

Cello Online

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Spring/Summer 2021

WELCOME TO THE NEXUS OF THE NEXT STEPS IN CELLO!

Newsletter of the New Directions Cello Association & Festival



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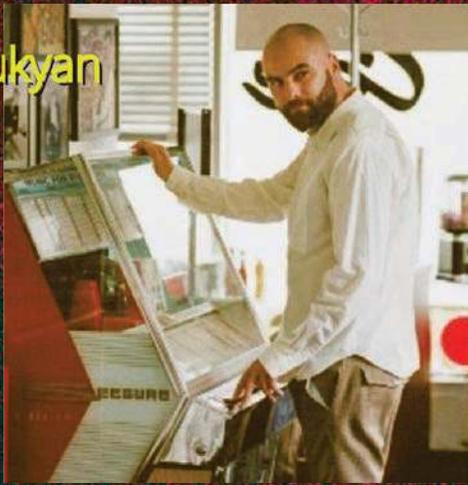
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[Click photos for artist websites](#)

NDCF 2021 is all-virtual!

This year, you don't need to choose which workshops to attend - you can attend all of them!

- Building a rhythmic vocabulary
- An Indian approach to improvisation
- Pizzicato techniques and grooves
- Arranging for voice and cello
- Using chords to generate new compositions
- How do you want to play this tune on cello?
- Open improvisational systems
- Chop Shop

Following each day's workshops, there will be a panel discussion and a concert.

JUNE 26-27

NEW DIRECTIONS CELLO FESTIVAL

REGISTER NOW

<https://www.newdirectionscellofestival.org/register>

Registration is open for the full festival, day pass, or concert-only - don't miss out!

Classes via Zoom, concerts via YouTube Premier. Participants will receive links in advance and access to workshop recordings after the festival.

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LETTER FROM THE DIRECTOR

Hey New Directions Cello Fam!

I feel extremely fortunate to have been given founder Chris White's blessing and his trust in both continuing the legacy while also starting a new chapter of the NDCF!

Chris, who founded NDCF 25 years ago, has created a grassroots global community of creative cellists, and it wasn't until 2019 that I had the pleasure of joining this community at the last NDCF at the Berklee College of Music. After 3 days of watching and learning from some of my absolute favorite cellists, as well as appreciating several I had never heard before, I felt like I had discovered a family that I didn't realize existed. I loved the mixture of ages, musical backgrounds, and personalities, all coming together to enjoy being cellists who had embraced a more creative approach to the instrument. I thought it would be a shame if this didn't continue in some form, so after several conversations with Chris, it seemed only right to find a way forward.

I reached out to my good friend Phaedre Sassano, who is both a fantastic cellist and music educator, to see if she would be interested in being involved, and I was glad to hear that not only was she interested, but that she had been at NDCF 2001...I took it as a good omen :). She is now on board as our Assistant Director and we are thrilled at how things are coming together for the 2021 NDCF!

I believe this year's festival, though virtual in nature, will continue in the same spirit and feature some truly amazing cellists and I have no doubt that this will be a positive experience for everyone who takes part.

In its rich 25-year history, NDCF has showcased a veritable who's who of pioneering cellists that is really quite amazing. But it is also a community with a deep history and I want to both honor and attempt to build on that. As a life-long music educator in addition to performing and composing (as many of us are), I want to see NDCF continue to inspire curious and creative cellists and give them tools to both progress in their playing and explore their creativity. I would also love to see NDCF inspire and reinvigorate other cello teachers and music educators by exposing them to new ideas and concepts that they might then use with their own students and give them a wider scope as to what might be possible on their instruments. And of course, I absolutely want to continue NDCF's dedication to showcasing some of the most interesting and innovative creative cellists working today.

Thanks once again to Chris for this opportunity, it's an honor and I'm excited to get things rolling!

Onward,
Jeremy Harman
Artistic Director, New Directions Cello Festival



LETTER FROM THE ASSISTANT DIRECTOR

Hello to everyone at New Directions!

