
NEWS FOR CELLISTS SPRING 2010

Funding for cellists

the cello is one of the most enriching experiences that life can offer, but financing the study of music and the purchase of an instrument and bow is a major challenge for most players and their families.

Over the last few years we have encountered a number of cellists who have received substantial support from a wide range of funds and charities which have helped them to acquire vocational training, instruments and bows. With their help and some further research we have put together an introduction to fundraising for cellists on pages 2-3.



Video Gallery

We are happy to announce the creation of a new video gallery page on our website. The first film to be published in the gallery is an interview between Robin Aitchison and Stephen Orton, the principal cellist of the Academy of St Martin's in the Fields, who plays a Montagnana copy cello made by Robin.

During the four minute video, Stephen and Robin discuss the cello and Stephen plays several extracts to demonstrate the qualities he most appreciates in the instrument. To view the film, visit our website www.aitchisoncellos.com and click on 'Video Gallery' in the left hand address bar.

The next film to be published later this year will explore the sound of different cello strings played on one of Robin's Guadagnini copies.

Cello Exchange Update

The Cello Exchange has been very busy over the last six months with many fine cellos and bows finding new homes. We are still receiving regular requests for high quality old English cellos and have a growing waiting list of cellists seeking good instruments, so do let us know if you have an instrument or bow which you would like us to assess for the Cello Exchange.

The Cello Exchange supports cellists seeking to sell or to buy an instrument or bow. Cellos and bows in the Exchange receive worldwide publicity on our popular website and also in our thrice-yearly *News for Cellists* newsletters. We keep owners fully informed whenever instruments go out on approval. When a cello finds a buyer, the buyer pays the owner the full sum direct, in order to ensure complete transparency in the transaction and only when funds are cleared in the seller's account do we invoice the seller for our 12.5% sales commission.

If you would like to bring an instrument or bow for possible inclusion in the Exchange, please email sarah@aitchisoncellos.com or phone 01353 668559.

Cello Care Guide

Copies of our Cello Care Guide are available free of charge to all cellists. The 24 page Care Guide shows how to look after both cello and bow and is enlivened with a series of illustrations by our much-loved artist, Michael Edwards. Some teachers like to give Care Guides to their students after their first lesson; others give them as rewards for good practice! Just telephone 01353 668559 or email sarah@aitchisoncellos.com to order up to ten free Cello Care Guides.



FUNDING FOR CELLISTS

The UK is well endowed with local and national charitable trusts, each following the unique philanthropic vision of its founders. The majority of music charities have a remit to support students or young professionals in the early stages of their career, so the best time to apply for funding may be while you are still a conservatoire or university student, but there are many exceptions to this rule.

Preparing the ground

It pays to plan well ahead. Not only is the research and application process time-consuming but each charity has different application deadlines and dates of trustee board meetings, so if you're hoping for help in buying an instrument or attending a summer course, it is best to start your research 18 months in advance. It is also a good idea to approach teachers or mentors, to ask if they would be willing to provide open or confidential references to support your applications. It's well worth giving stamped addressed envelopes to referees to reduce the time and expense taken in helping you. Some charities such as **Future Talent** ask for regular reports on the progress of the young people they support, so potential candidates should ask themselves and their teachers if they are willing to take on this extended commitment.

Most funding applications are means tested so you'll need to have your financial details to hand. Some charities specify an upper income threshold, while others will also take into account your outgoings, particularly music lessons, summer courses, instrument and travel costs, which cut deeply into what might otherwise appear to be a healthy budget.

Specialist music charities will ask for proof of musical achievement as well as potential. Copies of examination certificates are usually requested, but references from music teachers are generally accepted if an applicant hasn't taken any exams recently. Even when planning the timing of music exams it's worth bearing funding applications in mind. Taking Grade 8 aged 13 may sound impressive but if the mark is low, it may disqualify the student from support well into the future. It might be worth waiting until the student can achieve a high distinction and therefore earn greater respect and support.

Many musical charities, such as the **Countess of Munster Trust** or specialist cello charities such as the **Guilhermina Suggia Gift** and the **Murial Taylor Scholarship Fund** ask applicants to audition for certain awards, so do check their audition requirements carefully to ensure that you

are well prepared. Some charities offer interest-free loans rather than grants and it is well worth applying to these as well as to charities offering financial contributions.

