

Cello **Online** city

Welcome to the Nexus of the Next Step in Cello!

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Messages from the Directors: Chris White and Gunther Tiedemann!

Dear friends,

I am very excited that the 24th annual New Directions Cello Festival (NDCF) will be held in Cologne, Germany this July 13-15, 2018. My long-held dream of holding New Directions outside of the United States is at last a reality!

The NDCF has a history of moving around, which has helped us reach out to cellists and the interested public in many places. Over the years, the festival has been held in New York City, Boston, Connecticut, Wisconsin, Ithaca, NY and California.

My co-director for this year's festival is jazz cellist Gunther Tiedemann, who has been a guest artist at the festival twice (NDCF 2008 and 2016). He lives in Cologne and teaches at the Hochschule für Musik und Tanz (HfMT). Over the past two years, Gunther has worked - and continues to work - incredibly hard for NDCF 2018, interfacing with school and city administrations, collaborating with partners, sponsors, and our guest artists. Good work, Gunther! It is a joy and great pleasure to be co-creating this amazing festival with you!



This being our first festival in Europe, we wanted to feature mostly cellists and their groups from various European countries. And what a line-up we have!

Ernst Reijseger (with Trio Reijseger Fraanje Sylla)
Rushad Eggleston (our sole US based performer)
Martin Melendez (with aupaQUARTET)
Vincent Ségal (with Ballaké Sissoko)
Susanne Paul (with Etta Scollo)
Hannah Miller (with Moulettes-Detours)

This promises to be one of the most diverse and culturally rich New Directions yet! We hope to see you in Cologne this July!

Cellistically Yours,
Chris

Chris White, Founder and Director, New Directions Cello Festival and Association

Messages from the Directors:

Chris White and Gunther Tiedemann, continued

Having been connected with the New Directions Cello Association for many years now, I am on Cloud 9 knowing that the festival will happen in Cologne this year for the first time. It's funny: in Germany, we'd be on Cloud 7, which means on the one hand that, there is more space for very happy cellists on clouds...but on the other hand, many English and German speaking cellists wouldn't have the chance to meet... So I say, let's have the Cologne Festival on Cloud 8, as a place in between for the international meeting of happy cellists!



I have had the pleasure of being a guest artist at two previous New Directions festivals, and was impressed by the concept, the atmosphere and the enormous amount of information cellists can get there in workshops, concerts, the exhibition hall and the personal exchange between artists and participants with such a variety of musical backgrounds and experiences, styles and individual playing techniques. We are happy to have found partners in Germany who recognize the quality of this undertaking, all of whom we wholeheartedly thank: the Hochschule für Musik und Tanz Köln and Westdeutscher Rundfunk, with its program WDR 3, supporting us with people, experience and infrastructure. Jeunesses Musicales NRW, with organizational details and fundraising; sponsoring grants from the German state, the Bundesland Northrhine-Westfalia, the City of Cologne and the Cologne Bonn Savings Bank. Also the music schools Rheinische Musikschule and Offene Jazz Haus Schule in Köln who are supporting us with workshops. And last but not least, the many music companies/manufacturers who will be sharing their products at the exhibition.

We hope that a lot of adventurous cellists will come together to share their time and energy with us during this first New Directions Cello Festival in Europe!

- Gunther

Gunther Tiedemann, Co-director, New Directions Cello Festival 2018

New Directions 2018!

July, 13-15, 2018 Cologne, Germany



After 23 fabulous years in North America, the New Directions Cello Festival is at last spreading its wings to embrace...Europe!!! Yes, New Directions Cologne is soon to be a reality, and with a lineup which, even by the high standards that New Directioners have come to know, is nothing less than mind, soul, entire being boggling.

Witness:

- **Ernst Reijseger** (with Trio Reijseger Fraanje Sylla)
- **Martin Melendez** (with aupaQUARTET)
- **Susanne Paul** (with Etta Scollo)
- **Rushad Eggleston**
- **Vincent Ségal** (with Ballaké Sissoko)
- **Hannah Miller** (with Moulettes-Detours)

Seeing these cellists together - even just listed in the same paragraph - is in itself stunning to the senses. However the sheer magnitude of knowing that they will be gathered together during the same weekend...well, to quote Rushad Eggleston, it is positively swanaf-wingrinigkobsincshlé! How could such a thing be possible? And yet it is, and it is happening, July, 13-15, 2018!!

