

Cello Online

Welcome to the Nexus of the Next Step in Cello!

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Messages from the Director:

Chris White

This year's **New Directions Cello Festival** will be my last festival as director. It's something I've been contemplating for a number of years, but finally I decided that this 25th annual edition will be my last. My baby is all grown up! Will the festival continue without me? I hope so, but that is not clear yet.

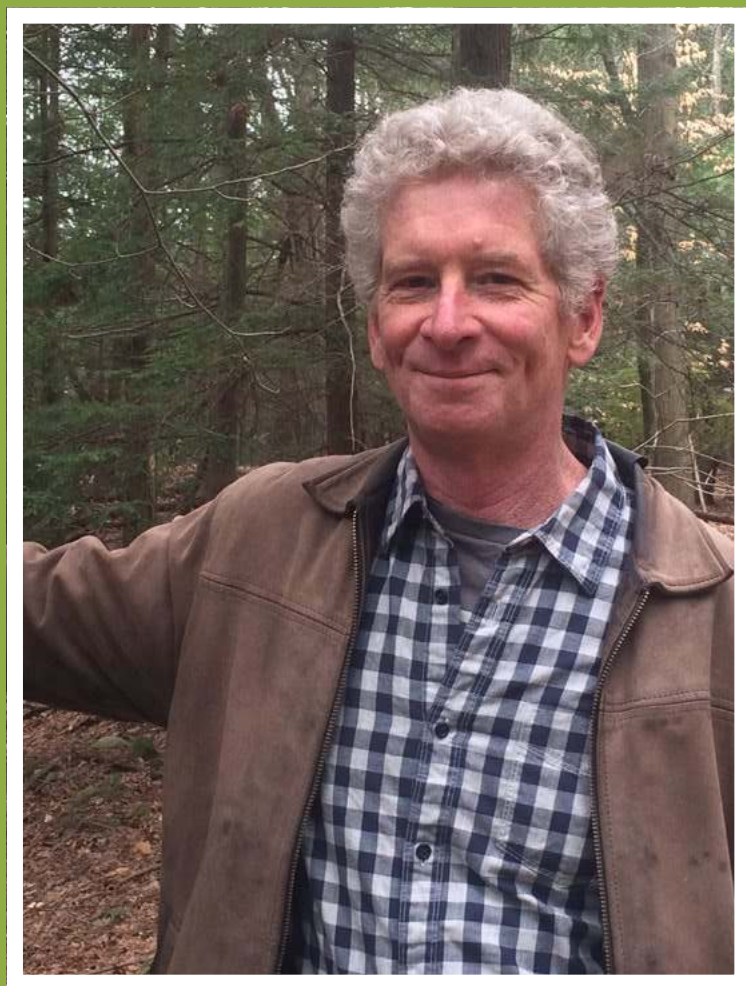
The past twenty five years have been beyond amazing. Just last year, my dream of the festival expanding to Europe was finally realized when we held it in Cologne, Germany. Some photos of that momentous occasion can be found in this newsletter.

This fast approaching **festival**, June 21-23 at Berklee College of Music in Boston has what I believe is one of our best lineups ever. That, and the fact it may be the very last New Directions ever are two big reasons it is not to be missed!

See you in Boston!

- Chris

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



[Click Here](#) to register for the 2019 Festival

New Directions 2019! June 21-23, Boston, MA

Friday, June 21

Registration: 11:00am-12:00pm

Workshops: 1 - 5:30

Evening Concert: 7:30-10:30 **Matthieu Saglio, Helen Gillet, Rufus Cappadocia**

Saturday, June 22

Workshops: 9am - 5pm

Young People's Cello-Bratton (ages 8 – 16): 9am-5pm

Midday Concert: 1pm Vincent Courtois and Love of Life Trio

Evening Concert: 7:30-10:30 **Stephen Katz, Eric Wright with Mairi Rankin, Stephan Braun & deep strings**

Sunday, June 23

Workshops: 9-12:30

Farewell concert with Open Mic and Cello Big Band concert

For our 25th, we've got seven guest artists instead of the usual six! They are:

Stephan Braun & Deep Strings

Deep Strings is a duo featuring Anne-Christin Schwarz and Stephan Braun. Since 2000, they have been astonishing audiences with brilliant timing, amazing virtuosity, a beautiful voice and stunning new cello techniques. Stephan was a guest artist at New Directions 2014 and we are thrilled to have him back!

www.deepstrings.com



Eric Wright & Mairi Rankin

Eric is a 2017 JUNO Award-winning cellist known for his killer grooves with The Fretless; Mairi Rankin is an accomplished fiddler, singer and step dancer from the legendary Rankin Family! Both have a wealth of experience performing - and teaching - the world over. "Rad Trad?" Definitely.

<https://ericwrightsound.com/>



Helen Gillet

"A cellist/singer-songwriter and a surrealist-archaeologist focused on the worlds of synthesized sound wedded to acoustic cello."

European born and now New Orleans based, Gillet is an incredibly diverse cellist and overall musician. How diverse? A full interview with Helen can be found in this very issue of Cello City Online!

www.helengillet.com

Matthieu Saglio

When you hear Matthieu play, resonating echoes from Western cathedrals and the souks of the Maghreb, to Latin-American tango and Iberian flamenco will be part of your experience. And after that experience, you will not be the same.

<http://www.matsag.com/>



Rufus Cappadocia

"...in the end, music all comes down to a single source. I guess you could say my whole life has been an attempt at getting to that place." At New Directions 2019, Rufus will indeed take us to that place! A guest artist at New Directions in 1997 and 2009, we consider Rufus to be one of the great pioneers of non-classical cello.

<https://www.bethanyandrufus.com/rufus-capaddocia>

Stephen Katz

It's literally easier to count the New Directions festivals that Stephen has not performed and taught at (a handful, at best!) than the ones he has, so it is fitting that he is a guest artist for our 25th. Stephen is one of the most influential non-classical cellists out there: Flying Pizzicato definitely has wings! www.stephenkatzmusic.com



Vincent Courtois

Since NDCF 2000, Courtois has maintained full-on legendary status at New Directions, and for good reason. Few performers have made such a strong impression on participants as Vincent. He is in the category of players who elicit the response, "how is that even possible??" At New Directions 2019, you may find an answer!

<http://vincent-courtois.com/west>

Matthieu Saglio

When you hear Matthieu play, resonating echoes from Western cathedrals and the souks of the Maghreb, to Latin-American tango and Iberian flamenco will be part of your experience. And after that experience, you will not be the same.

<http://www.matsag.com/>



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New Directions 2019 Workshops

Stephen Katz

Flying Pizzicato Basics

(All levels)

Transform your pizzicato skills with Stephen's unique, highly rhythmic approach to strumming the cello. Learn to apply basic Flying Pizzicato principles to almost any mid-tempo groove, including new ones we'll compose together.

Flying Pizzicato Counterpoint

(Intermediate/Advanced)

Build your own multi-voice pizzicato grooves using the distinctive principles of Flying Pizzicato. We'll also incorporate left-hand pull-offs and hammer-ons to add detail and flourishes.

Vincent Courtois

Chant Interior

(All levels)



Workshop with Martin Melendez at the 2018 NDCF in Cologne, Germany

Experiential playing, drawing from your "interior vocals." The waters are still, but the pool is deep!



Matthieu Saglio

The Cello With A Thousand Accents
(Intermediate/Advanced)

Discover new technical resources for a truly free cello: right hand techniques emulating guitar and

bass, exploring rhythm and groove, flamenco rhythms, quarter-tones, phrases from Arabic music...



Stijn Kuppens

Finding your Inner Cello
(Intermediate/Advanced)

Belgian cellist Stijn Kuppens shares his project, *Inner Cello*, and gives you suggestions of how to connect with your own inner cello!

Tocai

(All levels)

Meet Belgian cellist Stijn Kuppens and learn how to play his piece "Tocai," a multi-layered cello orchestra piece with a latin feel and room for improvisation.



