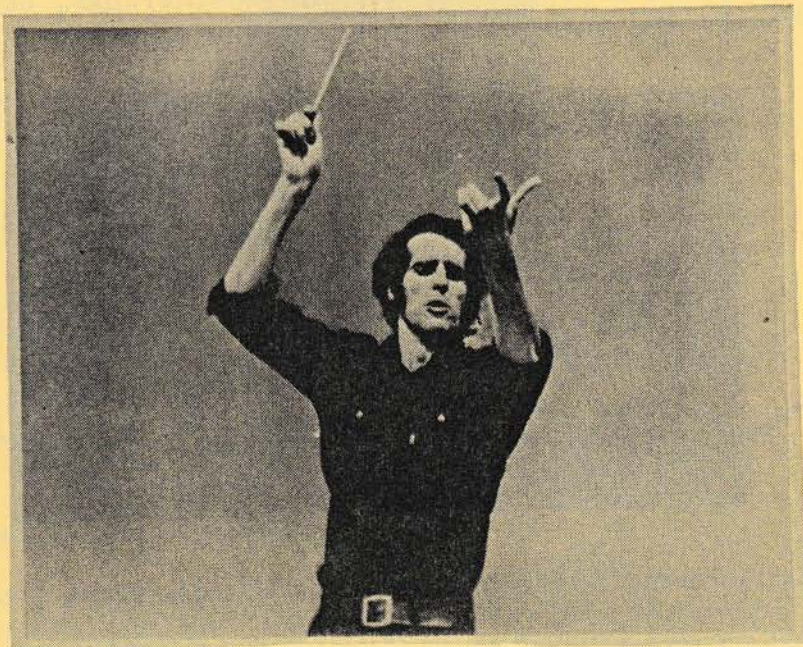




THE I.C.C.

The International Cello Centre was founded in 1953 by Maurice Eisenberg as the London branch of Casals' Ecole Normale Sessions in Paris, with Pablo Casals as President. The present Administration was appointed when Casals needed Eisenberg in America as his personal representative.



Benjamin Zander.

TRIBUTE TO THE DIRECTOR OF STUDIES, I.C.C.. from Benjamin Zander, Professor of Cello and Chamber Music at the New England Conservatory and Conductor of the Boston Philharmonic Orchestra.

Jane Cowan is one of those truly remarkable people who make an indelible impression on all who come into contact with her.

Her energy, her enthusiasm, her passionate, unswerving commitment to her art are infectious and irresistible.

It was my good fortune to be a student of Jane Cowan from the ages of thirteen to fifteen and I remember the lessons as if they were yesterday! Her meticulous care with details; her organized, systematic method, and, above all her enthusiasm.

When she arrived at Uppingham School only four people played the cello and when she left, half a dozen years later, there were forty-five! No-one, it seems, could resist the force of her musical personality.

Now, with her energy undimmed, she is passing on her great knowledge and experience to many of the most gifted cellists of today through the Scottish International Cello Centre and I know of no more worthwhile venture.

From her contacts with great musical masters of the past, such as Sir Donald Tovey and Emanuel Feuermann, and a lifetime of dedicated teaching, she has accumulated a rare insight into musical and cellistic problems and is perhaps uniquely qualified to train the coming generation of cellists.

No energy, in my opinion, should be spared in providing this work with the necessary support.

With much gratitude for your help in this matter.

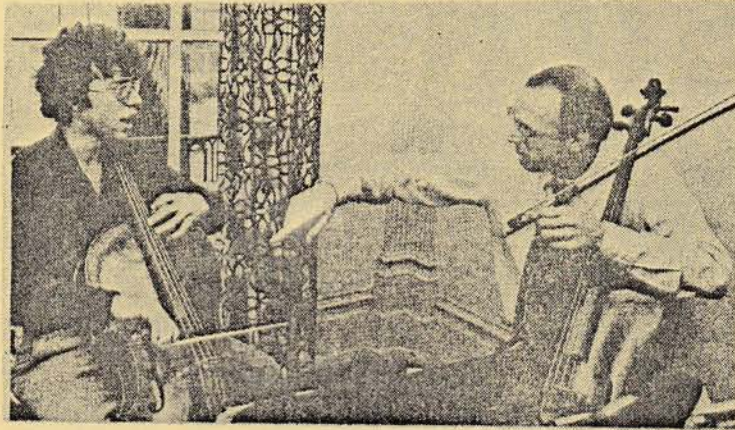
Yours most sincerely,

Benjamin Zander
Benjamin Zander.



