



Newsletter *Winter 2022*

The International
Music School founded
by Yehudi Menuhin

Registered Charity 312010

Welcome

Christmas is traditionally a time to look back and count our blessings; to think of all the things that have engaged us and, in my case as well as that of the pupils and the staff, those who have made The Menuhin School such a vibrant and enjoyable place to work.

Our sister school in Qingdao, in China, for example, opened in September and, as you'll see further on in these pages, the last few months have been a productive time, with the many new pupils benefiting from the wisdom and experience of the teachers who are employed there (and, once the borders open more fully, perhaps getting the chance to engage with the staff and pupils here too). We too have welcomed new staff from all over the world at a time when not only is the School bigger than it's ever been, but when we are in the middle of exciting estate development



plans and the detailed development of our five-year plan. As a starting point, next term will see more development of curriculum for the Baby Menuhins project, which we hope to pilot in late spring. There is a lot of talent out in the community at large and we are pleased and proud to be able to work with so many young people who exemplify it. "Music", according to Henry Wadsworth Longfellow, "is the universal language of mankind." It belongs to everyone, in other words. It will be a great pleasure to watch these young people's talents blossom and grow.

As I reflect on the term past, I am, as ever, so impressed by the commitment of all of our staff. This Christmas, we are especially sad to be saying goodbye to two of our longest-serving members of staff, Lutsia Ibragimova and Oscar Perks, both of whom have guided many pupils over the years. We are also going to celebrate the 90th birthday of Ruth Nye, who is also one of our longest-serving members

of staff and in whose honour we gave a wonderful celebratory concert on the 13th December. It was heartwarming to see so many alumni returning to wish her well for this memorable event.

It has been a very full term of music-making and academic success, as you will read in the coming pages. You will see, too, what a lively and diverse Winter Festival we presented this year, and it was particularly uplifting to see the hall full of young audience members for *The Snowman* during our family day. You certainly don't need me to tell you how terrifically talented our pupils are, but it bears repeating that it really is worth buying a ticket to see them perform!

It remains for me to wish you all a happy Christmas and a safe and peaceful new year. I'd draw your attention to the wonderful musical Christmas card, performed by members of our orchestra and arranged by one of our own pupils, James, but, of course, all the staff and pupils at the school would also want to join me in wishing you every joy that the season can bring.

Ben Gudgeon
Headmaster

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Follow us!

If you are active on social media (or would like to be) please have a look at our various channels.

Please follow us on Twitter, Facebook and Instagram for news, events and images but best of all is our YouTube channel, which we keep updated with awe-inspiring videos of our pupils playing Schubert, Poulenc, Vaughan Williams, Howells and more. Through this channel you can watch and listen to our pupils in the comfort of your own home whenever you like.

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We also update the news section of our website regularly, so please visit www.menuhinschool.co.uk/news to see what we are up to.

Editor: Alan Humm, Head of English

Contributions are written by pupils, alumni, teachers and other members of staff.

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Competition Winners

Damian won First Prize in the Under-18 String Recital Class, and in the Open Concerto Class categories at the Woking Music Festival.

Emma won Third Prize, the Audience Prize and the prize for the best performance of commissioned work in the Dutch National Cello Competition in Amsterdam.

Kornii appeared at the Young Ukrainian Stars concert in Munich, performing Vitali's "Chaconne" and "Introduction and Rondo Capriccioso" by Saint-Saëns.

Mariam won First Prize and the Special Prize for the best performance of a baroque piece at the Marina Iashvili Competition in Georgia.

Peter has performed in the Rising Stars' Concert at the Westwicklow Chamber Music Festival in Ireland with his two brothers, Liam and Cormac, in November.

Tom won the Young Accompanist Prize and **Nathan** was the Winning Finalist in the String Section of the Gregynog Young Musician Competition 2022

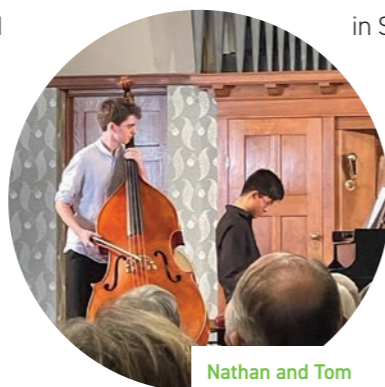
In the GSF Singapore Festival Strings Competition, **Tomo** took First Prize in Category 4 (13 years or under), **Yamato** took Third Prize in Category 5 (15 years or under) and **Jackson** got Second Prize in Category 5.



Meanwhile, the following students from the **Virtual Menuhin School** also did well:

Alexander participated in masterclasses at the Festival Internacional Piano Málaga in Spain where he also won Absolute First Prize in the solo piano competition in the Age 13 and Under category. He also made his debut as a soloist with the Orquesta Sinfonica de Málaga in Haydn's *Piano Concerto in D* and won the Gold Award in the Nanyang International Piano Academy Competition in Singapore. He won two platinum awards at the sixth Le Petit Performer's Festival in Singapore in November.

Benjamin won the Absolute Gold award in the Singapore Raffles International Music Festival competition in the Children's Category in August. He also won the platinum award at the sixth Le Petit Performer's Festival in Singapore in November.



Nathan and Tom

in the Children's Category in August. He also won the platinum award at the sixth Le Petit Performer's Festival in Singapore in November.

Out and About

New venues

The school has spread its sphere of influence further this term, with concerts in places that we have not visited before. A mini-tour was arranged for two concerts in Wiltshire (the Wiltshire Music Centre at Bradford-on-Avon, and the Calne Festival), and the team

of six pupils and two staff enjoyed the novel experience of staying in an Airbnb home in the centre of Bath in between the concerts. A couple of weeks later, a different group gave a well-received concert at St George's Church in Bristol. In November, we made our annual visits to the Wimbledon International Music Festival and St Mary's

Church Stoke d'Abernon, and in December we returned (after a good many years' interval) to the Royal Automobile Club in Epsom. We have also enjoyed the regular monthly performances given for the members of the Claremont Arts Society in the Menuhin Hall.

Cathy Whitnall
Head of Musical Resources

Lord Sainsbury memorial

At the end of September, Mariam, Dora, Ignacy, Filippo and Chris were invited to perform Schubert's Adagio from *String Quintet in C Major, Op. 163* at the memorial service for Lord (John) Sainsbury, who passed away in January. The service took part at St Martin-in-the-Fields to a full congregation of high-profile dignitaries including HRH The Duke of Kent and former Prime Minister Sir John Major.

Lord Sainsbury had a great interest in the arts, which had first been stimulated by his mother who, in her early years, had been a dancer. He subsequently met the ballerina Anya Linden by chance, and they married in 1963. Their interest in theatre, dance, music and the arts blossomed into a passion which would illuminate both their lives.

