



cello city ONLINE

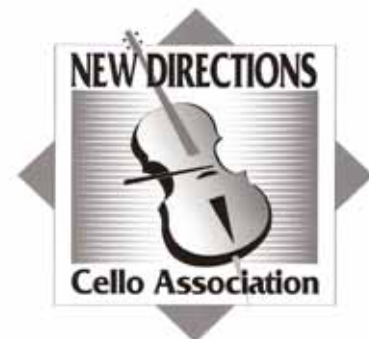
Newsletter of the New Directions Cello Association & Festival Inc.
Vol 17, No.1 Spring/Summer 2010

Welcome to the Nexus of Non-Classical Cello!

Classic Rock Cello!
Cajun Cello!
Cross Genre Cello!
Chicago Blues Cello!
Country Cello!
Calypso Cello!
Un-Categorizable Cello!
Cool Jazz Cello!
Celtic Cello!

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MESSAGE FROM THE DIRECTOR



There's no doubt in my mind that nonclassical cello is becoming more common and more used in more styles than ever as we move well into the 21st century. But we are still a rare and special breed. This is why I believe the New Directions Cello Association and Festival are so important. If you were to tell someone you play jazz or rock violin they might say "that's cool" but they probably wouldn't say "Jazz Violin?" Our mission is to continue to promote sharing and learning in the field of nonclassical cello so that we can all go out in the world and share the joy, adaptability and excitement of the cello in all musical contexts.

We are very excited about this new e-mail newsletter Cello City Online! We should be able to reach many more cellists around the world. Corbin Keep has graciously offered to be the editor for this new phase of our newsletter. Corbin has been publishing his own e-newsletter for years and has a lot of experience under his belt.

This year's festival, our 16th annual, looks like it will be a real gem. New Directions 2010 (www.newdirectionscello.com/ndcf2010) will have the highest number of groups and musicians coming from other countries – 3 from South America and one from Europe!

The NDCA & F is now an official 501c3 nonprofit corporation in the US, so we hope you will consider at least updating your tax-deductible membership – or if you can swing it, make a contribution to our annual fund. Remember that current members receive a 10% discount on the New Directions Cello Festival as well as any purchases from our Cello City Store (www.newdirectionscello.com/store).

Cellistically Yours,
Chris White



Chris White, Director
New Directions Cello Association and Festival

CELLIN' OUT!

WITH TOM CULVER

Covering The "Bass"-ics



Chances are if you are reading this article, then you have already wandered outside the traditional role that the cello plays i.e. symphony, string quartet, pit orchestra, etc. This being the case, you have most likely been asked at one time or another to fill the role of the 'bassist'. While there are many different ways to augment a cello so that it may emulate the sound of a bass, (octave pedals, Five or Six string cellos, etc.) this article will address ways to make the standard tuned cello, with little or no amplification, sound like our fellow 'Bass Clef Brethren' in no time.

Your Set-Up

Your set-up refers to string choice, bridge height, neck relief, etc. I tend to prefer synthetic core strings over steel for this particular sound with the string height set at medium to medium-low. Generally speaking, the lower your 'action' is set, the easier on your fingers with some sacrifice to tone and projection, whereas a higher action will project well but is a little harder on the fingers.

Range

The 'practical' upper range of a bass is up to G3 (G beneath middle C). I've found that using only the C and G string on the cello for bass lines works best. If you need to go as high as G3, do so by going into upper positions on the G string and avoiding the D (and A) strings. The two highest strings on the bass are (from higher to lower) G and D, and the two lowest strings of the cello are G and C in the same register, which is why playing on these two strings best captures the essence of the string bass.

Getting that sound

First, it is a good idea to become familiar with the sound that you're looking for. Assuming we are going for that jazz string bass sound, you can't go wrong listening to most any recorded jazz bassist. Some good bassists to check out include Paul Chambers (w/Miles Davis), Charles Mingus, and Ray Brown to name but a few. Once you have that sound in your head, here are some ideas to help

you emulate that sound with your cello. There are things that both the right hand and left hand can do to make you sound more bass-like.

Right Hand

When plucking, the angle of your index finger should be more parallel to the strings and less perpendicular as with classical playing. The left, inner side of the index (and middle finger if alternate plucking) should be the contact point on the strings as opposed to the tips of the fingers. The string now vibrates with a more horizontal motion, creating a warmer tone and sustain, like that of a string bass. I prefer not to have a bow in hand when using this method as it can be quite cumbersome.

