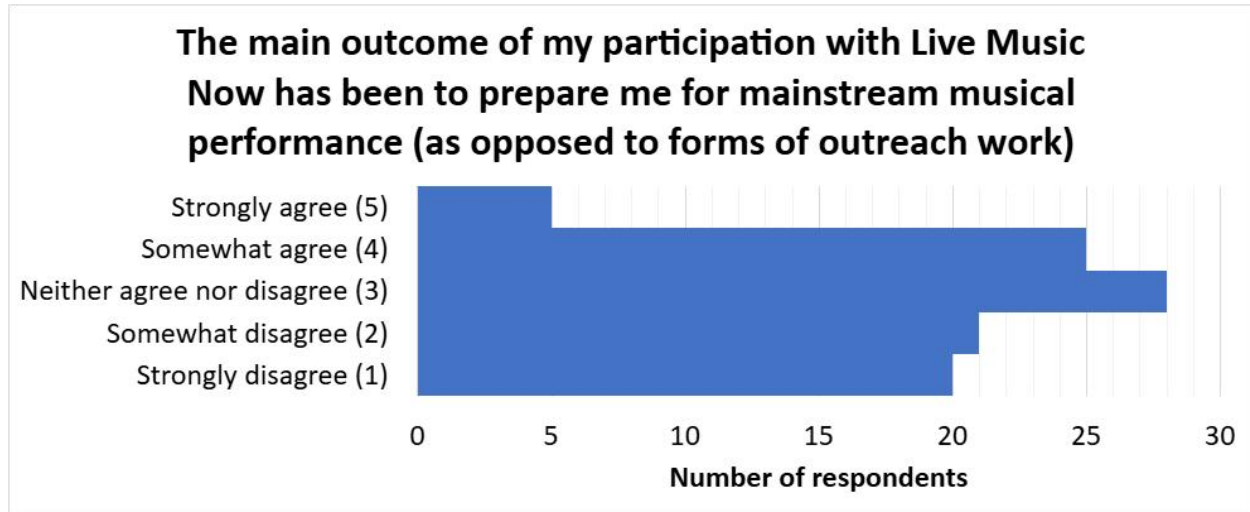
7.5 Resultant action

One aspect of Stoutzker’s ‘dual purpose’ concept for LMN (LMN, 2025), discussed earlier, is underlined by conductor, and former member of LMN’s governing board, Lorin Maazel: ‘Musicians who are now at the top of the professional ladder owe a great deal to the scheme which did so much to launch their careers’ (Maazel, n.d.). In Figure 7i, a question was posed to the alumni group to assess this issue.

¹¹⁵ John Sloboda’s overview of the recent SIMM work in the UK, Belgium, Colombia and Finland suggests that this phenomenon is certainly not limited to LMN: ‘a sizeable minority have received no specific training for the work, and do not all feel well equipped to carry out the work [...] effective support for this activity is more ad-hoc and personal than systematic’ (Sloboda, 2020a). This is broadly echoed by Kennedy and Barrett’s research (2023), as detailed in section 1.6.4.

¹¹⁶ Aside from LMN’s general descriptions of the training of its musicians, the only specific example of this is the ‘Minds Matter’ toolkit, developed by LMN in association with Alder Hey Children’s Hospital, designed ‘to provide musicians with guidance for delivering music in pediatric healthcare’ (LMN, 2025).

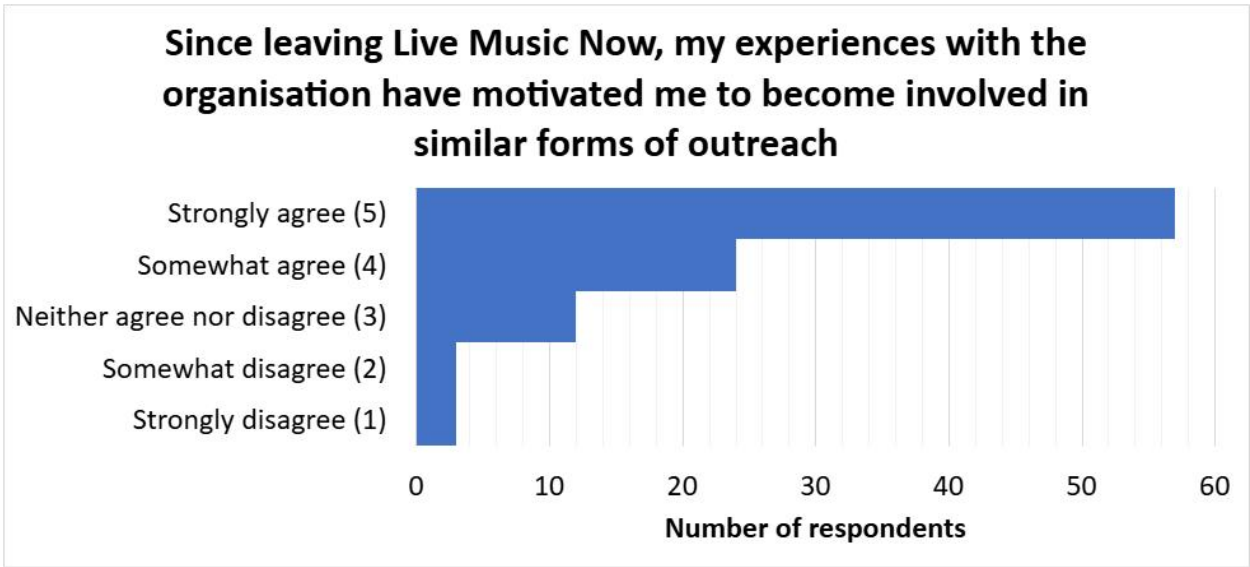
Figure 7i



The varying responses to the above statement, which were fairly evenly distributed between all three categories of 'classical', 'mixed/classical' and 'non-classical', reveal a picture which is more of disagreement than agreement. The thirty individuals who concurred with the above notion, featuring only five who did so 'strongly', contrast with the forty-one alumni who disagreed. These statistics suggest that, for a narrow majority of respondents, preparation for the mainstream music profession was not the principal outcome of their time with LMN.

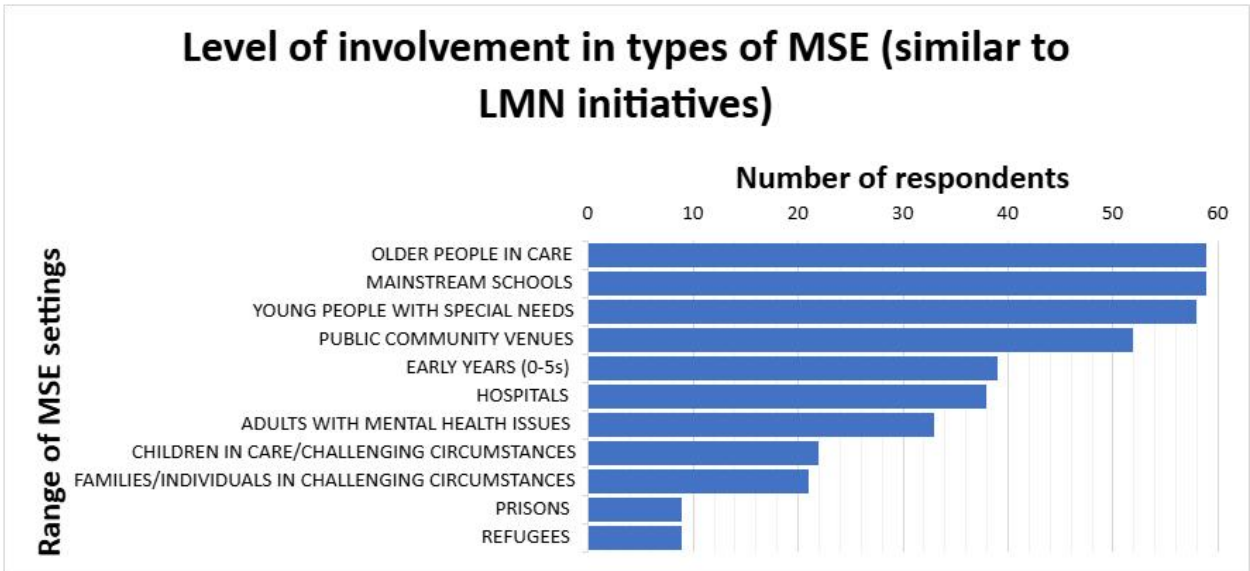
A handful of those who agreed with the above notion nonetheless expressed what they saw as the benefits of LMN in their mainstream musical activities. This can be inferred from the following observation: 'I've seen the way it changes lives, and I try to bring that to my [...] concert performance work.' Another respondent provided a further example of such influence: 'I run a music production business now, and LMN very much opened my eyes to different ways of working.' However, comments concerning resultant MSE work were more common, and these were supplementary to the responses in Figure 7j.

Figure 7j



With eighty-one alumni agreeing with the above statement and fifty-seven doing so strongly, Figure 7j points to a firm link between experience with LMN and subsequent MSE work. This theory is strengthened when considering that only six respondents disagreed with the above notion. The respondents were asked to select what type of activities they had undertaken since leaving LMN, which they attributed, to differing degrees, to their experiences with the organisation.

Table 7f



The most striking feature of this table is its similarity to the range of MSE activity that respondents undertook during their time with LMN, as shown in Table 7c. Initiatives involving ‘Older people in care’ and ‘Young people with special needs’ — high priorities within LMN’s work and the top of the list in Table 7c — feature at, or near the top of Table 7f. Indeed, the top four types of MSE work are the same in both tables, albeit in a slightly different order. The only difference between the two is that work in ‘Mainstream schools’ is more prevalent amongst the initiatives undertaken by alumni in their professional lives than in their LMN work. Such activity, which can be assumed to be, in most cases, teaching, is an understandably popular category amongst respondents, since it represents a common and often valuable source of income for many musicians. Work with ‘Early years 0-5s’ can also be broadly categorised as teaching, and this is also more common in the above table than in Table 7c. Indeed, since the only other difference between the two tables is that ‘Families/individuals in challenging circumstances’ and work in ‘Prisons’ appear in the opposite order, the similarities suggest significance. The LMN work, shown in Table 7c, can be seen as a form of MSE template, which appears to have been, to a significant extent, replicated in subsequent activity undertaken by these respondents. It should be noted that, when comparing Tables 7c and 7f, perhaps predictably, the overall range of MSE activity for these musicians was less in their professional lives, post-LMN, than it was with the organisation. Nonetheless, throughout the whole alumni group, the mean average number of different MSE contexts with which respondents became involved was 4.1, with almost identical scores within the categories of ‘classical’ and ‘non-classical’ of 4.2 and 4.3 respectively, and 2.7 for the ‘mixed/classical’ sub-group.¹¹⁷ Overall, on the assumption that participating in a broad range of MSE initiatives can be seen as a meaningful commitment to such work, an average of approximately four per respondent seems a significant quantity. Such significance is strengthened when recalling the greater, yet not incomparable average number of six different MSE contexts per alumnus when working for LMN — a figure achieved during intensive periods of such work with the organisation.