Lord Sainsbury was most widely known for his chairmanship of the Sainsbury supermarket chain, but, alongside his business career, he became a great philanthropist. Through the years, The Linbury Trust (an amalgamation of their two names) contributed to a remarkable catalogue of projects, including the

British Museum, the Royal Opera House, the Museum of London and The Yehudi Menuhin School. We are currently in receipt of a three-year funding commitment from The Linbury Trust, which specifically supports the school's Bursary Fund.

The pupils were terrific ambassadors for the school at the memorial service and their moving performance was warmly received

and commended by many of the attendees, which included Darcey Bussell. Many attendees took the time to come and speak with the pupils afterwards at the reception and we are grateful to Lady Sainsbury and Nigel Howells for being offered the opportunity to perform at this high-profile event.

Jonathan Hodgson
Trusts & Foundations Manager



Mariam, Dora, Chris, Filippo and Ignacy

Perfect Pitch

This term saw 24 of our students support and participate in the outreach project *Perfect Pitch*, playing side-by-side with a further 60 young string players from across Surrey and Sussex, and around 400 primary school pupils from over a dozen schools lending their voices to the chorus. With four performances in two days, *Perfect Pitch* was performed to well over 1,500 parents and friends across the two counties. A massive undertaking indeed!

The project was devised and spearheaded by Andrew Bernardi, a violinist who studied with Yehudi Menuhin from time to time, and the music for *Perfect Pitch* was composed and conducted by former YMS Director of Music Malcolm Singer. Both Andrew and Malcolm champion music as a positive social force, very much in the tradition that musicians like Yehudi pioneered. *Perfect Pitch* is an accessible oratorio (music for orchestra plus chorus, often religious) based on football. There were 10 songs

covering all aspects of football life: the anticipation of the final whistle blow, the ups and downs of a premiership career, a rather suspect referee...

Our students acted as ambassadors and mentors to the young string players, many of which would have never played in an orchestral setting before. I've heard countless delightful anecdotes of musical tips and tricks being generously shared by our students with the young players: helping them with bowings, rhythms, tones, and timings. In past years, young musicians have indeed joined YMS as a direct result of being inspired and guided by our students in similar projects. There was a great buzz around the rehearsals – unsurprising given the hundreds of excitable young voices that were involved. A favourite song was called *Jeff the Ref*, with lyrics along the lines of "Oh Jeff the Ref! Pretends he's deaf" to the opening of Beethoven's 5th. When Malcolm announced we would rehearse this, the hall erupted with a "YAY!" from the children. The joy

is simply infectious, no matter where you are in your musical career.

The first two performances took place in the chapel at Charterhouse school – by some accounts, the birthplace of football. The students and children performed *Perfect Pitch* to a capacity crowd in this vast space. Alongside the oratorio, the concerts were "kicked off" (apologies – I couldn't resist) with a performance of *Nessun Dorma*, the Puccini aria immortalized in football by Luciano Pavarotti during the 1990 World Cup. Our students also performed a short, prayerful work by Malcolm entitled *Eli Eli Fantasy*, based on text from Psalms.

The entire project was genuinely inspiring and certainly unforgettable for the many young pupils across Surrey and Sussex that participated. Across the rehearsals and concerts, our students proved themselves to be promising musical leaders, in this community and beyond.

Keelan Carew

Community Partnerships Co-ordinator

Trip to Steinway Hall

Just before half term break this autumn, I took four of our pianists to Steinway Hall for a masterclass with Charles Owen, concert pianist and YMS alumni. After a ride on the underground and brief lunch in London, we reached Steinway Hall and were kindly hosted by Keith Glazebrook, a long-serving member of the Steinway team with a tremendous knowledge of the instruments we pianists love.

Students worked with Charles on repertoire from Brahms, Beethoven, Ravel and Rachmaninov, demonstrating splendid musicality that left myself and Charles very impressed. Alongside this, we were generously treated to a tour of the showroom and workshop by Keith, who shared the company's history and future with us. Students were able to play a Steinway from 1877, the model D used at this year's BBC Proms, and test out the Spirio system: acoustic pianos that can digitally play themselves!

Keelan Carew

Community Partnerships Co-ordinator



The Doraemon Exhibition Private Opening Day Event

During the autumn half-term break I flew back to Singapore, where I was born and raised, after two (pandemic) years. It was great to be there again, visit the different places I used to go to, catch up with friends and eat my favourite foods.

As a grand finale to my visit, I had the honour and privilege to perform at the Doraemon Exhibition Opening Day private event, hosted at the gorgeous National Museum of Singapore on 4 November 2022.

Doraemon is the most iconic comics figure from Japan, which several generations across Asia grew up on. It is the first time this exhibition has been hosted outside of Japan. As a Japanese who was born in Singapore, and grew up on Doraemon myself, it was a natural fit.

I had the honour of playing in front of a distinguished audience of over 200 people, including His Excellency, the Japanese Ambassador to Singapore, the Ministry Chairman of the National Heritage Board of Singapore, the daughters of the Doraemon creator (who has passed away), and the different internationally recognised artists from Japan and Singapore, who were exhibiting their works in the exhibition.

After long opening speeches, the audience was ready for some music. I started with the Allemande from Bach's

Cello Suite, and for a different flavour, I then moved to a contemporary piece by the Cuban composer Leo Brower.

For the last number, I played a special arrangement of the Doraemon animation theme song, as requested by the organisers. You could see all the people in the crowd reflecting back on their childhood and starting to move to the music!

I felt very confident playing and could do it all thanks to Richard Wright. I'm very fortunate to have him as my teacher. It was a night I'll never forget.

Simon (C2)



The Duke of Edinburgh Award

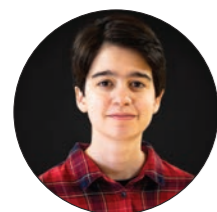
The Bronze D of E group carried out their assessed expedition by walking 30 kilometers in the Ashdown Forest in Sussex. The Ashdown Forest is famous as the magical woodland that inspired part of the world's best loved children's story, the adventures of Winnie-the-Pooh. Their navigational skills improved through the weekend and only once did they find themselves back in the same spot after walking for a couple of hours! They were extremely competent walkers and Sarah and I hope that they will continue to do the Silver award.

Jenny Dexter

Science Teacher

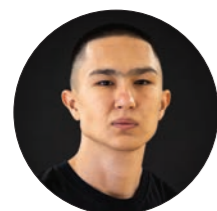


New pupils



Anna (16, Israel & Russia) plays the violin, the viola and the piano. She is also learning

how to conduct. She enjoys searching for fresh interpretative ideas in well-known pieces, but also enjoys playing things that are unique and unpopular. The atmosphere of creating and performing music at this school inspires her to practise every day.



Azamat (17, Kazakhstan) plays the cello. He has had success in many competitions and

played with orchestras both in his home country and in Ukraine. His favourite composers are Shostakovich and Dvořák and he admires the playing of Leonard Rose and Daniil Shafran. He loves playing and watching football when he is not practising the cello.



