



**75 YEARS OF SUPPORTING  
AND CHAMPIONING  
VOLUNTARY MUSIC**

# Case Study

## No. 62

### Penrith Music Club

One of Making Music's five areas of activity is working with and for young people. Through Making Music's Young People's Programme a substantial library of youth project case studies has been developed. These case studies are designed to highlight and share best practice from the experiences of Making Music member societies undertaking youth projects. Many of the case studies arise from Making Music's two national youth programmes *tuned in* (2001-2002) funded by Youth Music and The Carnegie UK Trust and RESOUND (2003-2005) funded by Youth Music, Scottish Arts Council, The Carnegie UK Trust and Headley Trust.

#### 1. Project Description

##### Project Aims

To motivate and inspire young musicians by giving them the opportunity to work with top class professional players, and to give them a high profile with other pupils and the general public.

##### Project Description

Schools workshops with BT Scottish Ensemble:

Whenever possible Penrith Music Club enables local schools to take advantage of musicians booked for their concerts. In the last five years there have been two projects with the BT Scottish Ensemble, a schools concert by Ensemble Bash, a sixth form presentation by the Schidlof Quartet and some primary school work with the London Festival Orchestra (including a Didgeridoo player!).

The BT Scottish Ensemble, in both 1994 and 1996, enabled about fifteen string players from local schools to rehearse and perform with them in a schools concert in the afternoon as well as in their public concert in the evening in St Andrew's Church in Penrith. The children involved were of upper junior/lower senior school age, about 10 to 14 years old.

The repertoire mirrored a concert from 1994, and included Vivaldi's Four Seasons and Elgar's Serenade for Strings. Since the concert programme was known so far in advance there was time for the student players to do some preparation.

In 1996 the programme included Albinoni's Adagio, which the students had learned six or eight months before. The programme also included flautist Dave Heath playing his own flute concerto.

## Legacy

It was the BT Scottish Ensemble themselves who suggested the first of their projects, in 1994.

It was so successful that the 1996 one was decided on almost immediately. As these were rather specialised projects they have not yet been repeated. But they made a valuable contribution. The general principle of mixing young musicians with professional performers is an inspiring one that can find different forms.

## 2. Project Details

### General Details

Nature of Youth Project  
Number of Young People involved **0**  
Age Range of Young People  
Type of Young People involvement

Recruitment of Young People  
Level of LEA involvement  
Project budget **0**  
Sources of funding **Schools approached via music teachers**

Video available **False**  
Audio available **False**  
Photographs available **False**  
Programme available **True**  
Publicity leaflets/posters **False**

### Society Details

Name of society **Penrith Music Club**  
Type of Society **Promoting**  
Size of Society **0**  
Age profile  
Under 19s in society **0**  
Under 19s from project **0**  
Repertoire  
Typical concert budget  
Typical performance  
Number of performances  
Willing to be contacted **True**  
Contact name **John Upson**  
Contact phone **01768 863538**

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**This information sheet can be made available in large print and other formats on request. Please telephone 020 7422 8280.**

We hope you find this Making Music document useful - it is intended to give a reasonable summary of the position at the time of writing. If you are aware of any changes to the situation described or have suggestions for further information to be included please contact the Membership Services Team at Making Music 020 7422 8280 or [info@makingmusic.org.uk](mailto:info@makingmusic.org.uk). Please note that no responsibility for loss occasioned to any person or group acting or refraining from action as a result of any of the contents of this information sheet can be accepted by any of the authors or by Making Music, the National Federation of Music Societies.

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