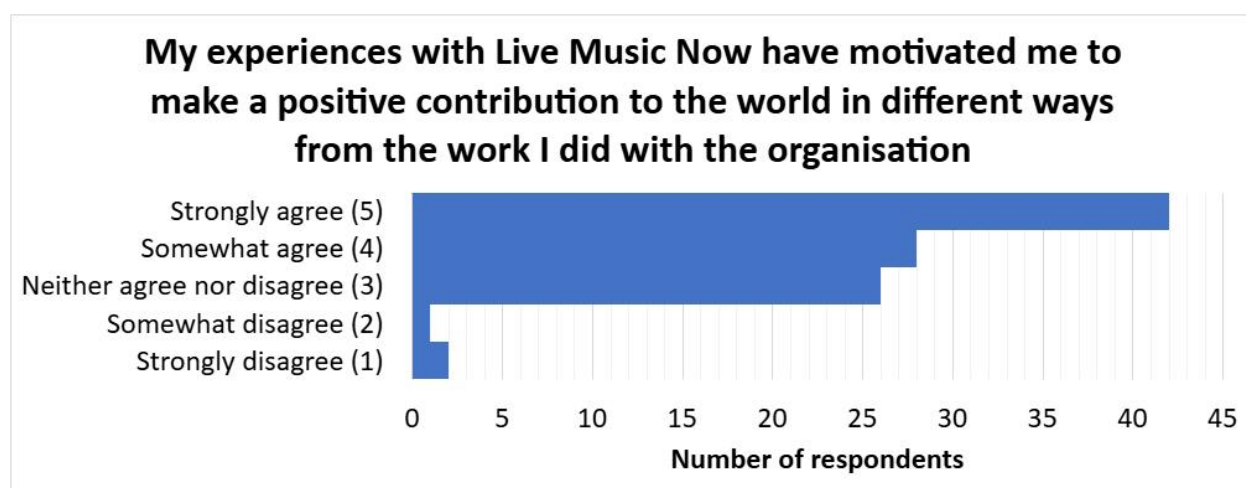
In the textual responses, several alumni referred to a continuity, implicit from the tables above, between LMN experience and subsequent professional work, illustrated by the following: ‘I have been motivated to keep doing similar work.’ This was echoed by another alumnus: ‘It is now over twenty years since I worked with LMN, but I have continued to work on similar situations. I believe my motivations are still the same as when I worked with LMN.’

¹¹⁷ Within the ‘mixed/classical’ group, a handful of respondents revealed ambivalent and/or dismissive attitudes to MSE practice as an adjunct to professional work, and, owing to the small number within this sub-group, the average score was significantly reduced.

Several further respondents made more specific comments concerning the relationship between LMN and their subsequent work, particularly in the four most common MSE contexts, as shown in Table 7f. One alumnus noted that, resulting from LMN experience, ‘I have a different attitude to my own music-making and teaching, and to my responsibilities and role as an educator. [I produce] online music resources for children.’ In related work, a further respondent described an ongoing relationship with LMN: ‘I am a teacher of SEND who uses music in my lessons. LMN helped me with ideas, and I get LMN musicians into our setting.’ There were many comments concerning work in the care sector, such as the following: ‘Having worked in hospitals with LMN, I felt confident and keen to volunteer in hospitals and St John Ambulance for Covid.’¹¹⁸ Several other alumni noted involvement in organisations with a similar remit to that of LMN, such as MIHC and Forget-me-not Chorus, mentioned earlier.

The following figure concerns a further aspect of resultant action.

Figure 7k



Whilst over a quarter (N = 26) of the alumni group submitted somewhat ambivalent responses to the above question, only three individuals disagreed with it. The remaining respondents (N = 70) indicated that LMN experiences stimulated them to make, in ways that differed from the organisation’s MSE practice, positive contributions to society, and forty-two felt this strongly. Respondents were invited to describe such contributions, and, as the levels of agreement in the above table might suggest, they were wide-ranging.

¹¹⁸ For further information, see <https://www.sja.org.uk/>

Perhaps unsurprisingly, several alumni referred to undertaking MSE initiatives as part of professional orchestral careers, illustrated by the work of the following alumnus: 'Since 2011, I have lived in Sweden where I am successfully delivering outreach projects for [...] orchestras.' Two further respondents developed careers in Music Therapy after their time with LMN, and both acknowledged the impact of the organisation, as illustrated by the following: 'I trained as a Music Therapist, qualifying in 2019. So much of my experience with LMN influenced that decision.'

Acknowledgement of LMN's influence was evident amongst a further group of respondents who described their involvement in charity events and fundraising. One such alumnus stated that 'I am more likely to give to charity due to a greater understanding of mental health problems [via LMN work].' There were also many examples of local community initiatives and/or career decisions that were inspired by LMN experiences, such as 'volunteering', organising 'non-profit events for [the] community', working in 'homeless day centres', running a 'local tenants and residents' association' and applying to become a magistrate.

There were several alumni who mentioned a key tenet of LMN, mentioned in Chapter One — increasing access to music in community settings. One respondent referred to 'enabling accessibility to music for everyone', and similarly, another stated that '[LMN] enabled me to consider the importance of widening access to the arts.' Specific examples of such approaches included one alumnus who gave 'piano lessons to a child whose parents cannot afford to pay', another who 'set up free concerts for communities in Manchester', and a further respondent who offered 'Singing workshops for NHS employees and mindfulness videos for isolated or lonely members of society.'

Some alumni mentioned participation in specific community-orientated organisations, such as 'Youth Music', a national charity which boasts the following mantra: 'We believe that every young person should have the chance to change their life through music.'¹¹⁹ Another respondent noted involvement in an institution with similarly inclusive aims — 'Clapham Festival of Music and the Arts' — which describes its function as 'promoting education and fostering community spirit and service in Lambeth.'¹²⁰

A group of six alumni, rather than involving themselves in existing institutions, created initiatives or founded organisations themselves. Due to the anonymity of the survey, the descriptions of some of the

¹¹⁹ For further information, see <https://youthmusic.org.uk/about-us>

¹²⁰ See <http://www.claamfest.org/williamwilberforceawardforcommunityspiritandservice.htm>

following innovations are, via editing or as seen, necessarily vague, thereby avoiding any potentially identifying information.¹²¹

- ‘An organisation that gives back to the community — enabling others to do this work’
- ‘A music education charity’
- ‘A CIC [Community Interest Company] to make music lessons more accessible to children’
- ‘[An] organisation to develop my own outreach work in hospital settings’
- ‘An opera company to produce professional opera with an orchestra, made accessible to children and affordable’
- ‘[A non-UK MSE organisation] which was inspired by LMN but also includes drama, art, dance and film’

From the somewhat limited information available, this list of pioneering work appears diverse, ranging from institutions which seem to emulate LMN work, such as those in care, community, and music education settings, to reimagined MSE contexts, incorporating art, dance, drama, film, opera and orchestras.

Overall, Figures 7j, 7k, and Table 7f, the numerous anecdotes acknowledging links between LMN experience and subsequent activity, and perhaps most significantly, the six innovative initiatives inspired by the organisation, suggest a considerable commitment to such work amongst the respondents.

7.6 Discussion

When considering the sources of inspiration for LMN’s origins, the accounts by Burton, Chisholm, Coxon, Leask and Renshaw, and the testimonies of several School alumni, collectively establish the unchronicled and underacknowledged theory that the School’s MSE practice was one such stimulus. Therefore, Renshaw’s ‘Informal concerts’ involving small numbers of students can, to a certain extent, be related to Menuhin’s ‘macro-initiative’, involving hundreds of venues throughout Britain and Europe that form LMN’s current activity.

An assessment of the largely affirmative picture of the ideological impact of LMN experiences on the alumni group requires several caveats. Aside from the potential for unintended selection bias, discussed in Chapter One, there are other factors to consider. Firstly, notwithstanding the anonymity of the survey,

¹²¹ Several of the initiatives here appear to feature similar MSE approaches to that of LMN. However, their inclusion in this category of MSE activity, defined as different from that of the organisation, is predicated on the institutionally innovative nature of such work.

I do not discount the possibility of respondents overreporting socially acceptable behaviours or views, via social desirability bias. Indeed, it could be argued that the probability for this is heightened in the context of answering questions about an organisation whose purpose is partially, if not fundamentally philanthropic.

Secondly, it is worth recalling that over half of the alumni group (N = 58) had previous MSE experience prior to joining LMN. Whilst this portion of respondents nonetheless registered high levels of impact from experiences with LMN, it is notable that, for this sub-group, positive associations with, and favourable attitudes to, MSE practice prior to their time with the organisation may have contributed to some of the responses.

Thirdly, I should emphasise that a large majority of respondents (N = 91) joined LMN after 1990, during the phase of widespread MSE growth in Britain. It is therefore possible that such musicians could be particularly aware of, and predisposed to, MSE practice, since they attended LMN during a period in which such work can be considered as integral to many, or indeed most areas of the music profession. Therefore, if the period between 1977 and 1990 had been more evenly represented within the alumni group, it is possible that overall views towards MSE practice, and impact and resultant action thereof, could have painted a different picture.

When evaluating the findings in the ideological impact section more broadly, it is pertinent to refer to the following quote from LMN's website, as they describe their 'vision of becoming a recognised leader in positive, lasting social change' (LMN, 2025). Whilst this mission statement should be understood in the context of the effects upon participants, the survey findings suggested evidence of 'lasting social change' in the musicians themselves. Indeed, the ninety-seven per cent agreement with the notion that experience with LMN had increased a sense of responsibility to society evokes the earlier discussions of the cultivation, via the arts, of the 'citizen scholar', or the development of 'musical citizenship'.

The respondents showed comparable levels of agreement with the notion that LMN had enhanced their sense of how musical interaction can help people in society. Many perceptions, such as how LMN 'changes lives' or how it can 'change societies', resonate with LMN's intentions of achieving 'lasting social change'. The supposed potency of music and its effect upon participants was mentioned by numerous respondents, most commonly in the context of elderly people in care. This was also reflected in the prominence of this type of MSE setting amongst the range of LMN's initiatives, which in turn, matched the organisation's most recent and notable body of research — the *Live Music in Care* report.

The effects, as perceived by respondents, of musical interaction upon LMN participants, epitomised by the comment: ‘I can really see the benefits of music on health and wellbeing’, can be seen as broadly corroborating one of the central findings of the report: ‘Music interventions can play a crucial role in awakening a sense of identity and empowerment for care home residents’.

The notion of ‘musical interaction’ nonetheless merits further scrutiny. There was overwhelming recognition, represented by ninety-eight of the ninety-nine alumni, of the importance of social ‘interaction’ within LMN’s delivery of MSE initiatives. This reflects the organisation’s ‘principles of engagement’ via ‘participatory’ activities, and can be seen as a further vindication of the *Live Music in Care* report: ‘Participating and delivering a music intervention to residents in care homes can provide positive social experiences as well as creative engagement, fun and a sense of achievement.’ Highlighting the importance of the social component within MSE practice is an important counterweight to the abundant advocacy of the ‘power of live music’, from both the LMN website and the views of many within the alumni group. Indeed, when evaluating the effects of MSE practice, in contexts as varied as its benefits to those with dementia or its impact on musicians, the evidence suggests that the social element must be regarded as indivisible from the musical.

Comparisons between the three genre categories of ‘classical’, ‘mixed/classical’ and ‘non-classical’ yielded a few subtle differences. The evidence from Tables 7d and 7e pointed to a contemporary and historical awareness of, and advocacy for, MSE practice amongst this alumni group, particularly in classical circles. For the latter contingent, this is consistent with the abundant evidence in the previous chapters of the growth of MSE activity in school programmes, professional orchestras, opera companies, higher education courses and the proliferation of similar organisations.