Bobbie (11, UK) plays the violin and viola and particularly enjoys Baroque music. Alongside

music, she loves to go into the pool for a swim. She has a passion for writing novels and reading books. She has won numerous first prizes in many local competitions on violin and viola. In her free time, she plays in orchestras and she was a leader in NCO 2022. She has played with many musicians such as Jess Gillam and Simmy Singh. She has a desire to be a musician and travel the world.



Camille (11, France) plays the violin and loves Romantic music and the playing of Hilary Hahn. His

other passion is tennis.



Chino (11, Japan) plays the violin and enjoys playing Romantic music. As well as music, she enjoys

art and science. She wants to become a violinist of an important orchestra in the future. The musician that she admires the most is Hilary Hahn.



Chloe (16, Hong Kong, China) plays the violin, and has achieved the ATCL and LTCL diploma

certificates from Trinity College London. She has won numerous prizes in competitions such as the HK Open Music Competiton, the HKSMSA Festival, the HKIYMC, and the Osaka International Music Competiton. She has also been awarded the 2021-22 Grantham Music Awards Scholarship. One of her most memorable experiences was performing at the world premiere of *Alice in Wonderland* by Pierangelo Valtinoni, with the Hong Kong Sinfonietta. Apart from music, Chloe loves art, science and sports, especially swimming, and her dream is to perform all around the world, and to go to *The Nutcracker* by Tchaikovsky every Christmas.



Gaspar (14, Hungary) plays the violin. He has won many national and international

violin competitions and really enjoys listening to the music of Bach or Bartók. Next to music, he loves Hungarian literature.



Guya (12, Italy) plays the violin. She lives in Italy. She has participated in many concerts

and competitions and loves nearly all composers and pieces. In her free time she loves sports of all kinds and doing artistic things like drawing or origami.



Hana (15, UK) plays the violin. Her favourite composers are Brahms and Debussy. The

violinist who inspires her the most is Maxim Vengerov. As well as music, she enjoys drawing and swimming.



Johanna (15, Ukraine) plays the violin. She has enjoyed music and art since she was

young and has always wanted to play an instrument. She loves the Romantic period and enjoys the music of Chopin and Debussy. In the future, she would like to see the world and share the joy of music with other people.



Kornii (12, Ukraine) plays violin and loves Tchaikovsky and Sibelius. He is the winner of several

international competitions. He is also interested in composing, and has had pieces played, including one for a soloist in an orchestra. He loves performing and he would like to help people by playing music at this difficult time.



Mischa (16, UK) plays the piano. She has performed in masterclasses with András Schiff, Charles Owen and

Jean-Efflam Bavouzet, and also played solo performances in various national and international venues, including St James's Hall, RCM and RAM in London, the National Theatre in Slovakia and Torre de Canyamel in Mallorca.



Naomi (11, England) is a cellist and likes to play Baroque music. As well as music she enjoys

Art and Maths. She has participated in the NCO and the musician that inspires her the most is Steven Isserlis.



Ray (11, Japan) plays the violin, and likes cats, Maths and Science. He is very interested in game

music, and wants to either become a soloist or a game designer. He also likes nature, especially trees. His goal is to play music around the world and visit as many countries as he can.



Rinchen (12, USA) plays the piano and enjoys playing Romantic music. Along with music, she has a

strong passion for writing essays in English, reading books and hiking in mountains. Her dream is to be a concert pianist and make people happy with her music.



Robby (13) plays the piano. His favourite composer is Frederic Chopin because he thinks

his music is technically demanding and very passionate. He very much likes to learn music theory and composition.



Rodrigo (14, Spain) is a violist who is passionate about the Classical period. Some of his

favourite composers from that time include Johann Nepomuk Hummel and Carl Stamitz, mainly because they wrote a lot for the viola. In addition, he enjoys playing chamber music with his friends and thinks it's a lot of fun. He also sometimes transcribes violin pieces to viola. Besides music, Rodrigo enjoys swimming and listening to Amy Winehouse's music. His objective in the future is to make people more aware of the viola repertoire.



Tracy (12, Australia) plays the violin and enjoys playing works by Paganini. She

likes drawing, going on walks and listening to pieces by Mozart. She won First Prize and a Judges Distinction Award at the American Protégé International Piano and Strings Competition 2020 and the Brilliant Talent Discovery Award at the 5th Singapore International Music Competition. She hopes to visit South Korea one day.



Zeynep (16, Turkey) plays the piano and enjoys playing pieces from the Romantic period.

She has won numerous competitions and attended many masterclasses. She wishes to be a concert pianist in the future.

Virtual Events

To enjoy virtual events, please ensure that we have your updated email address. You can update your contact details by logging in to your account at: themenuhinhall.co.uk/event/my_account or send an email with your full name to:

friends@menuhinschool.co.uk



In this regular feature, music critic Rupert Christiansen talks about the pieces of classical music that he loves.

Rupert Christiansen Recommends: *Die Entführung aus dem Serail*

It may never be as widely popular as *Le Nozze di Figaro* or *Die Zauberflöte*, but Mozart's opera *Die Entführung aus dem Serail* ("The Abduction from the Seraglio") holds a special place in my heart. Composed in 1781–2, when the composer was in his mid-twenties, it is one of his most uninhibitedly youthful scores – as instantly demonstrated by the crazy percussive jingle-jangle of the "Turkish" style allegro section of the overture. Yes, there are moments when one feels that Mozart has been almost too prodigal with wonderful music (hence, perhaps, the apocryphal anecdote that Emperor Joseph II told the composer after the première that it "contained too many notes") and given the leading characters an excess of arias at the expense of the propulsion of the drama. But what arias they are!

Some highlights: the heroine Konstanze's magnificently virtuosic "Martern aller Arten", preceded by the exquisitely melancholic "Traurigkeit"; the hero Belmonte's love-struck "Ich baue ganz" and elegant "Wenn der Freude Tränen fließen"; delicious confections for the servants Pedrillo and Blonde; several efferverscent duets; and a quartet at the end of Act 2 so brilliantly constructed that it takes my breath away every time I hear it.

Then there is the fascination of the libretto, a comedy in which some swaggering young Europeans (including a pert English maid) attempt to escape from the palace of a Muslim Pasha who emerges

as something other than the villain they smugly suppose him to be. It's an oddly subversive and morally ambiguous tale rich in racial, religious and sexual implications, growing out of the philosophical debates of the Enlightenment.

But even if you don't want to engage with the political subtexts, it's impossible to resist the sheer exuberance of this early flowering of Mozart's genius. Of many wonderful recordings currently available, I'd recommend the vintage version conducted with consummate wit and verve by Sir Thomas Beecham; or the more "period"-sensitive interpretations led by John Eliot Gardiner, Nikolaus Harnoncourt



Rupert Christiansen

or William Christie – all of them guaranteed to lift your spirits.

