

Cello City

WELCOME TO THE NEXUS OF THE NEXT STEPS IN CELLO!

Newsletter of the New Directions Cello Association & Festival

VOL. 30 NO. 1

Spring/Summer 2023



28TH ANNUAL

W DIRECTIONS E C E L L O Z FESTIVAL



Mia Pixley



Vincent Courtois



George Crotty

Kely Pinheiro



Patricia Santos

Agustin Uriburu



April 22

Virtual Session Day

2 0 2 3

June 23-25

Northampton, Massachusetts

We are thrilled to be hosted again by Smith College and the BOMBYX Center for Arts & Equity in beautiful Northampton, Massachusetts! Those who attended in-person last year experienced the friendly and delicious local hospitality. If the logistics are standing in your way, we hope you will join us for the virtual sessions day on 22 April! Registrants for the June festival receive access to the virtual sessions automatically.

2023 Workshops

Vincent Courtois

"Improvising a Solo Piece" and "Improvising a Duo Piece"

George Crotty

"An Improviser's Approach to Ornamentation" and "Global Grooves and Polyrythms"

Kely Pinheiro

"The Art of Playing Brazilian Music" and "Pizzicato Approaches to Accompanying and Comping"

Mia Pixley

"To Loop or Not to Loop?" and "Finding and Owning Your Personal Groove"

Patricia Santos

"Playing & Singing: Making the Rhythmic and Textural Most of Yourself" and
"Songwriting/Storytelling at the Cello"

Agustin Uriburu

"Basic Tools for Improvisation" and "Piston Melodic Curves Applied to Improvisation"



BOMBYX Center for Arts & Equality, photo credit: Julian Parker Burns

Aerial shot of Smith College, photo credit: Jeff Baker



Review by Corbin Keep:

Chronotope by George Crotty Trio

For some reason, I've been hearing the term "healing music" bandied about a lot lately. While the phrase can often be taken as new age-y or facile, in the case of George Crotty Trio's *Chronotope*, I think there's really something to it. It's good music, but also music that touches much deeper than the intellect. It's also very fresh; it's rare to hear a cellist kill it so consummately and joyously with scales, techniques and feels not found in traditional cello.

One of the things that has defined music of the modern era versus that of earlier times is the cross-pollination of what were once discreet cultural and national genres. While the practice itself goes back hundreds of years, it's not until more recently that players have so completely embodied the music of other cultures other than where they're from with such utter naturalness. George Crotty is very much in that category of player; he's as comfortable soloing in Eastern scales/techniques as he is in Western traditions. The resultant sound is one of freedom and expansiveness. I find myself listening with a broad smile, punctuated by the occasional "wow!"

One could categorize this record as a mashup of genres - after all, I can hear 70s rock, jazz (obviously), old school jazz fusion, avant-garde, Indian classical, among many others. But it's important to point out that for all of the influences, Crotty's distinct voice very much shines through. The song *Ropetrick* is a good example of this, where "additive repetition" (wherein a repeated phrase gradually adds more notes, in snowball fashion) defines the head of the tune, while the cello solo is equal parts Crotty's slide-y (no, not glissando!) wonderful Eastern-influenced jazz style, that's coupled with more Western traditional unaccompanied cello études stylings, replete with lovely dyads and chords. Crotty has a wonderful bag of cellistic tricks that are very much his own. For example, his technique of using a plectrum on the cello to emulate an oud is downright uncanny.

At points on this record, I can hear a nod to the work of the late, great Canadian violinist and composer, Oliver Schroer, who delved into Eastern scales and rhythms to wonderful effect. However Crotty has taken things to another level, in that for all of Schroer's considerable skill, he still came off as a Western European tradition musician trying new sounds on. For George, those sounds are innate. And within those sounds, in that unfettered, natural cross-pollination, is found hope for the world, where cultural boundaries dissolve, *from the inside*.

Recently released!

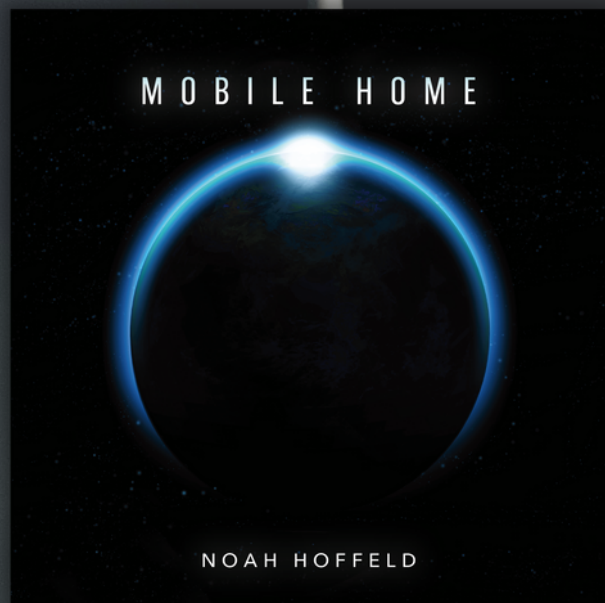
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"Mobile Home"