Implicit from LMN’s abundant literature promulgating a range of genres in its delivery of MSE initiatives, and the majority view of the alumni group, is that offering only one has the potential to be divisive. This is reflected in the comment by one respondent who identified ‘British Imperial arrogance in our music.’ This critique, which I suspect referred to the potentially problematic dissemination of the classical canon in the early years of LMN’s history, has implications which I discuss in the Conclusions Chapter. However, the evidence from numerous organisations or initiatives, such as LMN, MIHC, and the PCS courses, is that, in MSE contexts, the sole deployment of classical music represents an outdated and potentially culturally exclusive approach.

The adaptation to, or consideration of, the ‘needs of different audiences’, via different genres, relates to a further area of LMN which drew criticism from the alumni group — the training of its musicians. Such critiques, epitomised by the following comment, ‘they [LMN] didn’t really prepare you for the situations you would be in’, were numerous, despite the organisation’s many references to such training. Whilst it appears that LMN has, over the past few decades, increased its emphasis on preparing its musicians for work in MSE contexts, this issue is nothing new. A lack of such preparedness was alluded to by Francis Wilson in his criticism of the School’s visits to hospices in the early 1980s. Further, Renshaw, in his conception of his PCS course in 1984, addressed the need to ‘develop a sensitivity and knowledge of the psychological needs of the different audiences’ (Renshaw, 1984). Therefore, the range of critiques from amongst respondents, many relatively recent, on the efficacy of LMN’s approach to the training of its musicians for such contexts does not reflect well on the organisation. Indeed, for all LMN’s emphasis on the social element of its work, there appears to be more scope for its musicians to enhance their ‘sensitivity and knowledge of the psychological needs of the different audiences’ in such diverse MSE contexts.

On the issue of a diversity of LMN initiatives, the close fit between LMN’s panoply of initiatives (Table 7c) and those undertaken by the alumni group as a whole in their subsequent and extensive MSE work (Table 7f), suggests a telling measure of the organisation’s influence. Overall, amongst the numerous references that conveyed the impact of LMN’s initiatives, a common trend was a sense of awakening or realisation, typified by comments such as ‘I now appreciate those less fortunate’, and the notion that LMN ‘opened my eyes.’ This evokes Paulo Freire’s concept of ‘conscientisation’, and, as mentioned earlier, he identifies this as a mutually dependent two-stage process which is succeeded by ‘relevant action’ (Freire, 1970, 109). The ‘relevant action’ of this alumni group involved an average of approximately four-fifths of respondents (N = 80) who acknowledged that LMN, to differing degrees, had stimulated them to undertake work, both similar to and different from that of the organisation. Notable aspects of this body of subsequent work featured an average of four different MSE contexts per alumnus, amongst which were the creation of six new organisations, which collectively represent a significant expression of Freire’s concept.

When considering the overall corpus of MSE work from amongst the respondents, I return to Peacock’s earlier claim that Menuhin’s organisation ‘was to kick-start the huge movement of music outreach in this country.’ Since, at the time that this research was conducted, there were almost twenty-three times as many LMN alumni as participated in this survey, an extrapolation of this resultant work could amount

to a very significant wider contribution to MSE activity in the UK and beyond. Whilst caution should be exercised when considering the generalisability of these survey findings, owing to the methodological caveats noted above, the evidence, particularly in the 'Resultant action' section, extensively validates Peacock's statement concerning the MSE legacy of LMN.

Chapter Eight

Conclusions

8.1 Introduction

An overview of this thesis offers possibilities for fresh perspectives, and I begin by revisiting the three research aims outlined in Chapter One:

- To discover if alumni of both the School and LMN were influenced by either Menuhin and his putative musical-humanitarian reputation, and/or the MSE practice at the respective institutions; to explore how any such impact was manifested; and to examine any wider legacy of the MSE activities at both organisations, identifying the nature and extent of input from key figures.

The first research aim was explored via forty-four qualitative interviewees and ninety-nine respondents from the School and LMN respectively. This was supplemented by surrounding literature including works on the School by Fenby (1970), Chisholm (2013) and newsletters between 1963 and 2017, LMN archive material, biographies of Menuhin by Magidoff (1956), Wymer (1961), Burton (2000), and Bailey (2010), and the autobiography — *Unfinished Journey* — by the violinist himself.

For the research second aim, the rich data derived from School alumni interviewees, combined with the above literature, allowed for the triangulation of data yielding a considerable and sometimes complex source of influence from Menuhin that varied during the four different eras of the School's history. Assessing the School's alumni via these different phases was also an effective method in exploring the impact of MSE practice within the institution, which differed considerably, largely due to contrasting levels of leadership in this field. A summary of this MSE work, as detailed between Chapters Two to Five, begins with a very limited quantity of such practice during the Brackenbury era (1963 to 1975), amounting to a handful of charity events and some work in schools. This was followed by a comprehensive programme of activities under Peter Renshaw between 1975 and 1984, involving over 120 varied MSE contexts, a raft of visiting speakers on related themes, and an increased range of charity initiatives. Virginia Renshaw's subsequent stewardship of the School's MSE activity from 1984 until approximately 1987 saw a marginal expansion of such work involving a range of new initiatives, after which there was a decade of considerably reduced MSE practice, and such that there was involved a primarily local, schools-based approach. From 1998 until 2017, YMS's MSE activity was considerably

revitalised under Malcolm Singer with a wholesale increase in all forms of such work, which nonetheless retained a strong educational bent.

For the LMN alumni, the use of a questionnaire facilitated access to a larger pool of alumni who specialise in MSE practice, and the mixture of quantitative and qualitative findings respectively offered a degree of generalisability and deep context. The approach for both institutions of examining ideological impact and resultant action, predicated on Paolo Freire's concept of 'conscientisation', offered possibilities for establishing internal validity, both within the separate case studies of the School and LMN, and across both institutions.

For the third research aim, via a further twenty interviewees and as many email correspondents, I uncovered a hitherto uncollated legacy of MSE practice, both at an individual and institutional level. The chain-referral recruitment method, which resulted in a range of personal testimonies, bolstered by rare archive material, institutional websites and related literature, were effectively combined to explore important innovations in the MSE field. This yielded connections between the School's MSE activity and CFS, LMN, and the PCS degree courses at the Guildhall, which in turn had related impact on British professional orchestras and a range of European conservatoires. This was driven not only by a range of pioneering alumni of both the School and LMN, but staff from these and other organisations. This anticipates the following sections, which address each of my research questions.

8.2 Who are the major individuals that have shaped the MSE practice within the School and the other organisations featured here; what have been their contributions, and how have these been viewed by others?

8.2.1 Major figures that shaped the musical social engagement practice within the featured organisations

Yehudi Menuhin could be regarded as the central figure of this thesis, given that two of his organisations — the School and LMN — comprise the bulk of my research. Further, it is pertinent to refer to his tendency to conceive institutions and appoint individuals to run them: 'I like to delegate' (Menuhin, 1996a, 386). This relates to three of the other significant figures in the MSE field featured here, all of whom were Menuhin's appointees — Peter Renshaw, Head of the School between 1975 and 1984, Malcolm Singer, Director of Music between 1998 and 2017, and Virginia Renshaw, acting Head between 1984 and 1986 and LMN Director between 1988 and 2000. The exceptions to this whom I include in this section, are Head and Director of Music at St Mary's between 1976 and 1980, Carolyn Coxon and her

body of MSE work during this period, and Michaela Khatib, Outreach Coordinator at the School between 2010 and 2012, and founder of CFS in 2014. Menuhin's reach nonetheless extended to these figures as well, albeit indirectly, owing the status of St Mary's as the 'younger sister-school' of YMS (St Mary's, 2024), and his influence upon the conception of Khatib's institution respectively.

Menuhin's process of delegation extended far further than the above individuals, and the following, whilst not given a detailed focus within these sections, are nonetheless worthy of mention owing to their contributions to the MSE work examined here. Ian Stoutzker, Founder-President and Chair of LMN between 1977 and 2017, should be considered a crucial figure within the organisation's history due to his financial support and long-term strategic supervision. Also notable are the remaining LMN Directors since 1977 (see section 7.2). I should also recognise both the contributions of the other Outreach Coordinators/Partnership and Project Managers at the School (as shown in section 5.3), and a range of MSE practitioners within specialist music education more broadly, as detailed in section 6.2.

8.2.2 Contributions of the major musical social engagement figures

When assessing Menuhin's direct commitment to MSE practice at the School between 1963 and 1999, it is hard to make the argument that he was, at any point, a significant driver of such activities. A summary of his first-hand involvement in MSE or related activity during this period featured occasional participation in charity ventures (approximately one per year), and infrequent musical visits, such as those with Ravi Shankar, which stimulated cross-cultural interest amongst pupils. His other activities included a small number of affecting but occasionally controversial socio-political ventures, such as the School's orchestral performance in 1998 at the UNESCO event in Paris.¹²² Arguably more significant than Menuhin's somewhat piecemeal selection of MSE-related activity was his approval of Renshaw's programme of 'Informal concerts' from 1975 onwards. However, Menuhin did not involve himself in any of Renshaw's MSE work and, perhaps more tellingly, did not at any stage between 1963 and 1999 initiate activities along similar lines within the School. This could be regarded as surprising considering Menuhin's participation in, and considerable renown for, MSE-related activities prior to the inception of the School, as detailed in section 1.3.

¹²² Although Menuhin initiated the 'Menuhin's Children' project in 1998, I do not include it in a summary of his MSE contributions to the School. Whilst it involved Rosemary Warren-Green, then a violin teacher at the School and featured both occasional lessons by Menuhin and a concert at the same, it was largely an independent initiative whose significance to this thesis is its subsequent adaptation by Singer in the guise of 'Chance to Play', involving School pupils.

On the one hand, it is important to note Menuhin's levels of engagement with the School which relate to the process of delegation, discussed above: 'While I am happy to know it [the School] is mine [...] I am just as happy to know that it is not mine at all but self-propelled' (Menuhin, 1996a, 386). Yet this statement masks a central reason behind Menuhin's lack of input into the MSE practice at Stoke d'Abernon — his focus on fostering a 'Centre of [musical] Excellence' (Pace, 2015, 66). His interventions in School life invariably featured measures to improve the musical standards of the students, which, in frequency and impact, dwarfed his contributions to MSE matters. Perhaps the most telling examples of this were his series of somewhat heavy-handed staff changes between 1986 and 1991, intended to increase levels of instrumental playing and potentially produce more competition winners, resulting in a heightened competitive ethos.

From a certain perspective, Menuhin's ambitious efforts to cultivate musical excellence within his School, and more broadly within specialist music education, might be considered an understandable and laudable legacy-building exercise for such an elite musician. From another viewpoint, when reflecting on his considerable renown as both a musician and humanitarian, it might be reasonable to conclude that the latter element, and his wider devotion to MSE initiatives, were under-emphasised at the School, at least in a direct sense. Indeed, an overview of Menuhin's commitment to both MSE practice and matters of musical excellence between 1963 and 1999 demonstrates that the violinist favoured the synthesis of these two elements in an institution other than the School.

Menuhin thus conceived the 'dual purpose' design of LMN (LMN, 2025), the conception of which can be variously attributed to his wartime experiences, Peggy Glanville-Hick's original idea, and the influence of Renshaw's MSE programme at the School. It is nonetheless important not to overstate such external sources of influence as these factors must only be viewed as mere stimuli to the conception, rather than the realisation of LMN. Menuhin's input into LMN was considerable (as detailed in section 7.2), and therefore in matters of attribution concerning the organisation's extensive expansion throughout the UK and its concomitant MSE legacy, the violinist should remain the central figure.