Rupert Christiansen was opera and music critic and arts columnist for The Daily Telegraph from 1995 to 2021. He teaches at Keble College, Oxford and is the author of many books of cultural history.



Marco Galvani: My Musical Career

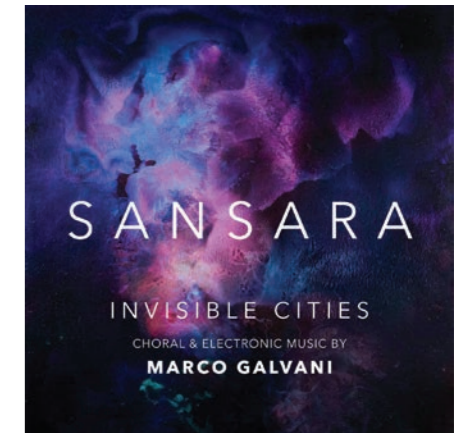
My composition work over the past few years has been incredibly stimulating for me as a musician, alongside my work at The Menuhin School. Most of my work over the past ten years has been vocal music, including a variety of choral pieces for several professional and amateur choirs around the world, as well as song cycles, and three operas. Last year I performed with live electronics and synthesisers in my newest opera *Helena* at Tête-à-Tête festival in London, which was based on Karel Capek's seminal work *Rossum's Universal Robots*. This project arose after having collaborated with virtual reality artist Rosie Summers, with whom I was commissioned to make a two-hour live audio-visual improvisation for Liverpool Light Nights in February last year. More recently, my pieces such as *Echoes* for solo cello and *Vermillion* for 40 accordions have been performed in London, and I have been working with SANSARA chamber choir on a second album of choral and electronic works, for release in 2023.



Marco Galvani

This project follows my first album with the choir *Invisible Cities*, which was released in 2021 on the Resonus Classics label. *Invisible Cities* traced the boundaries between fiction and reality by looking more closely at Italo Calvino's novel, and the result was a project that wove together acoustic choral works from the past eight years which I had composed for the choir, with newly composed fields of sound using the vocal lines as inspiration.

My current composition work includes a new piano concerto for the British pianist Matthew Schellhorn, which is based on the



artificial intelligence in music work I undertook at UdK in Berlin in May this year as part of the Sound of Contagion project, where I spent some time alongside composition colleagues creating new sound material based on machine learning. I have been exploring the boundaries between analogue and digital in my composition work for some time, and it is exciting to collaborate with Matthew on this new work. Other upcoming projects include a highly top-secret full-length opera, which is currently in development, as well as a new work for massed accordions and voices, for premiere in Switzerland in 2023.

Last year I moved to Birdsong Publishing, a branch of the artist management company Harrison Parrott, who now publish my choral, vocal and instrumental catalogue. It has been great to work alongside new colleagues to reach a new audience for my music in Europe and in the USA. Over the coming years I am hoping to work much more closely with pupils here at The Menuhin School on new pieces of mine, as I have found collaborating with the young musicians here over recent years highly rewarding.

Marco Galvani
Deputy Director of Music



Staff news

In the following paragraph, Miho Kawashima celebrates the career of Ruth Nye, who is 90 this year.

The first time I saw Ruth was on a fuzzy VHS tape. Sitting in a house on the other side of the world, my family were preparing our move from Tokyo to London, and finding a piano teacher in a completely foreign country was one of the many daunting tasks on my parents' to-do list. By chance, my mother was given a video tape of Ruth teaching and, without a hint of hyperbole, I can safely say that this moment changed and shaped my life in ways I could never have imagined.

I was nine years old, watching Ruth teach, and not understanding a word of what she was saying to her student since I spoke no English at the time. And yet, I remember feeling her aura, wisdom and absolute dedication. It drew me to her immediately, and I demanded that I study with her, with a conviction that could not be explained.

My memories of those first months with Ruth are some of the clearest and most cherished from my childhood: the sound she would draw out of the piano when she demonstrated, the way she mimed and danced to explain things to me (still with very little English!), and how she insisted that I recited the order of sharps and flats at her front door upon my arrival each week, like a password to get into my piano lesson. I saw scales and arpeggios in a whole new light, felt such shame when I had ignored fingerings she had written in – to which her comment was a gentle sigh and “well, that was a waste of perfectly good pencil lead” – and each piece of music we worked on became a journey, not a mission. In short, this enchanting teacher and person that I had hoped to meet was,



Ruth Nye

somehow, even more extraordinary in reality. And I know that I am just one of countless people Ruth has touched with her magic.

On the occasion of her 90th birthday, it is quite astounding to look back at her life and be in awe of her adventures and achievements. As a genuine and wonderful partnership, Ruth and her husband Ross were remarkably ahead of their time, and the path they forged for themselves and their family is truly

inspiring. When Claudio Arrau, the legendary pianist and one of the finest in the musical golden age of the 20th century, heard Ruth play in Melbourne, Australia, she was immediately invited to come and study with him in New York. Arrau and Ruth formed a deep and unique

friendship, and she accompanied him on countless performances and tours, as well as being under his musical mentorship and having a wonderfully close relationship with his family for decades. She always told me that, because Arrau studied with Martin Krause, who was a student of Liszt, and Liszt studied with Czerny, who studied with Beethoven, Beethoven was my musical great-great-great-great-grandfather, which enthralled and terrified me in equal measure.

Having decided to relocate to the UK after their year in New York, Ruth was performing in London with no expectations. But one appearance in Kensington – playing Mendelssohn's *G minor Piano Concerto* – had a contact of Ibbs and Tillett, the singular British classical music management agency of the 1900s, knocking on her dressing room door after the concert. Ruth was signed by Emmie Tillett shortly after, and, as her performing career in the UK and abroad

flourished, the family made London their home.

Ruth is, among many other qualities, humble to a fault. But I believe that it is this innate humility that makes her an exceptional teacher. She instilled in me that, as musicians, we are the vessels. The music is what we play for, not egos or glory or to impress. She has cultivated this core belief through the many shapes her musical career has taken; perhaps especially so, when she came to the crossroads of transition from performing to teaching.

She began teaching at the Yehudi Menuhin School 30 years ago and she played a momentous part in developing and broadening performance opportunities for the pianists, and building up the faculty as a whole. She has also hosted numerous Longfrey concert barbecues, the annual highlight for the pianists, for which Ruth says it has only ever rained once in all these years. I think that is the least the

universe can do to thank her for all that she does and gives.

As well as her decades of dedication to the School, she has also held positions of professorship at the Royal Academy of Music and the Royal College of Music, and was awarded an MBE by Queen Elizabeth II in 2007 for her services to music.

I could write about Ruth endlessly, and it has been a privilege to share a small snapshot of her accomplishments in honour of her milestone birthday. And if I may take this opportunity to sign off on a personal note, I can only say this to Ruth: from being Mrs. Nye, to Ruth, to Ruthie for 26 years you have been a constant North Star for me and, as it turns out, for my husband. That our daughters can now call you their musical fairy godmother is the most precious gift; I am infinitely, impossibly grateful.

