



Pere Soto Tejedor

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RESUME

PERE SOTO

Guitar Player
Composer
Arranger
Music Producer
Music Engraving
Educator

Europe
St. Madrona 51 Baixos
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Catalonia, Spain
34-677678674

peresoto@peresoto.com

Mexico
Belisario Dominguez 911
Colonia Reforma
Oaxaca de Juarez
Oaxaca
52-9512981454

Professional short resum



Self-taught musician. He is known in the international scene for his esthetical flexibility that covers styles as unlike as gypsy jazz, free jazz, Avantgarde, jazz fusion, Bebop, classical music, contemporary and electroacoustic music, mostly XX century styles.

Even being self-taught he has studied temporarily only on two occasions with great teachers like Gabriel Breznic (Chile) with whom he studied classical harmony in intensive course of three months and in Mexico with Victor Rasgado whom he studied during 2 years; serialism, Twelve-tone technique—also known as **dodecaphony**, Olivier Messiaen language, pitch class techniques, Bach Canon inverted for XX century composition.

Currently, his work as a composer exceeds the amount of 1300 registered compositions at the SGAE, (Sociedad General de Autores de España) among Jazz music and classical music. He is also currently active as a music producer, with his own recording studio and as a consultant-engraver for music publishing companies, schools, etc. Right now he is publishing his own works with 3 publishing Co. From Catalonia *Clivis publication* and *La Ma de guido* and from Denmark *Bergmann Edition*.

RELEVANT TRAJECTORY

In 1989 his first LP "Coincidencias" was nominated for best album of the year by Nacional-Radio 4 en España being probably one of the jazz albums more broadcasted by radio in Catalonia (twice daily for 2 years).

In Spring 1992, records with Bill Gerhardt Quartet his first CD "Metanoic" in Hilversum (The Netherlands). This album was selected best record of the month and one of the top 12 of the year by the JAZZ SOUTH ART FEDERATION (USA). It was broadcasted all around the U.S.A.

His second CD, "Particular Vernacular", was recorded during February 1994 in New York City with his partner Bill Gerhardt on the piano and invited artists invitados like Jeff Ballard, drums, Ben Allison, Dave Douglas, trumpet and Dave Liebman, sax.

In 2000 year travels to Mexico for his world premiere String Quartet nº 2 by "Mexico City String Quartet".

In 2006 he was dedicated chapter on John Engel 'Uncommon Sound", the ultimate book about left handed guitarists that change the music, along with standing artists like: Albert King, Jimi Hendrix and Paul McCartney. The book highlights him as one of the most relevant left handed guitarists of all guitar history.

In 2008 appears in two of the most important Gypsy Jazz festivals in USA: San Francisco DjangoFest and Los Angeles Djangofest.

In 2009 there is a World premiere of his composition "Triumphant" in the Palacio de Congresos in Jaca, Huesca, Spain, during the International Mathematical Conference "LIBGOBER" (Topology of Algebraic Varieties).

In 2011 is invited as a soloist with the Orquesta Sinfónica de Puebla, contributing original arrangements and conducting the orchestra along with the Oaxaca Big Band in 2 concerts in Puebla, Mexico.

In 2012 records the show "Fusió i swing a l 'estudi" on Catalan Television (TV3) with his Pere Soto Gypy Project. (<http://www.ccma.cat/tv3/alacarta/fusio-i-swing-a-lestudi/pere-soto-gypy-project/video/4549912/>)

In 2013, important concert in the top European jazz event BIM-HUIS in Amsterdam, The Netherlands.

In 2014, he has a part in the movie “The Jump! WTF experience” by Carme Puche.

In 2015, Concert at Mexico City Auditorio Nacional (Lunario), Concert and video production at Mogor of Ensenada, Tijuana tour, and concert at Cenart (centro Nacional de las artes Ciudad de México) with Pere Soto & Galaxian Swingers.

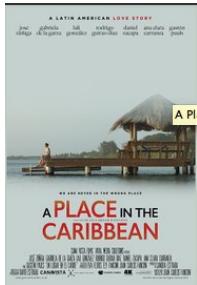
Since 2006 has been writing those books:

- II-V substitution book
- 250 Pere Soto phrases over 7sus4, phrases over dim7, phrases over maj7, phrases over m7, phrases over 7, phrases over m7b5, phrases over dim7.
- Secrets On Altered Dominants
- Expanding Fingering Techniques for guitar vol I.
- Inside the composer's mind
- Pere Soto Jazz Fake book
- Pere Soto gypsy Jazz Fakebook I, II
- Pere Soto Free Jazz Fake book
- Pere Soto 75 Contemporary Jazz tunes
- Pere Soto Waltz songs
- Pere Soto 111 Blues Fake Book
- Pere Soto 49 Funky tunes
- Pere Soto 48 latin Jazz songs
- Pere Soto 84 Jazz Swing compositions
- Pere Soto 225 Ballads Fakebook
- Pere Soto 80 Brasilian songs
- Pere Soto 51 Bebop compositions
- Jazz Blues Structures

all published at (amazon)

In 2017

Main composer in the Soundtrack of Juan Carlos Fanconi's movie “A place in the Caribbean”. (Honduras-USA).



HBO Latino



In 2018

- Resident artist at KU, the university of Kansas, Usa.
Masterclass and concerts around Kansas city with David Valdez.

In 2019

- Pere Soto Amsterdam documentary at Irene's GJ Adventures 635: Meet Pere Soto.
Irene's GJ Adventures 611: Vols Ballar Amb Mi - Pere Soto. Irene's GJ Adventures 609:
Nuages - Pere Soto. Irene's GJ Adventures 608: Manoir De Mes Rêves - Pere Soto.

SKILLS

Discography

*my recorded works
from vinyl to the cloud*

As a leader

1. Pere Soto Jazz Group (DLR 713--C La Raiz prd.)
2. Pere Soto Grup "Coincidencias" (1989 -- LP BM-002 Berman Int.)
3. Pere Soto & Bill Gerhardt Quartet "Metanoic" (1992 -- CD 85012--2 Riff)
4. Pere Soto & Bill Gerhardt Quartet "Particular Venacular" (Planet X New York)
5. Django's Castle "Nuages" (2001 -- Satchmo)
6. Django's Castle "Prisoners of Love" (2002 -- Imagen)
7. Pere Soto & Django's Castle "El Caliqueño del Califa" (Taller de músics 2004)
8. Django's Castle "Blue Drag" (Satchmo 2006)
9. Pere Soto & Django's Castle "Swing Gitane" (Blau records 2007)
10. Pere Soto & David Valdez "Oasis" (Diatic records 2009) (USA)
11. Pere Soto & Remi Alvarez "Remisotopos" (Intolerancia records (2009) México)
12. Pere Soto & Josep Traver "Duets manouche" (2010) self edition
13. Django's Castle with Bruce Adams "Swing Hotel du Vin" (Big Bear Records 2010) England
14. Pere Soto & Django's Castle "3 mamuts a Liliput" (2011)
15. Cosmic Goulash Discordian records (2014)
16. Pere Soto amb amics Arts Harmonica (2014)
17. Pere Soto & Galaxian Swingers (digital format 2016)
18. Pere Soto & Pep Iluís Guardiola Fusió Arts Harmonica (2016)
19. Pere Soto & Ken Basman Standards in San Miguel de Allende (digital format 2016)
20. Patricia Teles & Pere Soto "Natural" (digital format 2017)
21. Chamber Free music "Chamber" (digital format 2017)
22. Pere Soto & Josep Traver "Still Here" (Temps Record 2019)
23. Pere Soto "Ballads" (only digital format 2019)
24. Pere Soto "Gypsy Jazz 2018" (@2018 Independent / ©2018 Pere Soto / UPC: 812264030569) (digital format 2019)
25. Pere Soto trio "Sailing" (digital format 2019)

Sideman, Others

1. Fay Victor "In My Own Room" (1998 Timeless Records CD SJP446) Holland
2. Recorded with Vania Nazaré "Brasileira-mente" (1996 - CD 001 Sabam) Brasil
3. Django Festival 3, Hot Club Records 2004 (HCRCD109) Norway
4. Django Festival 9, Hot Club Records 2015 (HCRCD109) Norway
5. Alex Coke Wake Up Dead Man / Iraqnophobia 2005 (Voxlox 105) USA
6. Rru Tanue (Cesar Hernandez Andres) (2015)
7. Bruno Mansur - Enciende Esa Llama (Camino CD) Cdbaby
8. Aniversario Lunático nº 40 (Clásicos en Zaragoza VII)

PLAYED WITH

*my experience as a
guitar player
recording, playing at
concerts, jam
sessions, festivals
with high level
musicians*

John Engels, Arjen Gorter, Han Bennink, Dave Douglas, Tom Cora, Niko Langenhuisen, Evan Tate, Lou Donaldson, Jordi Rossy, Mario Rossy, Perico Sambeat, Sean Bergin, Jeff Ballard, Ben Allison, Bill Gerhardt, Joe Malinga, Joe Gallivan, Albert Bover, Fay Victor, Carla Cook, David Xirgu, Alex Coke, Ray Appleton, John Stowell, David Valdez, Rich Harney, Dave Liebman, Lonnie Smith, Walter Lampe, Remy Alvarez, Gustavo Nandayapa, Alfonso Muñoz, Joe Romano, David Goldblatt, Ken Basman, Lou Bennet, Robin Nolan, Gonzalo Bergara, Jimmy Rosenberg, Bruce Adams, Big John Patton, Tayler Mitchell, Jasnam Daya Singh and many others.