Eric Wright

The Chop

(Beginning/Intermediate)

We will work on chopping from every direction, starting from the beginning. Tone, groove, and simple patterns to get you headed down the road of percussive string playing!

Advanced Chopping

(Intermediate/Advanced)

Here we will dive deeper into the chop: interesting grooves, improvisation, fills, and variations to go along with your chopping foundations. Must have intermediate/advanced knowledge of the chop, or be prepared to push yourself...



Mike Block

Contemporary Cello Etudes

(All levels)

An exploration of the new Berklee Press book, *Contemporary Cello Etudes*, which features contributions by many of your favorite New Directions cellists. We will learn one of the "singing while playing" etudes during the workshop, and if you have one prepared to play, we can have a mini-masterclass too! You can procure your own copy of the book [here](#).



Stephan Braun

Arranging Songs for String Players

(All levels)

Chords, bass, grooves, percussion, chopping...



Workshop with Ernst Reijseger at
the 2018 NDCF in Cologne, Germany

Jam with Stephan

(Intermediate /
Advanced)

Learning and playing
jazz standards such as
Au Privave, *Recordame*,
Nothing Personal...



Rufus Cappodocia

Polyrhythms

(Intermediate /
Advanced)

A polyrhythm based on
the etude Rufus wrote
for the new Berklee
book, *Contemporary*

Cello Etudes. For those who would like to prepare, the book may be purchased [here](#).

Modal Music Workshop

(Beginning/Intermediate)

Based on growing modes out of the pentatonic scale, we will explore the lineage of the pentatonic scale and its microtonal alterations, as well as blues as modal music, distinct from jazz.



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Interview with Helen Gillet

by Patricia Santos

Versatile cellist and singer Helen Gillet took some time to chat with me after an extremely busy week of festival shows in New Orleans. She will be a guest artist at NDCF 2019 in Boston.

PS: "In terms of your musical background, especially seeing as so many non-classical cellists began classically, how do you feel your training assisted you once you started branching out in all the musical styles you do now?"

HG: "They often say that New Orleans musicians are very versatile musicians. In terms of being classically trained, I could read a chart, read a piece of music. If somebody had a lead sheet, I could read the melody so if all else failed, even when I was still new to improvising and didn't feel comfortable with complicated chord charts just yet, I could go to the lead sheet and pick out the melody because of my classical training. That helped me as a launch pad for improvising. Also, being a cello player - we all studied the Bach Suites - I had some great classical teachers who had me think about the chord changes or the chords



that were implied with Bach's linear manifestation of stacks of chords. I translate that into jazz and folk music and rock and whatever other chord progression, I think about that. And being a cello player in a chamber quartet working on Haydn and Mozart, thinking about my role as the rhythm section of this quartet, as the role of a cello player traditionally is more of a rhythmic and bass player in a classical quartet. Or working on Shostakovich, then I become just as theatrical and very impressionistic as all of the players are creating a landscape. I use that in a lot of my free improvising."

PS: "You do so many musical styles and instrument setups. Do you find it easy to move from one to another?"

HG: "I think it used to be a little harder to switch gears, but I enjoyed it. I was a frazzled, excited musician in New Orleans just being "we're gonna do a French song and then go into a free improv!" Depending on what the night was I would usually be committed to one style per show. But left to my own devices, I crave being able to be fluid through all of those styles when I play, so I developed a solo show which enabled me to synthesize all of the styles I wanted at any moment. Which is a lot easier to do when you're by yourself than when you're trying to lead a band. I'm so blessed to be working with a really talented pool of musicians here in this beautiful city. They might be playing in an Afro-Cuban group one night and then play in a funk band the next night then trad jazz the next day, then maybe a ballet or read a new music classical score. I come from a city of a lot of kindred spirits as far as being a versatile player, so it's really fun to live here and work with people who can actually do that. I call them badassess! They can pretty much go anywhere, especially the ones who are used to doing these free improvs, they have really open ears. The whole concept of free improvisation is to really be attuned to wherever it needs to go, wherever it seems like it is being steered, that you have some sort of vocabulary and knowledge base of that style so you can at least hang out in that world for a little while before it shifts into something else. Honing those skills has been by life passion for the last 20 years. I feel so good in being able to make sense out of that unknown, that's really exciting to me. Even in my solo show, which is more song-based, I like to keep myself open to all the mistakes that could happen, either with looping or cello playing that day or the energy in the room, it could shift it into another direction."