Alternate plucking, more commonly referred to as 'walking', is another great way to get the feel of a bassist. (There's a certain groove that's just different when playing with just the index finger.) Practice walking on an open string, varying the angle of your fingers slightly to find the spot where you're most comfortable with this style. Work for an even tempo and an equal attack from each finger.

Do the 'Hiccup'. This technique is kind of cliché but can be tastefully added once in a while. It can be particularly effective in the absence of a drummer as it has a nice percussive effect. Think of it as a muted grace note that precedes a full-sounding note. For fingered notes on the G string, pluck the C string first (no particular pitch) with a muted finger, then immediately pluck the G string with the alternate finger. This technique can be strung together over the course of several notes, or used just once in a while to give some variety to your bass line. The effect is like a little hiccup in the music, and it can help drive the groove. [Video example 1](#) shows this technique over a I-IV- I pattern.



Left Hand

Now that your right hand is ready to bass-a-tize, there are a few things you can do with the left hand that will compliment what you're doing with the right.

Be sure that the left hand fingers make very firm contact with the string to get the sustain that is needed. Each note should meld right into the next one. I like to sporadically slide my fingers into certain notes as jazz bassists tend to do. This should be used sparingly and tastefully though.

Muted Triplets

This technique is also effective when performing with a small group, but more so from a harmonic standpoint. As the title implies, you can outline the chord you are playing with a triplet 8th note.

Using this on beat one is probably the best starting point to learn this technique, but it can also be used effectively on beats 2, 3, and 4 as well. I've found that slightly muting the triplets gives this a more percussive sound. Muting the strings is accomplished by not pressing all the way down with your left-hand fingers. How hard you press down is a matter of personal preference and you should experiment to see what works best for you. [Video example 2](#) shows the muted triplet passage slowed down for both a C and a D7 chord respectively. [Video example 3](#) shows these same two muted triplet passages at regular speed and within context of a moving bass line.

Now Go Kick Some 'Bass'

I hope that you've found one or two things useful here, and remember these techniques are just starting points. You'll find that there are many ways to interpret and alter these ideas to work for your particular style. Until next time, 'Cell Out!

Tom Culver is a cellist/bassist residing in the Chicago area. Tom is director of the LaGrange public schools' orchestra program, where he leads 230+ members that participate in several groups, including an innovative electric string ensemble entitled 'Livewire'. When not teaching, he is an active performer on cello and bass with several Chicago-based groups, including the Blooze Brothers Band, a 10-piece show band that tours the Midwest paying homage to the original Blues Brothers act.

WHAT'S NEW?

Send us your new directions cello news & we'll try to include it.

** The NDCA & F will be hosting an event called "Night of the Living Cello" at Googie's Lounge (2nd floor of the Living Room), in New York City on Wednesday, June 9th, from 8pm- 10:30. New Living Room Cafe Inc www.livingroomny.com 154 Ludlow Street (212) 673-5179 Performers include some of this year's NDCF guest artists and others to be announced. Also check our website www.newdirectionscello.com

** Gideon Freudmann [NDCF '95, '97 & '07] is a

busy man between gigs in Portland OR and still making it back to play his old haunts in New England. www.cellobop.com

** MILK & JADE is a new CD by Dana Leong's [NDCF '07] group MILK & JADE. They performed selections from their self-titled debut album at Symphony Space in New York City on Friday, March 5th. Milk & Jade is: Dana Leong - cello/trombone/laptop/vocals, Jason Mills - drums, Hagar Ben Ari - electric bass and Core Rhythm - vocals (MC). ON that concert they had special guests: Johnny Voltik - vocals (MC), Homeboy Sandman - vocals (MC), MoeRoc - vocals (MC) and Tommy "Hypno" Chan - popper (dance) www.danaleong.com

INTERVIEWS WITH SERA SMOLEN

Arre! An interview with Claudio Peña

Claudio Peña, cellist, composer and conductor, was born in Buenos Aires, Argentina. His main projects are Arre! cello ensemble, his band, El Fin del Mundo, and his solo cello compositions. Reviewer Nicolás Russo describes Peña's latest CD, "El Fin del Mundo", with drummer Gabriel Spiller and clarinetist Gustavo Hunt... as a territorya space to occupy... The trio explores different ways of occupation without filling the space completely, without inhabiting it, so that those who listen can also have a space of their own..... Moving between improvisation and the accuracy of music writing and excellent work of rhythmic interplay between the percussion and the cello, El Fin del mundo requires – and deserves – our presence.

Sera Smolen: Arre! What does this mean in English?

Claudio Peña: Yahoo!!

SS: Could you tell us a little about your background?

