

I N T E R N A T I O N A L  
Y e h u d i  
F O U N D A T I O N



M e n u h i n

FIRST INTERNATIONAL SEMINAR

# MUSIC WORKSHOP

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Converserie de Saint-Hubert  
BELGIUM

EFMET

European Forum for Music Education and Training

International Yehudi Menuhin Foundation  
&  
European Forum for Music and Training (EFMET)



Education and Culture

Culture 2000

*“I am no philosopher. But I may have some ideas on balance worth examining, in oneself, among members of society, or even in music and the arts. Fortunately, however, I also have elements of imbalance underlying my character and at times my outbursts of anger! I am sufficiently “imbalanced” to be very human in the end! If people have managed to see a philosopher in me, it’s undoubtedly because I ponder on unfathomable mysteries.”*

**Yehudi Menuhin**

*From an interview by Jacques Chancel in “Radioscopie.” France, 1971.*

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# I. INTRODUCTION

## Yehudi Menuhin: “Music is the most civilising experience there is”

In May 2004, International Yehudi Menuhin Foundation and the European Forum for Music Education and Training (1) had invited some thirty artists and national coordinators of the Foundation to share their teaching experiences in the MUS-E project. This educational programme is confused with the Foundation that the great violinist and a handful of humanists brought to the front in 1991 with the generous idea of restoring to children from underprivileged schools in Europe a voice and a way to emancipation and independence through the introduction to art. Witnesses of and active participants in this generous impulse, Thierry Van Roy of Belgium, a specialist in world music, and Cristina Brito da Cruz of Portugal, one of the founders of the MUS-E programme in her country, were the chief architects of this first seminar devoted to music. Because Lord Menuhin had identified music, the sound of the human voice, listening and song “as the most natural, most communicative and most civilising experience in life, one immediately accessible to children.” (2)

And where do things stand five years after his death and some ten years after the launch of MUS-E? Presentations and workshops by MUS-E coordinators and artists from 13 countries from the enlarged EU bore witness during a 3-day seminar. An opportunity for the International Yehudi Menuhin Foundation to stand back and assess educational experiences that, as we shall see, have come in many guises, yet are so enriching and inter-complementary as to constitute the first steps towards a European educational network on a larger scale.

And yet it is still necessary to do the groundwork on the contents beforehand, sort out the divergences and convergences, always intent on bringing out “universals,” foundations both theoretical and practical that would guarantee the efficiency, legitimacy and lasting quality of the MUS-E programme. A task of a taller order than would first appear: For Lord Menuhin has left in his writing not so much a method on how to stimulate children and adolescents, but rather philosophical aphorisms to be interpreted at will. But could we expect anything else from a free spirit aspiring to the universal?

**Xavier Flament**  
*Rapporteur*

(1) EFMET is the flagship project of the European Music Council. It is financed by Culture 2000 and composed of the European Association of Conservatoires (AEC), the International Association of Schools of Jazz (IASJ), the European Federation of National Youth Orchestras (EFNYO), the “Jeunesses musicales d’Europe” (JME), the Europa Cantat and the International Yehudi Menuhin Foundation.

(2) Yehudi Menuhin, in “Le projet Mus-E – Raisons d’être.”

## II. LIST OF PARTICIPANTS

Mr	Ankoudinoff	Nicolas	Mus-e	Artist	Belgium
Mr	Benoit	Olivier		Musician	France
Mrs	Brito da Cruz	Cristina	IYMF	Contributor	Portugal
Mr	Carretero Abad	Javier	Mus-e	Artist	Spain
Mrs	Chabaud	Frédérique	IYMF	Director	France
Mr	Degli	Janos		Observer	Hungary
Mrs	Dudt	Simone	EFMET	Project administrator	Germany
Mr	D'Ursel	Alain	Mus-e	Observer	Belgium
Ms	Efstathiou	Eleni	IYMF	Intern	Greece
Mrs	Eggermont	Solange	IYMF	Logistics	Belgium
Mr	Flament	Xavier	IYMF	Rapporteur	Belgium
Mrs	Fulin	Angélique		Sorbonne University	France
Mr	Iaiza	Raul	Mus-e	Artistic co-ordinator	Italy
Mrs	Jakobi	Ruth	EMC	Executive Director	Germany
Mrs	Leroy	Nathalie		Interpreter	Belgium
Mr	Louzeiro	Pedro	Mus-e	Artist	Portugal
Mr	Menduto	Tiziano	Mus-e	Artistic co-ordinator - Milan	Italy
Mrs	Nuyt	Catherine	Observ	Artist	Belgium
Mr	O'Brien	Dara	Mus-e	Artist	Ireland
Mrs	Poncelet	Marianne	IYMF	Secretary General	Belgium
Mr	Questiaux	J-François		Documentary maker	Belgium
Mr	Schneider	Tom	Mus-e	Artist	Luxembourg
Mrs	Seidler	Chris	Mus-e	Artist	Germany
Mrs	Selke	Kadri	Mus-e	Artist	Estonia
Mr	Smeets	Jean		Europa Cantat	Belgium
Mrs	Truwant	Sofie	AEC	Representative	Netherlands
Mr	Van Roy	Thierry	IYMF	Contributor	Belgium
Mr	Zoltan	Janos		Observer	Hungary

## III. SEMINAR

### III.1. INTRODUCTION TO MUSIC

#### III.1.1. Pedro Louzeiro (MUS-E Portugal)

##### **Presentation**

**MUS-E Portugal has conceptualised seven stages in music instruction. They are combined to enable the child to gain control of the music he or she is making.**

*Drawing largely on music education theories of the 20<sup>th</sup> century, the artists of MUS-E Portugal have designed a real process to get the child to create his or her own musical universe. Starting with rhythm, sustained continuously by movements of the body, inner listening, the capacity to sing and playing an instrument are then explored. The child is then ready to improvise and, when at ease, to note its own playing. A real course to independence, over five years, at a rate of 45 minutes a week.*

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Pedro learnt music like many others, with painful memories of years of studying musical notation which finally started to make sense only when, at a late stage, he discovered the instrument. For a year now that he has been a MUS-E artist in Portugal, he has come to question this conventional approach and opted for the experience of other MUS-E artists, as well as fathoming alternative musical training approaches – starting with that of the Hungarian composer Kodaly. He has also drawn inspiration from children who are learning to speak, then to read and write. He consequently defined seven prerequisites starting with rhythm in the first year, to arrive at musical notation at the end, in the fourth. An introduction to music at a rate of a 45-minute workshop per week.

##### 1) Rhythm

In the beginning, as the saying goes, was the rhythm that the child will gradually acquire by reproducing and learning by heart small units that will then form rhythmic phrases (like a baby learning to speak).

##### 2) Movement

“Movement is always present in rhythmic games, because it contributes to the development of rhythm and motor faculties while being highly motivating.” For Pedro it is inseparable from active listening. It thus accompanies the learning of rhythm and then of song.