PS: "You were born in Belgium and have been based in New Orleans for years. How have your travels and different hometowns influenced your music or vice versa?"

HG: "I was born right on the linguistic border between the Flemish part and the French part of Belgium. My family spoke French, however I heard a lot of Dutch and Flemish around me, and then I was speaking English at home as well with my mother. So there were already three languages floating around me in the air, and then I moved to Singapore for 9 years, which was a big part of my upbringing as a young kid. My formative years as a child were in a country that has 4 national languages, so I was hearing Mandarin Chinese, Hindi, Malay, and English with a Singaporean accent, and then going back to Belgium every summer and visiting my grandmother in the States in the summers as

well! When I moved to the States as a teenager, to the northern suburbs of Chicago, I remember feeling this void of simplicity as far as languages went. My pull to-wards classical music grew even more because, within the very strong educational programs available there, I found a way to enrich and to honor all those things I was interested in. Our symphony was doing music from all around the world from these wonderful composers, and that was satisfying to me. But culturally, I was left wanting a lot more and missing the diversity of what I'd been exposed to in Singapore and Belgium. Even though classical music was great for me through high school, as soon as I got to college I was really jonesing for something more. My need for cultural diversity steered me towards different kinds of music. Luckily, I met an Indian classical improviser, Nancy Lesh, who is a big part of my story - and a part of the New Directions family as well. I met her when I was 19, and she changed my life; she had me use my ears and play music purely improvisatorily. She sang to me and had me play what she was singing, not just the notes but the inflections and really opened up my ears to listen on that wider scale. I was so ecstatic after my first lesson (I studied with her for two years), and I immediately started seeking out jazz cello players. I came to the New Directions Cello Festival just two or three years later, and then I moved to New Orleans, because where else are you gonna study jazz?"

PS: "I was going to ask you if there was a training element you wish that your schooling had included, but you were just saying how with Nancy Lesh using your ear really opened up a world to you. Is that the thing you would have liked in your classical training?"

HG: "Maybe it's an old school notion at this point, but I thought my classical training was only going to be this. You learn to paint with oil paints and that's all you do. You don't say "it's too bad my oil painting training didn't include watercolors." If you want to study watercolors, then you go over here. So I sort of thought that classical training was one thing and that jazz and improvising was another, at least at the time that's what my teachers were telling me! Now I think that every classical musician would benefit from learning how to read chord changes and improvise on top of them. That's something I wish I'd had. I think it would be more beneficial to have more ear training that involves chord progressions. You could take a Bach Suite, write out the chord progression, and then take a pass at it improvising, and then go back to reading Bach's melody. That would be very useful for complete musical understanding of what's hap-pening."

PS: "Do you have a particular performing moment that non-classical cello brought to you?"

HG: "I'll give you a very current one: I was playing the French Quarter Fest this past weekend. The whole concept of improvisation is really being able to honor the inevitable chaos of any given moment on this planet and be able to make something happen that has some sort of direction or purpose or intention or feel-ing that you're getting across. The chaos was in full effect this weekend in New Orleans! I was onstage leading my 6-piece French band, and it was incredibly windy. My band with our French music and more clothespins than you've ever seen to hold everything down for an hour and

45 minutes of music, the setlist, all our plans. This wind just threw a wrench in our plans, everything went flying - I'm sure there are French chansons in the Gulf of Mexico right now! I didn't know I could play cello like this but at one point I had my left foot up holding my music on the stand! We were definitely off-script by then, I was calling out tunes and having a good time, just embracing this atmosphere and the moment. We had a really great time, and because I've had so many improv gigs throughout my life, I feel very confident in those moments to keep going and trust that my knowledge of the cello and being a musician is going to come through. Somehow you keep the groove going, keep the music going. When you have internalized being a performer, you could have everything blow away and just be there in front of an audience and keep the energy of the performance."