In one of Menuhin's earlier initiatives — the formation of St Mary's — Carolyn Coxon (and to a lesser extent, her predecessor as Director of Music, Dennis Townhill) initiated some enterprising MSE activities in Edinburgh during the 1970s (see section 6.2). Despite Coxon's meetings with both Menuhin and Renshaw during this period, in MSE terms, there appeared to be none of what alumna Susie Mészáros referred to as 'cultural osmosis' between these figures. Indeed, the meaningful, if small-scale MSE

initiatives at St Mary's should be collectively regarded as an unrelated by-product of Menuhin's wider mission to expand specialist music education.

Whilst the MSE activity at St Mary's decreased considerably during the late 1980s and 1990s, its resurgence from approximately 2000 onwards, broadly summarised by Kenneth Taylor as comprising far-reaching education initiatives, charity work and care home visits, is noteworthy. Whilst St Mary's has a degree of government support, since it is not part of the MDS it has never had any specific funding for MSE work, as was available for the other specialist music schools between 2000 and 2010. Therefore, its more recent MSE activity, whilst in step with what might be regarded as contemporary educational norms, shows a notable degree of commitment to such work.

Dedication to MSE initiatives, undertaken without direct government funding, characterised the work of Virginia Renshaw at the School, and the average of fifteen initiatives per year represented a high-water mark of such activity prior to the Singer era (see Table 4b). Her eleven-year tenure at the School, acknowledged by Menuhin as an important factor in her appointment as Director of LMN in 1988, served as an important training ground for similar work on a wider scale (Menuhin, 1988). Indeed, Virginia Renshaw's activity at both organisations provides a further point of continuity between what John Sloboda might respectively describe as a 'locally inspiring initiative' and a 'macro-initiative' (Sloboda in Benedict et al., 2015, 542). Amongst all the Directors of LMN, her spell of twelve years was the longest and arguably the most significant. Under her leadership, she oversaw the creation of five new regional branches — a greater rate of institutional expansion than that of any other Director — in addition to promoting the provision of a more diverse range of musical genres within LMN's initiatives.

Singer, the successor to Virginia Renshaw in terms of a committed body of MSE work at the School, increased the annual number of initiatives to an average of approximately eighteen between 1998 and 2017 (see Table 5a). Singer's MSE work in educational contexts could be seen as prolific, as it ranged from multiple events throughout Surrey involving hundreds of children, to his rollout, via many schools in the county, of the 'Chance to Play' scheme. There are however, certain caveats to Singer's MSE legacy. In contrast to previous School eras, between 2000 and 2010, the MSE initiatives were subsidised by the DfE. Such activity can thus be seen as a government-funded requirement, common to all MDS schools during this period, which resembles the way education work became mandatory for many professional musical organisations from the mid-1980s onwards. Whilst Singer's advocacy for, and continuation of, MSE activity at the School, following the DfE funding cuts in 2010, can be seen as a strong ongoing commitment to such practice, such initiatives were nonetheless commonplace from the mid-1990s

onwards, as the MSE work of the other specialist music schools attest. Also noteworthy within Singer's corpus of MSE activity is the prevalence of institutionally self-serving motives behind certain initiatives (also mirrored by the other SMSs), as illustrated by the 'Chance to Play' scheme whose function was, at times, a tool for recruitment.

Part of Singer's role at the School between 2002 and 2017 was to oversee the contributions to the School's MSE work by the various Outreach Coordinators/Partnership and Project Managers (see section 5.3). During the same period, Khatib's creation of CFS, predicated on the reputed benefits of wholesale instrumental teaching and the integration of Music Therapy, is almost certainly the most significant known example of the School's extended MSE legacy during this era. Notwithstanding her innovative institution, when considering her acknowledgement that 'the school [CFS] has come out of this 'Chance to Play' scheme', and Singer's considerable development of the latter, his standing as the most influential architect of MSE work during this period is further underlined (Khatib, 2021).

The initiatives of Khatib, Singer, Virginia Renshaw and indeed Menuhin, all take their places as part of a nexus of MSE work in which inspiration between these figures and a sense of lineage, which in many instances originate with the violinist, can be traced. An argument could be made that Renshaw was comparably influential, not least due to his extensive MSE programme between 1975 and 1984. This phase could be seen as a body of autonomously created MSE activity, largely undertaken for its own sake, comprising a blend of seemingly straightforward altruistic motives alongside aims to 'extend the pupils' social horizons' (Renshaw quoted in Povey, 1980, 62). Whilst the annual average of fourteen MSE initiatives per year (see Table 3b) was less than those of both Singer's and Virginia Renshaw's eras, this should not diminish the significance of Renshaw's body of work for several reasons. Firstly, there are certain caveats to Singer's corpus of MSE activity, as discussed above. Secondly, Virginia Renshaw's tenure was relatively brief and, from a certain viewpoint, can be regarded as a continuation of the work driven predominantly by her former husband. Thirdly, and perhaps most importantly, Renshaw was the first figure in the School's history to initiate any such activity, which is arguably as deserving as any MSE initiative within this thesis of being described as, to use Pauline Tambling's term, 'pioneering practice' (Tambling, 2021). Renshaw's mantra that 'engaging with the outside world is a (moral) responsibility for the artist' was reflected in a considerable array of MSE initiatives, which collectively amounted to over a third of all musical activity (Renshaw, 2021b). This caused a shift of emphasis within the 'Centre of Excellence' towards an LMN-like 'dual purpose', and an ethos which in part evokes David Elliott's notion

of praxial music making ‘for the betterment of other people’s lives and social well-being’ (Elliott, 2012, 22).

Renshaw’s subsequent work, which originated with what could be referred to as the MSE prototype at the School — the creation of the PCS courses at the Guildhall, MSE training for musicians in numerous British orchestras and the advocacy of such initiatives within multiple conservatoires — all followed a similar pattern. Indeed, Renshaw’s overall body of work could be summarised as a wide-ranging and pioneering crusade towards greater social engagement and inclusion in multiple loci associated with musical elitism. This is reflected in his observation that ‘a commitment to the arts and social engagement ran like a thread through my life from 1961 onwards’ (Renshaw, 2021b). In turn, this evokes Menuhin’s life-long commitment ‘to advance the causes, cultural and humanitarian, that are dear to my heart’ (Menuhin, 1996a, 453). I therefore draw what might be considered an unlikely comparison between a relatively unknown figure within music education and one of the most celebrated classical performers of the twentieth century, whose MSE work intersected with one another. Indeed, I suggest that, within Britain, Renshaw’s overall MSE legacy has had a comparable reach and impact to that of the considerably more celebrated Menuhin, yet without the advantages afforded by the latter’s fame.

8.2.3 Perceptions by others of the major musical social engagement figures and their work¹²³

Views concerning Menuhin and his input into MSE practice at the School were wide-ranging. On the one hand, Chisholm’s apposite observation — ‘When it came to humanitarianism and excellence within the School, Yehudi was conflicted’ — might be seen as a summary for the violinist’s broad approach to these matters (Chisholm, 2023). On the other, when considering Menuhin’s key strategic decisions for his School, the evidence shows that whilst there may have been conflict, promoting musical excellence was often a clear winner. Renshaw goes further when reflecting on his programme of MSE initiatives, opining that: ‘what staggers me is that [Menuhin] didn’t think about doing this for the fifteen years or so before I got there’ (Renshaw, 2019a).

Despite Menuhin’s apparent emphasis on musical excellence over MSE practice within the School, it is notable that his reputation as a humanitarian nonetheless remained high. The most potent source of such repute came via numerous staff members throughout all four eras of the School’s history, and this is epitomised by alumna Elizabeth Layton’s observation that: ‘He was always giving, and I think that was

¹²³ I do not include perceptions of Coxon or Khatib, since their MSE work extended beyond the main body of research exploring the School and LMN, involving numerous alumni and staff.

inculcated into us' (Layton, 2020). It is worth recalling that many staff, including several who remained at the School beyond Menuhin's death, were variously his appointees, former colleagues or pupils, and perhaps unsurprisingly the levels of loyalty and devotion to the violinist were often considerable. Many such individuals disseminated a familiar narrative of the Menuhin who, in his activities beyond the School, advocated extensively for MSE practice, as summarised by Bailey: 'One needs to appreciate that Yehudi Menuhin's brain was in a constant state of formulating new projects designed to change the world' (Bailey, 2021). However, there was a sense in which this broader image and reputation of Menuhin was transposed by certain staff members onto what was at times, a somewhat different Menuhin at the School. The part of his character — the competitive, uncompromising musical elitist — was, in the minds of many alumni, almost entirely eclipsed by the dominant and indeed positive narrative of Menuhin the beneficent musician, to the point that he appeared, to some individuals, as something of a demigod of musical humanitarianism. This phenomenon echoes Jeremy Menuhin's comment (see section 1.3), concerning perceptions of the violinist by the latter's parents that: '[they] thought of him [Menuhin] in grand, messianic terms. It wasn't enough to be a great musician — you had to save the world too' (Menuhin, J., quoted in Sturgis, 2016, 2).

Menuhin's repute as a musician-humanitarian stimulated a notable amount of MSE activity at the School, particularly during the Singer era, with activities such as the 'Calais Refugee Project', the 'Chance to Play' initiative, and visits to Great Ormond Street Hospital. This prompted Chisholm to observe that 'Even after his death, Yehudi's vision and creativity lived on beyond him' (Chisholm, 2013, 163). However, I suggest that since Menuhin's wider reputation was mobilised in such ways at the School, in keeping with many lionised historical figures, both religious and otherwise, his putative 'vision and creativity' was rendered especially effective 'after his death'.

The reverence for Menuhin, particularly in relation to his humanitarianism, permeated several aspects of School life. In the minds of several alumni, it clouded perceptions of who the true drivers of the School's MSE practice were. This was the case during the Renshaw era, as illustrated by Joanne Lowe's observation: 'the social programme — I had assumed it was the ethos of Menuhin and the School and had always been the case' (Lowe, 2020). Michaela Khatib, when describing the influences on her conception of CFS, made a similar assumption about one of Singer's major MSE initiatives: 'one of the schemes that has probably been the most influential was the 'Chance to Play' programme, which was Menuhin's initiative' (Khatib, 2021). These subtle misapprehensions, which may well be more

widespread, demonstrate that the examination of the School's MSE practice within this thesis serves to demythologise crucial aspects of Menuhin and his role in its history.

Menuhin's extensive impact upon alumni, either direct or indirect, can nonetheless be seen as a positive phenomenon, in terms of the inspiration that it generated. This is epitomised by Elliott Perks' observation of the violinist's wider MSE work: 'it has made me think that later, I would like to do that. I saw [Menuhin] as an older man doing that kind of stuff' (Perks, 2021). Indeed, over all eras of the School, thirteen alumni credited some of their subsequent professional MSE work to Menuhin's influence. This proportion, representing over a quarter of the pool of forty-four School alumni, can be viewed as a sizeable and significant legacy. However, perhaps more crucially, five of these alumni attended the School between 2000 and 2017, pointing to an apparent increase in Menuhin's posthumous influence. This is consistent with the notion that the energetic championing of Menuhin, particularly prevalent after his death, was highly effective in initiating impact thereof.