Guitar Player

the guitar was always my main instrument of communication offering me the possibility of sharing my experiences with musicians and personalities from all corners of the Earth.

Festivals / concerts

SPAIN

- Jazz Festival Terrassa 82-84-86-92 as headliners
- 4 Mostra de Jazz Europeu (Barcelona)
- Jazz Festival La Garriga
- Jazz Festival Jaén (Roberto Lecaros quartet)
- Special TV concert (TV3) in the Ancient Monastery of St. Cugat
- Jazz Festival Jazz en la costa (Fay Victor & Bill Gerhardt & Pere Soto)
- Jazz Festival Palencia 95
- Festival de Jazz Tàrrega 1996 (Djangos Castle)
- Menorca Jazz Festival 2001
- Festes de Maig 2002 (Badalona)
- Albacete Jazz Festival 2002
- Lugo Jazz Festival 2003
- Jazz en la nit Festival 2003 (Premia de Dalt)
- Festa Major St Cugat del Valles 2004 (Pere Soto & Total Guitar Project)
- Jazz a Castelló 2004
- Casa de la Cultura de Gandia Jazz 2004
- Festival de Jazz de Peñíscola 2007
- Festival Internacional de guitarra de Petrer 2007
- Teatre Lliure de Barcelona (Une soirée chez Villalonga) 2007
- Temporada alta de SALT (Une soirée chez Villalonga) 2007
- Festival Django L'H 2013
- Benjamin Leon Trio at Jazz Festival Peñíscola 2013
- Rubí Jazz Festival 2013
- Artte de Barcelona 2017
- Can Clos Girona 2017

AUSTRIA

- St Johan Tirol Jazz Festival (Joe Malinga Sudafrican band)

HOLLAND

- Jazz Festival Eindhoven 90 (Tom Cora-Niko Langenhuisen-Pere Soto)
- Jazz Festival Amsterdam 91 (Pere Soto trio)
- Jazz Festival Zwolle (Tom Jones Blues band)
- Bim Huis februari'93 (Pere Soto & Bill Gerhardt quartet)
- North Sea Jazz Festival 1999 (with Big John Patton)
- Bim Huis 2013, Amsterdam

BELGIUM

- The Botanic cultural center April 96
- The Muse Jazz Club.

LUXEMBURG

- Den Atelier Jazzclubluxembourg

ENGLAND

- Birmingham Jazz Festival 2001, 2002, 2003, 2004, 2017
- Sutton Acoustic guitar Club, Sutton Coldfield
- Warwick Festival 2004

ANDORRA

- Super Vocal Meeting 1996 a l'auditori.
- Angel Blau Jazz Club

SWITZERLAND

- Jazz club Incontro at Muralt.

USA

- Jazz Festival Charlotte 92 NC, Doe Run Resort 95 (Virginia), Jazz Club Visiones august 95 (N. York), Pearl's Jazz Club, (San Francisco)
- Creative growth center (San Francisco), The Mouskoni Center
- Watertown festival 2004, NY
- Diana Wortham Theatre, (Asheville), NC 2004
- Central Market, Austin TX, with Alex Coke Quintet
- Live concert-interview at Radio KMHD, Portland, Oregon
- PDX Jazz Festival David Valdez quartet at Bend, Oregon
- Kansas city area Jazz Clubs

MEXICO

- Jazz Festival México 2000, Radio UNAM Anniversary 2000
- Fiestas de Huajuapan 2003
- Concert at Angela Peralta Theather in San Miguel de Allende
- San Miguel de Allende with Oscar Martinez (painter - visual artist)
- Cenartof Mexico City 2017
- Lunario of Auditorio Nacional (Mexico city 2016)
- Zinco Jazz de Ciudad de Mexico
- Museo Rufino Tamayo, Mexico city. <http://museotamayo.org/evento/pere-soto-tributo-a-ornette-coleman>
Concert; <https://www.youtube.com/watch?v=oKD7lr5KGRI&t=2366s>
- Solo concert at Huacal (Oaxaca) <https://www.youtube.com/watch?v=QcvpMjQSP64>
- Concert around Tijuana (Mexico)
- Guelaguetza 2019, certamen de la Diosa Centéotl de Oaxaca, Mexico

Composer

*always being in love
with jazz and classical
music, they are hard
mistresses who take
you to unexpected
confines where fear
and comfort do not
exist.*

Classical Works

200 compositions.

Solo instrument, duets, trios, quartets, chamber, concertos, Symphonic works, others.

Some works:

Solo;

- Anyorança (1983) guitarra Premiere by por Ramón Barboza (1984)
- 7 miniatures (1998) guitarra – Premiere by Edwin Guevara (2007)
- Ideas para ser romántico (1991) Contrabass Premiere by Gustavo Lorenzatti. (Argentina)(2010)
- Canon (HD 48915) (2009) Piano (2011)
- Lamento Molecular (2004) arpa Premiere by Magdalena Barrera Oro (2004)
- Protostosfera (2008) percussion Solo.

DUETOS

- 7 estudis jazzístics per fagot i vibràfon (2007) Basson and Vibraphone

- Carolina (2009) guitarra i violoncell Première by Pere Soto & Jorge Amador (2009)
- Triumphant (2009) Bandurria, Piano i TAPE ,Première by Jorge Casanova & Consuelo Roy (2009)

TRIOS

- 10. Aquarium V2 (2008) Flauta, clarinet i Fagot, Première by Trio de l'OBC (2008) 11. Mas alla de la madre superiora (2004) Bandurria, guitarra y arpa - Première by trio Bertrand (2005)
- 12. Azar de Soñador (2009) Violin, Violoncello i Piano Premiered by Trio Saldue (2009)

CHAMBER MUSIC

- Quartet de saxos "catalonia" (2008)
- 3 Ventanales (2010) quartet de corda i piano
- 1Delphinus B9IV (2010) quintet de vent 16.
- Llaves 1.0 (2010) soprano, contralto, 4 violí I, 4 violí II, 6 violas, 2 cellos, contrabaix, piano, 3 percussionistas i TAPE
- Thoughts of Equuleus (2010), orquestra de Corda
- Tarraconda (2008) Mezzo soprano, trumpet, guitarra i orquestra
- String quartet nº 9, Sin flechas coNarcos (2009) quartet de corda premiered by Concertistas de Oaxaca (2009)
- String quartet nº 10, El secreto de Satinamuh (2009) quartet de corda premiered by Concertistas de Oaxaca (2009)
- String quartet nº 2 (1999) quartet de corda Premiered by Cuarteto Ciudad de Mexico (2000)
- String quartet nº 3 "Chiapas" (2001) quartet de corda premiere by Ljubljana String Quartet (2007)
- Un cuento y una lágrima (2007) sextet de cambra (bandurria, violi, cello, clarinet, guitarra i arpa) premiered by grupo Sitges 94 (2007)
- Lirionstede Flu X7 (2009) Orquesta de cambra
- Aniversario Lunático (2010) ensamble de corda pulsada, acordeo i percussió premiered by Orquesta de alumnos del Conservatorio Profesional de Música de Zaragoza (2010)
- Triple Concierto "Lulu" (2006) Bandurria, guitarra, arpa i orquestra
- Danza y eclipse (2010) quintet de metall
- Concierto para bandurria i orquestra "Dyehuti" (2008)
- Festatut Taurin 2010 (2010) quintet de vent amb violi, viola, cello i contrabaix
- Guitar concerto "Perictlus"
- Piano concerto "Bobby Fisher"

Full catalog at <http://peresoto.com/wp/>

Jazz Works (including songs of other styles)

1078 compositions

Arrangements (combos, Big Band)

28 works

Commercial music (music for images)

Under Pietro Sotil name.28 works

Music Producer

producing music is entering yet another creative field where what matters is not what you want but what your clients expect to obtain.

Classical Works

3 Albums

Jazz Works

21 Albums

Commercial Works

10 Albums

Deep Knowledge of producing music – audio software; Protools, Logic Audio and others.In 2001 when he was working at *Embassaments Acústics Studios* as a producer-engineer takes a month Pro Tools course in Barcelona.