Since the early days of the flowering of instrumental music in Europe hundreds of years ago, cross-pollinization of musical styles and ideas between countries has been a thing. It can be seen in the very structure of the Bach Cello Suites: Allemande (Germany) Courante (France) Sarabande (Spain) Gigue (England)...

In 2018, not only has the cross pollinization of cello styles become a wonderful new normal, the melding of the musics from different countries carries on, in magnificent fashion.

Two of the acts this year, Trio Reijseger Fraanje Sylla & Vincent Ségal-Ballaké Sissoko, are overtly about melding Western European sounds with those of Africa. In both cases, not only are these musicians creating musical textures heretofore unheard, they are doing so with the cello front and centre!

Cuba! Barcelona! London! California! The Netherlands! Barcelona! Mali! Mexico! Senegal! Italy! (& of course, Germany!) This is truly an international cello festival.

New Directions has always championed diversity, and that diversity may take myriad forms - musical and otherwise. NDCF Cologne 2018 promises to carry that tradition forward with aplomb.

With cello strings as thread, together, we will be weaving one of the richest musical tapestries yet!

New Directions 2018 Guest Artists

Vincent Ségal is one of the most eclectic cellists we at the NDCF have ever heard. He is highly accomplished in multiple genres: Metal cello with didgeridoo? Check. Classic rock covers with an African drummer and electric cello through a ring modulator, replete with full-out rock cello solos? Check. Alternative acoustic cello techniques of his own devising? Check. And the list goes on.

Vincent is known for the variety of collaborations and unusual projects he involves himself in. He has worked with Steve Nieve, Elvis Costello, Cesaria Evora, Blackalicious, Carlinhos Brown and Franck Monnet, to name but a few. One of the most enduring is his partnership with kora player Ballaké Sissoko, with whom he has played since 2009 and will bring to NDCF 2018. "Two souls, united by a sense of freedom and momentum, that melt into one another, finding echoes of Manding, Baroque, Brazilian, Gypsy and Undefinable Mystery in each other."



AupaQUARTET's cellist, **Martín Meléndez**, was born in Moscow to Cuban parents in 1982. At the age of seven he began his cello studies in Havana at the Escuela Elemental Paulita Concepcion and at the Escuela Elemental de Música Manuel Saumell (music focused elementary schools), then later at Amadeo Roldan (considered to be the most prestigious music school in Cuba) and the Instituto Superior de Arte. From a young age, Melendez was interested in mixing and fusing rhythms such as jazz, Cuban traditional music and Afro-Cuban music.

In 2006, he moved to Barcelona, Spain, where he discovered flamenco, music from the Middle East and free jazz, all of which served to greatly expand his already robust musical vocabulary. This helped him to collaborate with musicians and artists of different disciplines: cinema, dance, theatre and poetry. He is a founding member of AupaQUARTET.

New Directions 2018 Guest Artists, continued

Meléndez has collaborated on more than 40 albums and shared the stage with artists such as Pablo Milanés, Chano Domínguez, Interactive, Darol Anger, Yusa, Descemer Bueno, Antonio Rey, Kinan Azmeh, Alasdair Fraser, Rony Barak, Pasion Vega, Dave Samuells, among others, taking him on tours around the world. Some of his most recent projects are *The Dreams of Ravel* (jazz), *Elephant Tiny Obsession* (african jazz) and *Caguama Trio* (jazz).

Dutch cello phenom **Ernst Reijseger** started playing at the age of seven. His teacher at the Amsterdam Conservatory, Anner Biljsma, encouraged him to follow his own path, and this he



has done with aplomb. A pioneering, highly influential force in modern cello, he has invented techniques and taken genres such as jazz to heights on the instrument previously unimagined. As an improviser, he challenges audiences' expectations, pushing and redefining boundaries, both technical and musical.