I am thrilled to introduce myself to you all as the new Assistant Director for the New Directions Cello Festival and am honored to work alongside my good friend Jeremy Harman in order to build on to the festival's remarkable legacy. NDCF and the artists it has showcased have been an inspiration to me and so many others and I can trace my love of the cello in nontraditional genres and contexts back to my first experience with NDCF in 2001 as a college student. I immediately fell in love with the innovation and exploration within the New Directions community and the passion that it sparked has stuck with me ever since. Since that experience, I knew that I would always strive to connect my own students with a diverse array of artists and pieces representing different musical perspectives. What I gained through my experience with NDCF has sustained me throughout my professional career and when Jeremy asked me to join him at the helm of this festival, I jumped at the opportunity.



In my experience as a music educator, festival organizer, and arts advocate, my focus has always centered on building personal relationships through shared musical experiences in inclusive, collaborative environments. Teaching my orchestra classes remotely throughout the pandemic has created many challenges, but it has also allowed me to reflect upon my musical values and the importance of creating outlets for expression and finding comfort in the music we make with one another. Connectivity through music is more essential now than ever and now that the world has become more accustomed to tuning in to virtual events of all kinds, we think the virtual New Directions Cello Festival in June 2021 is both well-timed and desperately needed! Bringing NDCF into people's homes virtually this summer will maintain its longstanding tradition while making the festival more accessible to everyone. When we return to an in-person format in the future, we intend to retain some of the virtual elements that we include in this year's festival in order to reach and inspire as many cellists as possible.

Jeremy and I have a shared vision and passion for this project and I sincerely look forward to working with him as well as all of you as we navigate these next steps for the New Directions Cello Festival. I'm so excited to be a part of the team and I can't wait to make music with all of you!

Regards,
Phaedre Sassano

Leyla McCalla

Interview by Patricia Santos

"Leyla McCalla is a New York-born Haitian-American living in New Orleans, who sings in French, Haitian Creole and English, and plays cello, tenor banjo and guitar. Deeply influenced by traditional Creole, Cajun, and Haitian music, as well as by American jazz and folk, her music is at once earthy, elegant, soulful and witty — it vibrates with three centuries of history, yet also feels strikingly fresh, distinctive and contemporary."

<https://leylamccalla.com/>

This interview has been edited for length and clarity.

I know that you have a longtime NDCF artist in your cello training - how did that come about?

Part of my story is that when I was in high school, I was on the conservatory track. My family relocated to Ghana in West Africa. While there I got exposed to different ideas about Pan-Africanism and different African music, and living in another culture had a big impact on me. But by the time I got back for my senior year of high school, I was not prepared to do those conservatory auditions. I always wanted to live in New York because that was where so many cool things were happening. I ended up going to NYU in a conservatory-style liberal arts program, and I studied with Marion Feldman. When I moved to NY, my aunt invited me to a party in Brooklyn, and that's where I saw Rufus Cappadocia playing with a band called the Voodoo Drums of Haiti, and I had never seen the cello in that context. I started taking lessons with him, and the conversations I was having with him about music were so starkly different from the conversations I was having in my classical degree. Also, hearing his own journey about leaving the classical track, all that really inspired me to believe that there was another option. I've been following this festival for so long - it's our people, you know? I found you guys on a random Google search over ten years ago, when I was really starting to branch out from classical training -

which Rufus was a really big part of. I feel that when you're in those classical programs, they present things as, "this is the track, this is what you have to do." I remember I wanted to play Bartok and Kodaly, and was told, "you're not ready - you haven't done the fifth Bach Suite yet." I always felt that the things I really wanted to do in classical music, they were out of my reach. So I had been taking lessons with Rufus - and I was seeing cello in a style that is connected to my heritage - but I also was a cocktail waitress at a Zebulon in Brooklyn, remember that place? I saw so many different types of music - free jazz, experimental rock, noise bands, West African bands, Israeli music, Afrobeat - and I started playing in an Afrobeat band, and all that really helped me to develop my ear and to develop a sense of how to play with people when there is no sheet music, figuring out what key everyone is in, all those fundamental things to an oral musical tradition. I started to really connect with that part of me that could potentially play in any style if I was using my ear. All of these things are also taught in the classical sphere, but in a very different way, and I think, in a much less intuitive way. So more and more, my path was just clearly not in the classical world. There's a natural sea change that happened because we have more options so people are exploring those because the other options are so limited and becoming less accessible.

I was always really committed to music and really loved the cello; I still love discovering how many voices it has. I felt I wasn't able to do that in the classical world - and the other element of being a woman of color, I never really felt that I fit in. Just living in a white supremacist society, it's the same thing. I just felt a disconnect, and that there's something deeper that I'm being called to.