CP: When I was young, I liked all music which was modern: Brazilian composer Egberto Gismonti, Hermeto Pascual; Miles Davis; Bela Bartok, Igor Stravinski. On the other hand punk bands like Dead Kennedys, Perez Prado, etc. I listened to Yo Yo Ma and Anner Bylisma a lot; and for "new directions" cello: Chris White, Ernst Reijseger, and Tom Cora.

SS: When I listen to your music, it sounds as though your group combines free improvisation with composed music. How do you develop music like this with your group?

CP: I write the fixed parts and then we play and improvise around the textures, deconstructing, analyzing and developing those tunes. The clarinet and the drummer each bring new ideas and textures to my music, and are such excellent musicians that they make me feel like a better musician week after week.

SS: You have a groove I love combining 7+6, and other sections which pass in and out of different time signatures. How do you develop your rhythmic ideas together as a group?



Claudio & Trio

CP: I had a dream about the clarinet melody that goes with that groove, so I composed that groove. After that, it is all a bit intuitive, involving memories and resonances from all the music we have heard in our lives. Gabi Spiller, the percussionist, is the son of one of Argentina's legendary conductors. Without writing the percussion parts, he seems to command the time signatures we use from moment to moment.

SS: We can see on you tube that you are also a conductor using a sign system to create improvised music in concert. What is this like for the performers? For the audience?

CP: Yes, Butch Morris, the famous improvising conductor, was in Buenos Aires and influenced me a great deal. Stockhausen, Colectivo Eterofónico, La Bomba de Tiempo have also influenced and inspired me as a conductor. I played in the Colectivo Eterofonic many years, and really now I feel very happy as a conductor of improvisation! Performing like this in big groups is excellent, as there is beautiful freedom and good grooves. For the listeners, there is instant music, surprise, and pure sound.

SS: How do you think cellists should be taught, ideally, so they could become musicians like you?

CP: I think, listen yourself and all music of the world.

SS: We look forward to the New Directions Cello Festival this June to hear you with Gustavo Hunt and Gabriel Spiller!

Cello & Voice: An interview with Marcelo Martinez Vieira

Marcelo Martinez Vieira is always in transit between different musical styles and diverse artistic activities. Raised in Piracicaba-Sao Paulo, Brazil, he started at the age of five in Music School, graduating from Campinas State University under the orientation of the great Greek-Brazilian cellist Dimos Goudaroulis, a past guest artist with New Directions Cello Festival. Marcelo played in the Experimental Repertoire Orchestra in São Paulo, and worked as a freelance musician in the Campinas region for 8 years.

Marcelo has wide experience in improvisation and performance of popular Music and Brazilian Jazz, performing with Orquestra Popular de Câmara, Luiza Possi, Sandy & Jr., and Falamansa in the Montreux Jazz Festival in 2003. In 2009, he was the Brazilian Music instructor in Christian Howes Creative Strings Workshop in Columbus Ohio, and guest artist in the Vermont Improvising Strings Academy with cellist and composer Eugene Friesen. Marcelo has received awards for his improvised performances and composed soundtracks for Dance and Theater. He has been researching and teaching improvisation and string arranging, as well as pioneering in developing a method of singing and playing for string players.

Marcelo is now a Graduate Student at Louisiana State University School of Music, studying with cellist and pedagogue Dennis Parker, majoring in Jazz Studies under the orientation of Bill Grimes.

Sera Smolen: How did you learn, or how have you developed the ability to play bass, rhythm, as well as chords on the cello so beautifully while you sing?

Marcelo Vieira: I can think of two aspects of this multi-role of my cello playing. First, I remember the strong admiration I have had for singers that accompany themselves with the guitar. We have some good ones in Brazil, like Joao Gilberto (one of the founders of Bossa Nova) and Joao Bosco (amazing guitar player with a strong individual style of singing). I started playing in bars and clubs with a good friend who would do awesome stuff in the guitar while singing. I was just jealous of that, asking myself why couldn't I do the same with the cello?

Secondly, the cello is one of the most versatile instruments which can play any style, only adding and never spoiling anything. That's a blessing and a curse at the same time, I guess. So, I thought to myself, let's start exploring the possibilities. I will need a couple more lives to do it though!

SS: What is practiced, or put down first? Does this vary depending on the song you are doing?

MV: The first thing is to pick songs that I like a lot, that I want to sing and to explore, because this will grant that I can communicate energy and tell the story sincerely. I then go over the chords exploring different rhythmic patterns with the bow, trying to find the groove. It depends on the song actually. At some point I choose just to counterpoint a melody line, based on the harmony, like a Bach suite. I try to sing along immediately to make sure it can be done (laughs!), and to see how it sounds. Afterward, I refine the cello part and practice it repeatedly, getting the best sound I can, adding dynamics, etc. I sing the song separately. Through my voice lessons, I practice singing sitting down, trying to find a good breathing and resonating technique. Then, I put cello and voice together and have fun.