[Click Here](#) to register for the 2019 Festival

New Directions Goes Abroad!

by Chris White

The first-ever New Directions Cello Festival outside the US took place in Cologne, Germany in July of 2018. The guest artists were all European, with the exception of Rushad Eggleston, who was chosen to be the sole US artistic representative for this historic 24th annual festival. The European guest artists were Ernst Reijseger with his trio Reijseger Fraanje Sylla (Holland), Vincent Ségal and Ballaké Sissoko (France), Martín Meléndez Trio (Spain), Susanne Paul & Etta Scollo (Germany), and Moulettes – Detours (UK).

Cellists flocked from all over Europe in numbers larger than almost any past festival. The co-director for the festival was German jazz cellist Gunther Tiedemann, who has been a guest artist twice at New Directions in the US. With the help of Chris White, Gunther and a team he put together did an absolutely amazing job organizing and running the festival, which was held at the Hochschule fur Musik und Tanz in Cologne. The concerts took place in a beautiful old concert hall at the WDR, an important West German radio station, complete with a professional (and very funny) radio announcer who introduced each group. At the end of his set, Rushad Eggleston jumped on his back and the announcer laughed and carried him around! Rushad also stunned some of the older Germans in the audience by climbing up and walking around on the concert hall seats while he was playing – with his cello and mic still connected wirelessly to the sound system!



Directors Gunther Tiedemann & Chris White at New Directions 2018 in Cologne, Germany

There were wonderful workshops and some great late-night jam session in bars after the evening concerts. Some photos of the event are sprinkled throughout this issue of Cello City Online.

If New Directions continues beyond this year, we sincerely hope that future iterations will include more festivals in Germany. Under the helm of Gunther Tiedemann (who is responsible for much more expansion and education in the area of alternative cello playing than just New Directions!) they would be amazing.

The Evolution of New Directions Cello

by Corbin Keep

In 1994, a group of non-classical cellists gathered in New York City for a concert called “Night of the Living Cello.” Under the tutelage of director Chris White, that concert ended up being precursor to the very first New Directions Cello Festival, held June 6-7, 1995, at the Knitting Factory in New York City.

At that time, cello as a non-classical instrument was a thing, but a very limited thing. Though alternative techniques on the cello were being developed pretty much throughout the instrument’s history (really beginning to hit its stride in the early 20th century - think Kodaly) it was not until halfway through that century that any serious inroads were made in the realm of improvisation and non-classical styles on the instrument. In the 1950s, Fred Katz played jazz on the cello (he swung like the steeped-in-classical player that he was, but it was nevertheless an auspicious start). There were also a few bass players who experimented with cello (Ron Carter, Oscar Pettiford, Ray Brown, Sam Jones, amongst others) but they weren’t really CELLISTS. In 1971, David Darling played what was possibly the first recording of an overtly rock-style cello solo on a track called “Whole Earth Chant” from the album Icarus, by the Paul Winter Group. For many cellists of the day and for decades afterward, Darling was a huge inspiration and can be rightfully called, along with Katz, one of the fathers of what we now call New Directions cello.

By the time the first New Directions Cello Festival rolled into being in 1995, there were more non-classical cellists than ever before, and their numbers only continued to grow. By that decade’s end, the growth had gotten to the point that at least amongst those who were dialed into the scene, there were a fair number of cellists to choose from, representing many different musical styles. However, New Directions cello as a defined “genre” in the awareness of the general public was still quite a ways off. Fast forward to 2019: now, cellist singer-songwriters, jazz cellists, rock cellists, folk cellists and the like are pretty much commonplace. People think nothing of seeing a band with a cellist in it; it is no longer a novelty.

There are many working non-classical cellists today who owe much to New Directions. In New Directions, many participants and guest artists discovered their ‘tribe’ (more than once have I held someone who wept, overwhelmed by feeling this, and I myself have been held by others. One time, that happened in full view of the entirety of that year’s participants: they all understood!) At New Directions, classical cellists who’ve never improvised before have, by weekend’s end, completely changed course and returned to

their gigs and teaching studios armed with new knowledge. As a result, more and more young cellists over the years have been exposed to new ways of playing, to new styles, and especially, to improvisation.