Noah Hoffeld

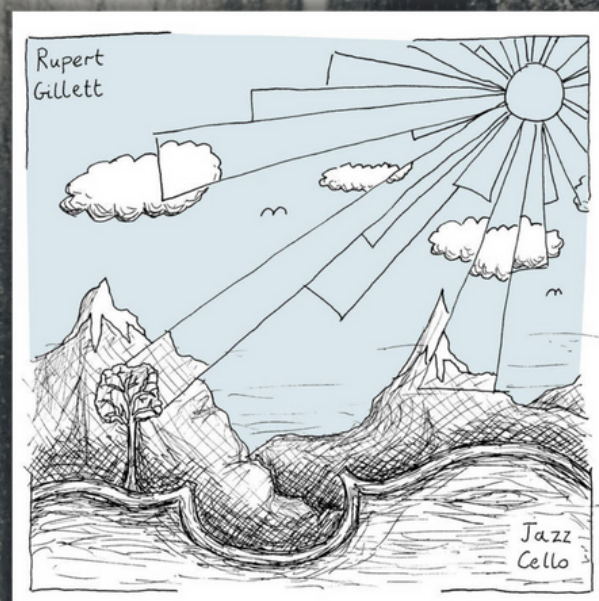
New York, USA

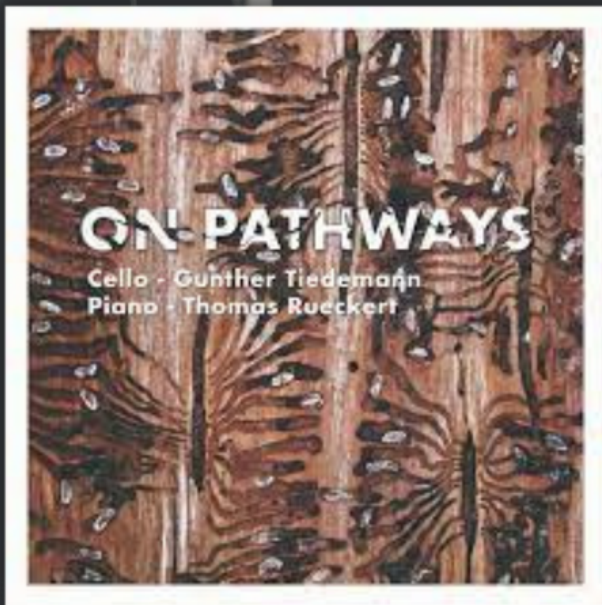


"Jazz Cello"

Rupert Gillett

London, England



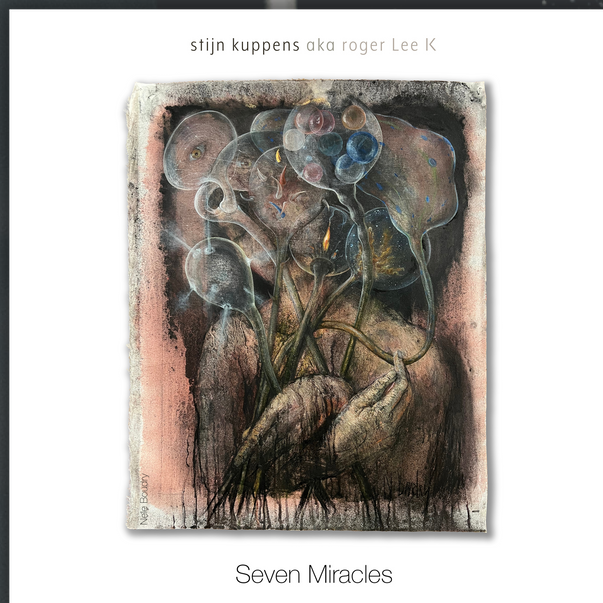


"On Pathways"
Gunther Tiedemann
(cello) and Thomas
Rückert (piano).
Germany

"Los Santos"
Jeff Mourai
Sao Paulo, Brazil



"Seven Miracles"
Stijn Kuppens
Leuven, Belgium



Recently released!
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Recently released!

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"Poème Nocturne"

Pierre Michaud

Brussels, Belgium



"Leon"

Dom La Nena

Brazil/France

"The Pronoun Song"

Spirit Paris McIntyre

New Orleans, USA

The Pronoun Song

Spirit Paris McIntyre





Congratulations to Tomeka Reid on being awarded a MacArthur Fellowship!

Dr. Reid was one of our Guest Artists in 2017. Her 9th Chicago

Jazz Strings Summit will take place May 12 & 13.

Rest in Peace, Abdul Wadud

We owe a lot of our cello journey to Mr. Wadud's pioneering. A reissue of his album "By Myself" is slated from Gotta Groove Records.



Photo by Deborah Feingold

ND Guest Artist Jake Charkey is a headliner at this year's PVD Cello Fest!

PVDCF takes place May 5 & 6 in Providence, Rhode Island. Jake will also be releasing a solo album soon, "Rasika."



Photo by Elia Timpanaro Photography

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Cello City

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Please send your Cello City questions, comments,
and contributions to
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