THE SCHOOL

As the London Centre was unable to contain the growing number of students in need of full-time tuition, these were removed to a quieter and more capacious building in the Scottish Borders, which, in its turn, has been outgrown although still useful as a residential school for advanced study and a centre for Courses, Gatherings, Social Events and such.



Steven Doane on the right with Student

TRIBUTE from Steven Doane, faculty - Eastman School of Music, Member - New Arts Trio, Principal Cellist - Rochester Philharmonic Orchestra.

I met Jane Cowan while on a post-graduate fellowship from the Watson Foundation for musical study overseas. In my first contact with her (at the Cello Centre's London base) I knew I was not only in the presence of an extraordinary musician, but also a very great human being.

Such was the strength of that first encounter that it became inevitable that I should study at the Cello Centre. I spent the greater part of the following year there (1976) and consider that period to be a pivotal one in my musical development. The combination that the Cello Centre offers, that of a supportive personal atmosphere with the highest musical standards, is in my experience unique. There is at the school a sense of tremendous challenge to each individual student - a sort of zeal for learning and growth (this sometimes involves taking risks - I know it did in my case.) that is contagious! The Centre's program revolves around the galvanic personality of Mrs. Jane Cowan, from whom encouragement, chastisement (!), and compassion flow in steady and unstinting measure. I'm eternally grateful for my exposure to this incredibly rich environment, and I urge all who love music and human beings to go, see, hear, marvel and send contributions!

Steven Doane

Steven Doane.



BORDER BENEFITS

Staff and students teach both children and adults on Friday afternoons and Saturday mornings. This branch of the Cello Centre (called "Music from the Merse") is a local venture, but also has its own strong branch in Edinburgh. Children brought up in this way have gained scholarships for full-time study, and others have already passed into the profession in various parts of the world.



Steven Isserlis

TRIBUTE from Steven Isserlis - Concert Cellist.

I was fortunate enough to receive the main bulk of my musical training from Jane Cowan at the International 'Cello Centre - beginning my studies there in 1969, at the age of ten, I was a student at the Centre in London, and later in Edrom, until 1976; and I still return there regularly, to be reminded of how natural and joyous an experience music can be when Jane Cowan is around! Her teaching is not like teaching at all - she just removes all hindrances to the free expression of the music as one feels it. She insists upon rigorous adherence to the style of the work one is playing; but the disciplines of different styles, in her teaching, are never a restriction of personal expression, rather a framework within which one can express all that one feels, but without self-indulgence. She has remained entirely uninfluenced by the habits that tend to be taken for granted in modern string-playing - constant vibrato, constant portato, projection at the expense of all else; Jane Cowan's tenet is that the musician should not do anything to the music - the music should demand its response from the musician, and he or she must have the technical ability to let the music flow through him or her.

Jane Cowan's teaching of technique is quite inseparable from her teaching of music; the perfect technician, for her, is not one who can make the loudest sound or play the most notes - it is the one who has the technical resource required to play as simply, or as emotionally, or as angrily, or whatever, as the music demands, without ever calling attention to the difficulties involved.

One's training at Edrom is not focused solely on the 'cello; one studies the ideas, both musical and general, of the composer and the world in which he lived, what events influenced them, and how they are expressed in his music. Edrom, of course, is a wonderful setting for such studies - one's education does not begin and end with an hour's lesson each week - indeed, if need be, one can discuss an important idea all day and all night (within a certain amount of reason, needless to say ... !)

It would be a tragedy if mere domestic difficulties forced the International 'Cello Centre to close down; I do hope that those people to whom Jane Cowan's way of music and life appeals, and in whom it strikes an answering chord, will respond generously to enable her to continue to inspire us young musicians for many years to come...

Steven Isserlis Steven Isserlis



THE MUSIC EDUCATION

The education is centred around an intertwining of History, Languages, and Music. The gut-string technique taught at the school allows both the instrument and the instrumentalist to respond naturally to the urgent demands of music, following that classical technique of Duport and Viotti which the Conservatories of Europe and the World were proudly built to conserve, and which it has taken the period since World War II to change out of recognition.