Specials projects

*beyond a single
artistic aesthetics*

Music - Painting

- San Miguel de Allende multidisciplinary performance with Oscar Martinez (painter - visual artist)

Multidisciplinary

- Digimusplast (2007) (composers-Improvisers-Dance-Singer-Electronics-Painter-video. <https://m.youtube.com/watch?v=irqXzF-UsCA>
- A Intergalactic manouche legend by Pere Soto & Galaxian Swingers (for Children's festivals). (2006) Music, Theater, Clown, Video, Storyteller.

Musical artistic project born in 2015, based on a fantastic story, a story of humor for children, full of delirious music of the genre Gypsy Jazz. It's about a concert that includes the presentation of the album whose themes are marked by the history of an extraterrestrial being.

Youtube video show resume: <https://www.youtube.com/watch?v=IGwIMFWv1GE>

- Video (DVD) production and he acts as director with the actor in his role as Mozart for the production "Mozart al Castell de Sant Marçal" (250th Mozart anniversary) Cerdanyaola, Barcelona, Spain.
<http://cerdanyaola.info/cultura/mozart-al-castell-de-sant-maral/>

Educator

teaching is a way to keep your knowledge up to date by recalling what you once have learned from yourself and helping others to follow a similar path.

Music School

- Facultad musical del Valles (1984) Barcelona. Teaching guitar
- Microfusa, Barcelona. Teaching Midi and Music Theory
- Taller de Musics, Barcelona. (Teaching guitar)
- Adagio Academy. Barcelona. Teaching notation software and Midi.
- Tijuana Music School, Tijuana (Mexico) Teaching guitar, Film scoring
- Several workshops and Masterclasses. (Holland, Spain, Mexico, USA)
- Centre d'Estudis Musicals d'Osona, Vic, Catalonia.
- Guitar teacher at Aula Actual (Argentina) (virtual School)
- KU University of Kansas (USA)

Jazz Transcriptions (http://peresoto.com/wp/?page_id=1901)

- Django Reinhardt; Porto Cabello, Impromptu, Dark eyes, Flèche d'or, Melodie Au Crépuscule
- other gypsy tunes; La gitane, Fill in guitar, Double Jeau, Vals Argentine
- Wes Montgomery; So Do it, Jingles, Grooveyard, SOS Barney Kessel; Just Friends(50,733 views)https://www.youtube.com/watch?v=olzz_sQA1I4, Here's That Rainy Day
- Joe Pass; Night and day from Virtuoso I, Limehouse Blues from Virtuoso 4, Lush Life from Virtuoso 4.
- others jazz tunes; Ready-able
- others gypsy jazz; Bolero, Minor Blues from Bireli Lagrene's Gypsy Project Yoshi's 2003 concert. Nature Boy of Mozes Rosenberg's solo. What a Wonderful World from Jimmy Rosenberg live version at Jimmy Rosenberg is Back (the Paradiso in Amsterdam). Cherokee from Jymmy Rosenberg solo transcription From the album Jimmy Rosenberg Trio

Engraving

*the art of
professionally writing
music*

Since 1990 has been working with Music Publishing Companies like; Clivis Publications, Periferia Music, MÀ de Guido, Joan Manén association and as a Freelance jobs.

Deep knowledge on music notation software like; Sibelius, Finale, Logic Audio, Photoshop, Adobe Illustrator, Adobe Indesign and others.

COMPLETE CHRONOLOGY BIOGRAPHY

Complete Chronology Biography

1977	<p>Founder of the Pharmacus Group, rock symphonic band.</p> <p>With Pharmacus plays at "Calella Camping rock" in Catalonia along with the top twenty rock groups in Spain at that time. http://www.enderrock.cat/noticia/15419/quan/rock/progressiu/va/prendre/caella</p> <p>Els encarregats d'obrir el foc van ser Pharmacus, formació en la que hi trobem el guitarrista de jazz Pere Soto i l'avui reputat tècnic de so Enric Lindo. La seva actuació no estava anunciada, com ho recorda Lindo: "No estàvem al cartell però la setmana abans havia convencut als de Magic que ens deixessin actuar. A l'arribar ningú no ho sabia. Vaig explicar-ho als altres grups, que es van solidaritzar amb mi, i al final van fer les comprovacions i vam poder tocar".</p> <p>Translation;</p> <p>Those responsible for opening the fire were Pharmacus, a training in which we find the jazz guitarist Pere Soto and the renowned sound technician Enric Lindo. His performance was not announced, as Lindo recalls: "We were not on the line but the week before had convinced the Magic to let us act. Upon arriving, nobody knew. I explained it to the other groups, who solidified with me, and in the end they made the checks and we could touch".</p> <p>Classic compositions composed; Maribelius for classical guitar (http://peresoto.com/wp/?p=1162)</p>
1978-81	<p>Playing rock, blues, comercial music in Spain, Germany and Austria. With different bands; Macedònia Jazz, Amores, Paréntesis, la Banda del Gato Jerry, Bufalo Bill Quartet, Litro y medio, Más allá de la Madre Superiora, Gazela Espiritual Band, etc.</p> <p>1981 Meet the 16 years old that it's going to be worlwide legendary jazz trumpet player David Douglas and both starts a long relationship working together. First jazz gig at Terrassa Jazz festival, and others around Catalonia. Years later in 1994 both will cross his lifes one more time on a incredible recording in New York together with Bill Gerhardt (Co-lider), Ben Allison, Dave Liebman and Jeff Ballard.</p> <p>Studied 4 months intensively Classical Harmony & Form with Gabriel Breznic at zelite School in Barcelona.</p> <p>In 1978 he is called to play in Germany and Austria dancing music with Juan Parra Sextet.</p> <p>Assist as a copyist at the Jazz Seminary Internacional of Banyoles 1980 with Thad Jones, Chuck Israels, Hal Crook, Steve Brown, Jim McNeely, Ben Riley, Bill Dobbins, Sal Nistico, Claudio Roditi.</p> <p>Classic compositions composed;</p> <ul style="list-style-type: none">• Un sentiment per duet de cellos, and 3 sardanas (popular ensemble band from Catalonia. (Dolça Matinada, L'autor De La Vida and La Font D'aigua Viva.
1982-83	<p>Teacher at the Taller de Músics de Barcelona. (Catalonia, Spain) http://tallerdemusics.com/ca/equipo-pedagogico-principal/profesorado/pere-soto/</p> <p>Playing blues, jazz and Dixieland music on guitar and banjo. He would be connected with the school the rest of his life as a teacher, concerts, masterclasses, etc. (2012-13), (2014-2015).</p> <p>He starts playing with Catalan great players that will come worldwide famous years later like Perico Sambeat, Jorge Rossy, Mario Rossy, Horacio Fumero, Peer Wyboris, Peter Delphinic, J.M. Farras, etc.</p> <p>On that year he discovered the music of J- S. Bach, whose spiritual force and enormous musical power struck him. From the onwards, he immersed himself in the world of the classical composers. Later on he would be advancing into the contemporary music till those three great maestros; Charles Ives, Olivier Messiaen, Bela Bartok among others.</p> <p>Assist at the Jazz Seminary Internacional of Castelldefels 1983 with Steve Brown, Ron McClure, Don Friedman, Jimmy Madison, Dave Schnitter, Claudio Roditi, Dave Liebman.</p> <p>Classic compositions composed;</p> <ul style="list-style-type: none">• Anyorança (guitar) (published by Periferia music, CreateSpace Independent Publishing Platform)

Audio at https://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Daps&field-keywords=enyoran%C3%A7a+pere+soto
Score at https://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Daps&field-keywords=anyoran%C3%A7a+pere+soto&rh=i%3Aaps%2Ck%3Aanyoran%C3%A7a+pere+soto

- Cançò de setembre for 2 guitars
- Petits moments a J.S.Bach (published by Periferia music, CreateSpace Independent Publishing Platform)

score at: https://www.amazon.com/Barroca-Hungar-Canon-Dance-Petitsmoments/dp/1982039531/ref=sr_1_1?ie=UTF8&qid=1518278506&sr=8-1&keywords=petits+moments+pere+soto

1984-86 Creates different projects; Pere Soto & Oscar Roig (two guitars), Paper vegetal (Indian jazz music) and Django's castle (Gypsy jazz band). This band is going to be one of the first gypsy Jazz bands in Spain...a real pionners. Recording almost one album each year starting in 2000 to 2018 under different names; Django's castle, Pere Soto & Django's Castle, Pere Soto gypsy project, etc. performing in different countries; Catalonia, Spain, England, USA, Mexico, Holland.

He teaches guitar at Facultat Musical del Valles. San Cugat del Valles, Catalonia.

- Played at Festival de Jazz de Jaén (Spain).
- Played at Festival de Jazz de Benidorm (Spain).
- Played at Festival de Jazz de Cartagena (Spain).
- Appears on TV channel 2 playing Dixieland with Peter Delphinic Quartet, Barcelona Swing Machine, Old River Band.