SS: What have your influences been musically?

MV: I had a childhood where I listened to a lot of classical music. My parents always sang in choirs, so did I, and we listened to a lot of vocal music, Brazilian popular music being my dad's passion. Of course I listened to all the classical cellists too... including some rock during my teenage years and of course Brazilian jazz. I think I listened to some of everything, or, we can say a lot of everything.

SS: What were your influences cellistically?

MV: As a cello player, I remember watching Jacques Morelenbaum playing with Caetano Veloso and having a blast, then starting to do the same with local popular musicians in my hometown. I then met Dimos and started to really pursue some serious practice on improvisation. Right now, Dennis Parker is on top of my list. His understanding of the cello playing is out there, and he can play the most complicated and difficult piece as if he is playing Twinkle Twinkle Little Star.

Five years ago I started to search google for creative cello playing and of course ran into the great Eugene Friesen. No words can describe how much I like him, as a cellist and as a person. I went to his Vermont Improvisation Strings Academy last year and am going again this year. Christian Howes can be considered a major influence for me as a string player. I'm honored to have him playing with me in New Directions this year. Last year, Howes invited

me to join his Creative Strings Workshop. I have listened to lots of creative cellists and I like them all: Erik Friedlander, David Darling, Ben Sollee, Rufus Capadoccia, the list is growing and will never stop. I'm proud to be part of it.

SS: How do you develop a method of teaching string playing and voice?

MV: I'm Glad you asked that. I have been thinking a lot about how to help people improvise on stringed instruments, because for some strange reason they were led to believe they cannot, which is absurd. Singing what you play is a great start, like scat singing or just singing something that you will play. There is, of course, a lot of solfege practice involved with this. Here are a few ideas to try:

- Hold two notes of a chord(double stops): the root and the 7th, and then sing the third above the 7th. This becomes an exercise in intonation for your mind, and more. Try it on every chord.
- Play a simple line, made of 4 notes, and then sing along the same line. After repeating it for some time, start holding one of the notes of that line on the instrument, and sing the line without changing the played note. Reverse, hold the note singing and play the line on the cello/violin.
- If you can hold a groove, a rhythmic pattern, playing, do it exhaustively until it turns automatic, then start singing long notes over it.
- These are just examples of some of the things I'm developing right now. It goes on and on, and one of the important things is that I don't buy the idea that I'm some kind of extraterrestrial being because I can do that. If I can, everyone can. It may take a different approach or style for someone else, but music is for everyone, really, and urgently.

SS: Did you start with Brazilian popular music and then develop gradually into other styles one at a time, or have you always played in many ways at the cello? What are the advantages as a player while playing in different styles?

MV: Playing Brazilian popular music is certainly a strong influence in everything I do. But improvising for Dance really opened my mind, musically. There are no rules or structure, but there is movement happening and music to be made based on that. It almost asks me to create my own style of improvising and composing. Jazz of course was always present, and right now it's the style I'm studying and pursuing as a language with the cello, since I'm a Master's candidate in Jazz studies. But

I definitely have played in many ways at the cello. I just wanted to fit the cello in every style possible. I haven't done this for sometime but I used to play songs in my sound system and play along with it exploring from long cello notes.... until crazy effects. I am still trying to know as much as possible about every style, and then I try to use the cello as an instrument that can both reproduce a certain style and innovate that style. Sometimes there's thinking hard about what to play... but then again there's closing your eyes, open your ears and play.

SS: Could you share with us what your teachers have done to support your process?

MV: I had an early start, but I found myself without a teacher in my teenage years. I called Dimos saying that I had interest in his work with popular music and started taking lessons. Instead of working on Popular music or jazz, we spent some years exploring strong classical repertoire and historically oriented playing. We became good friends. Before coming to the US, I went to his place and showed the cello&voice work for him and he just started giving me contact numbers of places to perform. Before him, unfortunately, I can't say I had support



Marcelo Vierra

for non-classical playing.

Now, I am working with the great cellist Dennis Parker. I came to Louisiana State University for an MM in cello performance. Of course, I play with the jazz people and the Latin musicians wherever I go. One day I came to a cello lesson and had the courage to tell Dennis that I wanted to major in Jazz Studies. He was extremely supportive of that decision, and he likes the cello & voice as an original work. He is a real artist, to say the least. So now I'm working with him both on classical repertoire and non-classical. Where else can you find a teacher who will let you play an accompaniment part (of a cello & voice song) in a lesson and talk about cello playing, technique, intonation, etc, in the same way as if I was playing a sonata?