Are there pieces or styles from your early cello days that are still a part of your current music-making?

I love Bach, I love the skills I learned there, and I always go back to it. So when people ask if I'm done with classical music, it's like, that's where I'm from so I can't be done with it. But I don't agree with the hierarchical structure of it either. There have to be more people knowing that there are more things to do, more possibilities with music instruction and cello specifically. I just recorded a new album, and there's a piece where it's just layered bowed cello voices. I always felt like I had issues with my bow technique when I was doing classical, but then when I was playing Cajun music, which is really syrupy smooth bows, and then I go back to Bach and hear it in a different way; the Cajun enriches how I play it - I say Bach because that's something I really do go back to more often. The harmonic movement is endlessly fascinating, and that is really inspiring for songwriting. Also, just playing with recordings, I think that has really informed my playing too. I did that for learning traditional jazz, those classic forms, harmonic motion of supporting voices, the solo phrasing, and getting those in my fingers. Every time, I felt the experience of playing along with old recordings - Jelly Roll Morton, Louis Armstrong - made me a better musician. Cello fits in so many of those places: you can explore the bass line, the melody, figure out the countermelodies, they all fit on the map. That's something that I'm always promoting: understanding the map - where the notes are, how they're related to each other.



Do you have a warmup routine you follow even when you are on the road?

I'm usually on tour with my three small children and a lot of the time arriving at soundcheck and just need to plug in and play. I am mostly focused on warming up my voice, which is bad because it is all very physical, all connected! I do practice yoga, stretching, strengthening: Downward Dog, gripping the floor, those same small muscles that grip the cello, I think there is a correlation. I don't always have the 20 to 30 minutes to really feel warm, but I try to maintain a physical practice especially when I'm on the road and exhausted - because you need that boost of energy too.

Do you feel that regarding the reception of your art, are there places where it's remarkably different or that it has shifted over time?

I think it depends on the culture and the environment you're playing in. I've played some pretty rowdy audiences in a standing room in Belgium; it was crowded and people were socializing. And then sometimes in a huge beautiful performing arts center, people are so quiet. Especially in France, it's like: we're listening, now we're clapping, and now we're going to be quiet again. They're so respectful, and that can be kind of scary! I'm kind of silly and playful, telling stories, and not able to tell

(Leyla McCalla continued)

how people are feeling out there. If I have to wonder what you're thinking, it's uncomfortable. But then after the show, the gush of emotions. In Italy for example, I did a meet and greet, and literally everyone wanted to hug and kiss. It was so funny after being in France, where they were sort of very serious even to say that they thought the show was great! I played in Martinique once for a festival and did a master-class for a bunch of kids. I sang this song from Haiti, "Merci Bon Dieu," which is kind of well known in the Creole world, and of course, they speak Creole in Martinique. All these kids were singing and dancing! It was really sweet. It's really interesting to see how audiences will react. I remember I was asked in France to play for a bunch of refugee women who had just come from Syria. That was really intense, and I had been thinking so much about refugees fleeing from Syria to come to Europe, and there I was with a bunch of women, telling them, "I really care." And they're like, "who cares that you really care?" You feel so self-important about what you're doing, and then it really depends on your audience on how that self-importance gets shaped! They were like, "just play the songs, lady, you don't have to talk about how you care so much." I had a moment of, I need to just listen to these people talk! It's such a mixed bag of emotional range and experience in performing, but I really enjoy that. I think it is about making connections and being able to read the room. I've certainly gotten better at that and more confident with that as I've gotten older and performed in more and more places. I always love playing in New Orleans too, because people are just so receptive and excited and want to have fun and to laugh. They really care about the historical implications of some of the music that I'm exploring. That's always fun, and it's home for me. It can be a very nurturing place for musicians. There isn't huge institutional infrastructural support for the arts, so everyone is making everything on their own. Musicians are really good at that, the "if we build it, they will come" philosophy.

What have you been working on?