Happy 90th Birthday, Professor Nye!

Miho Kawashima
Piano Accompanist

We say goodbye to two of our long-serving members of staff**Oscar Perks**

The multi-talented Oscar Perks first came onto the school site when he was five, taking violin lessons as part of the Young Strings Initiative (run by the Headmaster's wife). This led to a place

at the school when he was eight – the first of the three Perks siblings to join.

From a fairly early stage, it was clear that Oscar wasn't



Oscar Perks

limiting himself to playing the violin. When he was 11 he was inspired by the events of 9/11 to write a string quartet entitled *The Twin Towers*; this was performed on Breakfast TV and later at the Wigmore Hall. When doing his GCSEs he obtained one of the top ten marks in the country for Science. He was introduced to the viola in his early teens, and could usually be relied upon to make himself available for any interesting ensemble. He went to Cambridge for his first degree (Gonville & Caius College) and then went to RCM for a Masters degree, studying with Lutsia Ibragimova.

He returned to YMS when he was asked to run the Chance to Play project, which at that time was visiting a number of schools in the Surrey Hills; it wasn't long before he was also invited to take aural classes on a Saturday morning, and in due course he joined the team of violin assistants. However, his duties as the second violin in the Dante Quartet meant that he couldn't continue to commit to Saturday mornings, so for a while we saw rather less of him. He continued working as an assistant, and in addition to this he started an occasional keyboard harmony class in the evenings, which culminated in a competition for the

students. He also took on some second-study violinists, and even accompanied them in Supporting Studies concerts.

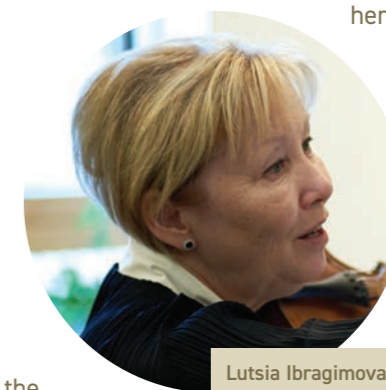
As time has gone on, Oscar has increased his teaching at other institutions (including Guildhall) and is also in demand as a freelance violinist – leading orchestras, playing concertos and doing an increasing amount of session work. As a result he can no longer commit to regular teaching at YMS – although he will be maintaining his links with the school through his brother Elliott and of course his wife Ayaka (whom he met at the school).

Cathy Whitnall
Head of Musical Resources

Lutsia Ibragimova

During the 25 years Lutsia has been working at the school, she has inspired and nurtured countless young violinists who have gone on to become significant figures in the music world.

Her devotion, passion and commitment to her students have been an unwavering part of the school's foundation, and her warm support and generosity have allowed



Lutsia Ibragimova

her students to flourish and develop as individuals and as musicians.

It has been an honour working alongside Lutsia. I have learnt so much from her, not only as a teacher but as a person and friend, from her strength of character, authenticity and sense of dignity. Thank you Lutsia for everything. You will be sorely missed.

Akiko Ono
Principal Violin Teacher

Our new Associate Artists

We are excited to announce violinists **Pavel Vernikov** and **Alexander Sitkovetsky** and harpsichordist **Mahan Esfahani** as new YMS Associate Artists and composer **Alexey Shor** as the School's first Associate Composer.

The associate musicians will visit the School several times a year and work with pupils in a variety of guises, including one-to-one lessons, masterclasses, chamber music coaching and as guest performers with the Senior Orchestra. They join violist and conductor Maxim Rysanov, who was announced as the School's first Associate Artist earlier this year.

Alexander Sitkovetsky said: "I have a strong connection to YMS and Yehudi Menuhin. Lord Menuhin offered me a place at the School, and was the reason I relocated to the UK, where I've been based

ever since. Lord Menuhin was an inspiration for me throughout my eight years at the school and I am looking forward to continuing his work, by performing with the pupils, and playing an active role in further developing their musicianship."

Mahan Esfahani said: "I'm so delighted by the opportunity to join the larger artistic conversation with the young people and the staff at YMS alike and to deepen the conversation between different instruments and ways of looking at music."

Alexey Shor said: "YMS is one of the best music schools in the world, and I'm deeply honoured to be invited to be the School's Associate Composer. I'm thrilled that I will have a chance to see the school's students work on my compositions, and I am looking forward to their insights and interpretations."

Other staff news

In December **Matthew Taylor** will be appearing as a Guest Conductor with BBC National Orchestra of Wales in a CD on Toccata Classics. The works are his 6th Symphony, Oboe Concertino, Clarinet Concertino and Violin Concertino. The BBC National Orchestra of Wales gave the world premiere of his 6th Symphony last year. The soloist for the Violin Concertino is **Mira Marton**, YMS alumna, who performed the work with YMS Junior Orchestra in November. The performances will be broadcast on BBC Radio 3 next year.

John Cooney's recent piece *Tendril*, commissioned by the Royal Academy of Music as part of its bicentenary celebrations, will be premiered on 22



Matthew Taylor

November by Ellen Baumring-Gledhill. Ellen will also be recording the piece, and the score and recording will be made available on the RAM "200 Pieces" website. In other news, the premiere of *Signs-Paths-Landscapes*, originally scheduled for May 2020 but cancelled due to lockdown, will now receive its premiere in March 2023.

New Staff

Duncan Barker (Interim Development Director)
Duncan was Head of Development at the Guildhall School of Music & Drama for over a decade, where he raised money annually for the Scholarships Fund and for the capital campaign for new performance facilities at Milton Court. He has also been Fellow & Development Director at Merton College, Oxford.

Alexander Chaushian (Professor of Cello)
Alexander performs regularly at venues such as the Wigmore Hall and Queen Elizabeth Hall in London, Konzerthaus Vienna, Suntory Hall Japan, as well as Carnegie Hall in New York, and Symphony Hall in Boston. He enjoys regular chamber music relationships with such notable artists as Yuja Wang, Julia Fischer, Levon Chilingirian, Diemut Poppen, Emmanuel Pahud, and Ashley Wass, and has also collaborated with Yehudi Menuhin. He is also a member of the Tchaikovsky Trio with Pavel Vernikov and Konstantin Bogino.

Suzanne Evans (Early Years and Juniors Programme)
Suzanne joined The Menuhin School in September as the Early Years and Junior Programmes Lead, setting up the Little Menuhin programmes for ages 0-11. She is currently balancing this role with freelance orchestral viola playing and violin/viola teaching at Milbourne Lodge School in Esher.

Kerry Fenn (Science Lab Technician)
Kerry worked for Boots for 15 years, where her last job was as a

Pharmacy Technician and Manager. She then starting volunteering at Cobham Children's Centre and, when they closed down, at a local infant school as a Teaching Assistant.