Twenty five years on, middle and high school string ensembles, in addition to their traditional repertoire of baroque and other classical classics, may add the likes of Queen, ACDC or Daft Punk covers into their concerts. And no one blinks an eye. A cursory internet search netted this from the Pittsburgh, PA school district website: "Rock Orchestra - This unique ensemble brings together string players with rhythm instruments typically found in the jazz band. Strings are played on electric instruments as opposed to the traditional acoustic versions, and repertoire covers a wide range of rock and contemporary styles." That's a regular course offering, and is not uncommon. Several **method books** by major publishers whose focus is non-classical cello have sprung up over the years, as well as a plethora of instructional youtube videos covering subjects like chopping and negotiating jazz changes. There is also an educational site, **The Improvisers Guide to the Cello**, whose focus is solely non-classical cello.

The trend will only continue! The New Directions Cello mission statement begins: "Since 1995, the New Directions Cello Festival has provided a forum for the exchange of music and ideas in the field of non-classical and alternative cello." More than a generation on, that forum has expanded far and wide. Other cello festivals throughout the world often include non-classical elements into their programming. The New Directions Cello Facebook page, at the time of this writing, has over 1400 members worldwide, a large portion of whom are professional non-classical cellists. Many of those cellists teach, most perform...all of them contributing to the ever-growing outward expansion of New Directions cello, the world over.

Onward!



[Click Here](#) to register for the 2019 Festival

Interview with Chris White, Founder and Director of the New Directions Cello Association and Festival by Patricia Santos



newdirectionscellofestival'19

PS: "How has the festival evolved over the 25 iterations?"

CW: "One cool thing has been the way the festival has evolved alongside the concurrent evolution of non-classical cello playing in the world. We were the first organization to really showcase the cello in this new light, and to keep expanding as the New Directions cello universe was expanding. Despite being a fairly small festival, one way we reached out to more cellists was through the mobility of the festival. From our beginnings in New York City to last year's first European New Directions, we moved through Boston, Connecticut, Wisconsin, California and Ithaca NY. This has brought us in touch with many more cellists than if we had stayed in one place. By the time we set up camp in Cologne Germany, the European new directions-oriented cellists had been reading about and watching videos of New Directions for over 20 years, and finally it was close enough to be a reasonable price to attend. We also evolved with the world wide web and social media. When we started, hardly anyone had cell phones or computers and Facebook hadn't been created yet. We used to send out printed newsletters, and I had my kids help stick on mailing labels!"

PS: "Have the participants helped you and the board steer the direction of the festival in terms of guest artists or workshop topics?"

CW: "I would say yes, to a certain extent, in that as us organizers have gotten old-er, we kept having young folks coming in with new musical tastes and things they wanted to learn and play."

PS: "What (if anything) will you miss about directing the festival?"

CW: "The contact with the guest artists as well as the satisfaction we organizers feel during the festival after having worked for almost a year to plan and organize this 3-day extravaganza in Cellolandia."

PS: "I'm sure there are a lot to choose from: what is your favorite memory from NDCF?"

CW: "Impossible! There are too many to even know where to begin!"

PS: "What will you do with all the time you'll get back in your life?"

CW: "I look forward to having more time to focus on my own musical projects. I will also be helping try to keep the festival going by supporting anyone who wishes to take on the directorship. We have a couple possibilities for this, so I am hopeful that this year's festival will not be the last, even though it will be my last as director. In addition, I plan to keep the non-profit New Directions Cello Association and Festival, Inc. going, even if the festival ends or takes a hiatus. Also, there are the archives; photos, videos and audio from 25 years of festivals that need organizing. I have always wanted to release greatest hits from past festivals, but I never had the time. Long live New Directions! Thanks to all the people who have helped and attended over all these years!"