### 3) Inner listening

The artist gets his pupils to engage in inner listening, which must occur between his stimulus and the active response he expects from the child. “It’s the beginning of musical intelligence,” Pedro explains.

### 4) Song

Like rhythm, learning to sing is always done orally, by imitation, after this passage of inner listening: an efficient strategy for the development of intonation. The example (stimulus) may be vocal or instrumental, so that the children can get used to varied tones and different pitched notes. Traditional Portuguese (or other) songs are also used, including instructional songs that spell out the name of the notes, for instance. The artist usually accompanies the group, using a recording less frequently. In a more advanced stage, the children wind up accompanying the singer with instruments or simply with their body.

### 5) Instrumental sound production

Several artists opt to make instruments or use a jembe, xylophones or metallophones, a flute, a guitar or Portuguese traditional instruments. “Xylophones have the advantage that we can remove the bars and isolate those that concern us as a fifth (C to G),” Pedro explains. “It then becomes easy for the child to reproduce the vocal stimulus he or she has heard on it. Tonal possibilities can then be gradually increased by adding new bars.”

### 6) Improvisation

Once the children have mastered pieces learnt phrase by phrase, they are asked to improvise. Improvisation is part of every activity, but can only be developed if the child first learns to form and to expand his or her rhythmic or melodic “vocabulary” by reproduction and learning by rote.

### 7) Musical notation

This is optional and possible only if the child has developed sufficiently his or her ability to improvise. “This stage is possible only if the child has assimilated the previous six steps. A child must improvise with ease, warns Pedro. Attempts at notation are therefore made only at the end of the course, in the fourth year of primary school.

## **Workshop**

### **Learning music through practice**

*Putting the theory to practice, the group, led by a temporary “leader,” starts with rhythm, and proceeds to add movement, then concentrates on inner listening, before proceeding to instrumental playing and song. Each member then tries to juggle with these elements through the increasing difficulty of the exercises and to free him or herself from them through creativity and improvisation.*

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Pedro, followed by the group, starts with a “military” march, punctuated by repeated phrases and little ritornellos – suggestions this temporary “leader” improvises for the

group as they come to him. These phrases, rhythms and bodily movements foster creativity and lead to surprises.

The second exercise entails discovering an instrument (here a darbuka, a Turkish drum). After a series of questions and answers, Pedro proceeds to a demonstration and asks the group to reproduce his rhythm on the darbuka by clapping. Each member of the group then takes his or her turn on the instrument to reproduce the rhythmic phrase suggested by the artist. The audience punctuates it by clapping before suggesting a new rhythmic pattern in turn.

Pedro now introduces a song to the rhythm of the darbuka, adding a movement like regular clapping. The leader then introduces his melody and asks the group to listen inside themselves before reproducing it out loud. He then very playfully switches keys and changes the rhythm, but always seconded by movement to integrate these changes. The group is finally divided into two to give a go at a canon, without losing the beat which is stressed by clapping.

### **III.1.2. Raoul Iaiza (MUS-E Italy)**

#### **Workshop**

#### **An introduction to music using rhythm, integrated by bodily movements.**

*Raoul starts with a rhythmic exercise, similar to a warm up, as a real introduction to the language of music. He uses rhythm physically integrated by coordinated bodily movements. He then adds the melodic dimension and completes it with notions of harmony, as he likes to divide the group and instruct each section to sing in different pitches. Rhythm, melody, harmony, polyphony: it's all there.*

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The rhythmic coordination exercise proceeds by degree of difficulty. It begins with a warm up exercise: from common rhythm to the clapping of hands, Raoul moves on to offbeat variations by dividing the group into two. He then brings in the movement of the feet to join that of the hands, and finally intersperses them with onomatopoeic sounds, likewise in rhythm.

He then introduces the melody against this rhythmic background by instructing the group to sing these onomatopoeic sounds at different pitches.

An attempt at polyphony is made by assigning a low register melody to the men and a high register melody to the women.

Once this basic framework is established, the artist thinks up a series of variants of greater or lesser complexity, to bolster the skill and independence of each participant in making music. He insists on clarity of movement, particularly on the pauses, and stresses the importance of being attentive to the feelings stirred by rhythm and melody.

### III.1.3 Dara O'Brien (MUS-E Ireland)

#### **Presentation**

**A triangular relationship (artist, pupil, instructor) guarantees quality in the introduction to music.**

*MUS-E Ireland places emphasis on results or on the mastery of an artistic endeavour. The key to this approach is the triangular relationship between the artist, the pupil and the instructor.*

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Dara is brand new in MUS-E Ireland which has only 7 artists, including two musicians. He has made the most of his first four months to flesh out his instructional experience and composing skills, at times working with very young children (3-year olds). He has them sit in a circle, and then asks them to make sounds from which he then extracts rhythms and structures. Improvisation is ever present in his work, as is the realm of fancy, built through poetic stories. Yet Dara admits that he could not imagine such an introduction without the active contribution of the instructor – a triangular relationship thus involves instructor, artist and pupil. Nor is he there so to get the children to master an artistic discipline. The result is less important than the process that leads to it and the positive repercussions of that process on the class. Nevertheless, a show was put on in conjunction with the MUS-E programme – one that managed to receive some press coverage. “It was the first time,” says Dara, “that boys and girls were working together.”

#### **Workshop** **Rhythm**

*Introduction to rhythm that combines the beat with the movement of the body – in a group.*

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The workshop is essentially based on rhythm. Simple rhythms at first, stressed slowly or rapidly with hands and feet and associated to the marching movement. Dara gets the group to click their fingers, beat their knees, or use other parts of their body for resonance. These exercises are then done in a group, two by two, by turns, where the rhythmic pattern is devised by the first of the two partners. The group is then divided into three to try a rhythmic counterpoint exercise – with each section executing its rhythmic pattern together.

### III.1.4 Tom Schneider (MUS-E Luxembourg)

#### Workshop

#### **Introduction to rhythm using the African jembe.**

Tom hosts the MUS-E project Luxembourg together with a painter and a dancer. He is the sole musician, and uses a jembe. Today very popular with young people, this African drum is ideal for an introduction to rhythm. “No rhythm, no music,” says Tom. He begins with simple rhythms using the three sounds that can be produced on the jembe (tong, clack and base). He then uses this basic material to build increasingly more complex rhythmic phrases.