Adele Hunt (Receptionist and Admin Assistant)
Adele started her working life in the publishing/newspaper industry and then worked mainly in the NHS. She currently volunteers for a local theatre company.

Louise Lansdown (Professor of Violin)
Louise was appointed Head of Strings at the Royal Birmingham Conservatoire in 2012 after holding the position of Senior Lecturer in the School of Strings at the Royal Northern College of Music in Manchester from 2001-12. She is the founder of the Cecil Aronowitz International Viola Competition and President of the British Viola Society. She is also a trustee of the Quartet of Peace Trust, the Lionel Tertis International Viola Competition, the National Youth String Orchestra and the Albion Quartet.

Gemma Lawrence (HR Administrator)
Gemma has over 20 years administrative experience. She likes to work either on her own or as a team and likes to take on new challenges. In her spare time she likes to keep fit.

Edward Leung (Staff Pianist)
Edward's last post was at the Westminster School in London as the Accompanist-in-Residence and Music Partnership Coordinator. An active soloist and chamber musician,

Edward holds the Philharmonia MMSF Piano Fellowship, and is a Yehudi Menuhin Live Music Now and Keyboard Charitable Trust artist. His debut album with Resonus Classics will be released in 2023.

Lesley Moon (Receptionist and Admin Assistant)
Lesley has worked in both school and marketing environments for most of her career and has worked as an accounts assistant/receptionist at Dunottar School in Reigate for 10 years.

Sebastian Mueller (Professor of Violin)
Sebastian has been teaching the violin at various music specialist schools throughout the UK and Europe, so is well familiar with all possible variations of "why I couldn't practice" - he has had excuses in several languages. Besides his class at The Menuhin School he enjoys working with his senior students at the University of Music and Performing Arts Vienna, and playing concerts himself if time allows.

Maria Porter (Development & External Relations)
Maria joined the Development & External Relations Team this September to help fundraise and set up external events. You may also see her in her other role supporting The Menuhin Hall. Outside of work Maria enjoys country walks with her family.

Grace Russell (Receptionist)
After completing 25 years as a Maths teacher, starting in the UK and finishing in the USA, Grace joined The Menuhin School as a part-time receptionist in late September. Other

than travel, she enjoys going to the theatre and listening to music.

Anahit Tchaouchian (Professor of Piano)
Anahit graduated from the Conservatoire Royal de Bruxelles under Evgeni Mogilevski and from Royal Academy of Music (Dip RAM) in London under Pascal Nemirovski. She is a recipient of the Diploma D'Onore at the Accademia Chigiana in Siena. Anahit is a laureate of the International Emmanuel Durllet Paino Competition in Antwerp, Belgium. Anahit has made numerous concert appearances with the London Soloists Orchestra and has regular performance engagements with the Armenian National Philharmonic Orchestra. She is the founder of the Fugata Quintet, UK, an ensemble with an unconventional instrumentation inspired by Astor Piazzolla's original compositions and which plays music of all periods.

Also joining us or in new roles this term are the following members of staff:

Stuart Bramwell, Resident Music Assistant; **Elliott Perks**, Professor of Viola; **Marco Galvani**, Deputy Director of Music; **Emily Sun**, Interim Professor of Violin; **Frank Vielhorst**, VMS Musicianship Tutor.

We wish the following staff well, all of whom have moved on to pastures new:

Nicole Sherman; **Gillian Anklesaria**; **Alison Packman**; **Victor Rodrigues Araujo**; **Hannah May**; **Alix de Mauny**; **Michelle Feeley**; **Charlotte Brough**; **Doriane Gable**; **Grace Gates**; **David Greenwood**; **Emily Howell**; **Svitlana Kosenko**.

Alumni News

Nicola Benedetti has taken up the role of Festival Director for the Edinburgh International Festival. She also played the premier of Sir James MacMillan's *Violin Concerto No 2*, a work dedicated to her, with the Scottish Chamber Orchestra (SCO) at Perth Royal Concert Hall in September.

David McCarrroll has been appointed the new leader of the Pittsburgh Symphony Orchestra.

Daniel Hope and the NCCO performed *Berlin 1938: Broadcasts From a Vanishing Society* between 16 and 18 September in the Presidio Theatre, with vocalists Thomas Hampson and Horst Maria Merz. Originally created for the Verbier Festival in 2019, where it was acclaimed, the show was extended into its current theatrical production, described as "a gripping musical radio drama that will transport you back to a pre-war era of disappearing freedoms and tell the story of the artists who pushed back."



Daniel Hope

Simone Lamsma performed as the featured soloist for the Irish National Symphony Orchestra in a performance of Berg's *Violin Concerto* on Friday 9 September.

Kingsley Lin has been selected as one of the 20 finalists for the Donatella Flick Conducting Competition.



Opening of The Yehudi Menuhin School Qingdao

The Yehudi Menuhin School Qingdao, The Menuhin School's sister school, opened officially on 3rd September. We now have 62 students ranging from age 5-17 and some 50 staff in total. The School ultimately has a capacity of 850 students!

It was a remarkable achievement, and a great tribute to The Qingdao Urban Construction Group, that the School opened as scheduled given the many challenges resulting from controlling the spread of the Covid virus. Sadly, the associated restrictions have prevented the senior staff of YMS visiting Qingdao both during the construction phase and also for the celebratory opening festivals. It is hoped that visits and exchanges will be possible from early next year.

The relationship between the two schools is fundamentally important and already strong bonds have been

built between the Chairs of Governors, the Head of YMS and Ms Ran Zheng, YMSQ Principal, and Vice-Principal, Mr Mark Stringer, and Ashley Wass, YMS' Director of Music, who is the main point of contact with the Vice-Principal who oversees Music at the new school. A number of YMS staff have expressed an interest in linking up with the Qingdao faculty and giving masterclasses and lectures to its students. For now these will be conducted on-line but the plan is for on-site activities in the future. Most exciting of all, both schools look forward to the possibilities of student exchanges.

Whilst there are inevitably differences between the two organisations given YMSQ's need to provide tailored programmes for students from China and, later on, more widely within the South East Asia region, YMSQ embraces the philosophy and values of YMS.



The first cohort of students is now in a settled routine of first study instrumental lessons. Non-specialist pianists normally take piano as a second study and eight violinists are learning the viola. All students in the Middle and Upper Schools have two hours' weekly chamber music and 16 ensembles have been established. As at Cobham, its young musicians sing and study Musicianship and Contextual Studies. There are Improvisation sessions, a Professional Practice Programme (currently focusing on older students' choices of destination conservatoires and preparing them for applications) and composition classes will soon be introduced.

In China, all students must follow the Chinese Academic Curriculum until they are 14-15 years old but YMSQ students can then take either IGCSEs or A levels.