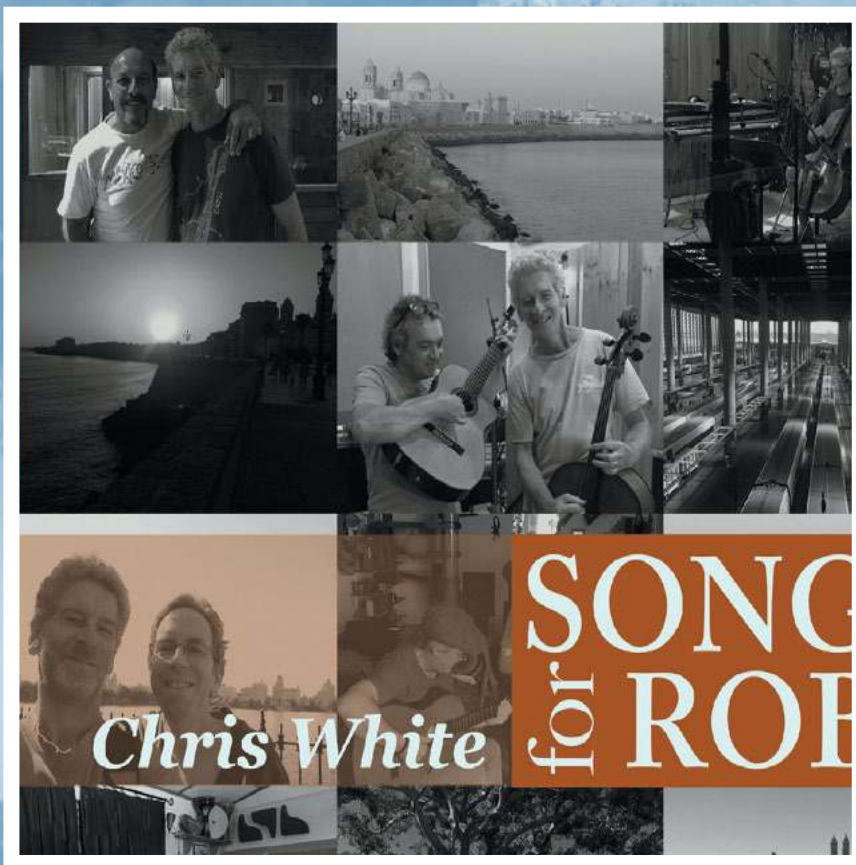


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Record Review: Chris White: *Song for Rob* (2018)

by Corbin Keep

Chris White's *Song for Rob*, so named in honor of his late brother, exudes emotion and depth. The music is deeply personal, raw in the best sense of the term and, to this reviewer's ears, illustrates a perfect case in point that the feeling behind the notes can sometimes transcend the notes themselves. Witness the track written for his wife, Marcy: On its face, the tune, *Marcy*, is based on a simple, common chord progression, very plaintively played. In the hands of a less experienced and emotionally developed player, this music might not go the quick of you. But when Chris plays it, it does. Oh, it does. One morning a couple of years ago, I tethered my phone to a Bluetooth speaker in my house and dialed up some demos of *Song for Rob* that Chris had recently sent me. When *Marcy* came on, I was instantly stupefied, stopped in my tracks. Though I was alone, I spontaneously said aloud, in an incredulous, emotionally overwhelmed tone, "Chris, what are you DOING??"



There is a history behind *Song for Rob* which I must recount here. When Chris was in his twenties, he lived in Spain for three years, during which time he befriended and played with a number of highly accomplished Spanish musicians. After coming home to the US, he stayed in touch with many of those players, and in the years that followed, returned to Spain several times. In the summer of 2017, he again travelled to Spain, this time with a plan to make a new album with those old friends. At recording studios in Madrid, El Puerto de Santa Maria and Las Palmas, Chris and friends reunited and recorded a number of tracks, the majority of them Chris's original tunes. So, there is not only heartfelt

and crazy-deep cello playing on this record - there's also jaw dropping flamenco guitar, percussion and even a vocal track, sung in Spanish.