## III.2. PROFILES OF THE ARTISTS

### III.2.1. Tiziano Menduto (MUS-E Italy)

#### Presentation

#### **35 MUS-E artists in Milan: two common features, a plethora of differences in the objectives and means used.**

*Tiziano has endeavoured to distil a typology of the profiles and methods of the 35 artists involved in the MUS-E project in Milan. Common features: 1) the musical aspects; 2) the stimulation of creativity in children. Differences: 1) the majority use music, but only a minority consists of musicians; 2) the school population is not homogeneous and one third of the artists are from abroad; 3) instruments are used as tools and in great variety; 4) some artists favour creation; 5) some focus on one discipline only, such as rhythm, dance or choral music.*

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Tiziano has been working as an artist in Milan for seven years, focusing on introducing others to his country’s traditional music and dances. He also coordinates the MUS-E project in his region, which involves 35 artists from different backgrounds and areas of interests, whom he has tried to typify here.

Most of these artists seem to share two objectives: first, the musical aspects, which take precedence over other forms of artistic expression. Tiziano talks about “non-academic musical experiences.” Another shared objective has to do with stimulating the creativity of children. The aim, in fact, is not to get them to read music or to play an instrument, but to open up channels of expression for them, starting with the fascination, as Lord Menuhin sensed, that children have for sound.

Nevertheless, without an institutional framework to guarantee a common methodology and even training, the differences between the profiles, objectives and means deployed to achieve them, are legion. So music does not take on the same importance for all artists. Most avail themselves of it, but musicians among them are in the minority. Brazilian artists for instance, use music and rhythm a great deal, but for the “utilitarian” purpose of introducing children to the capoeira. Others use music as a medium to get children to dance or to perform in a play. Tiziano is no exception. “I do not use only music,” he says. “I also include dance, so that the children can

become aware of the rich European tradition (so it is not merely a matter of preserving Italian folklore). But if the population is non-European, we can also delve into African or Arab music.”

The situation in the field necessarily entails different objectives: “One third of the artists in Milan come from abroad,” says Tiziano, who also refers to the diversity of the instruments used. “We do not speak of musical instruments, but of tools: voice, body, body language or... musical instruments, which can be electronic, as shown by a new group of artists that uses computerised music.”

Some artists, who bank on the creative aspects, focus on the emotional dimension. The identification of feelings conveyed by music could thus serve as a starting point for children to create a piece themselves. “I go about it differently,” Tiziano says. “My aim is to create music or dance in the “tradition” of the class.”

Others work on active listening so that children can discover their own, inner music when some use only rhythm or voice well embedded in the Italian choral tradition.

### **III.2.2. Nicolas Ankoudinoff (MUS-E Belgium)**

#### **Presentation**

**A plea for varied profiles of artists, provided they have experience and they share the humanist values inspired by Lord Menuhin**

*MUS-E artists should all have sufficient musical baggage, though they need not all be of the same mould. On the contrary, a diversity in approaches which nonetheless share the values of Yehudi Menuhin should prove inter-complementary, thereby enriching the instructional undertakings.*

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In Brussels, Nicolas hosts a group of MUS-E artists. He insists that candidates must have previous experience in order to be taken on. “They generally already have the requisite baggage and practical experience as musicians,” he says, specifying that their profiles are wide ranging. “There are opera singers that teach participants how to pitch one’s voice and to sing “Don Giovanni,” others who stress concrete music based on the sounds of nature. This can extend to experimental music, percussion, classical music, etc.” But far from fearing a dispersal of disciplines, he sees this diversity as a source of inter-complementary strengths: “Each artist has his own ideas and suggests different solutions to the same problems – and yet we share what is most important: the values of Yehudi Menuhin, such as joy, harmony, the prevention of violence, sharing good moments, and opening our eyes.” For all that, he thinks it is important to meet once or twice a year to exchange such experiences and diverging points of view. “But we must not be too academic,” he concludes.

## **Workshop**

### **The harmonics of well-being**

Nicolas conducts an exercise on the harmonics drawn from the unisons produced by the group. Each one starts and holds a note while walking in the room, in a circle, like Corsican singers, and realises that upon coming into contact with the sound of the others, his or her pitch changes in search of harmony – a harmony formed by several pitched notes that correspond to the very composition of a sound. For, in addition to the basic frequency conferred by pitch, a sound consists of a series of multiples of this frequency that give it its colour. These shared unisons, felt ever so physically, goad the group towards cohesion and well-being.

## III.3. INSTRUCTIONAL CONTEXT

### **III.3.1. Chris Seidler (MUS-E Germany)**

#### **Presentation**

##### **When music transcends social and cultural barriers**

*Chris works with underprivileged, predominantly Muslim children. They have never seen nor taken part in shows and most do not speak German either. And yet, by listening to each class and to each individual in the class, they bring forth personalities and energies which, through music and artistic performance, recreate an unexpected social fabric – that of hope.*

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Chris stresses the difficult context of the classes she gives as an artist-composer in the MUS-E project. According to her, the parents of half of her pupils are unemployed. “The needs are blatant,” she says. “Many of the children come to school without having had breakfast.” These economic problems are further aggravated by the cultural brakes to social integration. 80% of these children are foreign – essentially Turkish. The Germans do not speak to them. They do not speak nor try to learn German, and often wind up dropping out of the education system in secondary school, precisely for that reason. Most of the girls are veiled. Finally, the teachers in their school are very undermined: “Fifty percent of them are on the verge of a nervous breakdown and therefore do not have much love to give to these children who need it so much.” For her part, Chris is overflowing with love and wants, by her own reckoning, to “heal the children and their teachers.”

The therapy arsenal of this composer consists of art and music, which she adapts with energy to the personality that emerges from the sum of all individuals in each class. Chris makes suggestions, but everything comes from the children, she says. The playful aspect is very important and music can transcend language and cultural barriers and give back a voice, a path and reassurance to these pupils.

Such, in any event, is the result she obtained at the end of a musical theatre production for which she did the music and the sets in cooperation with a Turkish artist. “Drawing on the poems of Pablo Neruda, the children (here in the 3<sup>rd</sup> year of primary school) came up with their own musings, which assumed quite unexpected forms,”

says Chris. Like this poetic phrase “Does the moon laugh when it goes down?”, like the cones used concurrently as hats and megaphones.

“I took it as a game and composed the music. The children speak and express their emotions: for instance, that they want to be able to play at school too. At times it’s enough to give them the slightest direction, and they turn into born actors. But generally speaking, it’s entirely up to them. Look here,” she says, pointing to a video excerpt of her show, “they say: you, the audience, listen to what I have to say to you.”

### **Workshop**

#### **A playful way to approach the text, staging and direction of actors**

*The purpose of this artistic warm-up and awakening exercise is to relax the body while remaining alert. A child, albeit hyperactive, will then come into contact with its “composition potential.” \_*

Chris asks the children to relax their shoulders and to get a solid footing on the floor before taking in a deep breath and then exhaling slowly, for thirty seconds. Whirling her hands around, she “calls the power.” After the hands, the entire body is shaken from head to foot. Then a balance exercise, on one foot: “The children have difficulties doing this, but are very satisfied when they can manage,” explains Chris, who now wants to put the group in contact with its “composition potential.” “Bring low, deep sounds, with the chest leaning forward. When you straighten up, raise your voice,” she says. “When I raise my arms, the sound must rise with it. To stop, close your fists. And don’t forget to breathe!”