There was, however, a darker side to what could be regarded as a quasi-cult of celebrity, particularly in the School's early years. An ethos of uncritical adulation towards certain eminent instrumental staff at the institution, a phenomenon common amongst fêted musicians, was noted by several figures. Nigel Kennedy referred to an unhealthy culture of the 'guru figure', and this was corroborated by both Michal Kaznowski and Ian Pace (Kennedy quoted in Smith, 2003; Kaznowski, 2021; Pace, 2013). Kennedy's testimony, Kaznowski's Facebook group and Pace's two works concerning abuse within specialist music schools (Pace, 2013; 2015) contributed to the IICSA enquiry, which identified fifteen staff members who worked at the School between 1964 and 2007, against whom allegations of abuse were made. Irita Kutchmy, in her earlier reference to such malpractice, offered the most telling reference to the hagiography that related to both the School and its founder: 'We knew how things were, but you just couldn't say, because Menuhin was on this pedestal [...] It was almost like insulting a God' (Kutchmy, 2021). Whilst this topic lies beyond the primary focus of this thesis, it demonstrates that the phenomenon of hagiography, whilst indirectly yielding a substantial amount of MSE work, had a sinister underbelly, and these factors can be seen as two sides of the same coin.

When considering Menuhin's wider institutional legacy, Bailey's description of the period from approximately the mid-1970s onwards as the violinist's 'project phase' invites scrutiny (Bailey, 2021). Whilst the list of organisations and initiatives that Menuhin conceived from this point until his death is considerable (see section 1.3), it would be more accurate to say that it was from around this time that the nature of Menuhin's 'project[s]' notably shifted. Prior to this, Menuhin was comparably prolific in

conceiving institutions — his School, St Mary's, specialist music education in general, and his music festivals in Bath and Gstaad — yet they all had a mainstream musical focus. Therefore, what Bailey dubbed as Menuhin's 'project phase' could be more aptly referred to as his 'MSE project phase', since there was a significant sea change towards such initiatives from LMN onwards.

Virginia Renshaw played important roles in Menuhin's 'MSE project phase', both within LMN and at the School. Her affirmative perceptions of the violinist's MSE work were evident not only in her autobiography (Renshaw, V., 2016, 99), but also from alumni such as Mary Wu: 'I remember Virginia mentioning that [Menuhin] [...] had this passion to try and draw people together and not see animosity' (Wu, 2021). Yet Virginia Renshaw also inspired alumni herself, as evident from the recollections of Mary Elliott-Rose: 'I remember thinking that I would want to audition for LMN, partly because, a couple of times [Virginia Renshaw] [...] came to give a talk [at the School]' (Elliott-Rose, 2020). Virginia Renshaw's commitment to both organisations was noted by her former husband: '[she] was very much behind all that [the School's MSE activity], and of course that continued with LMN — she was very devoted to it' (Renshaw, 2019a). Indeed, her brief but noteworthy stewardship of the MSE initiatives at the former, and her significant expansion of the latter, extensively corroborates this testimony.

Singer, driver of the School's MSE initiatives for longer than any other figure of this thesis, was almost unanimously perceived as a positive influence upon such matters. His central role in such work is best captured by Joey Wallis: 'he was [...] the main driver of that side of things' (Wallis, 2021). Flores Navarro attested to Singer's zeal for working in education contexts, Khatib cited his leadership of both the post of Outreach Coordinator and the 'Chance to Play' scheme, former Head Richard Hillier and several alumni commended the impact of the 'Calais Refugee Project' (alongside their acknowledgement of Sara Nathan's input), David Dolan noted Singer's strong advocacy of MSE work following the DfE's 'outreach' budget cut, and Mary Elliott-Rose attributed Menuhin's 'Founder's Day' to the Director of Music. The only criticism concerning Singer related to the latter initiative, as Kaznowski opined that, in relation to Menuhin, 'Malcolm Singer [...] created a complete myth' (Kaznowski, 2021). However, the validity of this view is questionable since Kaznowski was not a student during Singer's long tenure at the School (1977 to 2017), either before or during his time as Director of Music. A more fitting description of Singer's School MSE legacy came from his erstwhile MSE mentor, Renshaw: 'Malcolm understood the politics of education [...] we were on a very similar wavelength' (Renshaw, 2021a).

In turn, Singer duly commented on Renshaw's broad approach to MSE practice: 'it's about changing the world — it's a very socialistic approach to society. He is severely critical of what conservatoires consider

musical excellence to be' (Singer, 2021). Since the School can be seen as, in all but name, a junior conservatoire, Singer's observation goes to the heart of the progressive educational change that Renshaw's initiatives at Stoke d'Abernon stimulated. Singer's reference to Renshaw's 'socialistic approach to society' has a range of resonances, such as Abigail Young's comment: 'There was this element that he [Renshaw] was showing to us, "this is what other people do for a living"' (Young, 2020). Menuhin also refers to the 'experience and the good work that the children at our School have done [...] in the wider social sphere', and Renshaw acknowledges perceptions of such MSE activity as 'a form of social service' (Menuhin, 1984; Renshaw quoted in Povey, 1980, 63). I therefore suggest that, for Renshaw, a tweak to the familiar acronym MSE, to 'socialistic musical engagement' or SME, might more closely reflect his practice. Such a description might seem an unlikely fit with some of the central aims of specialist music education, and a sense of this aporia can be inferred from Nicholas Soames' perceptions of Renshaw's PCS work at the Guildhall, as the former describes how 'a revolutionary course [...] has been introduced by Peter Renshaw — rather curiously, perhaps, as he was formerly head of one of the most specialist music schools of all, the Yehudi Menuhin School' (Soames, 1987). Nonetheless, Renshaw, in his wider musings on MSE practice, affirms the underlying political dimension to such work, noting that '[to] bring this social engagement [...] in from the margins, more into the centre — one has to politicise' (Renshaw, 2021a).

Renshaw's wider mission to bring MSE practice 'in from the margins' began with the formative visits that he initiated to the Austrian refugee camps in 1961/2, which were similarly impactful for Virginia Renshaw who described them as having 'huge significance' (Renshaw, V., 2016, 94). Menuhin's above commendation of Renshaw's MSE work at the School was also highly significant, as the latter explained that Menuhin 'set [LMN] up because he saw it was working at the School' (Renshaw, 2019a). But perhaps the most telling endorsement of Renshaw's influence upon colleagues was offered by Singer: 'In terms of social engagement, he taught me everything I know' (Singer, 2021).

8.3 What has been the impact and lasting influence of the MSE initiatives undertaken by the School and LMN upon their alumni?

8.3.1 The School

Reviewing the impact of the School's MSE practice upon its alumni invites a comparison between all four phases of its history. During the Brackenbury era, Rosemary Warren-Green was the only alumna to register any impression from the MSE activities, such as there were. She nonetheless observed that 'we

didn't have nearly enough social engagement with the outside world', and this could be seen as an understatement, considering the negligible range of MSE activities and associated impact amongst alumni during this phase (Warren-Green, 2020).

By contrast, Renshaw's substantial programme of MSE between 1975 and 1984 drew a raft of strong responses. Amongst these were a small minority of negative critiques, including Francis Wilson's scepticism about the appropriateness of hospice visits for children, and, in relation to the Thurcroft mining village trips, an accusation of 'cultural imperialism' by James Boyd. However, ten of the eleven alumni from this sub-group registered differing degrees of positive impact and influence from the full range of initiatives. Renshaw's divergence from the sole pursuit of musical excellence was best captured by Kenneth Fox, who declared that he was stimulated, via Renshaw's influence and the MSE programme, to 'think a little more widely than competitions and concerts', adding that, 'as a result of those efforts, we left with a wider idea about what music was for' (Fox, 2021). The extensive range of initiatives involving music in care elicited numerous impactful testimonies in addition to cultivating a sense of egalitarianism amongst some alumni. Also noteworthy were Renshaw's efforts in 'trying to make a meaningful connection' between students and audiences (Renshaw, 2022). Three alumni noted the benefits of such an interpersonal approach, and this phenomenon was unique to the Renshaw era.

The collective narrative of the three alumni who attended the School during Virginia Renshaw's brief tenure as driver of the MSE activity represented continuity with the previous era. The impact of initiatives in care settings and the Thurcroft visits were once again strongly communicated, as was a sense of social equality in certain MSE contexts, illustrated by Sophia Rahman's parallel between playing for individuals 'in a hospital bed or in the Wigmore Hall', mentioned in section 4.5.1 (Rahman, 2020).

During the period between 1988 and 1998, the significant retrenchment of MSE work was mirrored by a decline in levels of impact thereof. The prevailing MSE activity was modest in scale and largely education-based, from which, in contrast to the previous period, only three out of the eight alumni who attended during this phase registered positive impressions. The merits of such initiatives were nonetheless noted by a few individuals, yet this was a period which was characterised by a certain indifference to MSE practice, as typified by Olivier Fluchaire's observation: 'we didn't think anything of it' (Fluchaire, 2020).

Between 1998 and 2017, during Singer's era of revived MSE commitment, positive associations were once again widespread. Ten out of the eleven alumni from this period offered variously affirmative

views of the School's MSE work, thus mirroring a similar depth of impact from Renshaw's era. Whilst the 'Chance to Play' and 'Calais Refugee' initiatives were notably impactful, the work in care settings once again drew the most profound impressions, despite amounting to less than a fifth of all MSE activity. Such initiatives, which included visits to hospitals, hospices and care homes, drew familiar responses, epitomised by Flores Navarro's observation: 'you realise the healing power of [music] [...] you realise that it means so much to them [patients/residents in care]' (Navarro, 2021). However, despite the overall prevalence of MSE work during this era, the importance of such practice, in relation to mainstream musical priorities, was contested.

Due to the subjective and varied nature of the alumni responses, ascribing too much meaning to the precise numbers of individuals who offered favourable views towards the School's MSE practice might be seen as reductive and limited in value. However, when considering the overall picture of MSE practice over the four eras, a clear relationship emerges between pedagogical innovation and ideological impact. Each phase of increased MSE activity — under Renshaw between 1975 and 1984, Virginia Renshaw between 1984 and 1987, and Singer between 1998 and 2017 — was matched by significant levels of influence upon alumni. On the one hand, this aligns with the focus on the major drivers of the School's MSE practice, as detailed earlier, and serves to emphasise the importance of educational leadership in this field. Indeed, it highlights the relevance of Elliott's observation, mentioned in Chapter One, that: 'utopian [...] visionary thinking is a necessary prelude to the transformation of people's lives' (Elliott, 2012, 24). On the other hand, notwithstanding those alumni who noted influential MSE experiences prior to joining the School, and/or an innate disposition towards such work, it also suggests a degree of impressionability amongst such adolescents. The relative malleability of students is particularly notable, since many seemed willing to embrace what might be described as alternative forms of music making within an environment which is inherently concerned with conventional forms of musical excellence.

As discussed earlier, Paulo Freire's two-stage process of 'conscientisation' — a period of ethical and critical awakening followed by related action (Freire, 1970, 109) — is broadly represented by the 'Ideological impact' and 'Resultant action' sections of this thesis. Whilst these two stages are mutually dependent, the latter is arguably of greater significance, as Catherine Grant suggests when reflecting on her incremental scale of MSE activity, detailed in section 1.6.1 (Grant, 2019, 394).

In comparing the 'Resultant Action' sections of the four eras of the School's history, in MSE terms, the Brackenbury era represents the low point. Whilst two out of the eleven alumni within the sub-group

subsequently undertook socially engaged work, neither attributed it to the School's minimal MSE activity between 1963 and 1975. Contrastingly, during Renshaw's time as Head, nine alumni declared that they had undertaken professional MSE work after leaving the School, with seven acknowledging various degrees of connection between such activity and the School's MSE practice.

Amongst the alumni group who attended during the 1984 to 1998 era, all undertook forms of MSE in their professional lives. However, the contrast between the two sub-categories of 1984 to 1988 and 1988 to 1998 was once again marked. All three individuals from the former phase declared some link between their subsequent work and the School's MSE activity, yet only one did so amongst the eight interviewees who attended during the latter. For the 1988 to 1998 sub-group, Rachel Colbourne's observation best captures the resistance to MSE practice during this period: 'I suppose I feel that doing something like that wouldn't be seen as being a success at the Menuhin School' (Colbourne, 2020).