Classic compositions composed;

- *Vida* (piano) publish by Clivis publications.
- Score at: <http://www.clivis.cat/es/piano-solo/49-fantasia-num-1-vida.html>
- *La Nova Ciutat* (guitar) <http://peresoto.com/wp/?p=143>,
- *Col·lecció Jesus* (guitar)

Works as a composer, arranger, orchestrator with the Spanish record label "La Raiz prod." (gospel music) Involved on many productions;

Instrumental, 1985

Orquestra/ LP 010 and DLR 710-C Unilit prd.

Como suave brisa

Mingo

DLR 707-C La Raiz prd.

Sobre la Roca

Mingo

DLR 720-C La Raiz prd.

La Pasion

La Raiz prd.

Pueblo de Dios

Brotes de Olivo DLR 720-C

La Raiz prd.

Devolvedles la Paz

Brotes de Olivo

CAA 0021-C La Raiz prd.

In 1985 is commissioned to orchestrate the music of "The Passion" a religious theater work for the Spanish town of Castro Urdiales in Cantabria. (<http://www.coralsantamariacastro.com/discografia.htm>)

In 1984 Plays at the International Terrassa Jazz Festival in Catalonia for first time.

In 1985 Recorded the first recording as soloist. Cassette format. Pere Soto Jazz Group (DLR 713-C La Raiz prd.)

Arranged and produced Adoracion LP for Symphony Orchestra edited by La Raiz. Prod. (Los Angeles)

Adoración 1985 Orchestra/

LP 009 and DLR 709-C Unilit prd.

- He does several arrangements for several dancing orchestras in Barcelona; The Sutton orchestra, Maravella orchestra, Barcelo Orchestra, etc.
- He is invited to teach orchestration and composition at The gospel Festival David'87 in Madrid Spain.
- Premiere of "Musica de cambra 1987" music of mixing classical music and free jazz improvisation. In Badalona, Catalonia.
- In 1986 start playing on cruises around Mediterranean going to Marrocco, Italy, Greece, Turkey, Egypt, Israel, Madeira Island, Canarias.

Classic compositions composed;

- [La LLuna De Navarcles](#) Edited by Periferia music.

Score: <https://www.sheetmusicplus.com/title/la-lluna-de-navarcles-sheet-music/19840421>

- Petit Quartet de Corda (quartet de corda nº 1) Edited by Clivis Publ. <http://www.justsheetmusic.com/sheet-music/pere-soto-petit-quartet-de-corda-score/>

- Invencio Per Tenora I Contrabaix

- [Fantasia Per Violi, Arpa I Orquestra nº 1](http://peresoto.com/wp/?p=1288) (<http://peresoto.com/wp/?p=1288>)

1987-88	<p>He started working as a guitar sideman and arranger in dancing bands around the country in Spain. And working as well in cruise ships in the Mediterranean and Atlantic sea.</p> <p>He starts working producing midi works with notation software like Finale, professional composer, Performer by MOTU (Mark Of The Unicorn), Notator by Atari, Logic by Emagic, Cubase by Steinberg, Overture by Sonic Scores, Encore by Passport music software, and years later the great notation software Sibelius.</p> <p>Classic compositions composed; Experiments Sense Conseqüencies formals (chamber ensemble)</p>
1989	<p>His first LP "Coincidencias" Pere Soto Grup "Coincidencias" (1989 - LP BM-002 Berman Int.) was nominated for best album of the year by Nacional-Radio 4 in Spain being probably one of the jazz albums more broadcasted by radio in Catalonia (twice daily for 2 years). Also was broadcast all over the world by radio Hilversum (Holland) on a Shortwave radio.</p> <p>- He teaches guitar at Maria Anglada school in Terrassa, Catalonia. - Appears at Spanish TVE "La Palmera" show with Pere Soto Group.</p> <p>Classic compositions composed; - Conceptes per una primavera per a guitarra flamenca.</p>
1990	<p>After recording "Coincidencias" starts traveling in Europa visiting and playing in Berlin (Germany) and establishing himself finally in Amsterdam (Holland).</p> <p>Once in Holland is going to be playing all over the jazz clubs and Jazz Festivals.</p> <p>Played at Eindhoven experimental Jazz Festival De Effenaar (Holland) with the legendary free Cello player from New York, Tom Cora and Niko Langenhuisen, piano and double bass, director of the Amsterdam Conservatorium. Magazines quote: ... Soto had more trouble with the violence. Some of his solos were slightly out of tune. But there were also times when his individual guitar tones were responsible for the depth in the soundscape. Wim Bossema, de Volskrant, 28 mei 1990 (Holland)</p>

1991	<p>Plays with his Band Pere Soto Group hi first LP "Coincidencies" at the one of the most important venues in Catalonia; "Festes de la Merce de Barcelona 1991" at the Barcelona Cathedral environment.</p> <ul style="list-style-type: none"> • Works as a sound engineer by the company Magic So in the summer. • Works as a producer at Ten Productions studios, in Sabadell. Catalonia. • Teaching at Centre d'Estudis Musicals d'Osona, Vic, Catalonia.
	<p>Classic compositions composed; Ideas Para Ser Romántico (for double bass) published by Periferia music</p>
1992-93	<p>In Spring 1992, records with Bill Gerhardt Quartet his first CD "Metanoic" in Hilversum (The Netherlands). This album was selected best record of the month in Georgia, USA and one of the top 12 of the year by the JAZZ SOUTH ART FEDERATION (USA) It was broadcasted all around the U.S.A.</p> <ul style="list-style-type: none"> • Pere Soto & Bill Gerhardt Quartet "Metanoic" (1992 - CD 85012-2 Riff) • TV3 program J'azz & Co" with Pere Soto & Bill Gerhardt Quartet at Monestir of San Cugat del Valles. (https://www.youtube.com/watch?v=Kahyeh51NAE), (https://www.youtube.com/watch?v=sva6C21Yp0) • Jazz Festival de Terrassa 1992 with Pere Soto & Bill Gerhardt Quartet, Barcelona (at Barcelona Olimpic games). • Plays on Stadtgarten Tour'92 at JazsSi, Barcelona, Catalonia • Works as arranger of Barcelo Orchestra, Barcelona, Catalonia. • Concert with Pere Soto & Bill Gerhardt quartet at Bim Huis, Amsterdam, Holland with an special guest Cris Lachotta on bass. • Concert of free jazz at "la Cova del Drac", Barcelona with the American legend drummer Joe Gallivan and English cello-bass player Tony Moore. (Cecyl Taylor was at the audience and made incredible comments about Pere to the press.) • Jazz Festival Zwolle with (Tom Jones Blues band) Bim Huis februario' 93 (Pere Soto & Bill Gerhardt quartet) • St Johan Tirol Jazz Festival with (Joe Malinga Sudafrican band)
	<p>Others concerts in Europe with Pere Soto & Bill Gerhardt quartet and some magazines quotes; David Dupont, Cadence (jazz & Blues: creative improvised music) New York, February 1993, USA "...Quartet plays tightly riveted ensembles. Within this framework, both leaders play long, clean lyrically turned solos.</p>
	<p>...is replete with small virtues and sense of craftsmanship.</p>
	<p>Mingus B. Formentor, La Vanguardia, 4 febrero 1993, Spain</p>
	<p>"...plácmeme recalcar a todo neón que uno de esos brillantísimos jazzmen se ha criado entre Terrassa y Badalona."</p>
	<p>Miquel Jurado, El País 1 de febrero de 1993, Spain</p>
	<p>...Música marcada por la libertad estética y las ansias de ir cada vez más lejos en una búsqueda que no parece tener final.</p>
	<p>...El Free Jazz perfectamente asimilado y puesto al dia con una contundencia nada desdeñable.</p>
	<p>Amsterdam, World Music/Jazz 1993, Holland</p>
	<p>"...the spanish born, self-taught guitarist, composer and arranger Soto is recognised as a leader in his native musical sound."</p>
	<p>jazziz july 85 (international jazz magazine)</p>
	<p>We're witnessing a golden age of improvisors. The number of knowledgeable, technically proficient musicians around is scary. Six appear on this CD: guitarist Soto,pianist Gerhardt,soprano saxophonist Dave Liebman,bassist Ben Allison, drummer Jeff Ballard and trumpeter Dave Douglas... Soto varies his tone quite a bit; sometimes it's concentrated and penetrating, on other occasions, he produces a broader sound sound reminiscent of John Scofield. At times, he uses distortion effectively.</p>
	<p>Classic compositions composed;</p>
	<ul style="list-style-type: none"> - Started working on his Opera Joeri.
	<ul style="list-style-type: none"> - Interludi per oboe i arpa.
1994	<p>His second CD, "Particular Vernacular", was recorded during February 1994 in New York City with his partner Bill Gerhardt on the piano and invited artists like Jeff Ballard, drums, Ben Allison, Dave Douglas, trumpet and Dave Liebman, sax.</p> <p>Pere Soto & Bill Gerhardt Quartet "Particular Venacular" (Planet X New York).</p> <p>Press; ... Two takes on the striking title composition bookend the eight other compositions in this intriguing and beautifully realized set. Not a standard on the bill of fare, but a variety of approaches to form and musical</p>

communication, anchored in a hard.swinging free bop sensibility... JazzTimes 10/0171997 by Bill Bennett.
As a agent management with Chetman Prod. he is organizing tours around Spain and Europa, with several artist like: Melva Houston, Carla Cook, Fay Victor, Robin Nolan, etc.