Relying on these positions, everyone takes turn conducting the vocal production of the group. “We can also do this with instruments,” Chris continues. “The children love this exercise, which is particularly effective for the hyperactive ones in their ranks who normally cannot concentrate. Here, concentration comes from their inside.”

Then comes the staging game. Chris reads a fragment written on a piece of paper while walking to the rhythm of her reading. Then, she has it uttered in various ways – poetic, angry, warm, very fast, very low and slow like a record played on the wrong speed, with one foot in the grave, as a lyric singer to test the acoustics, etc. Each child can then ask its peers to do the same, directing actors and an orchestra where each “stand” comes on stage when he or she so instructs. “Applause” Chris concludes.

### III.3.2. Javier Carretero Abad (MUS-E Spain)

#### **Presentation**

##### **Humanist values difficult to pass on**

*At MUS-E Spain, music teachers in schools are considered the link of choice. Yet they must not restrict themselves to teaching music. To gauge the scope of the project, they must often be made aware of and trained in a specific instructional method. The same applies to the more specialised artists.*

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The terrorist attacks in Madrid and the great wave of solidarity that followed in Spain confirmed Javier's convictions as a MUS-E artist. "We have a real immigration problem in Spain. But I think that we have now understood that, to live in a country at peace, we have to repair the social fabric," he says. "Primary school is the ideal mould, even if teenagers, who are often ignored on this front, need to express their feelings." The MUS-E programme in Spain is not undermanned with 114 artists working with 1500 children in 11 cities. But the obstacles to an introduction to the arts persist, especially on the part of music teachers at school, who are identified as the link of choice for the programme. "Often," says Javier, "the latter feel they are qualified only to give music lessons. They cannot fathom the values conveyed by MUS-E. We often have to train them and to that end organise courses and exchange days." Javier is also having difficulties with more experienced artists who, unless they undergo appropriate training, are incapable of transmitting their art in Lord Menuhin's project. Javier keeps stressing unrelentingly the great violinist's humanist values of encounter and peace: "We received money from the local authorities to put on a multi-disciplinary show, prepared entirely by the group. Once finished, we presented it before all the participants of the MUS-E programme so that the children could become aware of the values it conveys."

#### **Workshop**

##### **An awakening of the senses to repair relations between teenagers.**

*To thwart violence between teenagers, Javier tries to restore a relationship between them based on a sensory, sensual, and emotional contact, as proof of mutual trust and love.*

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Javier works with difficult teenagers in Madrid. A situation partly attributable, in his view, to the loss of the social bond: the parents no longer know how to relate to them; the conflict generated by spousal violence spreads among and causes a rift between students and teachers. Javier uses exercises that appeal to the senses to restore this contact, trust in each other, and finally, love. But before reaching this stage of total receptiveness, Javier feels that it is necessary to arouse the interest of the adolescents. Having set the stage (subdued lighting, cool clothing, and everyone sitting in a circle), he turns the floor over to everyone to express himself, with no holds barred, on an instrument (here a simple balafo), even if the result is rough.

Then comes the workshop devoted to awakening the senses, which commences with the blindfolding of half of the group. Once the blindfold is in place, the group lies on the ground. The bodies are relaxed and the breathing regular: a state of total receptiveness. In silence, the other members of the group start touching their schoolmates with a series of objects (a ball, a garland, light, a scarf, etc.) to the sound of relaxing background music. The moderator asks the group lying on the floor to tune in to their five senses. He then asks the group who are standing to come gradually into physical contact with the blindfolded people: hand on the shoulder, belly, shoulder to shoulder, body to body. He then proceeds to the awakening phase through stretching exercises and by gradually turning up the lights in the room. Then he reverses the role. What do the participants make of it all? “It was so sensual, so surprising, to feel the breath and then the touch of someone else,” says one. “At first I was suspicious, but little by little I let myself go,” says another.

### **III.3.3. Kadri Selke (MUS-E Estonia)**

#### **Presentation**

#### **Choral singing as a bond between the Russian and Estonian Communities**

*Banking on the deep-rooted tradition of choral singing MUS-E Estonia tries to bring the Russian and Estonian communities of the country together by sharing the harmonies of the two cultures. The active participation of an instructor stands guarantee for the success of the workshops.*

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Kadri’s students like Tuesday afternoons because, as she tells us, “it’s MUS-E day.” The project reaches 490 students in 22 classes and 4 schools in Estonia. Two schools are Estonian-speaking and two Russian-speaking. MUS-E avails itself of the traditional music and singing of the two communities, which are perpetuated by very many choirs. Kadri uses choral singing to bring about a harmonious relationship between the Russian and Estonian communities. She also counts a great deal on the active participation of the instructor in the workshop. The children also make their own instruments, in ceramics for the more elaborate versions, or with materials gathered in nature. The children can also count on animations broadcast on television.

## III.4. BACKGROUND

### III.4.1. Angélique Fulin (external expert to the MUS-E programme, Sorbonne, France)

#### Presentation

#### **Non-conventional listening and creation**

*Angélique Fulin proposes a two-step approach: listing, slipping surreptitiously from natural to cultural listening, then to creation perceived as self-fulfilment. The established conventions are discarded offhand. We tend to listen to the underground, a farmyard, night, where we gather sounds, put them in our pocket, and bring them back to share them with the others. And who knows, night might yield primeval songs from the mists of time...*

---

Angélique replaced Michel Etchecopar, her colleague who was unfortunately otherwise engaged, at a moment's notice. Her long life devoting to the teaching of music has led her to question the traditional transmission of musical knowledge. So when she talks about listening as a prelude to musical creation, she is not referring to any music already composed. Not even Mozart, for which she is often reproached. Instead, she would rather listen to the countryside, the other, oneself. She would adhere to Debussy's notion, who found it more useful to see the day break than to listen to the "Pastoral Symphony;" and she has taken her children to listen to a farmyard or the Paris Metro. She cites George Sand: "If our sense of hearing had not been destroyed by the conventions of method, we would discover unknown wonders, utterly real and ever so necessary expressions in otherwise seemingly inadmissible dissonances."

So if she has her children listen to night, it is in the secret hope of seeing them slip surreptitiously from natural to cultural hearing, drawn from their own oblivion, like this traditional, so unexpected and troubling song, that the moonlight inspires in little Céline.

After this listening phase comes the creation proper which, she says, "opens roads to awareness of oneself and the immense pride, the inner joy of having fulfilled a personal desire, of having attained self-fulfilment." To achieve this miraculous synthesis, Angélique starts by sending her children fishing for sounds.