Finding a sympathetic charity

The first big task is to find charities whose funding criteria match your credentials. There are two main angles to follow when seeking suitable charities: one is to research charities which specifically support string players and musicians; the other, equally productive approach is to explore charities in your geographical area which have a remit to support local people. If you are unsure whether you are eligible for support, it is worth emailing or telephoning to check; this could save you quite a lot of stamps and time.

If you like working online, a useful search tool is provided by the **Musician's Benevolent Fund**: www.mbf.org.uk/fundingwizard. Just indicate your age, gender, instrument and funding requirements and their funding wizard will identify a list of charities which might support you.

The **Countess of Munster Trust** also publishes an impressive amount of charity information. Go to their home page www.munstertrust.org.uk, find the bottom of the blue left hand address bar and click on *Funding Guide*, then consult the address bar on the left for *General Music, String Instruments, Instrument Purchase & Loan Schemes* and *Junior Funding*.

www.charitiesdirect.com has a huge free-access database of general charities. From their home page, click on *Find a Charity* which takes you to a search page. If you know the name of a charity which has helped a friend, for example, you can type it here and get their details. If you're starting your search from scratch, you could select *Arts and Culture* in the drop-box next to *Causal Area* and then type in your county or city in the *Location or Area of Operation* box: this will give you a list of charities in your



area which are involved in the arts. Then click on each charity to see a summary of their aims and objectives and contact details. You'll need patience to sift through all the scout groups and community projects, but useful individual trusts can be found here.

Many public and college libraries subscribe to a charity search engine called 'Funderfinder' which is free for library users but you can also buy access to Funderfinder for £5.50 for twenty-four hours: www.funderfinder.org.uk/

If you are happier using a book, the *Directory of Grant Making Trusts* is available at most libraries. This allows you to find charities by geographic area and also by field of interest. You'll need a good few hours and a fat notepad to work through this volume! Most music colleges have an affiliation with certain charities who give annual grants to students, so it is well worth asking your college and also your local council for advice on possible funding sources.

When researching charities, it is wise to pay careful attention to their eligibility criteria: for example, many charities will not consider applications from individuals, while some, such as the **Tom Acton Memorial Trust**, will only support people resident in their county (in this case, Essex); others may have an upper age limit.

Application forms

Most of the larger funds have an application form which you can complete online, download from a website or request in the post. If completing an application online, we would recommend printing it out and completing it by hand first. In this way, you will have all the necessary information to hand when you start working online and if the computer crashes or reboots unexpectedly, you won't have lost all your data! Be as patient and painstaking as you can, filling in the form as completely and legibly as possible. The Arts Council say that 40% of the applications they receive cannot be considered as they are illegible. Some charities prefer to receive typed forms if possible. Take the time to fill in every section and don't expect the recipient to gather information from a CV or biography if you haven't fully completed the form.

As you work, bear in mind the philosophy behind the charity to which you are applying. If their founder left a bequest in 1780 to *fund the purchase of tools, instruments or books to assist entry into a profession, trade or calling*, then it makes more sense to ask for help funding an instrument rather than a contribution towards course fees and you'll need to emphasise that the cello and bow are the tools of your trade. Be as factual and detailed as you can,

and avoid unnecessary emotion as this may reduce the sympathy of a weary administrator!

If you are looking for funding for an instrument or bow, application forms may ask for details of the item you wish to buy. If you have not yet found what you are looking for, you could ask an instrument maker or dealer to provide you with a written estimate of the cost of an appropriate instrument or bow which you could then forward to the charity. If you are successful in receiving a grant, most charities prefer to pay their contribution directly to the seller of an instrument or bow, rather than to give you the funds for the purchase.

Applying to small charities

When raising funding for a cello purchase, Hetti Price had greater success with her applications to minor, non music-focussed charities than with large, very over-subscribed music trusts, so she warmly encourages applicants not to overlook the smaller general charities. Small charities rarely have formal application forms and may just ask you to write to them. Hetti suggests sending a cover letter indicating your name, age, address; what you've achieved (brief cv-like details); why you're writing to them; what type and level of support you're asking from them; how the money would help you and what you can offer them in return (for example publicity in your concert programmes). You could also enclose a full CV and an open reference, even if these have not been requested.

Keeping track of multiple applications can be quite a headache, so it is worth keeping a detailed record, perhaps in the form of a chart or year planner, including the names and contact details of your chosen charities, their application deadlines, the date you posted your application and a summary of their reply. This information can be recycled in future years if you plan to fund-raise annually. It is also important to keep photocopies of all your completed forms, in case they get lost in the post and to remind you exactly what you have said!