Reijseger is prolific and his work is incredibly varied. He has composed for the baroque orchestra *Forma Antiqua*, *The Dutch Wind Ensemble*, and *Ensemble Modern*. He has scored films for Werner Herzog (*The White Diamond*; *Cave of Forgotten Dreams*) and Alex & Andrew Smith (*Walking Out*) and released three solo albums (*Colla Parte*, 1997; *Tell Me Everything*, 2008 and *Crystal Palace*, 2014) to great critical acclaim. He has also contributed to and played on countless other albums.

Reijseger's solo performances are a wonder to behold. He is in the rare company of performers whose live playing inspires outright awe in audiences - not to mention deep emotion and a sense of connectedness which only great music can inspire.

At the crossroads, nay - the roundabout - where a multiplicity of musical styles and a rich palette

New Directions 2018 Guest Artists, continued

of deeply felt emotions intersect, that is where you will find Trio Reijseger Fraanje Sylla. Like a collective whirling dervish, the trio effortlessly fuses jazz, free improvisation, original contemporary music, blues, African and more into a cohesive whole which ultimately, transcends classification. With piano, cello, m'bira, xalam and haunting, mystical songs sung in Woloff (singer Mola Sylla's mother tongue), Trio Reijseger Fraanje Sylla regularly moves audiences to tears.



Jazz and world cellist **Susanne Paul** was raised in a German-Mexican family in southern California and Germany. She took up the cello at a young age, then dropped it as a teen, choosing instead electric guitar, punk and flamenco. Later, she studied classical cello, and in that time, developed a serious addiction to jazz cello. Susanne has developed a vibrant, colourful playing style which combines groove, improvisation and innovative cello techniques. Her musical focusses are jazz, Brazilian music, flamenco, tango, funk, baroque, Italian folklore and punk.

Susanne is the bandleader of the MOVE String Quartet and regularly shares the stage with Uwe Kropinski, Etta Scollo and the Julia Hülsmann Octet. She has also collaborated with Michel Godard, Arkady Shilkloper,

String Thing, and Georg Breinschmid, and has recorded a number of cds. She also teaches jazz, improvisation, and tango for string players (e.g. at the Bruckner-University Linz, since 2012) and has authored and published music and teaching material (e.g. "Groovy Strings"). Susanne will be joined by Italian singer-songwriter Etta Scollo.

Rushad Eggleston is a self-described jazz kazooist, twangy yowler, knower of harmoogian zarf weasels and (among many other things) a cello-shaped spaceship captain. He sees the world as infinite stacked pandora's boxes of metaphors and believes that any part of any box can be converted into melodies, and therefore that



New Directions 2018 Guest Artists, continued

energy is everywhere, infinite and free.

Says Rushad, “Binsnithio blynnegax thuberon...manskiolotas fwyoblanginate trummux, insnarthio vuulu-évitch m’skolkiagandros dwezzomine,” which, if I am correct in my interpretation of the language of Sneth, basically means “gransurisiness volointinusuras brindzle.” At least on Snaturdays.

Suffice to say that experiencing Rushad’s cello playing and his workshops tend to leave NDCF participants changed, and for the better!

Hannah Miller: Cello / Vocals / Synths. Hannah grew up in a musical family, singing before she could talk: her mother was a classical music teacher; her father, a folk musician and luthier. Her



sisters and brother all played instruments and brought a diverse and eclectic record collection to the table. At age four, Hannah took up the cello, and thanks in part to three brilliant and intuitive teachers, was inspired with a life-long love of the instrument. Hannah started writing songs and music early on, influenced by Björk, P.J. Harvey, Frank Zappa and Ella Fitzgerald, and classical composers such as Rachmaninoff, Shostakovich, Holst and Bartók. She founded Moulettes in 2002, as the main songwriter and creative driving force, went on to co-produce, record and arrange four studio albums, alongside her string arrangement work for The Levellers Abbey Road album, Hull City of Culture 2017, and forthcoming records for Arthur Brown, T. S. Idiot, Alabaster DePlume and Kristin McClement.

For New Directions 2018, Miller and regular Moulettes member, electric guitarist Raevannan Husbandes, are pleased to welcome Mike Simmonds (viola, violin & nyckleharpa) and Jules Arthur (viola; synths). Both are satellite members of Moulettes, and have worked with Alice Russell, Nick Cave, Disraeli and the Small Gods, and Timothy Didymus.