## **Workshop**

### **The sound hunt**

*Some participants have brought back sounds heard in nature, at the very moment that day breaks, and have recreated them for the rest of the group who were all ears....*

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That very morning, Angélique brought some of the members of the group into nature to fish for sounds. She asked each one to be particularly attentive to the slightest rustle, and then bring one of these sounds in his or her “pocket.” Once back, she asked these “sound hunters” to reproduce, as faithfully as possible, “their” sound. In the uttermost silence, one starts, then another adds his and then another hers – sound effect engineers trying to recreate the sovereign rhythm of nature through this “polyphony.” The group must always show respect, even to those who do not manage to do the exercise. On the other hand, she would not hesitate to “give a kick in the ar...” to those who never pay enough attention. Angélique will then ask each participant to engage in some self-criticism. “But I am not there to impose anything on anyone,” she adds. “Everything comes from the children.”

### **III.4.2. Alain d’Ursel (MUS-E Belgium)**

## **Workshop**

### **The body is the remembrance of movement**

*It is impossible to sing right if you do not feel good about yourself. Such is the credo of Alain d’Ursel of Belgium who calls for a renaissance of the body through movement. And he does not hesitate to avail himself of a poetic metaphor or even “transitional” objects, to achieve this, as children could express their innermost emotions, their humanity, as such objects fall.*

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For Alain, the question of the body, its receptiveness, balance and movement arose in a very brutal way. When he was a child, defying his mother’s strict instructions, he crossed a road and got nearly run over. His body reacted by becoming stiff for a long time. “My body is an antenna that connects me to the outside world. It’s my sixth sense,” he says. “My body mimics the whole world. This miming is a source of knowledge: it is the alphabet of the body.” To “be in your body,” he suggests that you first stretch your fingers and bring them high above your head. “Stretch like you do every morning, then relax by shaking the tips. Then lean your body forward. You will feel tension in this imbalance: you are ready to come into contact with the world.” Alain identifies three possibilities on this occasion: either backwards, the Chinese way: an ideal position for observing the world, he says. “This is the position of matriarchy, the world of the mother, of voice in the body.” Or forward, like seafaring peoples drawn by the horizon. “This is the position of the warrior, of the father,” he continues, and then goes on to describe the intermediate position: “That of mountain people, for whom the primordial function of society is the sacred.”

This renaissance of the body requires learning about death first. “I tell children that they have to get used to falling. So tame the fall,” he explains. “Experience the violence of the ground. Practice dying. Feel the heaviness of your head, your bones, your body. Feel the earth which feels you and is happy to do so. The more you die, the more the earth will love you,” he says reassuringly, before moving to the awakening phase. “We can describe this stage by ‘I exist’. You touch the ground and thank it for being there to bear you. Caress it and you will feel it purr like a cat. Then try a sensual contact with all the parts of your body.”

Alain invites the group to feel their bones through gravity, for according to him, they contain the remembrance of movement. “I realise now that I can go to meet others with my arms and legs, and that upon touching them, the others resist. On all fours, use the body of the other to stand up. Now,” he concludes, “I feel the love of the earth under my feet. I feel the earth and sky between my pelvis and thorax. I feel my humanity set to motion by love.”

After this awakening to the body and to movement, Alain takes whale bones and lets them fall. He then asks the children to describe the character assumed by the movement of their fall. “A piece of the history of the world,” he says. The final word.

## IV. CONCLUSIONS

The variety of methods used to introduce children to art, and of the profiles of the many artists involved in the project throughout Europe, may at first suggest that they will be accordingly reflected in the results of the MUS-E programme run by the International Yehudi Menuhin Foundation. That would be a wrong impression indeed, even if these same national coordinators and artists did not manage, while still in the limelight, to distil common conclusions at the end of the first seminar organised by the Foundation and the EFMET network. A case in point is the position taken by Cristina Brito da Cruz of Portugal, who brought the session to a close, in favour of a return from the individual to the group. To which Angélique Fulin of France, an external expert for the MUS-E programme, called for emancipation and individual freedom.

In light of the presentations and workshops of this weekend in May, the search for a social bond and for individual modes of expression through an introduction to art would seem to be two sides of the same coin. For, as we have seen, they are conditioned by the experience and particular training of the artists but also – which is undoubtedly one of the reasons for the diversity – by the sociological and cultural features of each context. For what do the Turkish children of Chris Seidler, who do not speak a word of German, have in common with the Spanish teenagers of Javier Carretero Abad who are grappling with the spousal violence of their parents, who tear the social fabric all the way down to Spanish recreation courses? Or what do these two examples have in common with the Fraternity that Kadri Selke of Estonia is endeavouring to establish between Russian and Estonian children by sharing their choral traditions which are deeply rooted in their respective communities?

An adherent to the proverbial Belgian-style compromise, Nicolas Ankoudinoff would not make a fuss over the diversity of instructional approaches. For him, they all afford opportunities for achieving his goal, provided they are underpinned by common values such as those defined by Lord Menuhin, and that they are shared at regular intervals.

While confirming the eclectic vein of the approaches, Tiziano Menduto also foresees a federating side to the two common characteristics shared by the 35 artists he coordinates in Milan: stimulating creativity in children and using music. For are these not precisely the two basic axioms recommended by Lord Menuhin? (See the appendices). It is worth noting in this regard that music is a royal road to the expression of creativity and that the relatively elaborate steps to get there do not differ at all from Portugal to Ireland, via Italy and Luxembourg. All these artists start with rhythm and combine it with bodily movement.

The issue therefore came down to what they would do with this prerequisite: Use it as part of a more global artistic process, or push it quite far to turn it into an artistic

endeavour in its own right and the vehicle of individual or group expression? We shall be inclined for the first alternative if we consider, as Tiziano Menduto suggests, that although they use music, most MUS-E artists are not musicians; or, to follow Chris Seidler, Javier Carretero Abad and Kadri Selke, that the cultural and social context of the workshops is often too difficult to concentrate on a single strategy. It is moreover worth noting that in the last three cases, the systematic establishment of a triangular relationship between artist, pupil and instructor (the music teacher, in the Spanish example) is an absolute prerequisite for the success of instructional projects in schools.

For all that, a regular exchange of these various approaches can only be enriching for the artists, irrespective of their own proclivities, as we could gauge from the enthusiasm with which they all participated in the presentations and workshops during the seminar. On that occasion, many expressed what Nicolas Ankoudinoff had anticipated in his address: that it would be a good idea to get together at regular intervals to share practices, experiences and philosophical approaches, or in the very least, avail ourselves of the multimedia features of the Web to do so.

On closer scrutiny, the undeniable diversity in the approaches and profiles of artists is not as endless as a chronological consideration of the workshops and presentations might suggest. A comparative analysis of the contents has already enabled us to distil four major categories that a more in-depth study of the European MUS-E programmes could most certainly elucidate even further. Such an outlook would enable us to conduct a precise needs analysis at local level and consequently optimise the recruiting of artists, the development of teaching methods on a case-by-case basis, and the continuing training of MUS-E staff. Without engaging in hagiography, we must not lose sight of the founding ideas of Lord Menuhin in the process, so it proved necessary to review his artistic, humanist and philosophical career.