During the Singer era, amongst the many alumni who were either still in tertiary education or in the early stages of their careers, seven had already undertaken forms of MSE activity that they attributed to the School's influence. A different yet intersecting group of seven alumni expressed intentions to participate in forms of MSE work later in their careers. Indeed, the importance of such intentions in MSE contexts — corroborated by Van Zijl and De bisschop's related research (see section 5.6) — invites a subtle finessing of Freire's notion of conscientisation, resulting in a linear process of impact, intention, followed by action.

From the overall group of forty-four School alumni, approximately thirty individuals undertook forms of MSE work in their subsequent careers.¹²⁴ Whilst this proportion might be unsurprising considering the growth of MSE practice over the past few decades, perhaps more striking is the considerable number of respondents (N = 19) who ascribed, to differing extents, their subsequent MSE work to the influence of the School's initiatives. On the one hand, this significant proportion might have been partly affected by a largely unavoidable degree of selection bias which occurred in the procurement of interviewees, discussed in section 1.5.3. On the other, it can be partially attributed to the energising of such practice by Renshaw, Singer, and to a lesser extent Virginia Renshaw. More broadly, in these eras the continuity between affirmative leadership and ideological impact often yielded intentions to undertake, and/or the

¹²⁴ Four individuals — Shay Anderson, Mary Elliott-Rose, Tasmin Little and Rosemary Warren-Green — established their own MSE initiatives or organisations, which had demonstrably wider scope than the nature of the remaining alumni activity. This group, alongside the six similarly pioneering LMN respondents are featured in the following section.

initiation of, resultant MSE work. Indeed, the opposite is true during both the Brackenbury era and between 1988 and 1998, thus providing a degree of internal validity to this part of the research.

8.3.2 Live Music Now

Amongst the pool of ninety-nine LMN alumni there was abundant evidence in the survey findings that working for the organisation was, in various ways, formative. An important caveat to this is that for approximately two-fifths of respondents, their previous MSE experience influenced them joining the organisation, which might have blurred perceptions of impact via LMN. Nevertheless, within the overall alumni group there was firm advocacy of MSE practice as part of a professional musical career. Also noteworthy amongst most respondents was a strong awareness of the widespread growth of MSE activity over the past few decades, particularly in classical music circles. This can be attributed to three factors: immersion within the field of MSE via LMN or otherwise; the high proportion of classical musicians amongst respondents; and the fact that most respondents attended the organisation from the 1990s onwards, within the period of growth of such practice in Britain.

One of the more striking outcomes of the survey was the almost unanimous agreement amongst respondents with the following proposition: ‘My experiences with LMN have increased my sense of responsibility to society’. Whilst this was implicit in the ideological shifts and resultant work of some School alumni, the explicit expression of this notion by a majority of LMN alumni has several wider implications. It suggests that, for many, a subtle cultivation of moral values occurred via LMN work, which aligns with the first part of Freire’s concept of ‘conscientisation’. The ‘sense of increased responsibility to society’ also resonates with the work of contemporary scholars, such as Arvanitakis and Hornsby advocating that MSE practitioners should apply ‘their knowledge for the betterment of society’, and Elliott asserting that such activity should aim towards ‘the betterment of other people’s lives’ (Arvanitakis and Hornsby, 2016, 1; Elliott, 2012, 22). Grant categorises such work within the growing body of ‘scholarship of engagement’, and the heightened ethical sense amongst many LMN alumni evokes her broad aims at Griffith University, ‘to foster in students a sense of social awareness, social engagement and social responsibility’ (Grant, 2019, 396). However, in contrast to Grant’s institution-led approach, the ideological impact upon LMN musicians can be considered as a largely unintended by-product of MSE experiences, since the focus for the benefits of music making is largely participant-orientated.

A large majority of LMN respondents (N = 96) also declared that their experiences with the organisation had enhanced their sense of how musical interaction can help people in society. Comments from alumni indicating shifts in ideology were common, such as ‘I realised that the community and contributory aspect of ‘outreach’ is relevant to every single human I come across’ and ‘I now appreciate those less fortunate.’ Such observations echo similar expressions amongst School alumni, such as that of Joanne: ‘it brought home to me the power of music to individuals who are vulnerable’ (Lowe, 2020). Many LMN alumni referred to the supposed benefits of music, including several who specified medical effects. Testimonies such as ‘I can really see the benefits of music on health and wellbeing’, ‘I’ve seen the way it [music] changes lives’ and ‘I saw how beneficial music is to dementia’ offer valuable, first-hand observations of the perceived therapeutic potency of musical interaction. Collectively, these comments affirm the central importance of music in care to this research project, providing an alignment between the most common and affecting type of MSE initiative at both the School and LMN, with arguably the most credible body of wider research concerning music and its benefits to individuals.¹²⁵

The alumni group also acknowledged, via an overwhelming majority (N = 98), that ‘social interaction with Live Music Now participants is an essential part of being an effective musician with the organisation’, and this has broader resonances. Firstly, such an approach, which endorses the organisation’s intentions for its musicians to, in many contexts, ‘interact directly [...] using conversation’, echoed several comments from School alumni during the Renshaw era, such as the following by Rowan Brown: ‘you weren’t judged on the quality of your music — you were judged on the quality of your conversation’ (LMN, 2025; Brown, 2021). Secondly, the findings of this part of the LMN survey also corroborate Westerlund and Kartunnen’s work (see section 1.6.4), whose interviewees broadly ‘viewed the social-relational nature of their work as a fundamental feature of the practice’ (Westerlund and Kartunnen, 2024).

Despite the acknowledged value of social interaction in MSE contexts, in most textual descriptions of the benefits for participants of such work, LMN alumni invariably referred to the power of music, rather than the combined potency of socio-musical engagement. Consequently, I suggest that, for these respondents, the importance of the social/interactional value of such work was overshadowed by the musical element, and perhaps underestimated. This is corroborated by Sara Ascenso’s closely related research (2016), discussed in 1.6.5, and it is probable that on a wider scale this phenomenon has contributed to rather exaggerated perceptions of music’s supposed power in such contexts. When

¹²⁵ See for example, Patel (2021), Smilde (2014), and Tapson et al. (2018).

considering the two cognate components of MSE – the sonic and the social — the evidence from this research, and indeed that of Westerlund and Kartunnen, suggests that these two elements merit comparable recognition. In major MSE initiatives such as the ‘social action through music’ (SATM) movement, or the Social Impact of Music Making (SIMM) research project, the social element broadly applies to the outcomes of musical activities whilst, in many instances, it also plays an important causal role. Indeed, I argue, in a vindication of the acronym MSE, that a precise description of many forms of such work involves fundamentally socio-musical experiences, from which, as the resultant action sections of this thesis attest, both social and musical outcomes often derive.

The resultant action of LMN respondents once again resembled the equivalent work that originated from the two most active phases of MSE practice at the School. Yet the proportion of LMN respondents who attributed subsequent activity to their experiences with the organisation was greater. This might be expected of LMN alumni, many with previous experience in the MSE field, who worked for an institution exclusively devoted to such practice. Approximately four-fifths of the LMN respondents made such a connection, with music in care settings once again proving the most common, and/or affecting MSE activity. Around two-thirds of all respondents linked their LMN experiences with a wide range of reimagined work which differed from that offered by the organisation. This activity, including MSE projects with orchestras, Music Therapy, numerous community-orientated initiatives and the creation of six new institutions, greatly exceeded the scope of equivalent work amongst School alumni. Whereas the activities of the latter were, perhaps understandably, predominantly associated with the classical music profession, the resultant LMN work had, in many cases, the mark of career specialism in wider forms of social engagement and social justice. This invites further reflection on the element of Stoutzker’s ‘dual purpose’ concept for LMN that is intended to serve its musicians, as summarised by Lorin Maazel, who described how many who ‘are now at the top of the professional ladder owe a great deal to the scheme which did so much to launch their careers’ (Maazel, n.d.). Amongst the resultant work of LMN alumni, the range of diverse and in many cases extramusical activities, and the narrow majority who disagreed with the survey proposition that ‘The main outcome of my participation with Live Music Now has been to prepare me for the mainstream music profession’ go some way to subverting Stoutzker’s principle. Indeed, for this alumni group, training in MSE practice more commonly begat forms of socially engaged work as a career, or a component thereof.

In summary, when reflecting on the relationship between ideological impact and resultant action of School and LMN alumni, I refer to one of the key findings of Van Zijl and De bisschop’s related research,

that: ‘The dynamic nature of social impact is characterized by the interactions between intentions, core aspects of practice, and its potential effects. These interactions are not always straightforward or easily discernible’ (Van Zijl and De bisschop, 2023). In the case of my research, notwithstanding the earlier caveats concerning alternative sources of influence, the ‘interactions’ between ‘intentions’ and ‘effects’ are relatively consistent and clear. My findings revealed that, for both adolescent and young adult musicians, sustained immersion in the field of MSE practice, particularly when led by an individual with, as Tambling puts it, ‘passion for the work’, often had a formative impact which, in many cases, yielded similar or related work (Tambling, 2021).

I also note Sloboda et al.’s (2020b) observations, and his reference to the ‘elusive intermediary sphere’, within MSE research, which neglects the practitioners of such work in favour of the ‘beneficiaries and their benefits’ (Sloboda et al., 2020b). Indeed, the most significant and novel outcome from this part of my research is the wide-ranging evidence which demonstrates how such practice positively affects many of those who deliver it. Since some of these effects encouraged contributions to existing MSE organisations and several examples of institutional innovation, this can be seen as a regenerative source for the field, as detailed in the next section.

8.4 How important and influential have these various activities been to the changing landscape of MSE practice in the UK over the last fifty years?

An appropriate starting point is what might be considered the earliest organised body of MSE work of this project: the range of initiatives at St Mary’s throughout the 1970s. Whilst this activity could be regarded as ‘pioneering practice’, it was almost certainly not influential practice since, from Jennifer Rimer’s book (1998) and the testimonies of Coxon and Taylor, there is no evidence of its wider replication but rather its decline during the subsequent two decades. Therefore, whilst this MSE activity might have been meaningful and affecting, it should collectively be regarded as, to use Sloboda’s expression, a ‘locally inspiring initiative’ (Sloboda in Benedict et al., 2015, 542). The resurgence of MSE practice at St Mary’s in the new millennium, primarily involving multiple music education initiatives throughout Scotland, had a different complexion which partly amounted to a familiar exercise in self-advertising. However, when considering these musical contributions to various communities, particularly those which were delivered free of charge, an adaptation of Sloboda’s term — to ‘regionally inspiring initiatives’ — seems appropriate.

The description of ‘regionally inspiring initiatives’ could apply to much of the contemporaneous MSE practice of the other specialist music schools, as detailed in section 6.1. Amongst this, perhaps the most extensive range of MSE activity occurred at the School, involving educational initiatives and work in care settings throughout Surrey between 1998 and 2017. This body of MSE activity, largely driven by Singer, whilst clearly not a ‘macro-initiative’, has traces of Sloboda’s principle of social justice on a broad scale, particularly with the rollout of the Menuhin-inspired ‘Chance to Play’ initiative and Khatib’s subsequent creation of CFS.