Pablo Casals and a godchild, May 1970

REPORT TO THE INSTITUTE OF INTERNATIONAL EDUCATION by Suzie Wijsman,
Fulbright Scholarship - Lusk Fellow 1981-82.

The primary aims of my year of cello study at the International Cello Centre were as follows: 1) to incorporate the approach to music and performance practice preserved at the Cello Centre into my own approach to music; and 2) to learn as much of the technique of Emanuel Feuermann as possible, the Cello Centre being one of the only places in the world where such an all-gut string technique is still taught. In both respects, I feel that my year at Edrom has been invaluable. The Cello Centre philosophy about music and string-playing is very unusual in that it emphasises the value of music as an art form, the importance of art in general, and the necessity for a natural technique which, as an extension of the body, allows for complete freedom of musical expression. In addition, the teaching of the art of interpretation at the Cello Centre is done in consideration of rules of style which are based on centuries of classical tradition in Western music; and includes the study of foreign languages and literature, and history as necessary to the understanding of the national music of different countries and historical periods (for example, the reading of Goethe's Faust being complementary to the study of the music of Beethoven). I have found that this approach is of tremendous value as it broadens the context of music by bringing it into a cultural and historical perspective.

Overall, I have found that this way of playing music - both the approach to technique and interpretation - is very rewarding, and I am extremely glad to have had the opportunity to study at the Cello Centre.

Suzie Wijsman.

Suzie Wijsman



NEEDS

The Cello Centre must be provided with funds to continue its job of protecting, through education, our musical heritage. It's growing student population has recently been paralleled with mounting bills and fewer facilities to house the students. One visit to the Centre would open one's eyes to its many needs. (PLEASE DO!) Ideally this would include living areas, practice facilities, a cafeteria, a wash-house, and a concert hall, within the village; plus secretarial staff, domestic help, transportation, instruments, scholarships etc...



Richard Kapuscinski

TRIBUTE from Richard Kapuscinski, Professor of Cello at Oberlin College - Conservatory of Music, U.S.A.

As professional cellist and teacher I have been aware of a somewhat legendary personality teaching violoncello and love of music ... living somewhere in the north of Scotland. Stories of her excellence as teacher, advisor and coach had reached me ... however, not until two remarkable young cellists (one, American, Steven Doane; the other English, Steven Isserlis having studied with her) came to work with me in Oberlin did I appreciate the unique and exciting musical personality that is Jane Cowan.

Their rewarding experience with her prompted me to send some of my students to her "Cello Centre" in Edrom, and I have this last year spent several weeks visiting and observing the school. One comes away from the Centre feeling very grateful that there is such a person as Jane Cowan giving of herself and her love of music in the world today! Her complete devotion and dedication to the highest standards in music making; in the playing and teaching of the cello is an inspiration to all who know her.

Kapuscinski
THE CONSERVATORY OF MUSIC

Richard Kapuscinski.



ITEMISED NEEDS

Rebuilding local cottages for housing - architect's quote - - -	£60,000.00
Five full-time salaries for secretarial, domestic, teaching, and administrative staff - per annum - - -	£24,000.00
Scholarships for both Music from the Merse pupils and I.C.C. students - (1981-82 fees - M.f.M. - £20. per term and I.C.C. - £615. per term which included room and board) - per annum - - -	£10,000.00
Instruments to rent to local M.f.M. pupils, to purchase 2 superior instruments for outstanding Cello Centre musicians to use, and to buy pianos for above cottages - - -	£25,000.00
Recording and Office Equipment for present needs - typewriter, photo copier, video and tape recorders - - -	£10,000.00
Operating Expenses - includes upkeep during terms and courses, books, music, tapes, records, paper etc... Per annum - - -	£15,000.00
10-Seater Minibus - - -	£ 6,000.00

TOTAL - - -	£150,000.00
(total per annum -	£ 49,000.00)

LETTER OF RECOMMENDATION from Antony Hopkins,
C.B.E.; F.R.C.A.; L.R.A.M.; F.R.S.A.



I would like to offer my whole hearted support to the appeal for the International Cello Centre. I have the highest admiration for the work done there over a number of years and feel that it provides a valuable supplement to the Royal schools such as the Academy and College. Britain sadly lacks really first-class string players and the International Cello Centre is much needed to encourage and sustain the highest standards of performance.

Antony Hopkins

Antony Hopkins