Classic compositions composed;
Els Jardins De Prats

- 1995 Super Vocal Meeting project. (An original project with 3 singers and a full band)
Concerts around Spain and Germany.
Casino de Granollers, Barcelona, Jazz festival Terrasa, Auditori d'Andorra, a concert for the president of the Nation.
Masterclass at wake forest university in Winston-Salem North Carolina, USA invited by the legendary trombonist Tom Smith.
- International Jazz Festival Jazz en la costa 8^a edición. Almuñécar (Granada), del 20 al 24 de julio, Spain with Fay Victor, Bill Gerhardt + Pere Soto quartet.
<http://www.jazzgranada.es/festival-jazz-en-la-costa/jazz-en-la-costa-ediciones/>
 - Melva Houston & Pere Soto in concert at Clavicembalo. Quote magazine; El progreso, Galicia, Spain.
 - Writes a Big band arrangement for Melva Houston for amateur students at Vic, town of Catalonia.
<https://www.youtube.com/watch?v=idVSkIV2IXY>
 - Concert at Jazz Club Visiones august 95 (N. York) with Bill Gerhardt, Ben Allison and Jef Ballard.
Jazz Festival La Garriga with Pere Soto, Melva Houston, Bill Gerhardt, Jeff Ballard.
- 1996
- Esslingen Jazz Festival with Melva Houston. (Germany)
 - Recorded with Vania Nazaré "Brasileira-mente" (1996 - CD 001 Sabam) Brasil.
 - Festival de Jazz Tàrrega 1996 with (Djangos Castle) Pere Soto trio at The Botanic cultural center april 96, Antwerpen, Belgium
- Classic compositions composed;
Viola At The Green Valley published by Periferia music
(<https://www.sheetmusicboard.com/sheetmusic/1417138/viola-at-the-green-valley>)
- 1997 Contract with Delta Airlines involving them as a sponsoring flights tickets for American players coming on tour in Spain.
Several concerts in Spain and Germany and USA with a singer from North Carolina; Melva Houston.
In May is invited by Delta Airlines, he visited and played in San Francisco (California) at the Mouskoni center of the Java conference.
- 1998
- Recorded In Amsterdam, Holland, with the singer from New York Fay Victor her CD "In my Own Room" for Timeless Records. Fay Victor "In My Own Room" (1998 Timeless Records CD SJP446)
Quote (<https://www.allmusic.com/album/in-my-own-room-mw0000090158>)
AllMusic Review by Dave Nathan:
.....Much credit has to go to **Pere Soto**'s guitar, which matches the intensity of **Victor**'s in-depth probe of the **Jobim** tune. For that matter, **Soto**'s exciting, intense guitar playing, with its occasional soirees into flamenco, is a major attraction of this album. Since there is only one cut with a piano, his guitar is the principal backing for **Victor**.
 - Starts working as a engraver with Clivis publications in Barcelona and also starts publishing music with them. (http://www.clivis.cat/es/3_soto-pere?id_manufacturer=3&n=15)
 - He teaches a two-month course for the Generalitat of Catalonia on new technologies, (audio-midi-multimedia)
 - Professor of multimedia, music software and adviser of musical programs in the school "Microfusa of Barcelona".
- Classic compositions composed;
- **Divertimento for Sax quartet N° 1**
- Canción del Naranjo Seco (chamber ensemble)

1999	<ul style="list-style-type: none"> • Appears with Big John Patton Band at the North Sea Jazz Festival, (Holland). Also Is invited by the Saxophonist Lou Donaldson and the organ player Lonnie Smith to join for a couple tunes on stage at la Boite jazz club, Barcelona, Catalonia. • Creates the Pere Soto vdrums#2 with Jordi Gardeñas, David Xirgu and Joan Martí. https://www.youtube.com/watch?v=tlp0-nwn2Fw • Works teaching Midi and composition at Adagio school in Barcelona. Catalonia. • Worked with Coco-Comin Prod. on the show "jass" at the Theather "Scenic" of Barcelona playing guitar and banjo. <p>Classic compositions composed;</p> <ul style="list-style-type: none"> - Sonajilla Pal Paquillo (flute), Fantasia Núm. 1 (piano), String Quartet No.2. http://www.clivis.cat/es/conjuntos-con-violin/37-string-quartet-nr-2.html - 4 Inventions for Guitar and Violin - Gel I Neu (guitar) published by CreateSpace Independent Publishing Platform. Score at; https://www.amazon.in/Anyoranca-Excalibur-gosset-Nieve-llano-ebook/dp/B078RRZV3G - Kosovo (guitar)
2000	<p>Traveled to Mexico invited by the String Quartet of Mexico city to the premier of his String Quartet nº 2 at the Capilla centro Helénico de Ciudad de México with world class musicians (Miguel Meissner i Sebastian Kuwapiss - violins, Mikhail Tolpygo -Viola, Sona Poshotian-cello).</p> <ul style="list-style-type: none"> • In May 2000, he was commissioned to create music for the interactive website at Flash Macromedia of the company Larios Spain. • That year he starts working as a webmaster using Flash Macromedia, Adobe Photoshop, Adobe Golive, dreamweaver, etc. • Also as a free apple computer assistance for musicians. <p>Classic compositions composed;</p> <ul style="list-style-type: none"> - Impotencia al Bergueda (guitar) - Perspectives invisibles (guitar)
2001	<p>He becomes a member of the ACC (association of Catalan composers) appears with his band Django's Castle for the first time at the Birmingham Jazz Festival, England with a tremendous success. Since then has been playing on that festival 9 times last one in 2017.</p> <ul style="list-style-type: none"> • Got a job at Embassaments acústics studio in San Cugat del Valles, Barcelona has a sound engineer and producer. Specialized on Grand piano concerto recordings. Is going to produced several recordings and started producing his own band Django's Castle for the next years; Django's Castle "Nuages" (2001 - Satchmo), Django's Castle "Prisoners of Love" (2002 - Imagen), Pere Soto & Django's Castle "El Caliqueño del Califia" (Taller de músics 2004). • Menorca Jazz Festival 2001 with Django's Castle. • Birmingham Jazz Festival 2001 with Django's Castle. • Concert and guitar master at Bellas artes in Oaxaca. • Appears in the Alain Derbez's mexican book "El jazz en México: Datos para esta historia". <p>Classic compositions composed;</p> <ul style="list-style-type: none"> - Suite Per A Elena (barroco ensemble)