A further example of MSE work which has both a regional scope and bears Menuhin’s influence is Rosemary Warren-Green’s initiation, in the early 2000s, of the LCO’s educational programme ‘Music Junction’. This delivers a predominantly classical music education to ‘children and young people [...] in partnership with schools, music hubs and other organisations’, and can be seen as one of numerous programmes undertaken by British orchestras from the mid to late 1980s onwards (LCO, 2025).

Similar in remit to ‘Music Junction’ is Shay Anderson’s classical music festival in the US, with the latter featuring performances and workshops in schools, particularly those whose music budgets have been cut. Anderson’s work should be regarded as a MSE ‘macro-initiative’, in view of its claim of reaching more than 150,000 young people nationwide.

Tasmin Little was also concerned with making classical music more universally accessible, with her ‘No Strings Attached’ initiative in schools, launched in 2008. In its first year its scope was considerable, reaching ‘over 12,000 schoolchildren and thousands more adults’ in the UK, and Little subsequently expanded the initiative to both China and the US (O’Carroll, 2008).

In contrast to the classical music focus of these initiatives, School alumna Mary Elliott-Rose’s co-conception of the Switzerland-based *Les Concerts du Coeur* organisation has a broader MSE remit. With its branches in four Swiss cities, its approximate total of 500 concerts per year and its provision of multiple musical genres to the ‘elderly, hospitalized, incarcerated, disabled or [those] in precarious situations’, it represents a ‘macro-initiative’ with a comprehensive approach to MSE work and a broad geographical reach (*Les Concerts du Coeur*, 2025).

When considering Renshaw’s MSE programme at the School, notwithstanding Abigail’s description of it as ‘way ahead of its time’ and its preeminence amongst specialist music schools, its immediate contributions to the wider field were on a regional level (Young, 2020). However, Renshaw’s acknowledgement that ‘our work at the Guildhall under PCS partly grew out of the performances given

by the students of the School' is the crucial link between his small-scale programme at the latter, to work with a far broader scope (Renshaw, 2019b).

Part of the significance of Renshaw's undergraduate and postgraduate PCS degrees and the CPD courses for professional musicians at the Guildhall is that, as Pratley et al. recognise, at the time of their respective inceptions from 1984 onwards, they were unique (Pratley et al., 1993, 36-7). Arguably the most salient aspect of Renshaw's initiatives was that such training for musicians was integral to meeting the demands of what Pratley et al. refer to as an emerging 'new profession' of MSE practice (Pratley et al., 1993, 37). One illustration of the wider impact of Renshaw's work is Singer's observation that 'a lot of really great people in music education now, went through that course' (Singer, 2021). The broad scope of the PCS work was also evident in another initiative — the 'Artistic & Community Development Project' — involving educational training programmes for six British orchestras. This recalls the shift in ACGB policy in the mid-1980s, requiring government-funded clients such as orchestras and opera companies to undertake forms of education work. Since Renshaw, when Chair of the Education Committee of the ACGB, strongly advocated for this policy change, as detailed in section 1.5.1, his actions can be seen as part of the initiation of, and solution to, a widespread 'macro-initiative' of MSE work within UK musical organisations.

The importance of training for such MSE contexts was highlighted by several figures, including Menuhin in his letter to Renshaw in 1984, School alumnus Francis, in his critique mentioned earlier, Kennedy and Barrett (see section 1.6.4), and Sloboda in his perspective of SIMM research, detailed in Chapter Seven (Menuhin, 1984; Kennedy and Barrett, 2023; Sloboda, 2020a). Perhaps most crucially, amongst the pool of LMN survey respondents, the issue of training represented the central critique of the organisation, as summarised by the following comment: '[LMN] didn't really prepare you for the situations you would be in — no support'. Renshaw's outline of the PCS courses in 1984 conveys a considerable understanding of the need for such training, as he described how students should 'develop a sensitivity and knowledge of the psychological needs of the different audiences [and] provide the necessary background for young musicians wishing to perform for agencies such as 'Live Music Now' and 'The Council for Music and Hospitals'' (Renshaw, 1984). Since the evidence from LMN alumni and the testimonies by Kennedy and Barrett, Menuhin, Sloboda and Wilson suggest that this issue has, to some extent, persisted for decades, Renshaw's above objectives highlight the forward-looking significance of his courses within the wider field. This evokes Menuhin's hopes that Renshaw's course 'would fill in the 'pre-Live Music Now' social requirement', thus establishing a potential complementary relationship between the two initiatives (Menuhin, 1984). However, the evidence from several LMN alumni concerning the inadequacy of its

training suggests that greater reciprocity of this sort could have benefitted its musicians and the organisation more widely.

Renshaw's extended response to the issue of training for MSE contexts was his 'reforming journey in the world of conservatoires', encompassing ten such institutions throughout the UK, Europe and Australia (Renshaw, 2020, 4). Most notable amongst these were the three which developed master's degrees that emulated Renshaw's PCS model: the Royal Conservatoire in The Hague, the Prince Claus Conservatoire in Groningen, and the Iceland Academy of the Arts in Reykjavik.

But there is a significant caveat to Renshaw's extended legacy of MSE work at the Guildhall. As mentioned in Chapter Six, the PCS courses were discontinued following his departure from the Guildhall in 2001, which prompted his reflection that:

As soon as I had gone [from the Guildhall], it began to lose the cutting edge of social engagement. I used these examples [PCS courses] as a lever to challenge the intransigence of conservatoires — who to this day, remain alarmingly intransigent [...] I am afraid you're dealing with a very conservative world, and I really can't see it shifting much. (Renshaw, 2022)

There is a sense of resignation in Renshaw's words, which could be seen as an indication that to some extent his quest within conservatoires failed. Notwithstanding the continued legacy of his PCS work via derivative courses in three European institutions, prominent figures in music education, and prevailing orchestral MSE programmes, his point about the 'intransigence of conservatoires' is pertinent. Renshaw's observation that traditional musical priorities at the Guildhall and other unspecified organisations eventually displaced much of the hitherto MSE activity within them echoes a similar pattern at the School from the late 1980s onwards. This is corroborated by Tambling's observation that 'specialist music bodies like conservatoires were always wary of the work and some saw it as second-best to concert work' (Tambling, 2021). There are clearly challenges and limitations to Renshaw's approach of tackling the 'intransigence of conservatoires' head-on and trying to shift institutional momentum from within. Whilst there is some overlap in his principles of 'coherence between [...] the social and the personal' and the 'dual purpose' of LMN, as discussed in 6.6.3, in terms of the contexts to which they apply, they also diverge. Renshaw attempted to reform the inherent nature of certain elite music institutions by encouraging an ethos of greater MSE emphasis, yet Menuhin's conception was to start anew, with an intended parity between these two elements. It is therefore perhaps unsurprising that some of the organisations in which Renshaw was engaged pushed back against such reforms and largely returned to their original designs, which are broadly characterised by mainstream artistic

excellence. Contrastingly, the comparative lack of fundamental tension within the founding principles of LMN may well be linked to its relatively unfettered expansion and longevity.

Despite Leask's concerns about LMN expanding internationally 'before it was ready', Menuhin's determination to create new branches in the UK and abroad from the late 1970s onwards clearly aligns with Sloboda's principle of the 'macro-initiative'. I therefore revisit Peacock's notion that 'when Yehudi Menuhin founded Live Music Now [...] he not only started an organisation that was to provide important benefits for individuals, but one that was to kick-start the huge movement of music outreach in this country' (Peacock, 2002, 18). On the one hand, evidence for this is found in the six new MSE organisations conceived by LMN respondents, which point to a probable wider institutional legacy amongst the body of over 2200 alumni that have worked for the scheme since 1977. On the other, Peacock's claim takes its place alongside many somewhat exaggerated perspectives concerning Menuhin's putatively innovative conception of LMN, including alumnus Colin Carr's observation that '[Menuhin] was a trailblazer', and Humphrey Burton's comment that it was 'ahead of its time' (Carr, 2020; Burton, 2000, 445). Indeed, when considering the scale of MIHC's work (see section 7.2) in comparison to that of LMN during the 1970s and 1980s, it is clear that Peacock's claim that the latter 'was to kick-start [...] the huge movement of music outreach' in Britain, when taken literally, does not tell the full story. It would be more accurate to state that LMN accelerated the expansion of 'music outreach' in this country, which was clearly already evident in other contexts, if one knew where to look.

MIHC's work also renders somewhat questionable Stoutzker's 2002 assertion that LMN was 'probably the largest outreach organisation in the world (at the level of our performances, with over 2,500 per annum throughout the UK)' (Stoutzker quoted in Peacock, 2002, 18). Whilst this may have been true in terms of LMN's European scope, considering MIHC's yearly quantity of concerts by the end of the late 1990s, it seems a further case of over-claiming. Nonetheless, it is reasonable to state that, within the timeframe covered by this thesis — 1963 to 2017 — LMN has been, alongside MIHC, one of two leading organisations delivering MSE services involving small-scale musical groups to a range of vulnerable and isolated communities. But there are differences. In addition to the care settings served by MIHC, LMN also offers MSE provision in mainstream schools, and to refugees and families/individuals in challenging circumstances (and formerly, in prisons), and therefore the latter's scope clearly has the potential for broader social impact.

LMN could also be said to have contributed to the changing landscape of MSE via its expansion from what Mark Rimmer refers to as a 'Western music aesthetic', towards increasingly diverse musical styles

(Rimmer, 2017, 45). This broader approach, ‘tailored to fit [...] the individuals’ needs’ and intended to maximise music’s impact amongst participants, gathered significant momentum at LMN towards the end of the 1980s (LMN, 2025). However, Sylvia Lindsay, in her description of MIHC’s ‘music policy’ from 1972 onwards, describes a move towards ‘jazz, classical or old tyme music’, and Renshaw’s work at the Guildhall from 1984 onwards featured ‘flexible and imaginative programme planning [and] appropriate repertoire for different contexts’, involving musicians from ‘a range of musical backgrounds’ (Lindsay, 1995, 57; Renshaw, 1984; Soames, 1987). Therefore, whilst the increasing genre diversity of LMN and indeed the PCS courses from the 1980s onwards cannot truly be considered as ‘pioneering practice’ in the field, they were certainly major contributors to an increasingly cosmopolitan attitude. Bartleet and Carfoot describe this as a ‘de-colonizing approach’, moving from the hegemony of classical music towards what can be broadly regarded as a process of democratisation within MSE provision (Bartleet and Carfoot in Elliott et al., 2016, 23). It should also be noted that the respective multi-genre practices of LMN and the PCS courses were, to use Tambling’s phrase, ‘avant le lettre’ (Tambling, 2021) of a large swathe of research critiquing the sole use of classical music in historical and contemporary MSE contexts.¹²⁶ There was nonetheless a high proportion of classical practitioners within my LMN respondent group (approximately four-fifths), and a comparatively lower awareness of, and advocacy for, MSE work amongst those who offered non-classical genres. Therefore, despite the trends identified within such organisations, it is clear from both scholarship and practice that there is scope and appetite for further diversification.