SS: You are continuing your work with cello and voice. What are some of your other current projects?

MV: I'm working on learning jazz as a jazz player. It includes practicing scales, studying harmony and theory, transcribing solos, all that stuff. Also, I'm struggling to make it possible on the cello. Chris Howes is a great help because he has a system to study and practice these things and he can certainly unlock some processes. I changed my major to Jazz Studies because, in my opinion, it will allow for more creativity. Bill Grimes, bass player and jazz professor is extremely supportive of my initiative. It is probably better to be one of the few cellists with a MM in Jazz than being one more cellist with a MM in Performance... that would be just boring, no offense.

SS: We are already looking forward to hearings Marcelo Vieira and Christian Howes with the show "Cello&Voice", a unique work in which he plays the cello and sings, exploring many aspects of the relationship between musician and instrument.

MUSIC IN THE MAIL

Every so often a package lands on the NDCA's doorstep. It is usually unexpected, and may come from near or far. Many thanks to those who have sent these gems. Here are the CD's and sheet music that have arrived since our last issue.

"Arrhythmia"

Nathaniel Smith 2009

Nathaniel - solo and multitracked cellos.

All tunes composed by Nathaniel Smith. Heavy fiddling influence.

www.nathanielsmith.com

"CelloLand presents Hendrix and Weber"

Burkard Weber

German cellist and composer. Solo cello as well as guitar, percussion, oboe and bass (on some tracks).

www.myspace.com/celloland

"River of Fire"

Acoustic Eidelon 2008

Hannah Alkire, cello and vocals.

Joe Scott, 14-string double neck guitjo and vocals.

Mostly all original compositions by both ranging from flamenco and Mexican influenced styles, through bluesy grooves to singer-songwriter-style songs.

www.AcousticEidelon.com



In each issue of Cello City Online, we pose a different question to professional and semi-professional cellists.

Our latest question:

"What pickup/amplification system do you use for your acoustic cello when playing live?"

•••

Erin and her Cello, cellist and singer/songwriter, NYC

www.erinandhercello.com

Pickup: David Gage Realist

Amp: LR Baggs Para Acoustic DI into a Fender Bass Amp

Quote: "I use the David Gage Realist Pickup on my cello, which I send through an LR Baggs Para Acoustic DI. For live performances, I play through the house sound system, however, with smaller or more intimate gigs, will use a small Fender Bass amp. The Realist + the LR Baggs DI has worked fine for a few years now, but I wouldn't necessarily recommend a Fender Bass amp for Cellists, even "bass line pizz'ing cellists." I hope it will soon be replaced with an Acoustic Image, or (insert recommendations from other New Directions Cellists here.) :) Barbera Pickup on an acoustic cello, anyone?"

•••

Trevor Exter, cellist/singer, who resides in Yes, Earth, is considered by many to be one of the finest singing cellists on the scene today.

trevorexter.com

Pickup: David Gage Realist

Pre-amps/amps: Crucial Audio "Echo Nugget" tube preamp/delay pedal & Sarno SMS preamp
Amp: Traynor PA head with a modified Leslie 110 speaker cabinet.

Quote: "It is, however, all in the fingers." (Indeed!)

•••

Gideon Freudmann, cello innovator ("Cello-bop") based in Portland, Oregon. Author of 14 original cello cds and heard on NPR and the television show "Weeds", to name but a few of his endeavours.

cellobop.com

Pickup: David Gage Realist

Amps: Fishman solo amp or the SWR California Blonde

Quote: "I recently purchased a Realist pick-up and I plug that into one of two amps: the Fishman solo amp or the SWR California Blonde. The SWR has more oomph and more bass response, the Fishman has a better overall tone with better treble and nicer reverb. The Realist pick-up works better for me than the Barcus Berry or Fishman pick-ups I have used in the past, but it still is not immune to feedback."

•••

Derek Johnson - freelance experimental cellist, Olympia, WA

Pickup: David Gage Realist

Amp: 2 SWR California Blonde II with 2 Samson EX500 active 15" 500w subwoofers

Quote: "I really like the California Blondes. They tend to sound better than most any other I've used for piezo pickups. The 'Realist.' It's ok. Much better than many out there and not unreasonably expensive. But it's not perfect. My general preference is to use my acoustic with a pickup versus a full electric because a) the electrics cost too much, b) most of them sound like crap (I don't even like the NS Design), c) you can't get great percussive sounds out of the solid body, and d) most electrics look silly."