2002	<ul style="list-style-type: none"> • Several festival in Spain and england and radio-TV programs with Django's Castle. <p>Quotes;</p> <p>BIRMINGHAM POST AUTUMN 2002, England</p> <p>Django's castle is, paradoxically, both one of the most authentic and one of the most original of the numerous Django-inspired bands, featuring the repertoire of the Hot Club of France and Pere Soto originals in the Django tradition as well as standards. Soto is steeped in Djangology, but his own compositions are anything but derivative. He virtuoso guitar playing lies at the heart of the group, and he is so immersed in the Django tradition that he even adopts the great man's fingering /two fingers short) for the classic Nuages.</p> <p>'... a long-awaited return appearance from Django's Castle, those magnificent crusading Reinhardt obsessives from Barcelona. Pere Soto leads his fellow guitarists in a glorious cascade of dancing notes ...'</p> <p>BIRMINGHAM EVENING MAIL - JULY 2002, England</p> <p>Pere Soto's group's distinctive brand of gypsy jazz demanded attention with its compelling rhythms and quirky unexpected melodies.</p> <p>THE JAZZ RAG (England)</p> <p>'Pere Soto's distinctive brand of gypsy jazz commands attention with its compelling rhythms and quirky unexpected melodies.'</p> <p>WILLIAM JAMES, BIRMINGHAM EVENING MAIL - JULY 2002</p> <p>DJANGO'S CASTLE Birmingham International Jazz Festival</p> <p>The big hit of last year's festival, but still comparatively little known in this country, the Catalan quintet, Django's Castle, has returned for four days of joyful and intensive music making. Even performing for the afternoon shoppers in the Pallasades, Pere Soto's group's distinctive brand of gypsy jazz demanded attention with its compelling rhythms and quirky unexpected melodies. Soto's virtuoso guitar playing lies at the heart of the group, so steeped in the Django tradition that he even adopts the great man's fingering (i.e. two fingers short) for the classic Nuages. Pere brings the dynamism to Django's Castle. An expert in flamenco music, he is anything but a Reinhardt clone, duetting whimsically with bassist Joan Martí or engaging in hell-for-leather pursuits with his other two guitarists. As well as the repertoire of the Hot Club of France, notably the hauntingly beautiful melody from which they derive their name, Django's Castle feature Pere Soto originals in the Django tradition and roar through standards like Sweet Georgia Brown, powered by the rhythm guitars of Joan Ramon Puntí and Josep Traver.</p> <p>METRO LIFE, England</p> <p>'... a long-awaited return appearance from Django's Castle, those magnificent crusading Reinhardt obsessives from Barcelona. Pere Soto leads his fellow guitarists in a glorious cascade of dancing notes ...'</p> <p>Lechodescuillere 2002 (FRANCE)</p> <p>Ce groupe ibérique en est à sa deuxième (auto) production. Le guitariste Pere Soto, leader de la formation, y exprime encore son admiration pour le génial manouche. Mais Pere, s'il connaît parfaitement la musique de Django, est aussi influencé par d'autres musiques (guitaristes ?) et cela s'entend principalement dans son phrasé : l'ombre de Larry Corryell (le fameux disque "Young Django" avec Stéphane Grappelli et Philippe Catherine) ou même de Robert Johnson (quelques bends sauvages). Sur le disque précédent notre homme jouait sur une ovation folk et nous le regrettions un peu (le son un peu ...) mais cette fois-ci, Pere manoeuvre sur un modèle réglementaire bouche en D, ce qui ne l'empêche pas de faire à sa façon. Les reprises sont arrangées maison (Minor swing, Djangology, Douce ambiance, Body and soul) et donnent ce qu'on peut attendre d'un bon quartet à trois guitares (un seul soliste) et une contrebasse. Ne nous étendons pas sur l'interprétation vocale de "There will never be another you", à moins qu'il faille l'écouter au second degré, ni sur la mise en place assez maladroite de "Place de Brouckère". En revanche, la version de "Body and soul" est une surprise : après une intro-solo de guitare un peu moderno-complexe, vient subitement s'imposer une rythmique et un son digne du QHCF, avec un joli chorus et les craquements du gramophone, chouette clin d'œil. Il faut retenir également les jolies compositions du leader, le swinguant "Menor-K" avec la voix de Pere à l'unisson, la délicieuse "Hele Guify" ou la fière "rumba 2001", la version de "Jitterbug waltz" peu utilisée en swing à cordes. L'album conclut sur une impro solo très nostalgique intitulée "Citlaly". Pere Soto nous laisse espérer unesuite heureuse à l'aventure "Django's Castle", un des rares groupes de ce style en Espagne.</p> <p>Daniel Meyer, Jazz in Time N° 28, Belgium</p> <p>"...Pere Soto en connaît un bout, croyez-moi, et il a même eu le temps de se créer, à partir de cette "base" un langage personnel et tout à fait réjouissant."</p> <p>Other quotes and magazines;</p> <ul style="list-style-type: none"> • JANO (medicine), Vol, LXIII, n° 1448 (Barcelona Spain) <p>Classic compositions composed;</p>
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- String Quartet N.3 "Chiapas", published by Periferia music
- 7 Estudis Jazzístics per Fagot i Vibrafon, published by Periferia music
- Cuarteto De Clarinetes Nº1, published by Periferia music
- Concerto Desnazionalizado
- String Quartet Nº 5
- 12 Duets per a Arpa i Clarinet

2003 Some collaboration with the Mexican Free Jazz Craneo de Jade, México city, and playing at the International Huajupan Festival in Oaxaca, Mexico.

- Produced the CD "A orillas del patio" of the Band Union y progreso from Talea de Castro, Oaxaca, Mexico.

Classic compositions composed;

- String Quartet Nº 6
- Nieve En El Llano (guitar) published by CreateSpace Independent Publishing Platform.
https://www.amazon.com/Anyoranca-Excalibur-gosset-Nieve-llano-ebook/dp/B078RRZV3G/ref=sr_1_1?ie=UTF8&qid=1518281121&sr=8-1&keywords=nieve+en+el+llano+pere+soto&dpID=615wrLDWukL&preST= SX342_QL70_&dpSrc=srch

2004

Usa tour 2004

- Watertown festival, NY
- North Carolina tour with Bill gerhardt, Mike Holstein, bass Byron Hedgepeth, drums, etc.
- Concert for The Jazz Composers Forum at the Diana Wortham Theatre, Asheville

- Master class of Django Reinhardt and his music at the UNCA, university of Asheville, NC. Receiving a congratulations letter from the Director Dr. David Wilken.
- In Austin, Texas, recorded with "Alex Coke and the Creative Opportunity Orchestra performing 'Iraqnophobia'".
<https://www.discogs.com/Alex-Coke-Wake-Up-Dead-Man-Iraqnophobia/release/6319625>

While in Texas he performed with Rich Harney, Chris Maresh, Chris Searles. and he worked as an Assistant arranger and scoring on the Tina Marsh project: "Courage of the Butterfly".

Pere Soto & Alex Coke Band at Austin Market, Texas 2004.

<https://www.youtube.com/watch?v=jJDH56o3qx0>

- San Miguel de Allende multidisciplinary performance with Oscar Martinez (painter- visual artist) and special concert in the theatre Angela Peralta.
- He plays at Warwick festival in England with his trio Django's Castle.

Quote;

Warwick Festival 2004...England

This catalan group is certainly the dream team among bands in the Hot club of France tradition...

- Premiered of his composition for solo Harp "Lamento molecular" by Magdalena Barrera Oro. In Barcelona. Catalonia. <https://www.youtube.com/watch?v=tpr5uM1ekNQ>

It had been included on the CD "Avuimúsica: corda pinçada, corda percutida" by Associació Catalana de Compositors de Cataluña. Departamento de Cultura under label Ars Harmonica.

<https://ar.napster.com/artist/corda-percutida-corda-pincada/album/avuimusica---col-leccio-de-musica-catalana-contemporania-vol>

Total Guitar Project

3 hours of a trip to the best guitar solos of XX century.

<https://www.youtube.com/watch?v=RI-AC3JqKzM>

Robert Johnson, Freddie Green, George Benson, Jimmy Hendrix, Carlos Santana, John McLaughlin, Django Reinhardt, BB.King, Alvin Lee, Johnny Winter, Pat Metheny, Joe Pass, Paco De Lucia, Baden Powell, Steve Howe, Joe Satriani, Robert Fripp, Eric Clapton, Wes Montgomery, Barney Kessel, Jymmy page, richie blackmore, etc!

Entre dos aguas of Paco de Lucia

<https://www.youtube.com/watch?v=hGtl51WVx8k>

Europa of Carlos Santana

<https://www.youtube.com/watch?v=GGsHkWk3JiM>

- He is chosen to be part of the gypsy project from Norway; Django Festival 3, Hot Club Records 2004 (HCRCD109)

Classic compositions composed;

- When The Ocean Becomes Chromatic, Published by Periferia music

- El Bufón De Liliput, Published by Periferia music

- Mas Alla De La Madre Superiora (chamber trio)

(<http://peresoto.com/wp/?p=724>)

video rehearsal <https://www.youtube.com/watch?v=Zp6USB497RQ>

- String quartet n° 7 Birmingham

2005

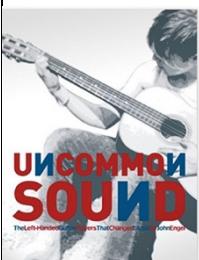
- Master-class at PSU (Portland State University), Oregon.
- Masterclass at Portland Jazz Jams, the seven secrets of Jazz Improvisation.
- Pere Soto & Craneo de Jade meeting in San Miguel de Allende, Mexico.

<https://www.youtube.com/watch?v=lMsT1GyRyJ0>

He recorded Blue drag at Trama Studios in Badalona, Catalonia. Django's Castle "Blue Drag" (Satchmo 2006)

- Takes a training Pro-tools course of several months in Barcelona payed by the studio recording Embassaments Acustics.
- Guitar solo concert at Sutton Acoustic guitar Club, Sutton Coldfield, England.

2006



He got a chapter on John Engel 'Uncommon Sound", the ultimate book about left handed guitarists that change the music, along with standing artists like: Albert King, Jimi Hendrix and Paul McCartney. The book highlights him as one of the most relevant left handed guitarists of all guitar history. <http://www.anythinglefthanded.co.uk/rec/guitar/uncommon-sound.html>

- Recording of the Cd Oasis with Pere Soto & David Valdez

<https://store.cdbaby.com/cd/valdezsoto>

Quotes;

Liner notes for OASIS

Tim Price wrote the liner notes for Oasis, my new CD project with guitarist/composer Pere Soto. We're still shopping the CD to European record labels and have a few leads so far. We found a record label that really likes, but can't afford the advance we need. They are acting as our agent at the MIDEM international music industry convention. I'm just trying to be patient.