Virginia Renshaw’s claim concerning LMN’s innovative approach to ‘informal and participatory presentation’ also needs revisiting (Renshaw, V. in Menuhin, 1996b, 40). As detailed in Chapter One, Lindsay noted ‘ever-more audience participation’ in MIHC’s work from the 1970s onwards, and this therefore preceded the equivalent trend at LMN (Lindsay, 1995, 57). However, Renshaw’s observation of the work by both organisations is relevant:

The kind of thing that Live Music Now and Council for Music in Hospitals do — this is a very valid and genuine way of sharing music. However, I want to look at the more interactive processes and erect certain kinds of models [...] shared performances and workshops. (Renshaw, 1987b)

There is perhaps a subtle distinction between ‘participatory’ and ‘interactive’ musical engagement, and an implication by Renshaw that, in the mid-1980s, his concepts involved a greater reciprocal, social and creative element than those of LMN and MIHC (Renshaw, 2019a). LMN began to refer to their musical

¹²⁶ See for example, Allan (2010), Baker (2014), Bull (2016), Campbell (2000), and McGuire (2009).

engagements as ‘interactive concerts’ from the 1990s onwards, with Sarah Derbyshire later noting that ‘It’s much more of a two-way process than it used to be’ (Derbyshire quoted in Peacock, 2002, 18). It is therefore reasonable to state that Renshaw’s PCS courses, via ‘shared performances and workshops’, may well have pioneered some of the most immersive and interactive MSE approaches within the wider field.

More broadly, alongside the work of MIHC, the provision of music within LMN and the PCS courses can be said to have contributed to a gradual evolution, from the 1970s onwards, towards ‘making music with, as well as for people’ (Renshaw, 1987a). This shift, reflected in the changing description by LMN of their MSE initiatives from concerts to ‘interactive live music sessions’, is mirrored by both Gary Spruce’s contrasting notions of ‘distributive’ and ‘relational’ music making, and Geoff Baker’s advocacy towards reciprocity over ‘rescuing’ (LMN, 2025; Spruce, 2017, 727; Baker, 2014, 187).¹²⁷ Yet it is crucial to note that the ‘participatory’ and ‘interactive’ methods of LMN and the PCS courses not only significantly predated the work of such scholars, but also the ‘huge movement of music outreach’ organisations that accompanied it.

An integral part of many such MSE institutions involved associated research projects relating to the supposed social benefits of their work, often to justify funding. LMN, dependent on a wide range of external donors, was no different, and it produced, in collaboration with the University of Winchester, Methodist Homes, and The Orders of St John Care Trust, the *Live Music in Care* report (2018). The report’s findings not only noted enhanced ‘identity and empowerment for care home residents’ and a greater understanding of the effects of MSE work with dementia patients, but it also took an unusually holistic approach, assessing the effects of musical interventions on ‘residents, staff and the whole care home environment’ (Tapson et al., 2018, 3). In view of Ascenso’s familiar observation that MSE research has invariably ‘focused on the [...] so-called ‘receivers’ of projects’ (Ascenso, 2016, 4), LMN’s collaborative report can thus be seen as a relatively novel contribution to the field.

8.5 Closing thoughts

Renshaw’s MSE programme at the School can be said to have exerted, both directly and indirectly, a sizeable influence upon ‘the huge movement of music outreach in this country.’ Firstly, it should be regarded as an innovative initiative within specialist music education, a crucial forerunner of Renshaw’s ground-breaking PCS work at the Guildhall and an antecedent of related MSE work within British

¹²⁷ Further exponents of this growing body of scholarship, also detailed in Chapter One, include Abrahams et al. (2017), Bartleet and Carfoot (Elliott et al., 2016), Shaughnessy et al. (2024), and Thomas Turino (Elliott et al., 2016).

orchestras and conservatoires. Secondly, it can be seen as part of the stimulus for Menuhin's creation of one of the most significant and prolific MSE organisations of the past half century — LMN. Despite the curtailment of the PCS initiatives at the Guildhall, the extended institutional legacy of this body of work, encompassing MSE contexts ranging from small-scale ensembles to the symphony orchestra, amounts to a crucial impetus within what was regarded in the 1990s as a 'new profession' within the UK.

When considering the major music educators of this project, notwithstanding the notable MSE contributions by Coxon, Khatib, Virginia Renshaw, and Singer, the principal axes of influence here lie variously between two highly influential figures — Menuhin and Renshaw — and 143 graduates from two institutions. In Menuhin's case, this study illustrates his considerable influence on the MSE field, both directly and indirectly, and offers a largely affirmative response to his musings: 'I hope that something of what I do is useful to society: the school, my Live Music Now scheme' (Menuhin quoted in Daniels, 1979, 182). However, in the case of the latter organisation, it is the secondary and largely unintended effects upon its alumni that illuminate a hitherto unexplored aspect of its 'useful[ness] to society'. For many respondents, this manifested itself as positive ideological shifts and an enhanced sense of musical citizenship, which for many, led to subsequent social engagement practice including further contributions to the MSE field.

The degree to which the School has been 'useful to society' is a little more complex. Indeed, in the context of the recent IICSA enquiry, such a notion could be seen by some as bitterly ironic. Nonetheless, Menuhin declared that 'my school crowns my life and will be, I hope, a lasting legacy' (Menuhin, 1996a, 375). This thesis goes some way to uncovering an unexamined and perhaps unexpected strand of this 'lasting legacy', which recalls Barbara Rothwell's observation that: 'The true measure of any school is what its students put back into the community' (Rothwell quoted in Chisholm, 2013, 64). Contributions by alumni to the community were numerous, involving instances of subsequent professional MSE work and a handful of pioneering organisations. Such activity was invariably stimulated by strong MSE leadership and/or Menuhin's musical-humanitarian influence, direct or otherwise. Yet, notwithstanding the latter's significant legacy, central to this study is the work of his appointee as Head in 1975, who should, in MSE terms, be regarded as the founder of what the School's 'students put back into the community'. Indeed, Menuhin's generous and prophetic testimony to Renshaw serves as a fitting summary for much of this research: 'I do feel that you are the person for this task of enlarging the field beyond the concert hall and perhaps in so doing you can also enlarge the spectrum of education generally' (Menuhin, 1984).

Within such an educational spectrum, the wider implications of this research concern the viability of MSE activity within specialist music schools and beyond. From the evidence collated in this project, some caveats should be made when advocating for MSE work within certain contexts. The first of these addresses the issue that, despite the contemporary prevalence of MSE practice (see section 6.2), the nature and extent of such activity within specialist music schools (and independent schools more broadly) is decided by the institutions themselves. Therefore, for true efficacy of such initiatives, involving both musicians and participants from a wide range of communities, an individual or team with genuine passion and expertise for such work is essential. This relates to a secondary issue that can arise in certain specialist music institutions, concerning the sometime competing priorities of MSE work and traditional/mainstream activities, representing both a possible challenge for MSE practitioners and a potential existential quandary for such organisations.

Notwithstanding these caveats, persuasive arguments can be made to specialist music schools and conservatoires that MSE practice can and should be integrated into music programmes. Firstly, such initiatives offer invaluable performing opportunities that can serve the aspirations and needs of young musicians for possible entry into the mainstream profession. Secondly, such MSE activity serves an ever-growing adjunct to the music profession which offers alternative forms of employment and fulfilment for practitioners. Thirdly, providing socio-musical services to local communities, sometimes involving isolated and disadvantaged individuals, offers the possibilities of enriching the lives of others and bolstering important institutional connections, which can have manifold benefits for all parties. Fourthly, and perhaps most importantly, involvement in MSE activities can positively impact the sensibilities of young musicians (as corroborated by Ascenso 2016, Koizuka 2015, and Rivas and Cavett 2024), who, in some cases, become motivated to contribute positively to society; a process which can be referred to as the cultivation of the citizen musician.

Appendix

LMN survey questions:

1. In which country did you work for Live Music Now?
2. In which town, city or region was your Live Music Now organisation based?
3. Which year did you start working with Live Music Now?
4. How many years did you work for Live Music Now?
5. What instrument(s) did you play for your work with Live Music Now?
6. What type of ensemble(s) did you perform with, whilst working for Live Music Now?
7. Please select where appropriate, all the genres of music that you performed in your work with Live Music Now (Jazz, Folk, Classical, Pop, Other [please describe])?
8. Which was the musical genre that you performed the most (Jazz, Folk, Classical, Pop, Other [please describe])?
9. Please select where appropriate, all of the relevant forms of 'outreach' (general term for all Live Music Now work) that you engaged in (Older people in care, Young people with special needs, Prisons, Mainstream schools, Hospitals, Families/individuals in challenging circumstances, Adults with mental health issues, Children in challenging circumstances including children in care, Early years (0-5s), Public community venues, Refugees, Other [please describe]).
10. Did you have experience of any type of outreach activity (either musical or non-musical), before you started with Live Music Now?
11. Was your previous experience of outreach influential in joining Live Music Now?
12. My experiences with Live Music Now have increased my sense of responsibility to society (Strongly agree; Somewhat agree; Neither agree nor disagree; Somewhat disagree; Strongly disagree).
13. Being a Live Music Now musician has enhanced my sense of how musical interaction can help people in society (5 response options, as above).
14. Since leaving Live Music Now, my experiences with the organisation have motivated me to become involved in similar forms of outreach (5 response options, as above).
15. Please select all the relevant outreach activities that you have undertaken, that have been to some extent influenced by your work with Live Music Now (Older people in care, Young people with special needs, Prisons, Mainstream schools, Hospitals, Families/individuals in challenging

- circumstances, Adults with mental health issues, Children in challenging circumstances including children in care, Early years (0-5s), Public community venues, Refugees, Other [please describe]).
16. During the Covid pandemic, I have found ways to adapt my outreach activities that have enabled me to continue this work (5 response options, as above).
 17. My experiences with Live Music Now have motivated me to make a positive contribution to the world in different ways from the work I did with the organisation [Please give details].
 18. Since leaving Live Music Now I have become involved in forms of outreach, but I do not attribute this to my time with the organisation (5 response options, as above).
 19. The main outcome of my participation with Live Music Now has been to prepare me for the mainstream musical performance [as opposed to forms of outreach work] (5 response options, as above).
 20. In order to be an effective musician with Live Music Now, it is important to provide some variety of musical genres (5 response options, as above).
 21. In addition to musical performance, social interaction with Live Music Now audiences/participants is an essential part of being an effective musician with the organisation (5 response options, as above).
 22. I think that expectations for professional musicians to do forms of outreach have increased over the past few decades (5 response options, as above).
 23. I feel that all professional musicians should include forms of outreach in their work (5 response options, as above).
 24. If you feel that there are any aspects of Live Music Now that could be changed or improved, please give details.

Glossary

ACE – Assembly of Cultures, Europe
ACGB – Arts Council of Great Britain
CFS – Cobham Free School
Chetham’s – Chetham’s School of Music
CM — Community Music
CMAC — Community Music Activity Commission
CPD – Continuous Professional Development
DfE – Department for Education
ESTA – European String Teachers Association
IICSA – Independent Inquiry into Child Sexual Abuse
IMC – International Music Council
GDPR – General Data Protection Regulation
Guildhall – Guildhall School of Music and Drama
LCO – London Chamber Orchestra
LMN – Live Music Now
MDS – Music and Dance Scheme
MIHC – Music in Hospitals & Care (formerly The Council for Music and Hospitals)
MSE – Musical Social Engagement
NEOJIBA – *Núcleos Estaduais de Orquestras Juvenis e Infantis da Bahia*
NHS – National Health Service
PCS – Performance and Communication Skills degree courses; Guildhall
Purcell School – The Purcell School for Young Musicians
RAM — Royal Academy of Music
SATM – Social Action Through Music
School/YMS – The Yehudi Menuhin School
SEND – Special Educational Needs and Disabilities
SIMM – Social Impact of Making Music
SMS – Specialist Music School
St Mary’s – St Mary’s Music School, Edinburgh
WWII – The Second World War
UDHR — Universal Declaration of Human Rights

UK – United Kingdom

UNESCO – United Nations Educational, Scientific and Cultural Organization

US – United States of America

Wells – Wells Cathedral School

YMSQ – Yehudi Menuhin School Qingdao

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