Qingdao is situated in Shandong Province on China's North East coast,



just about half-way between Beijing and Shanghai, and is renowned as a city of culture. It's a very beautiful part of China with a spectacular coastline and some of China's finest beaches. In 2008 it hosted the Sailing events for the Beijing Olympic Games. Whilst it has become a very popular seaside resort - and is also famous for being the home of the Tsingtao Brewery and Asia's biggest beer festival each summer - Qingdao is a major city with a population which has grown

significantly in recent years now in excess of eight million.

The school is on a grand scale and has superb facilities. The Menuhin Concert Hall and Sky Recital Room are the School's current performance spaces but The Performing Arts Centre will open in the next 12 months with two auditoria, one with a capacity of 350 and another which can accommodate an audience of more than 850.

Although only open for three months, the School has already welcomed high-profile politicians, leaders of industry, education, science and technology and, of course, eminent musicians. President of the School is Lu Siqing, probably China's most famous violinist and a former student of YMS.

Most importantly, the School has already hosted several concerts involving our international resident and visiting faculty from within the region and, of course, some of our students!

Our Concert Programme

As we look back on autumn term 2022, we can reflect upon a term full of musical riches.

Our concert programme has included a diverse range of activities, including performances for the Cobham Arts Society, the Memorial Service for Lord Sainsbury, the Wiltshire Music Centre, Calne Music and Arts Festival, the Dorking Chamber Orchestra, Dorking Choral Society, St. George's in Bristol, St. Mary's in Stoke d'Abernon, the RAC Club in Epsom, Steinway Hall in London, Coach House Pianos in London and the Wimbledon International Music Festival. It has been wonderful to see so many pupils appearing in Lunchtime Concerts and Showcases, and the addition of student compositions to our public events in the Menuhin Hall has been hugely well-received by our audiences,

shining a light on the exceptional work undertaken by our team of academic music teachers.

We have been very fortunate that our growing team of Associate Artists – Maxim Rysanov, Mahan Esfahani and Sasha Sitkovetsky – have been so actively engaged with the School. Maxim has been visiting on a monthly basis, working with a large number of pupils, and Mahan delivered a series of inspiring classes and talks during his visit in October. Sasha joins us in early December for what promises to be an intense and exciting few days of study.

In the meantime, our Composer in Association, Alexey Shor, will also be visiting YMS in December. It is wonderful to see his profile grow around the world.

Looking forward to the end of term, I am eagerly anticipating the

Winter Festival, particularly as it has a very festive feel this year. Our concerts of *The Snowman* and *The Nutcracker* have already sold out, and I'm delighted that additional capacity performances have been organised for approximately 560 pupils from 14 local state schools, demonstrating that community engagement is at the heart of the School's ethos. We celebrate the remarkable Ruth Nye's 90th birthday with a special concert featuring current pupils and alumni, and draw the term to a close with a whole-school finale which includes chamber music, orchestra and the school choir.

It has been a long and busy term; I wish you all a happy and restful Christmas, and look forward to seeing you in 2023.

Ashley Wass
Director of Music

This term in The Menuhin Hall

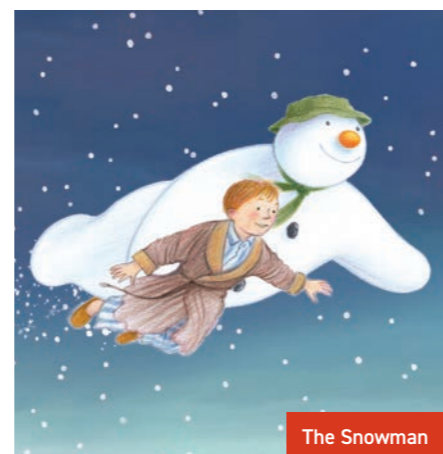
It is the first day of December as I type this. It is suddenly winter and I find myself browsing the Internet for 50 metres of fairy lights and a decent recipe for hot chocolate. Important research, though perhaps not as significant as the eventual need to "check" the quality of the mulled wine!

It has been an exciting term at the Hall. In September we welcomed the Castalian Quartet for a magical evening in memory of Susan Woodcock, followed next month by some terrifyingly fast banjo playing in Michael Law's Piccadilly Dance Orchestra. In November we were treated to a song recital by soprano Ailish Tynan and pianist Jocelyn Freeman: an evening of monumental names and scandalous anecdotes, wrapped in music-making of the

highest calibre. As I write this, we are about to launch into a flurry of winter concerts showcasing the vast musical landscape we explore at the School and Hall – from *The Snowman* to Vaughan Williams, from Corelli to Lutoslawski, this will be an unforgettable musical feast.

The end of mulled wine season does not, of course, mean that there isn't a lot to look forward to next year. January and February will bring two more showcases and two collaborative concerts where pupils will share our stage with the Brodsky Quartet and harpsichordist Mahan Esfahani. In February, our very own Keelan Carew will once again take over the stage (and probably every other space he can find) to fill the Hall with instruments. If you have someone in

the family who might one day be the next Miles Davis but does not yet know it – this one is for them! March will feature a truly unique event, held in memory of Margaret Norris, the last of those teachers who witnessed the founding of the school in 1963. This will be the coming together of 60 years



The Snowman



Brodsky Quartet

of musical history, with current pupils playing alongside alumni, building new memories on the foundations of the past.

Amidst the pupil showcases, we will be welcoming back several Menuhin Hall regulars: the National Youth Harp Orchestra introduce us to a Celtic Concerto while the Surrey Mozart Players feature pianist Antonia Suhanova performing Shostakovich's *2nd Piano Concerto* in March, and the Farnham Youth Choir bring us another evening of choral excellence in June.

In May, the Surrey Hills International Music Festival will visit once again for two concerts: Gary Hoffman returning with Wu Qian for a performance of Mendelssohn, Brahms, and the music of Spain, followed by the Sitkovetsky Trio performing Beethoven and sharing the stage with our pupils for Dvořák's *2nd Piano Quintet*.

As always, the year will culminate in a glorious series of summer concerts. For the first time in many years, our Founder's Day concert will fall on Yehudi's birthday; from pupils, staff, alumni Alex Chaushian and Coco Tomita to Director of Music Ashley Wass, the community will come together for a magnificent

celebration. Following Founder's Day, a brand-new series titled Summer Solos will feature the Summer Festival's traditional showcases on Fridays throughout the term. This series will then lead to a grand finale in July where unforgettable orchestral concerts, family events and collaborative performances will close the year with a bold exclamation mark.

If you have made it as far as this, dear Reader, I suspect you are not unfamiliar with the Hall and the incredible music-making that we are fortunate to witness under our roof. You may also be aware that, after years of lockdowns and ever stranger times, some of our seats have remained empty more often than the music deserves. We could not have made it this far without the immense support of our loyal audience – and we know we would not have a future without you. The small favour we ask remains the same: bring a friend. A sibling, a grandchild, a neighbour. Perhaps it will be our 20% discount at the Old Plough, the £10 tickets we now offer for all concerts or, indeed, the mulled wine and hot chocolate that will be the deciding factor, but we only need to get them through the door.