I wanted someone who really understood my playing to write the notes. Tim knew all the teachers I studied with. I also felt that he really appreciated the direction I was headed as well as the musical influences that had shaped my playing. He have been trading our music for years but have never met in person. I'm very happy with how the liner notes turned out. He really understood what we were trying to do with this CD.

"When one considers what makes a meeting of two master musicians interesting, there are several common factors that can be observed throughout the history of jazz. The interest is found in the contrast between a common vocabulary and lineage but interpreted individually which of course is one of the main facets of jazz. In other words, there is enough similarity for some semblance of a unified approach, but at the same time enough differences to attract interest. With David Valdez and Pere Soto the unity and differences are clearly demonstrated.

Stylistically, David and Pere approaches are very distinct. They both stretch the rhythm and harmony, but in completely different ways. David seems to slip and slide around within the framework of a tune in with a wide range of articulations and intervallic choices. He plays with the beat creating a kind of spiraling vortex of sounds. One of the very best modern day alto players!

Pere Soto dives straight into the center of the harmony and pulse using his incredible imagination to create a universe of its own within the structure of the tune. Speed and dexterity are fundamental to his style .Ya know, when I close my eyes and listen to him, it's amazing.

Finally, there is the sheer joy and camaraderie the David Valdez and Pere Soto of playing and listening to each other. Classic! This disc is stellar and packed with just the kind of experience needed, which is to the advantage of the listener because it brings a relaxed informality to the recording.

Pere in his own way has extended the language on his instrument to a level prominent enough to have a major effect. It has been my feeling that with our culture's emphasis upon and rewarding of conformity rather than originality has been increasingly stifled in the past decade or so. You won't hear that stifled approach here! In his playing you hear the history of jazz!

David Valdez can do so much and has always struck me as rather distinctive on that level as well. He tends to go more directly head to head inside the music. Maybe this translates musically to more chances taken, more densely packed lines, more roughness and use of combinations in the sound.

Most of these tunes allow the artists to use their common language, as a vehicle for creativity and self-expression. It is a vital source of listening experience, I've known Valdez for years musically, and his playing is a vital asset to this music. This disc combines a kind of textural austerity with the sometimes forbiddingly jagged melodies that just make you return to it daily, the results are very attractive.

This new recording by these two modern day masters is a step in a well-needed direction. This excellent project brings together highly respected players whose paths have crossed before in various configurations over the years. As a unit, they authoritatively and creatively play the music on this disc with great personal integrity coupled with intensity and energy, formidable chops and intelligence that recalls the forward thinking.

Hear It! It is something very special.

Tim Price

Concerts, activities and festivals In Oregon

- PDX Jazz Festival David Valdez quartet.
- Bend, Oregon, with David Valdez quartet.
- Live Recording at KMHD and some gigs with guitarist John Stowell.

<https://www.youtube.com/watch?v=6Gs51BtUS7s>

- Radio interview with Lynn Darrock at KMHD.
- Oasis CD release party.
- Jimmy Mak's Jazz club.
- concert at Jaxs in Portland with David Valdez quartet. <https://www.youtube.com/watch?v=b06FnQfxgEg>
- Sideman and arranger at Instepmusic studios.
- Playing with the pianist Jonathan Swanson around Portland.

Casa Valdez Studios; The amazing Pere Soto!

Quotes; I ran first into [Pere Soto](#) at a jam session at Clyde's Prime Rib here in Portland. He was in town for a few weeks before going back home to Barcelona. He blew me away. Besides having massive chops he was astoundingly creative. Pere would sound bluesy one second then boppish, then he would sound like he was playing contemporary classical. His Brazilian playing was even happening! There were no boundaries for Pere Soto, it was all improvisation. When I browsed his web site I found that he does a Django project in Europe called Django's Castle. He has some interesting digital art on his site too. I sometimes feel trapped out on the west coast. It seems like all anyone wants to play is very inside traditional Bop. Then there is the other extreme here with the totally free players. I like both, but miss the more modern eclectic approach of the East Coast and Europe. Pere is back in town for a little while and is a refreshing addition to the PDX Jazz scene. Let's hope he decides to stay. [His site has some great videos](#) that will blow the minds of Django fans. He even does the two finger Django thing on a few of the videos.

- Concert at Sant Cugat del Valles, Barcelona, Catalonia (Jazz impro + digital art)
- PERE SOTO & DIGIART I

<https://www.youtube.com/watch?v=sdfpaFeFhEY>

- Pere soto & Django's Castle at Minerva Tarragona Festival
<https://www.youtube.com/watch?v=muKSL7EE1ig>

He is commissioned to do string arrangements on several tunes by Jerry Naylor at Instepmusic studios.

Classic compositions composed;

- ["Lulu" Triple Concerto for Bandurria, guitar, harp and orchestra](#)
- Chamber Quartet nº 1 (clarinet Bb, Bassoon, 2 Vibes and harp)
- Video (DVD) production and he acts as director with the actor in his role as Mozart for the production "Mozart al Castell de Sant Marçal" (250th Mozart anniversary) Cerdanyaola, Barcelona, Spain.
<http://cerdanyaola.info/cultura/mozart-al-castell-de-sant-maral/>

2007

Concert with Alfonso Villalonga (French jazz, chanson) at Temporada alta de SALT (Catalonia) (Une soirée chez Villalonga) and at Teatre Lliure, Barcelona, Festival de Tardor de Catalunya

http://www.teatrelliure.com/webantiga/1213/documents/temp0708/villalonga_cas.pdf

- Premiere of his song "Fa temps que et vull donar-te un peto" at Lloc de pas, Macba Barcelona (27/VI/2007) Carmen Sanchez (soprano) Juli Rodriguez (piano).
- Concert JAZZ BADALONA REUNIO 07 <https://www.youtube.com/watch?v=t9E33D7QXXU>, Badalona, Catalonia.
- PERE SOTO & DJANGO'S CASTLE al BEL-LUNA de BARCELONA playing improvisation nº 1 of Django Reinhardt & body and soul.
https://www.youtube.com/watch?v=mj_qpNNCwXU

• PERE SOTO & BILL GERHARDT QUARTET I remember dolphy..live recording at DIANA WORTHM CENTER, ASHEVILLE, NORTH CAROLINA

https://www.youtube.com/watch?v=NusFigza_Qk

• Pere Soto & Django's Castle at Auditori de Vilareal, Spain

<https://www.youtube.com/watch?v=guT7okLGe2c>

• PERE SOTO & DJANGO'S CASTLE improvisation at JAZZ CAVA TERRASSA 28-4-07 Catalonia

https://www.youtube.com/watch?v=KC6szB_bBT4

• playing Anouman (Django Reinhardt)

https://www.youtube.com/watch?v=4SCDpLUS_nQ

• PERE SOTO & DJANGO'S CASTLE AT PETRER GUITAR FESTIVAL 2007

<https://www.youtube.com/watch?v=h7yBbG2SUL>

His string quartet nº 3 "Chiapas" was premiered at the Ljubljana Festival, Slovenia by Godalni Kvartet.

Classic compositions composed;

- [Catalonia Sax Quartet, published by Clivis publ.](#)
- [Coctel Oaxacoff, published by Periferia music.](#)
- [Fantasia Circense G8!, published by Periferia music.](#)

- Sonata La Gran Mentira (guitar), published by Periferia music.
- Sonata Para Nadie Más Que Yo (guitar), published by Periferia music.
- Lamento Molecular, published by Clivis publ. video: <https://m.youtube.com/watch?v=tpr5uM1ekNQ>, CD at: <https://www.prestoclassical.co.uk/classical/products/8069055--avuimusica-col-leccio-de-musica-catalana-contemporania-vol-7>
- Un Cuento Y Una Lágrima (chamber ensemble) <http://peresoto.com/wp/?p=655>
- 7 cançons, 7 poemes (Poema Fa Temps, Avui es lluna plena, Com Cantan Els Ocells, Ha Tornat L'estiu, Lluna De Sagàs, Cor Arronsat, El Guerrero)
- Carolina (guitarra and cello)
- Tendresa Absoluta (sax and piano)