•••

Kristen Miller "chops of Shostakovich with the spunk of Ani DiFranco" Newburyport, Massachusetts

www.cellobrew.com

Pickup: David Gage Realist

Amp: Fender bass amp

Quote: "The key here really is the Realist pickup. It provides such true sound. I like the Fender BXR mostly because it was cheap, easy to move around, and provides great low end. There are better choices out there for the higher register, but this does the trick."

CD Review

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Gunther Tiedemann, Cologne, Germany. His main projects are the Tiedemann-Plate Duo, the jazz string quartet String Thing and Kreuzüber Bach (original comp. and improvs on the Bach Suites).

www.gunther-tiedemann.de

Pickup: Schertler Dyn-C Transducer

Amps: Schertler UNICO, Schertler PUB 280

Quote: "For amping my acoustic cello I prefer solutions which are easily mounted and demounted. For a pickup sound I use the Schertler Dyn-C Transducer which I stick (putty) about 1-2 cm under the bridge to have as less influence to the acoustic sound as possible.

For a most natural sound I play the DPA 4061 condenser microphone (needs phantom power) hanging with a rubber triangle holder from the strings underneath the bridge.

My amp is a Schertler UNICO with 3 channels: 1st for the mic with phantom power (DPA 4061), 2nd for the Dyn-C Transducer, 3rd free for any signal or a 2nd musician (e.g. guitar). I often play using just the mic, sometimes I add the Dyn-C for a bit more punch on the low strings. I as well have the Schertler PUB 280 active amp (much power, good sound) to support the UNICO. Or I use it with a Mindprind Envoice mono channel strip for preamping."

...

Beth Welch, freelance classical/jazz/etc cellist, San Francisco Bay Area

differentstrokesmusic.com

Pickup: David Gage Realist

Quote: "I like the realistic (acoustic) quality of sound produced via this device."

Thanks to all the cellists who contributed! If you have a question you would like to see posed to the New Directions Cello Community in this space, please send us an email!

To participate in further discussion on this topic, please refer to the New Directions Forum.

<http://www.newdirectionscello.com/node/370>

Editor's note: we did not accept any money from David Gage as part of presenting this column - honest! (but if he did offer we wouldn't turn it down :-)



Stephanie Winters
Through the Storm
stephaniewinters.com

When Trent Reznor (Nine Inch Nails) first heard Johnny Cash's cover of his tune "Hurt", he is reported to have said, "It's not my song anymore". Along the same lines, when Peter Gabriel hears Stephanie Winters' cello-driven symphonic take on "Mercy Street", he may well say the same thing. To call Winters' arrangement "gorgeous" is an understatement. Lush harmonies in the supporting parts and beautifully rendered melodies meld together to create a piece that is achingly, incredibly, beautiful.

Through the Storm continues in this mode - achingly beautiful - throughout its 11 tracks. Though the compositions are by a diverse array of artists, including Bartok, Ornette, Ritchie Havens and Winters herself, the music is arranged in such a way that the album comes off as very cohesive. Many of the pieces have what could be termed a mid-twentieth century classical vibe - (in the best sense of that genre) - not at all atonal, but harmonically rich. Think Gorecki's *Third Symphony*, used to such great effect in the Peter Weir film *Fearless*.

A few of the tracks on the cd sound as if they are slow movements of long lost cello concertos. Seriously! One could have some fun with a blindfold and a hapless classical music expert. In many classical works, the slow movements are often the best part. For example, why did Ravel even bother with the other movements in his *Piano Concerto in G*? Or try this one: can you recall a single note of any of the other two movements of Barber's *String Quartet in B op 11* - the one that spawned "Adagio for Strings"?

That said, the only criticism I have of *Through the Storm* - and it's a minor one - is that the album, which consists almost entirely of slow pieces, as sublime and perfect as they are, can become a bit heavy when taken as a whole. But, like a box of high end Belgian chocolates, though you may not choose to eat them all at once, you're quite happy you have that whole box!

- Corbin Keep

New Directions Cello Festival 2010

NEW DIRECTIONS 2010

The 16th annual New Directions Cello Festival will be held in Ithaca New York at Ithaca College from June 11-13, 2010. The festival is for every cellist - beginning to advanced - interested in exploring the myriad worlds of non-classical cello!