Finally, bringing in external experts such as Angélique Fulin of the Sorbonne, seems another important, indeed indispensable source, for improving the MUS-E programme and opening it to new, if not always newsworthy, ideas and experiences.

As of availing oneself of one's body, proposed by Alain d'Ursel, as a prerequisite to an introduction into the arts (which, after song, will be the subject of another international seminar organised by the Foundation), the idea was less out of place than would at first seem. It would not have been contradicted by the great violinist, Yehudi Menuhin, in the lotus position in front of Ravi Shankar.

## V. APPENDICES

### V.1. THE MUSE-E PROJECT

This programme is the core activity of the IYMF. Yehudi Menuhin first developed the MUS-E® project in 1993 in collaboration with Werner Schmitt, who was head of the music school at the Bern Conservatory, and Marianne Poncelet, the General Secretary of the IYMF.

MUS-E® is primarily an artistic programme which aims to contribute to the prevention of violence, racism and intolerance and the cultural integration of children via the introduction of artistic activities. All arts are represented through the network.

The programme tends to prioritise children in primary multicultural schools in areas that are at risk of social exclusion.

Currently, more than 25,000 children, 300 primary schools, and 500 artists are involved in the MUS-E® programme.

The MUS-E® network is operational in the following 15 countries: Belgium, Estonia, France, Germany, Hungary, Ireland, Italy, Luxembourg, the Netherlands, Portugal, Poland, Spain, Sweden and Switzerland. A pilot project was set up in 2003 in Salvador de Bahia (Brazil) for the children of the Favelas

At the national level, there is usually an independent structure, which is comprised of a president, treasurer, national co-ordinator and artists. Each country agrees with the IYMF to ensure that all projects implemented at the national level respect the MUS-E® philosophy as developed by Lord Menuhin.

## V.2. THE APOLOGY AND OTHER WRITINGS

From " The MUS-E PROJECT - Apologia " by Yehudi Menuhin (1996)

In natural evolution, there is no such thing as jumping a stage (...)The process is continuous and cumulative (...) The child is born totally dependent upon its senses for information and search (...) Touch is without doubt the first sense. (...) Taste is also basically touch (...) Sound is already audible prenatally. The foetus reacts to sound, to music. Sound is but touch (...)The aural and the oral are equally concerned with sound: the first one receiving sounds in a spherical area, the latter emitting them from one specific point.

Sounds, listened to with the same criteria as music - meaningful words as well as still unintelligible ones - are the first sensations a newborn experiences, which enables recognition, orientation, equilibrium and which generates the memory and the anticipation of pleasure, of fear, or curiosity. The Criteria concerned are texture and resonance, pitch (female or male, mother or father), amplitude, dynamics, direction and all sorts of variations. Through listening, through the gift of hearing, a child establishes his first contact with his environment. (...)

The sense of smell is perhaps the most sensitive of all our senses, for it conveys the silent proximity, the distance of living existence (...) breathing, the first exhalation, is the bellows which fires our energy, audible and assertive. It proclaims the independence of a new life, self-reliant and self-propelled. This pulsating and breathing being is in touch with its environment It communicates with it through sound and music (via the air) long before it can use speech.

Although the slow, healthy breathing of air in singing has a quiet periodicity of its own in the swelling and expelling bellows of the lungs, the rhythm of pulse begins with the heart (this is the basis of bodily movement), in locomotion, in gymnastics and above all in the expressive activity of dancing.

(...) music, the sound of the voice, listening and singing, is the very natural, communicating and civilizing experience of life, immediately available to the child.

It is essential that a rich and civilizing experience of the senses should precede any abstract learning by symbols (alphabet) or structure (grammar).

It is far more important to acquire the human skills of beautiful speech and clear sequential thought than those of reading and writing, which come later. For one thing, oral memory (be it of music, poetry or vocabulary) **MUST** precede reading and writing. Just like hearing precedes seeing, so must speech and thought precede reading and writing which are visual skills. Hence, the importance of drawing and painting before learning how to read and write.

Abstract studies like mathematics and geometry follow from music. (...) Geometry follows from drawing as the aesthetics of proportion, colour. Decoration and gardening follow from both music and painting.

As the child becomes aware, observant and self-expressive, the art of mime - communication through face and body revealing us to each other - is of great benefit. Acting, with the addition of spoken texts, follows.

The cultivated use of hands is of prime importance. All forms of crafts - including furniture, dress and shoe-making, pottery, etc., playing a music instrument or even eating with chopsticks, involve coordinating fingers, eyes and mouth, so are useful.

As the child becomes even more independent and wants to test his strength, courage and skill, apart from group sports and the solitary skill of swimming which should begin at the very earliest age, a martial art, fencing or aikido, focuses energies and installs self-respect, courtesy and gratitude.

The human states and emotions of love, hate, serenity, exaltation, solitude, compassion, aggressiveness, joy in nature, exuberance, all these must be expressed and the talents for expressing them - and also our thoughts - must be cultivated through the civilizing disciplines of arts and crafts. (...).

Let us respect , when we teach, this order of succession of steps established, if I may say so, by God himself, without referring to any religion in particular.

"The MUS-E PROJECT - Apologia" . Yehudi Menuhin (1996)

## **On Music / Art**

"Music does not lie. Speech is often insufficient (...) Nature has done things well in making the child know the civilizing truth of the singing voices of his mother and father, before discovering adults' prejudices, hypocrisy and lies. It is also a good thing that art norms (play) should precede the norms of daily survival (...)

Yes, it is Art, through play and achievement, that teaches the protected small child and surrounds him with its blessings. Art, with its dreams, its imagination, its philosophy, prepares the child to knowledge, before the child is exposed to the strict rigours of life. That is why adults return to art, to handicrafts, to the art of living, to their dreams, as soon as they regain a certain level of security, the same security as the one they used to know when they were children."

"The MUS-E PROJECT - Apologia" . Yehudi Menuhin (1996)

"La música funciona en dos sentidos: permite hacerse oír y escuchar a otros."

"Muere el mejor violinista del siglo." Alonso e Frade. El Mundo. 13/03/1999

"Si on me demandait de définir ce qu'est l'art, je répondrais que c'est une réaction raffinée à la barbarie et à la grossièreté. (...) dans la musique, on trouve des subtilités et des sensibilités innombrables et un nombre infini de nuances, de variantes, de contrôles et d'équilibres. (...)