If, as we hope, all your hard work is rewarded by several offers of support, it is worth while staying in close touch with your supporters, letting them know of any successes, developments, important concerts or changes to your circumstances. There must be considerable satisfaction for a charity in knowing that they have supported someone who has made good use of their funds.

For a list of charity and fundraising links, see www.aitchisoncellos.com/articlefunding.htm

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SELECTED CELLOS AND BOWS

WOLFGANG SCHNABL CELLO 1999

L.O.B: 30" (760mm) String length: 27¹/₈" (690mm)
Price: £18,500

An immaculate instrument by this sought-after maker, based on the 'Cristiani' Stradivari model.

DODD CELLO c.1790

L.O.B: 29¹/₈" (738mm) String length: 27¹/₄" (693mm)
Price: £18,000

This fine cello is has a clear, expressive tone and deep golden varnish and was the main instrument of a respected soloist and chamber musician.

SIMON ANDREW FORSTER CELLO c.1840

L.O.B: 29¹/₈" (738mm) String length: 26³/₄" (680mm)
Price: £18,000

A beautiful instrument with characteristically rich red-brown varnish and a powerful, colourful tone.

Inscribed 'Forster No. 7' on lower rib.

COLIN IRVING CELLO 1987

L.O.B: 29³/₄" (758mm) String length: 27" (688mm)
Price: £18,000

This handsome instrument has been the main cello of a fine professional cellist for many years and is in excellent condition.

ARISTIDE CAVALLI CELLO c.1910

L.O.B: 29" (738mm) String length: 26⁷/₈" (682mm)
Price: £16,000

This late Cremonese cello is an example of the maker's more superior work, with elegant arching and a refined sound.

MARK DEARLOVE CELLO 1847

L.O.B: 29¹/₂" (752mm) String length: 26⁷/₈" (684mm)
Price: £14,000

A handsome instrument by a respected English maker with a rich, powerful tone and beautiful dark orange-brown varnish.

GERMAN CELLO c.1840

L.O.B: 29¹/₈" (741mm) String length: 27¹/₄" (691mm)
Price: £12,000

An appealing and responsive cello in good condition with rich golden brown varnish.

PAUL MEINEL-GRÜNWALD CELLO 1914

L.O.B: 29¹/₄" (745mm) String length: 27¹/₂" (698mm)
Price: £12,000

A handsome instrument by a respected German maker. The tone is deep, rich and even.

ISTVÁN KÓNYA CELLO 1998

L.O.B: 29⁵/₈" (753mm) String length: 27¹/₄" (692mm)
Price: £10,000

A stylish cello by a respected Hungarian luthier with a colourful, resonant tone.

SMALL ³/₄ CELLO c.1780

L.O.B: 25³/₄" (655mm) String length: 24¹/₄" (615mm)
Price: £7,500

An unusual and exceptionally well preserved cello with a beautiful tone and red-brown varnish.

MIRECOURT CELLO c.1890

L.O.B: 30¹/₈" (760mm) String length: 27¹/₄" (691mm)
Price: £6,500

A appealing cello with a rich, even and powerful tone and fine varnish.

DAVID COLLINS BAROQUE CELLO 2008

L.O.B: 29³/₄" (757mm) String length 26³/₈" (672mm)
Price: £5,500

A rewarding and attractive contemporary baroque cello with an inlaid fingerboard and tailpiece.

SELECTED CELLO BOWS

Paul Sadka (gold)	78.5g	£4,400
William Salchow	80.2g	£3,800
K W Knopf	81.5g	£3,500
Christian Wanka	81.3g	£3,180
Stephen Salchow	82.4g	£3,070
Paul Sadka	81.6g	£3,000
Roger Zabinski	78g	£3,000
Klaus Grünke	81g	£2,730
Mike Maurushat	78.9g	£2,730
Hill bow	82.1g	£2,700
John Aniano	81.9g	£2,510
W E Hill & Sons	74g	£2,500
Bernd Etzler	82g	£2,500
Hill bow	75g	£2,200
Josef Gabriel	80g	£2,180
Klaus Grünke	79.8g	£2,090
Ary Dargent	79.5g	£1,600
Rudolf Neudörfer	81.1g	£1,500
³ / ₄ Hill bow	67.4g	£1,500
Ronaldo Sequeira	81.3g	£950
Lawrence Cocker	73.1g	£900
German c.1920	78g	£900
Lawrence Cocker	77.1g	£850
Penzel	80.5g	£700
Emil Werner	83.9g	£600

Photographs are always available on request.