Right before the pandemic shut everything down, I got to premier a multimedia performance that I have been developing at Duke University inspired by the archive of Radio Haiti that is housed at their library. The piece is called "Breaking the Thermometer to Hide the Fever." I'll be presenting the piece in December: in Philadelphia at WXPB and New Orleans in the Contemporary Arts Center. I'll be releasing an album in early 2022 with the songs I developed for it. That's been my biggest project as of late, but also continuing to plan another project with Our Native Daughters, a group of four Black women banjo players. To me, it's kind of a miracle that I even am a banjo player sometimes. I play tenor banjo, I feel that every cellist should play tenor banjo! It makes sense, the map is there so I get what the notes are!

I call tenor the "gateway" banjo for cellists!

Yeah, exactly! That's been a really fulfilling, enriching thing. I also got to work on a radio documentary about the historical and cultural connections between New Orleans and Haiti; that came out with WXPB in February and is available on their website as a podcast. That was my first time going into the studio without any instruments! There's just a lot going on. I'm amazed at how busy I've stayed during this time. I'm looking forward to performing in person again. And I'm excited to be a part of this festival!

Trevor Exter: Trios 01 lo-fi chamber electronica

Album review
by Corbin Keep

Vibey. FX saturated, but never to the detriment of the central instrument, resulting in a satisfying blend of pre and post apocalyptic sounds.

Exter's cello tone is often dominated - tastefully - by a magnetic pickup, which in a cool, curious way makes it seem somehow simultaneously futuristic and retro. (If you're unfamiliar with the "magnetic sound" on cello, think fretless bass, not counting of course the bowed aspect.)

Track one, the exquisitely named *Beginner Mind*, starts out ambient, but quickly gets down 'n' funky, sprinkled with some elements of jazz in the soloing cello's note choices. Despite the fact that cello as an improvisatory solo voice in jazz/rock/funk realms has become much more common than it once was, I still feel like this playing is a treat. Sultry slides in and out of the cello's rich lower register evoke an emotional response like no other. Though *Beginner Mind* is largely a jam track with not much in the way of thematic material, it nevertheless feels like it ends a bit too soon. That happens a few times on this record, where a really good riff gets going, which you'd be happy to keep listening to.

Track two, *Cesquicentelle* (The Cello Quickening?) is pure, sticks to your ribs, vibe - as is a lot of the album. Its subtle, infectious theme only adds to that.

Track three, *Nerd Adjacent* (the misspelling may be deliberate wordplay) is one of the more structured tunes on the record. It's quite emotional, with a lovely, quintessential Exter-esque pizz line at its heart. If you were looking for the "hit" of the record, I think it's found here. Even after many listenings, I love it just as much.



It's always refreshing to hear players who've worked to develop a genuinely unique and personal sound, and Exter has very much achieved that. I could hear his pizz cello in pretty much any piece of music and likely be able to say, "that's Trevor!" Which is no small feat on his part.

One thing I quite enjoy with computer-generated beats is when they do

things that a human drummer either cannot do, or wouldn't occur to them to do. It's what makes 777-9311 (Prince) so groundbreakingly awesome (some of the videos of live drummers who try to play that song can be quite a joy to watch). Other times, machine drumming can be done by humans, but the machine vibe is preferable (the latest Igorrr album springs to mind, among countless others).

There are a few such "let's mess with the Machine" type of moments on Trios 1, such as in the aforementioned *Nerd Adjacent*, at the beginning and the end of the tune, in the drum track. To my ears, it's a way of the Human Cellist letting the metronomic drum beat know just who's boss. And even the following track's title, *Not a Robot*, suggests that human-machine dichotomy is not far from the composer's mind.

Then there's another side, exemplified on the album's final cut, *Permission*, which to me is a bit more like "the Machine won."

The image I get upon listening to this track is of a beatific, evilly smiling Daniel Ek (Spotify CEO, net worth 4.5 billion) looking on. But of course it's just a computer-generated avatar, not really him. Think some Silicone Valley geeks, who actually wouldn't mind living out their lives on a space station, never breathing fresh air...

(continued...)

Against that emotionless, the-machine-won sort of dystopia, a cellist plays. The cello is, by the algorithmically perfect musical standards of the Machine, out of time. In some contexts, that would be celebrated as human, beautiful, heartfelt.