New Directions 2017: A Look Back



New Directions 2017 was the most amazing festival. No, really. As impossible as it seems, if you speak with people who have been to many New Directions, they will most likely agree that the festivals just keep getting better and topping each other. Perhaps it's like wonderful meals or sunsets: at the time, this seems like the most amazing risotto or the primo sunset of them all, no? But still, the bar is getting pretty darn high! And for 2018, we have a historic first: New Directions in Europe, just to keep notching it up...but I digress!

Our first concert of 2017 began with Jake Charkey, cello and Devesh Chandra, tabla. Jake has lived in India for many years and regularly traipses back and forth between the US and India. Keeping with Indian tradition, for each number, Jake played a long, mesmerizing introduction before Devesh joined in, so we could really appreciate the subtle nuances of Jake's Indian-style cello, and the duo as well. In Jake's workshops, he taught techniques of Indian style cello, and shared his own journey to mastery in the process. For the participants, learning firsthand just how much thought, effort and the ridiculous hours of practice that are required to competently play this

New Directions 2017: A Look Back, continued



music on cello was humbling - and incredibly inspiring.

Next came Tomeka Reid, originally from Chicago, playing a wide ranging set with her bassist, Devin Hoff. The overarching theme was jazz, with a beautiful original bent. The duo went from teary-eyed emotional, to way out avant and back, with some amazing forays into improvised solos, often returning with strong through-composed melodic sections. How strong? For days after, one of those melodies took top position of soundtrack residence in my head!

Ending off a great first night, German cellist Gunther Tiedemann played a set of originals and a few jazz standards with his pianist, Thomas Rueckert. There were moments when time seemed to stop; Rueckert proved an exceptionally sensitive and tuned-in accompanist, which allowed both instruments to really shine. At set's end, they were joined by long-time New Directions veteran, the flying Stephen Katz.

The Saturday night concert began with "Westward Situation," aka Zach Brown & Friends. Zach, just having graduated from Ithaca College, was joined by another recent college graduate and two players who had just finished high school. They were AMAZING! The four had barely rehearsed; they'd not even played together much (they'd met once before, earlier in the year, prior to the rehearsal right before the gig) but were as tight as if they'd been on tour full-time for years. Grant Flick on violin, was nothing less than stunning; he exhibited skill and musical sensitivity far beyond his years. He swung, chopped and improvised with happy abandon. Jacob Warren, on double bass had that rare ability to play perfectly in tune all over his instrument - which helped to galvanize the pristine sound of the ensemble. He also shredded solos with the best of them. Matthew Davis on banjo: some of the greatest players I've ever seen had nothing on this guy! He was really that good. The quartet played a set of mostly original "newgrass/jazz," with very tight arrangements and plenty of virtuoso improvisation. As for cellist Zach himself, his playing was

New Directions 2017: A Look Back, continued

impeccable and his obvious elation and joy at presenting this tour de force at Ithaca College, of all places, was infectious and heartwarming.

Next up was Malcolm Parson, cellist of the Turtle Island Quartet. Malcolm's set was solo acoustic cello, with no effects that couldn't be made solely with cello and bow. He explored a number of styles and emotions with impressive technique and feeling. In addition to his jazz chops/improvisatory bits, his set had a number of through composed pieces which had an almost classical flavour, which was a lovely touch. Malcolm's workshops were picture perfect studies in consistency, presenting ideas clearly and were a heckava lot of fun! A nice "New Directions moment:" Malcolm happens to be one of Zach's biggest influences and role models; it was great to see the two of them jamming and connecting throughout the weekend.

Finishing up the Saturday concert was Cuban/Brazilian cellist Yaniel Matos, who, within his first few notes, completely bared his musically-rich soul. By the end of his first song, "Habana," there were very few dry eyes in the house. Plaintive, simple (sounding) songs and solo acoustic cello gave way to a jaw dropping, wild ride on piano, which defied any description as to style: I have never heard anything quite like it. Yaniel's workshops, based in the rhythms of his country(s) made for some very, happy participants, as can clearly be seen in the photo below!