This year's guest artists:

Marcelo Vieira - Brazilian cellist and singer playing a wide variety of styles from jazz to traditional Brazilian and his originals; with Christian Howes (violin).

www.celloandvoice.com

Liz Davis Maxfield and New Time Ensemble - Animating traditional Irish tunes in new ways - incorporating influences from France, Scotland, and the U.S. featuring Frédéric Pouille (guitar), Kay Vickers (fiddle), Leslie Anne Harrison (flute), and Liz Davis Maxfield (cello)

<http://lizdavismaxfield.com>

The Spaghetti Western String Company - A daring and playfully eclectic instrumental acoustic quartet from Minneapolis featuring Michael Rossetto (banjo, guitar), Nicholas Lemme (mandolin, guitar, voice), Ethan Sutton (cello), and Paul Fonfara (clarinet).

www.spaghettiwesternmusic.com/index.html

Claudio Peña Trio - Uncategorizable improvisational trio from Argentina Claudio Peña (cello), Gabriel Spiller (drums) and Gustavo Hunt (clarinet)

<http://claudiocello.blogspot.com/>

The Chris White Quartet - original jazz with Chris White (acoustic and electric cellos), John White (piano), Nicholas Walker (acoustic bass) and Steve Curry (drums)

www.newdirectionscello.com/chriswhite/index.htm

No Olho da Rua with Luciano Correa - Authentic Brazilian instrumental samba jazz. Luciano Correa (cello), Paulo Rego (saxophone), Leandro Freixo (piano), Alexandre Rocha (bass) and Gustavo Schneider (drums)

<http://www.youtube.com/watch?v=hrtFwxaajJk>



New Directions Cello Festival Workshops 2010

During the weekend of the New Directions Cello Festival, we enjoy over 20 workshop and jam sessions on a wide variety of topics, which are different each year. We aim to have at least two different sessions offered at all times. We have always been able to offer many interesting sessions for less experienced and for more experienced players and improvisors.

Joel Cohen

C Jam Blues workshop: What do you play when you see a chord symbol that says "C"? Then what do you do when it changes to "G"? Using one of Chris White's celebrated compositions, we will take it apart, then put it back together again.

"Lose your mind and come to your senses" Based on a famous quote of cellist David Darling, we will look at free improvisation. Learn how to play together using musical cues and your own artistic sixth sense to create an on-the-spot musical soundscape.

All Cello Big Band, conducted by Joel Cohen

Open to all players at the festival, this all-cello Big Band rehearses each day, performing on the rather informal Sunday afternoon concert. We will play a combination of new compositions written especially for this year's festival, and some old favorites as well.

Liz Maxfield Davis

Traditional Irish fiddle ornamentation for cello: We'll learn a few tunes, then discuss and experiment with different ornamentation that fits both the cello and the genre, using her master's degree research on this topic.

Playing the cello in a traditional band: Joined by the New Time Ensemble, we'll look into different ways of incorporating the cello in to a folk music ensemble. We'll cover basic cello-chord theory, rhythmic grooves, and arranging skills.

Jam session: The All Cello Irish Session! We'll learn some classic traditional Irish tunes and play them session-style.

Corinna Eikmeier

Feldenkrais and Improvisation: We will combine awareness through movement, and the choices we make with our spontaneous movements-- with free improvisation, and the choices we make when we are creating music in the moment.

"More than Five": How do musicians communicate within a group which is "more than five players" creating improvised music?

Improvise a symphony: based on performance pieces from Germany, Corinna Eikmeier will take us through the steps resulting in an improvised "symphony" of cellists.

Katie Fittipaldi

An introduction to Alexander Technique: Come to the festival first thing Sunday morning for a relaxing session focusing on body awareness, balance, flow and comfort at the cello with Katie Fittipaldi, an celebrated local Alexander practitioner and cellist.

Alice Kanack and Sera Smolen: From their new book Improvising String Quartets, we will form quar-

tets in the room, and explore improvised music in four simultaneous parts.

Corbin Keep

Workshop Beginning-Advanced: Befriending the Upper Register: A Rock Guitar influenced approach to Straddling the Stratosphere.

Jam session: Setting up grooves with non-traditional techniques

Claudio Peña

Improvisation using a sign system designed by Claudio Peña

"El fin del Mundo": open jam with Claudio Peña, Gabriel Spiller and Gustavo Hunt.

Abby Newton

Castles Kirks and Caves Jam Session: Learn tunes from her new book, "Castles Kirks and Caves". Learn how to improvise the bass, rhythm, and harmonies while taking solos over the form.

Sera Smolen

Baroque Improvisation: Using the famous "Arioso" by J. S. Bach, we will look at how to improvise in the Baroque style with harpsichord accompaniment.

Marcelo Vieira

Jazz for String Players with Marcelo Vieira and Christian Howes

Etudes, exercises, and introduction to cello & voice

Brazilian Jam session!