The listener would identify with the flawed nature of the cellist's humanity; they would relate, aware of their own innate foibles and frailties. But that's not the case here. Instead, the cello runs from the Machine. The cello could've been cranked through Logic flextime, Melodyne or the like and been made "perfect." But it wasn't, and thus is immediately identifiable by the Machine, like the guy in the film *Gattaca*. So rather than a statement about the beauty of humanity, it's a brutal picture of the cattle-prodded, post-collapse downtrodden. (I think Daniel Ek springs to mind because of his stated definition about the "artists who are doing fine:" they're the ones who regularly release content. Art, and the time it takes to create it be damned. Artists, akin to hamsters on wheels, or Desmond in the TV show *Lost*, eternally required to press the button every 108 minutes.)

By track's end, the visage from which the soul-less Ek eyes dispassionately observe gives a slight, smug nod. In this context, perhaps it's no coincidence that the words "chattel" and "cello" sound so similar.

Because I have painted that last track in somewhat of a dark light, the reader could be fooled into thinking that I feel negatively about it. That is not the case, however.

Art is meant to provoke, to stimulate and take those who experience it into new realms. *Permission*, as well Trios 01 as a whole, very much succeeds on those fronts.

Before signing off, I feel a need to draw attention to a few more standout tracks: *Cadence* features gorgeous, deeply felt pizz/strumming sections, in tandem with ethereal bowed bits. One of the things that makes the track feel a bit off-kilter (in a good way) is that the beat vaguely swings, but it's not that noticeable until the strummed cello comes in with a jazzy riff to make the swing feel (a bit more) real. The net effect is quite dope.

Doomscroll: does the title say it all? Yes. The track is deeply atmospheric (though to paraphrase Arnold Shöenberg, from which planet?!)

Postscript

I recently had an opportunity to scan some files from the future that were accidentally uploaded to a Dark Web time portal site. I was astonished to stumble across the following passage; it really seems like this person from the early 2060s may have encountered the last track on Trios 1:

Power grid's been down since 2051, but Bo managed to charge some old Skrynicon Cells he got off some guy (don' ask) and fired enough juice to play some Exter. Some of that old music is creepys, yea. Exter play stuff outta old Los Angeles, from back when people lived there. Yea yea, creepys, yea. But I like it. I like before—times sounds, yea.

Marta Roma

Interview by Patricia Santos

I already loved Marta Roma's music and her charismatic teaching, and over the course of this Zoom interview, I felt even more bonded over shared experiences (travel, trumpet, tap dancing!). In addition to her musical prowess and cello versatility, she is delightfully funny and has irresistible energy for education.

This interview has been edited for length and clarity.

How many NDCFs have you attended?

Just the one in Boston (2019)! I was aware of it for many years, but it was too difficult to attend previously - I was always living in a different country when it happened: I would be in Europe when it was in New York, and the year it was in Germany I was in Boston!

How does it feel to go from a participant to a guest artist?

It feels crazy, like, "me??!" I admire everyone else there, I feel so honored - and nervous too. It is so exciting because I love this community, being a part of it feels so great.

How did you get started down the New Directions path?

It sort of naturally happened. My family is so musical, my dad knows Japanese music, Irish music, world music - we had all of this at home so much and they brought us to see lots of concerts. I was always missing that part of, "why can't I play this music, why just classical music?" So I started playing music with my brother or having little ensembles where I was the "weird" one: like cello, guitar, and clarinet. I never did, like, string quartet - all my elective classes or opportunities were a bit out of the box already. I was looking for these different sounds and genres that I was loving. I had been doing this with family and friends, but little by little, I started doing it inside universities and conservatories. I would always go to the improv classes or jazz classes - "for non-jazz players." I was always the weird one! But it was because I had this desire to go in that direction, even though here in Spain it was really tricky.

Is it still very unusual to see cellists doing ND stuff in Spain?

Right now it's a little easier to see some of us here, it's way different than when I studied but still way more to do. For example, in the two music universities here in Barcelona, you can study "Jazz Violin" or "Modern Violin" but no cello. It's like, "oh, I missed the rules! Why can the violin do it and not the cello?"

Sounds like there's room to teach your own degree program at a university!

Yes, I'm teaching lots of workshops, and I love the educational part of spreading the word to younger generations - and *not*-that-younger generations too! Showing the teachers too that we have so many different resources in our instrument, that is one of my passions. But when I speak with some universities, the response is that "it's cool for a workshop but we don't do that here in our curriculum."



On diversifying musical education...