The first and title track, *Song for Rob*, begins with a lovely "flamencello" riff in which the cello emulates a muted acoustic guitar. It's a fresh sound that immediately grabs attention, a perfect start to the album. The song has a distinctly Spanish flamenco flavor in the A section; minor tonality in a descending chord progression, but then switches to major in the B section, into a sound more evocative of Spanish classical music - think Rodrigo. That (seamless) switch gives the piece a feeling of integrated contrasts, illustrative of the many facets that make up a person's life. Quietly mixed-in hand clapping in the flamenco style creates a subtle 'celebratory' vibe that particularly stands out during White's beautiful solo. Celebration of Life, indeed.

There are a number of sticks-in-your-head, magical moments on this album. Standouts for me: a tender, almost painfully intimate tune called *Flo*. Again, the notes all work, and work really well, but the vibe behind the notes...wow. Another one that's quite incredible is the sole vocal track (and one of the two tracks on the record which were not penned by White) called *Lejos del Mar*. It's the sort of tune that sweeps you up and away.

One thing I really appreciate about this record is the way the cello and flamenco style guitars work together. The cello pizz comping under the guitar solo in *Gran Amor* is a particularly brilliant example of this. *Lianna*, another winning track, both compositionally and arrangement-wise, features awesome back and forth solos between cello and guitar that further brings home the happy marriage between the two instruments.

Song for Rob is the real deal. Authentic in a way that modern recordings often are not. In today's audio editing, every last note can be made "perfect," but that perfection often comes at a price. It's a price that luckily, we do not have to pay with Chris's record. Every note of the cello that we hear, that's him, that's Chris. Chris's heart. You're there. Transported to somewhere where the common ground of human experience - the joy and pain that everyone alive cannot help but experience - lives.



[Click Here to register for the 2019 Festival](#)

The CelLowdown: Over (Maybe!) But Not Out!

by Corbin Keep

A silhouette of a person playing a cello against a bright green background. The person's head is in profile, facing left, and the cello is positioned vertically. The background is a solid, vibrant green, creating a high-contrast silhouette effect.

New Directions Cello, as the official organization and yearly festival we've come to know and love for the past twenty five years, MAY soon come to an end. It is our fervent hope that it will continue, "under new management," but at this time the future is still uncertain. In any event, however things go, New Directions Cello itself will not end - far from it! Like a baby bird that has left its nest and can fly freely on its own, non-classical cello has taken flight. And it's flourishing in ways unimaginable twenty five years ago.

Consider what has changed in a quarter of a century. In 1995:

- * Electric instruments: there were few commercially available electric cellos, and certainly such instruments were not something that one could buy off the shelf in most any music store throughout the world, as can be done today.

- * Techniques: there was no "triple chop," or "chopping" on the cello as we now know it. The explorations of artists such as Rushad Eggleston and Rufus

Cappadocia have taken the art of bowing on the cello to places previously unimaginable. And modern pizzicato and strumming techniques, exemplified in the work of Stephen Katz, Trevor Exter, Stephan Braun, amongst many others, were but nascent hints of what they are today.

- * Education: classical cello majors in universities and other young classical players were not, by and large, conversant in non-classical styles, whereas today many (if not most!) are. Cellists studying exclusively non-classical styles in

music schools were all but unheard of in 1995. Today, the Berklee School of Music employs three non-classical cello teachers just to accommodate the demand.

* Singing and playing: cello as accompaniment for one's voice was quite unusual; now, there are so many people doing it that young cellists who aspire to the art have a number of successful recording artists to whom they can refer and learn from. Also, cellists who can sing backup vocals are common enough that it's not unusual for bands holding auditions to specifically ask for players with the skill.

* Cello as the centrepiece of a rock or pop ensemble: this was all but unknown, and completely unknown amongst the general public in 1995. Now, Apocalyptica and 2Cellos play in the largest rock festivals in the world and are high-on household words. As a result, non-classical cello is much more in the consciousness of the average listener.

* Standup: cellists who played standing up were rare outliers twenty five years ago. Now, not only electric players commonly play standing up, but acoustic cel-lists do as well; they're flocking to Block Straps and dancing in the streets!

Cello City Online has been brought to you by:

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Blue cello art by [Tawny Maclachlan Capon](#)

Register for New Directions 2019 [here!](#)

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](#).

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