L'art (...) enseigne (...) l'humilité, la tolérance, l'honneur et le respect. L'ouverture d'esprit et l'altruisme sont les clés de la compréhension, de la finesse de sentiment et de la raison. "

Menuhin, Y. (1986) "La musique", La leçon du maître. Editions Buchet/Chastel

"L'acte de vie même devrait être perçu comme une quête artistique. L'ennui et la frustration de la vie confirment le fait que nous avons séparé l'art de la vie (...) La gaité, l'extase, la simplicité, la communication directe du grand art, voilà ce que la vie de tous les jours devrait représenter "

Menuhin (1987) "De la Créativité dans les Arts, L'Art: Espoir pour l'Humanité. Ed. Buchet/Chastel

## **On Education**

"Puis-je me permettre, en toute modestie, de rappeler qu'il n'y a pas de méthode universelle, la panacée n'existe pas. L'idéal serait que l'éducation confère à l'enfant ou à l'étudiant un sentiment permanent de satisfaction et de fierté vis-à-vis de ce qu'il a fait, qu'elle éveille son intérêt et son ambition, qu'elle suscite en lui un sentiment de continuité avec les grands esprits et les grands héritages du passé et qu'elle lui enseigne que nous ne sommes pas les propriétaires mais seulement les gardiens responsables de la vie, de l'héritage et des richesses de cette terre.

Une éducation idéale ferait apprendre par cœur des poèmes et des textes en prose et permettrait que chaque jour commence par une chanson chantée à l'unisson et que chaque sujet traité se conclue par une discussion de quatre heures entre l'élève et le maître.

Il faudrait a moins une fois par jour se servir de ses mains, en ne se contentant pas seulement de manier le crayon et la gomme, mais en manipulant toutes sortes de choses. Cela irai du modelage de l'argile au rinçage des pinçaux.

L'éducation devrait trouver son prolongement dans des responsabilités d'ordre collectif telles que le socourisme et dans des soins du corps à travers des régimes alimentaires, la gymnastique et la danse.

Le thème porteur de mon intervention c'est que l'état d'être créatif - qu'il se manifeste par la pensée, par l'action ou par l'objet créé et qu'il soit de nature physiologique, intellectuelle ou spirituelle - doit relever de l'union fructueuse de l'instant présent et des dimensions plus importantes du temps et de l'espace. J'aimerais en outre préciser que le degré d'originalité de la pensée est proportionnel au degré de son universalité; en d'autres termes, au degré de la vérité ainsi révélée."

Menuhin (1987) "De la Créativité dans les Arts, L'Art: Espoir pour l'Humanité. Ed. Buchet/Chastel

### **On Teaching**

"I feel that it is an important awareness in the human mind of the need to teach by example, by heart, through motion, through sharing, through imitating, through liberating and not through imposing and not through assuming that the child is an empty sack into which you stuff a certain amount of information. We learn, everybody learns in this process."

"it is the children's reaction and the children's joy in learning how to sing, dance and live together that is our guide. That is the guide - or should be the guide - to the whole world and that is why I am anxious that this feeling, this kind of approach, this kind of formation, of teaching should become the norm, the rule for the whole world.(...) I always say we have fought for liberty and fought for independence. We must fight now for dependence, for the feeling that we depend on everybody and ourselves."

Vídeo "Artistas na Escola". MUS-E Lisbon. DEB 1998

"Certainly teaching is the best way of learning, for it imposes upon the teacher the need for clarification, for justification, for thorough study, for demonstration."

"A constant line, a constant balance, must be maintained between criticism and encouragement (...) the student must discover things for himself (...) it is his ability to correct himself which it is so important to cultivate, and the teacher must constantly (...) encourage the pupil to formulate thoughts, to explain the principles and to apply them on his own initiative. "

"The act of teaching should be a pointing of the way, but even more of releasing energies which already, from the very beginning, want to go that way. "

"A teacher must always (...) give the student a real groundwork. It is no use saying : «your rhythm is bad». A good teacher studies the pupil to see how he walks, whether he can dance, whether he understands what rhythm is all about. Is rhythm for him some vague, intellectual concept, or does it really go into his toes, his legs and eventually his fingers?"

"Teaching" by Yehudi Menuhin

## **On Traditional Music(s) and Education / Trusting Others**

"(...) it is possible to enrich the education of our children by drawing on the music and traditions of many cultures, and encouraging them to love and respect life in all its variety."

Themes and Variations. Menuhin 1972:14

"Gradually the voices that were ignored are listened to, answer to each other and blend together. They are the voices of the children who sing and dance their different folklores learning from each other at the same time."

"A Word from our President." IYMF Newsletter. 1996

"El nacionalismo consiste en invadir el territorio del vecino y fabricar personas alienadas (...) Sueño con la transformación de las fronteras, hasta que se conviertan en invisibles. Entonces en vez de muros de acero, crearíamos zonas de encuentro mutuo entre las diversas poblaciones."

"Yehudi Menuhin." Eric Dahan. El Mundo. 13/03/1999

"A sua carreira de músico tem sido um dos lados da medalha de que o outro é o empenhamento ilimitado em transformar o mundo num lugar de harmonia. (...) escreve nos aviões as suas mensagens em todas as línguas, numa espécie de Pentecostes permanente."

"A Yehudi Menuhin" Vaz da Silva. Teatro Camões. 22/05/1998

"Tenia grandes sueños. Era un soñador. Pero los llevaba a cabo. Captava a la gente con sus ideas y su gran vitalidad. Continuamente elaboraba planos..."

"Un Soñador." Paloma O'Shea, ESM Reina Sofia. El Mundo. 13/03/1999

"I don't think ideas are artificial: I think they grow. They grow everyday... They grow out of experience, out of... playing music, out of trying to communicate, out of trying to think what it is in the human being that establishes trust with others"

Vídeo "Artistas na Escola". MUS-E Lisbon. DEB 1998

## **" Prayer" by Yehudi Menuhin**

"Guide me to my better self (...)

Help me to preserve my capacity for wonder, ecstasy and discovery, allow me everywhere to awaken the sense of beauty, and with and for others and for myself to contribute to the sum of beauty we behold, we hear, we smell, taste or touch or are otherwise aware of through mind and spirit. Help me never to lose the life-giving exercise of protecting all that breathes and thirsts and hungers (...)

Help me be a good trustee for the body You gave me (...)