Music education should offer more because that's how our society is: we co-exist with lots of different people, different backgrounds, origins. Diversity is what we need, we cannot work in only one direction.

What is something you felt strongly about as a young cellist, and how do you feel about it now?

I started in the Suzuki method with a very cool teacher. I think I was super lucky to start with her. She had one thing that was very tricky for me: daily practice logs with the number of minutes we studied each etude, and then she would post the whole studio's sheets on the wall at the end of the month. Whoever had the most minutes would win a prize, like a bag of chips. Even when I lied, I never won! It was so frustrating, and I started hating all the etudes like Popper, Lee, Dotzauer, and whatever because it was a competition that I was losing every month. She did have us playing in ensembles from day one and performing, and that was great. But this competition methodology, I didn't like it. Now, since I work on different projects and tend to practice what I'm performing, I don't feel connected to these etudes still.

With everything you know now, what's something you would tell young Marta about cello or music?

That the cello can do whatever you want. I switched to trumpet at some point because I thought you couldn't do things with the cello. So I would tell Marta, "you don't need to switch, you can just try it and do what you want with the cello!" I played trumpet for a while and enjoyed it, and it gave me a different perspective; I was in a different music group and it was fun. But I want little kids to know: they can do what they want to do - they should ask themselves what they want to do. I was 25 before someone asked me what I want to do with cello! I ask this question now to my students, and they freak, they have no idea to awake this creative idea or intuition. It's very important.

I started cello and trumpet at the same time! I played both for three years before you had to choose between band and orchestra. I haven't kept it up at all, I tried to play a scale a few years ago and thought I might pass out.

The bad thing is that some people know I play trumpet: my brother makes me play it at concerts, and I'm like, "...are you sure?" I always tell them, "it will sound like this or worse - it will never sound better!"

On the reception of ND cello:

It's in my homeland where I have the most experiences of people not understanding what it is I do. "You sing and play? Standing? What do you do? Okay, I guess do your thing." It was when I came to Berklee that people responded, "me too! I sing and play! I play standing!" I thought, "this is my place!" In my final project of my degree in Barcelona, I did research on why violin and double bass are everywhere - in jazz, Irish, Indian, klezmer, Brazilian music, you name it - but the cello is not there yet. I did a lot of research and interviewed so many musicians and musicologists, and no one has the answer. It's very interesting! We have the range, it's not the size because double bass is bigger, we have no excuses. People love it because cello goes directly to our heart and soul; whatever we play, it will be loved!

What are you working on these days?

I'm in a new ensemble which I'm very excited about, "HalliGalli Quartet". We are rehearsing a lot and hope to perform a lot in the future. It's two violins, cello, and guitar, and we are arranging jazz standards, very cool arrangements - kind of like a circus, every bar something crazy happens. We all sing, I tap dance some beats, we are all multi-instrumentalists, it's fun!

Mia Pixley: Spar Suite

Album review by Patricia Santos



I know I'm reviewing an album that came out last year, but what is time anyway...? In this past year, with our all-idays and musicians going to bed before 10 pm, time wasn't always linear, so please allow me to introduce you to Spar Suite: A Musical and Visual Art Call and Response by Mia Pixley! Spar Suite is a collaboration with Pixley's husband, artist Kevin W. Shaw. According to the album description, "the couple unite their artistic practices to remedy the challenges of new parenthood." The paintings created through this project make up the cover art and can also be viewed on [his website](#). (You should also treat yourself to hearing her 2018 EP Inside Under.)

Especially as a part of our ND community, you may already know Mia Pixley: she has been an active cellist and songwriter in NYC, Austin, and now Oakland, and her teachers include Wendy Sutter

and Mark Summer. Though I think that all creators are observers by nature, I am intrigued by the songs of someone who is trained not only musically but in the workings of the human mind. From her website:

Mia Pixley Ph.D. is a clinical psychologist and artist who uses her cello, voice, and music performance to playfully study and represent aspects of self and other, community, and the natural world. Similar to the collaborative lens from which she approaches her psychotherapy practice, Mia's artistic collaborations lead with curiosity, honesty, humility, and humor. Protectively whimsical and simultaneously melancholic, Mia's music gravitates toward the beauty hidden in sorrow, pain, and loss and this beauty's potential to inspire curiosity, wonder, rebirth, and reconnection to ourselves, each other, and the natural world.