Spaghetti Western

Red Balloon Jam session: Improvise with the Spaghetti Western String company, creating music for the famous silent film, "The Red Balloon".

Chris White

Summertime: A beginning/intermediate workshop on jazz improvisation.

The Complete Jazz Cellist: An intermediate/advanced workshop focusing in on the chord changes, improvising, bass lines and playing the chords.

New Directions Cello Festival 2010

Festival Registration Form

Ithaca College, Ithaca New York June 11-13, 2010

- Entire Festival Package (postmarked by May 14) 300 _____
(includes all concerts, workshops, jam sessions, etc.)
- Entire Festival Package (postmarked after May 14) 350 _____
(includes all concerts, workshops, jam sessions, etc.)
- Observer Festival Package (for cellists who do not wish to play, or non-cellists who wish to attend more than just the concerts) 150 _____
(includes all concerts, workshops, jam sessions, etc.)
- Young People's Cello-Bration ages 8-16 (9-5 Sat. incl. pizza lunch and a ticket to Sat. evening concert) 75 _____
- One Day - Friday and/or Sunday (circle one) (all events & concert) 115 _____
- One Day - Saturday (or any 24 hr. period all events & concert) 145 _____

-Individual Evening Concert Tickets (not needed for Entire Fest. Package holders)

No of tickets ___ x \$20 ___ x \$12 students ___ x \$6 (under 12) _____

Specify day(s) (Friday 6/5, Saturday 6/6) and # of tickets on line below.

_____ Ticket total _____

·Discounts (circle one) Full Time Students / Seniors / NDCA members ^ subtract 10% _____
New subtotal _____

- LODGING (in dorm on campus) **Please specify which nights and no. of people on line below!**

Standard Rate Includes Linen (1 pillow, 1 blanket, 2 sheets, 2 towels, 1 washcloth) Bathrooms down the hall.

Single: \$35 x _____ nights: _____ = _____

Double: \$30 x _____ nights: _____ = _____

It is possible to arrive as early as Wednesday June 4 and to leave as late as Monday June 9.

PLEASE NOTE: All dorm fees are per person per night. If you sign up for a double you will be assigned a roommate(s) (of the same sex) unless you make a ROOMMATE REQUEST. I request to room with _____

_____ (Spouses or partners are welcome, and do not need to register for the festival (unless they wish to observe- see above). They will need to by tickets for the concerts and pay for lodging.)

Dorm info: Gender M / F Age _____ (optional)

FOOD* 7 meal plan (3 lunches, 2 breakfasts and 2 dinners) \$63 _____

CELLO RENTAL Rent a cello for the weekend (Friday morning to Sunday afternoon).

Student quality rental cello \$30 _____

Intermediate quality rental cello \$45 _____

High quality cello (limited number) \$60 _____

Subtotal _____

NDCA Membership ^ _____

Final Subtotal _____

TOTAL PAID NOW _____

TOTAL DUE AT FESTIVAL _____

Payment options: Please pay in full or at least 1/2 of total now. Balance will be due at the festival. Refunds minus \$25 fee will be issued until May 10. After that no refunds will be available.

Please complete the information below:

Name _____
Address _____
Home phone () _____
Cell phone () _____
E-mail _____

Please send check or money order (US funds) payable to NDCA
Or use your credit card (MC/Visa/Discover) Card No. _____
Exp. Date ____/____
Please also include the 3 digit verification code (for Visa cards) on the back of your
card (after card number) __ __ __

Cardholder's Signature _____

QUESTIONS? (607) 277-1686 or <info@newdirectionscello.com>

We will send you a confirmation.
Mail to: **NDCA,**
123 Rachel Carson Way
Ithaca, NY 14850-9396

or fax with credit card info: (607) 277-1686

*FOOD: There is one medium priced restaurant (Sunset Grill) and a convenience store about a 10 minute walk from campus. The meals available on campus are at a Food Court in the student union. Meals can be purchased at the food court with a meal plan card or as you go. Credit and debit cards are not accepted at this point. Meals at the food court are breakfast = \$5.50, lunch = \$7.75 and dinner = \$10. The plan uses the same fees.

Public Transportation from Ithaca College to downtown Ithaca: There are city buses going downtown and back once an hour for \$1.50.

Become a Member: ^ If you would like to become a member of the New Directions Cello Association (or renew) simply add your membership amount on the line above "Final Subtotal" Regular membership \$20, student 10, foreign \$25, friend \$25 and above. Members can take the 10% discount on the festival above (but not on lodging).