Allow me to see and to feel and to try to ponder and to understand the relationship of the unity of the trinity in all its manifestations

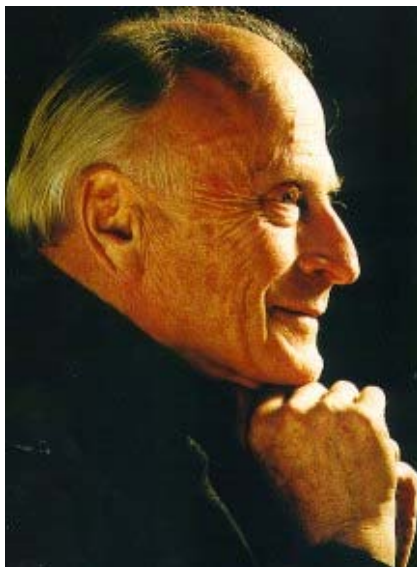
- Birth, life and death
- Creation, conservation and destruction
- Mother, Father and Child
- and for the Child: Mother, Father and Teacher
- and for the parents and teacher: child, student, and equal
- Past, present and future
- Body, mind and soul or spirit
- Self, family and friends
- Love, indifference and hate
- Skill, craft and art
- Solid, liquid and gas
- Light, heat and sound
- Time, space and subject
- The regional, the state and the community of states
- And many more trinities"

(1989, receiving a Doctor Honoris Causa in Louvain-la-Neuve)

### V.3. BIOGRAPHY OF YEHUDI MENUHIN

Yehudi Menuhin was born in New York of Russian-Jewish parents and made his violin debut at the age of seven with the San Francisco Symphony in Lalo's *Symphonie Espagnole*, following this with a recital in New York a year later. By the time he was eleven he had made his historic debuts in Paris and Carnegie Hall, at twelve in Berlin and at thirteen in London, thus launching himself at an early age on a career that was to take him all over the world for the ensuing decades, playing with all the leading conductors and orchestras. In addition to his renown as a great musician he has been equally committed humanitarian.

On his first visit to India of Prime Minister Pandit Shankar and developed a Shankar and Indian they gave many concerts numerous recordings proceeds of all the tours of India were 1960 he was awarded for International 1992 he was honoured Ambassador of



in 1952 at the invitation Nehru, he met Ravi deep admiration for both music. Subsequently, together and made which sold millions. The concerts given on his donated to charity. In the Nehru Peace Prize Understanding and in with the title of Goodwill to UNESCO.

In recognition of the many concerts he gave for the Allied Forces during the second World War, flying over from America whenever he could find space in a military plane, Yehudi Menuhin was awarded numerous honours. The list of honours has continued to increase over the years and to date includes, among many others, the Legion d'Honneur from France ; the Great Order of Merit, Germany's highest honour ; the Ordre Leopold and the Ordre de la Couronne from Belgium ; from England the Royal Philharmonic Society's Gold Medal and from Spain the Gran Cruz de la Orden del Merito Civil and the Premio Principe de Asturias de la Concordia. Queen Elizabeth II bestowed a knighthood on him in 1965 and gave him the Order of Merit in 1987, followed by a life peerage in 1993. He is an Honorary Doctor of over 30 universities in different countries, including those of Oxford, Cambridge, St Andrew's and the Sorbonne, as well as being a Freeman of the cities of Edinburgh, Bath, Reims and Warsaw and holding the Gold Medals of the cities of Paris, New York and Jerusalem. He was also the first Wersterner to be made an Honorary Professor of the Beijing Conservatoire in recognition of his concerts in China and of his endeavours in helping many young Chinese violinists to continue their studies in the West.

In 1963 he achieved one of his greatest ambitions by creating a boarding school in England for promising young musicians, based on the Central School of Moscow, where the students receive both their scholastic and musical education under one roof. In 1977 he founded the International Menuhin Music Academy for young graduate string players in Gstaad, Switzerland, the site of the Menuhin Music Festival, of which he was artistic director for 40 years and for which he was awarded Swiss citizenship.

In 1991 the International Yehudi Menuhin Foundation was created in Brussels by a Royal Decree, to implement and coordinate his cultural projects. Its main function is to improve the environment and educational possibilities of disadvantaged children by singing, dancing, music making, mime and the visual arts which are vital to its development (the MUS-E project) and to encourage the awareness, expression and recognition of cultural minorities (the Assembly of the Cultures of Europe), partly through the organization of events such as From the Sitar to the Guitar, All the World's Violins, Voices for Peace, Menuhin's Dreams, etc.

Lord Menuhin has been President and Associate Conductor of the Royal Philharmonic Orchestra, Conductor Laureate of the English String Orchestra, Principal Guest Conductor of the Sinfonia Varsovia and Honorary President of the Philharmonia Hungarica.

A recent film about his career as a violinist, The Violin of the Century on EMI Classics, was awarded the 1996 Gramophone prize for best video.

His books have enjoyed popular success and have been translated into many languages. Among them are his autobiography Unfinished Journey, the Menuhin Music Guides, the Music of Man, which accompanied the television series of the same name, and numerous other publications. Last year his lavishly illustrated book The Legend of the Violin was published simultaneously in English, French and German.

Yehudi Menuhin made his first record at the age of twelve and a year later began his long association with HMV/EMI, with whom he has continued to record for many years. He has also recorded for Deutsche Grammophon (the complete Beethoven sonatas with Wilhelm Kempff) and conducted numerous orchestral works for Philips, Virgin, Nimbus and other labels. A great number of his early recordings have been reissued on CD on the occasion of his 75th and 80th birthdays by Biddulph Recordings and IMG Records issued a boxed set of the complete Beethoven symphonies, performed by the Sinfonia Varsovia under his baton. With the same orchestra he had recently recorded the complete Schubert symphonies.

Since many years, Lord Menuhin dedicated a large part of his time to fight for peace in the world. His International Foundation has been set up in order to promote and perpetuate his efforts towards a better world (web site: [www.menuhin-foundation.com](http://www.menuhin-foundation.com))

## V.4. INTERNATIONAL YEHUDI MENUHIN FOUNDATION

The International Yehudi Menuhin Foundation (IYMF) is an international non-profit-making association which was established in Brussels by Yehudi Menuhin in 1991. The purpose of the Foundation is to co-ordinate and implement the cultural and humanitarian actions initiated by Yehudi Menuhin through concrete project work and to disseminate them.

In 2004, the role of the Foundation was :

- To consolidate the international network on different topics of common interest through intranet
  - To open up to new countries such as Finland, Denmark, Austria, Greece and Poland
  - To develop partnerships between schools participating to the MUS-E programme
  - To organise international meetings (ICC) to facilitate the exchange of the existing good practices in each country and reinforce the work of the network.
  - To set up thematic international artistic encounters in order to identify new themes of actions in the field of inter-culturality through art (series of artistic workshops involving the participation of several artists of the MUS-E network specialised in music, singing, movement, visual arts and poetic writing)
- a. Programme of editions and publications
- artistic good practices of the MUS-E programme : production of DVD and reports in several languages
  - production of an international catalogue of artistic activities
  - Film on the work undertaken with the children in several MUS-E countries
- b. Artistic activities
- Women Voices in concert : TRAVELLING VOICES
  - “On the Gypsy Road”, to give to the minority cultures the opportunity to participate in musical exchanges following a new pattern, as well as working with avant-garde media such as experimental computer animation.
- c. Diasporas and European Citizenship : European conference  
A European project which aims to contribute to the symbolic and practical inclusion of Diasporas in Europe into the debate on European integration.
- d. Institutional meetings
- board meetings
  - general assembly