In a field where multi-hyphenate artists are somewhat regular occurrences, Pixley still grabs your attention as a cellist-composer-singer-choreographer-psychologist! Her lyrics are impressionistic, a great pairing with the paintings; I could absolutely see this collection as a dance suite as well. Spar Suite is a tantalizingly brief four tracks that run the gamut from whisperingly intimate to big city cacophony. Various cello techniques are employed throughout to create rich textures as well as features that pop out of the background. Even before I checked out the accompanying visual art, this music had me hearing in colors and brush strokes; it is clear how the sounds and the sights informed each other.

Where You Stood opens with simple low pizz and a luxuriant choir of Mia Pixley vocals before the rest of the ensemble dances in. There are graceful and deft sweeping cello lines layered with pointillistic ones in a cinematic spread. *Tender* is a gorgeous chamber piece with strings, winds, and percussion, a hazy undulation that grows from the earth to the sky. *Keeper* combines multi-textured cello with winds, percussion, and organ in a delicious sonic vortex that calls to mind the Raya Brass Band and Mark Mothersbaugh and makes you dance in your seat. *Shape of Nature* starts with a musing, poetic song style, and Pixley's voice in the lower register pulls you in with its placid power. The song begins to build a lush, quivering anticipation, and at the finale, you get the sense of waking from a dream just before you get to open the golden doors to paradise. As with a great book, you just don't want the experience to end.

<https://miapixley.bandcamp.com/album/spar-suite>

Festival Retrospective playlist on Spotify:

Get in the NDCF mood by checking out this playlist of previous guest artists!

If you are an NDCF guest artist who would like to submit or replace your featured song, please send the Spotify link to

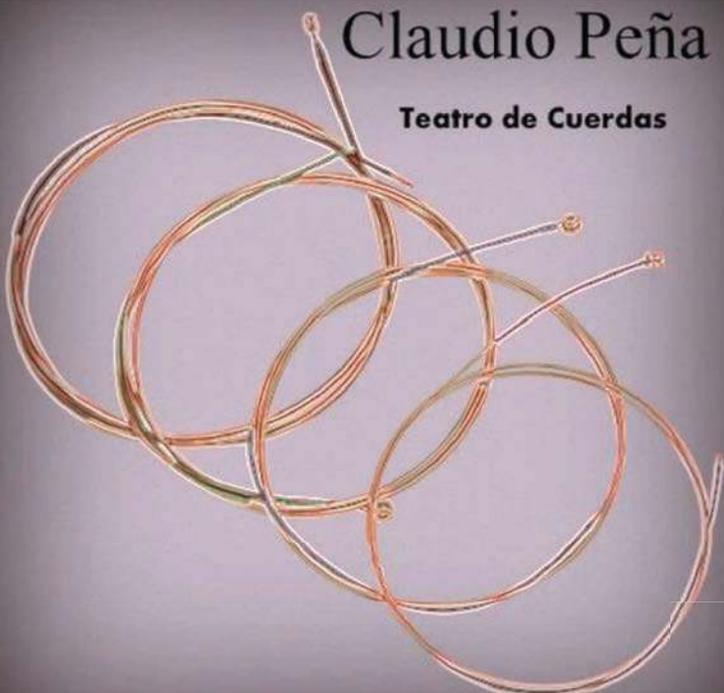
Stijn Kuppens:
stijnccello@gmail.com



https://open.spotify.com/playlist/0vla_vFdcMryhij4rP1F8Rz?si=848hZfiLQkqCgBKlld_RBg

Claudio Peña

Teatro de Cuerdas



Composición, Violoncello, Piano y Loops.

<http://claudiocello.bandcamp.com/album/teatro-de-cuerdas>

Music in the mail...

From time to time, we receive recordings from ND cellists - we love it!

NEW DIRECTIONS CELLO FESTIVAL

Support the NDCF!

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If your business would like to sponsor a workshop or concert, or if you would like to place an advertisement during the festival or on our site, please contact us: info@newdirectionscello.org

New Directions Cello Association & Festival

123 Rachel Carson Way, Ithaca NY 14850

The NDCA & F is a 501(c)3 non-profit corporation.

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Corbin Keep, Assistant Editor

Please send your Cello City Online questions, comments, and contributions to patricia@newdirectionscello.org

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