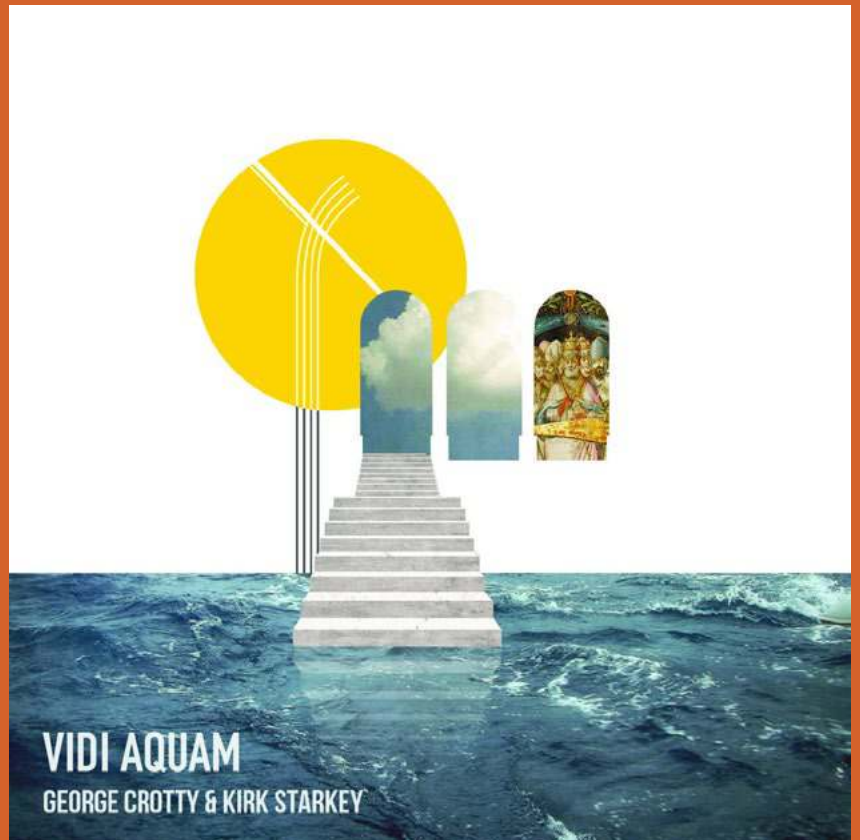
CD Review:

Vidi Aquam - ep by George Crotty & Kirk Starkey

Canadian eclectic cellists George Crotty & Kirk Starkey have co-created a small, but lovely gem in Vidi Aquam. The three tracks are musically diverse, but sonically cohesive: whether percussion parts, bass lines, or effects that don't sound like cello, all of the sounds are nevertheless cello-derived. The pieces are also emotionally depth-charged, and to my ears, quite addictive.

Listening to the ep, one gets the feeling that Crotty & Starkey have drawn their music from a wellspring that's overflowing with ideas - like they are only just getting started. I suspect that they could easily have kept going beyond these three tracks and could create a full length record quite quickly. Here's hoping that they do!

<https://georgecrotty.bandcamp.com/track/amrits-song-2>



New Directions Cello: Before & Beyond

newdirectionscello

Since its inception in 1995, the New Directions Cello Festival and Association has continued to evolve and thrive as a nexus point for the ever burgeoning world of non-classical cello. When New Directions began, cello in a setting other than classical was rare. Now, it is all but commonplace. As the cello continues to evolve, technically and technologically, always embracing and enhancing new genres and new frontiers, New Directions is here. Part meeting place, part scribe, witnessing and documenting the evolution of our beloved instrument, it serves to foster and midwife heretofore unknown directions for the cello. May it ever be so! Performances, workshops, jams; life changing, cellistic communion: that's the New Directions Cello Festival.

The CelLowdown

Final Words

Cello City Online, newsletter of the New Directions Cello Association, has an important mission, which is to inform people about what is new exciting and different in the world of cello, especially cello which spans genres, techniques and technologies that expand beyond the classical tradition. What would make this mission even more successful? You! Ideas, pitches for articles, how-to- columns, CDs to review - you name it!

To keep abreast and abow of all things New Directions Cello, visit the official [New Directions site](#), as well as the [New Directions Cello Facebook Page](#).



For New Directions Cello style recordings, sheet music and method books, please visit the [Cello City Store](#).

New Directions is a 501(c)(3) nonprofit organization.

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