Winter 2023

DATE	TIME	EVENT
Thu 26 Jan	7.30pm	Showcase
Mon 30 Jan	7.30pm	Virtual Open Rehearsal #2
Tue 31 Jan	7.30pm	Brodsky Quartet with Pupils of The Yehudi Menuhin School
Sun 5 Feb	1.15pm & 3.45pm	New Year, New Instrument: Family Day with Keelan Carew
Thu 9 Feb	7.30pm	Showcase
Thu 23 Feb	7.30pm	Mahan Esfahani with Pupils of The Yehudi Menuhin School

Spring/Summer 2023

As before, we are encouraging all patrons to book online if possible. Bookings for March open in the new year (see below).

If you need help with your booking, please do not hesitate to call the Box Office. Our opening times are **Monday to Friday 10am-3pm (lunch 12.15pm-12.45pm)**.

PRIORITY BOOKING:

Menuhin Circle opens **18 January**
Best Friends opens **18 January**
Friends opens **25 January**

General booking opens **1 February**

Please keep an eye on our website for the latest updates and any changes to these plans.

Book online at:
THEMENUHINHALL.CO.UK

Box Office: **01932 559400**

The rest we can leave to the place where words stop and music begins.

We will be excited to welcome you back in the New Year.

Tamas Reti
Hall Manager

Development News

After the long summer months, the autumn term is always a busy prospect at the School and this is particularly true for the Development Office as we aim to engage with all our friends and supporters in the run up to the festive break. We have published and circulated our first Donor Impact Report, demonstrating how your generosity throughout the year has enabled us to improve the opportunities available to our talented pupils. We have welcomed Friends and Menuhin Circle members to some fantastic Showcase Concerts in the Menuhin Hall and other events. Lastly, we said a fond and heartfelt farewell to Alix de Mauny as External Relations Director after four years in post as she moves to Switzerland for an exciting new role. The School is in the process of appointing a permanent successor to Alix and until that happens I have the great privilege of working alongside the Development team to look after the School's committed community of supporters for a brief period. Thanks so much for your continued support and I look forward to meeting you soon.

Duncan Barker
Interim Development Director

SAVE THE DATE:
15 March 2023
Kings Place,
London

Join us somewhat earlier this year to watch our students perform at our Leavers' Concert.

Coach House Pianos

We were delighted to welcome members of The Menuhin Circle to a concert by the pupils set in the most unique and inspiring venue Coach House Pianos on the New Kings Road.

Guests enjoyed a tour of the showroom, which was packed with pianos from all the world's leading piano brands and even boasts a Steinway that is steeped in history, as it originates from the Abbey Road recording studios.

The concert included: *Concerto for 4 Violins on D Major* by Georg Philipp Telemann; *Duetto Op.2 No 4* by Ferdinando Carulli and Alexey Shor's *Piano Trio*. The audience were delighted with the performances, which featured some of the youngest pupils of the school, and were impressed not only with the skill of the performers but with the



enthusiasm and joy that exuded from them as they played.

Our grateful thanks to David Halford and the team at Coach House Pianos for accommodating us and for being such engaging and wonderful hosts.

The Menuhin Circle welcomes supporters who commit to making an annual donation to our Annual Fund of between £1,000 and £5,000 for at least three years. For more information, please contact Marion Chow at marion.chow@menuhinschool.co.uk



You can now support us by scanning the QR code or shopping online at easyfundraising.org.uk/causes/yms

Choose from over 7,000 brands and part of what you spend will be donated to us at absolutely no cost to you!



From the Chairman of the Friends

Dear Friends

The clocks have changed, the nights are rapidly drawing in and our thoughts turn to the festive season and spending time with friends and family. I hope you all have the chance to enjoy this special Christmas time which looks to be promisingly free (at last!) from Covid restrictions.

It has been a fast-paced term for the School, with some absolutely wonderful concerts at The Menuhin Hall. The Friends were treated to a special, intimate performance by Ozgur Kya with Miho Kawashima, which was both captivating and insightful as Ozgur gave us a glimpse into his life when at YMS and his passion for the cello. Events such as these are a real treat, so please do come and enjoy these exclusive opportunities. It was a pity that the audience for the occasion was small in number, albeit very engaged. We need to support these "Friends-only" events in order to make them worth all the effort put in by presenters and the time and cost involved.

Hot on the heels of that event was the first of two planned Virtual Open Rehearsals, each a real opportunity to explore "behind the scenes" at the School. The first treated us to a chamber music rehearsal, which we could watch online in the comfort of our own home. Be sure to put 30 January in your diaries for the next Virtual Open Rehearsal and enjoy watching the pupils rehearse with the world

famous Brodsky Quartet. But please also make sure you book to come to the actual concert by the Brodsky Quartet the next evening. Please ensure that your email address is current so you do not miss out as a link for these virtual events is sent automatically to you via email. (There is a note on how to update your email address at the end of this letter).

Since I last wrote to you, the Friends Management Committee has on your behalf made some further grants to the School. First, we made a grant of £5,000 towards post-production costs for The



John Baker

Menuhin School's first ever commercial CD displaying our pupils' talents. It will be released in September 2023 on the Grammy, Gramophone and BBC Music Magazine Award winning label, Orchid Classics. The album will be titled "Around the World in 80 Minutes" and is intended to celebrate the diverse range of nationalities and cultures which make up the YMS community. The release date has been timed to coincide with the official launch of the School's 60th Anniversary celebrations.

Two further grants were awarded in the new financial year. We have also recently made a grant of £10,000 towards the Pupil Opportunity Fund (formerly Pupil Hardship Fund). The fund enables pupils to apply for limited financial assistance to support activities which are considered beneficial to

artistic and personal growth and musical development, including (but not limited to) masterclasses, consultation lessons, courses and competitions, and the Duke of Edinburgh Award activities. A further grant of £5,000 has also been made for Music Tech at the Yehudi Menuhin School. Music technology provides new horizons in musical expression and creativity, as well as supplying a basis for recording, engineering and producing music to the highest quality. Even with a small number of resources, young people can create studio-quality pieces and recordings, and we believe that this needs to be an essential part of contemporary music education.

Finally I should let you know of two new appointments at the School. Following the departure of Alix de Mauny, who has relocated to Geneva, we have welcomed Duncan Barker as Interim Director of Development and we also pleased to welcome Maria Porter who has joined the Development Team as Fundraising and Events Administrator.

I look forward to seeing you at a concert soon. We are very keen to increase the number of Friends and to fill the Hall for every concert so please encourage your friends and family to experience the magic that is the music at The Menuhin Hall, and become a Friend.

With very best wishes,

Sir John Baker
Chairman of the Friends of
The Yehudi Menuhin School