2008

- Multidisciplinary project DIGIMUSPLAST at MACBA (museum of contemporary art in Barcelona) <http://digimusplast.blogspot.mx>
 - Interview at jazz Scene, Oregon's Jazz Magazine, February 2008 by Lynn Darrock.
 - Podcast with Lynn darrock. <http://www.lynnadaroch.com/wordpress/archives/category/podcasts>
 - DjangoFest at Laguna Beach Festival of Arts (Los Angeles, USA)
 - Press at Laguna Beach Independent (Los Angeles); ... The night of the Django Fest, Pere Soto told us of a time when he played and someone in the audience shouted that he was good, real good, but could he play with two fingers? He did, and he did for us that night. With an unshakable clarity, I experienced the captivation of music.
 - DjangoFest Mill Valley concert. San Francisco, USA.
 - 14 Arrangements commissioned by David Valdez in Portland, Oregon;
- Through borderlines, Bossando pra ella, Blues or not a blues, Armonica, Speaking through time, Goodbye, Mr. 88, Looking the sky in my pocket, Oasis, Latin suffering, Sailing, LT, Hi beck, Chick came around.
- Guitar worshop at Iago, Oaxaca, Mexico. <http://biblioiago.blogspot.mx/2008/01/curso-de-guitarra-de-jazz.html>
 - Pere Soto & Django's Castle at "Cicle de Jazz i Músiques del Món de Joventuts Musicals de Sabadell <https://www.youtube.com/watch?v=F0UH3a3EXc> https://www.youtube.com/watch?v=YJVmaQfZ_Uc
- Classic compositions composed;
- "AQUARIUM V2" for woodwind trio. Premiered by OBC trio on XII TEMPORADA DE MÚSICA CONTEMPORÀNIA. BARCELONA. <https://www.youtube.com/watch?v=Xvw2G7LJ8Vs>
 - Set Miniatures per guitarra clàssica
 - Cristobal Collons
 - Salve Regina published by La Ma de Guido (Sabadell)
 - <https://www.trito.es/es/tienda/articulo/17464/salve-regina-para-coro-femenino-y-organo>
 - Protostonfera for 1 percussionist, published by Clivis publ. <http://www.clivis.cat/ca/percussio-solo/39-protostonfera.html>
 - Un Somriure Nocturn
 - Sentiments encriptats per cello sol
 - Dyehuti Concerto for Bandurria
 - La Comtessa de Perejil (chamber trio)
 - Tarraconda concertante triple para Mezzo soprano, trompeta, guitarra y orquesta <http://peresoto.com/wp/?s=Tarraconda&submit=Search>
 - Recordant 1714 (sardana)
 - Nit D'estels (sardana)
 - Les Flors Del Meu Jardi (sardana)
 - Un somriure nocturn adaptació per sextet de bandurries

2009

- There is a World premiere of his composition "Triunphant" in the Palacio de Congresos in Jaca, Huesca, Spain, during the International Mathematical Conference "LIBGOBER" (Topology of Algebraic Varieties). <https://www.youtube.com/watch?v=YSEJrOj9qb4>
- Is commissioned to Compose "Azar de soñador" for piano and violin tribute to the Spanish composer Tapia-Colman. <http://www.diariodelaltoaragon.es/NoticiasImprimir.aspx?Id=603357>
- Recorded a CD of free improvisation in Mexico city with Aremi Alvarez. Remisotopos, published by Intolerancia records. Got a nice review at "signal to noise" magazine USA.
- Study Serialism, Dodecaphonic Techniques, Integral Serialism, Olivier Messiaen language, pitch class, Bach Canon inverted for XX century composition with Victor Rasgado in "Casa" centre of Arts of San Agustin de

Etla, Oaxaca.

Classic compositions composed;

- Canon (Hd 48915) (piano), published by Periferia music.
- Aniversario Lunático N° 40

commissioned by O.C.P.C.A. (Orquesta de Cuerda Pulsada de los Conservatorios de Aragón, Spain)

video: <https://www.youtube.com/watch?v=rAOx3TPOO0I>

press: <http://www.diariodelaltoaragon.es/NoticiasImprimir.aspx?Id=727953>

- [Tuttofonic](#)

- Canon para Esgas

- [Triunphant](#)

- Quarteto de madera n°1 (woodwind quartet n°1)

- Aromas Selváticas (guitar), published by CreateSpace Independent Publishing Platform

score at: https://www.amazon.com/Aromas-selvaticas-Fauna-rebelde-bugbunny/dp/1981956565/ref=sr_1_1?s=books&ie=UTF8&qid=1518284082&sr=1-1&keywords=aromas+selvaticas&dpID=51meb3s0J9L&preST= SX218 BO1,204,203,200 QL40 &dpSrc=srcb

Cd at: <https://store.cdbaby.com/cd/peresoto4>

- [Azar De Soñador](#)

Quote; ...They finished with the absolute premiere of Azar de soñador, by Pere Soto. This work tribute to Simón Tapia-Coloman interspersed poems by Dámaso Alonso, Luis Cernuda, Pedro Salinas and Pere Soto, transmitting a very special atmosphere, combining the influence of jazz, language and contemporary effects and memories of Spanish music.

- Fauna Rebelde (guitar) published by CreateSpace Independent Publishing Platform

score at: https://www.amazon.com/Aromas-selvaticas-Fauna-rebelde-bugbunny/dp/1981956565/ref=sr_1_1?s=books&ie=UTF8&qid=1518284082&sr=1-1&keywords=aromas+selvaticas&dpID=51meb3s0J9L&preST= SX218 BO1,204,203,200 QL40 &dpSrc=srcb

CD at: <https://store.cdbaby.com/cd/peresoto4>

- [Sastrum Paradignus](#) (guitar)

- [Lirionstide Flu-X7](#) (obertura canina)

- [Doble String Quartet N° 11](#)

- [Tala Pala Tortlos](#) (guitar)

- [String Quartet N° 9](#) (sinflechasCONARCOS)

- [El Secreto De Satinamuh](#) (String Quartet N° 10)

- Sonatina Jazzística (guitar)

- Respirar Per Choral

2010

- Pere Soto & TaMo TuMa - DVD "LIVE IN BARCELONA" (Ear Opening Spontaneous Art Noise, Brain's Cell Burner Improvised Music)

<https://www.youtube.com/watch?v=bl-rY-qFfq4>

- Concert and Clinic at UNAM (University of Mexico)

Classic compositions composed;

- [Delphinus B9lv](#), woodwinds quintet (<http://peresoto.com/wp/?p=454>)

- [Guitarfox](#) (guitar)

- [3 Ventanales](#)

- [Stringing Thoughts Of Equuleus](#)

- [Festatut](#)

- [Mística Betazoide](#) for two harps

- [Llaves 1.0](#)

- [Danza y Eclipse](#), brass quintet

- [My can Ion on](#) (guitar)

- Hungar canon for guitar

- Canon para Esgas, brass quintet

2011

- Is invited as a soloist with the Orquesta Sinfónica de Puebla, contributing original arrangements and conducting the orchestra along with the Oaxaca Big Band in 2 concerts in Puebla, Mexico.

https://www.youtube.com/watch?v=JVGX_gBT2Rk

- Django's Castle Project 2011 Live at Jazz al Parc festival in Badalona, Catalonia, Spain.

<https://www.youtube.com/watch?v=Y3J5XV3m4G0>

	<p>Classic compositions composed;</p> <ul style="list-style-type: none"> - Concerto Desnazionalizado adaptación para trio original y bandurria - Gypsyste Zaradjangus - Adam-lution for solo Double bass, published by Clivis publ. - Eva-Lution for solo Double bass, published by Clivis publ. <p>http://www.clivis.cat/en/double-bass-solo/338-eva-lution-adam-lution.html</p> <ul style="list-style-type: none"> - Guitarlynx (guitar) - Guitaratrox (guitar) - Salmo 150 - Poesia Per Un Buit Ensordidor - Invención para Viola y guitarra - Preludi Amorfo
2012	<ul style="list-style-type: none"> • TV show “Fusió i swing a l ‘estudi” on Catalan Television (TV3) with his Pere Soto Gypy Project. http://www.ccma.cat/tv3/alacarta/programa/PERE-SOTO-GYPSY-PROJECT/video/4549912/ • International Jazz festival Peñiscola “ jazz a la Serena” http://www.elperiodic.com/penyiscola/noticias/184917_festival-internacional-jazz-peiscola-acoge-concierto-pere-soto-dentro-ciclo-'jazz-serena.html • Benjamín León, Pere Soto i Adrià Font at Siglo, St. Cugat, Barcelona https://www.youtube.com/watch?v=GLREnb2RYpc&t=240s • Starts his own studio recording. “Cualquier cosa studios” based in Oaxaca, Mexico. • Masterclass at ECMM, Catalonia. https://www.youtube.com/watch?v=sr3MYZbVjV8
	<p>Classic compositions composed;</p> <ul style="list-style-type: none"> - In The Middle Of Improvising Moments - Multi-vitDraminic - Dark Trio - Colom-Biz (guitar quartet), published by Clivis publ. http://www.clivis.cat/en/guitar-ensembles/290-colom-biz.html?search_query=Colom-Biz&results=1 - 3 Microduets (flute and cello), published by Clivis publ. http://www.clivis.cat/en/flute-duos/266-microduets.html?search_query=3+Microduets&results=2 - Capricho Django, Bandurria, guitar, harp and string orchestra. http://peresoto.com/wp/?p=516 <p>premiered at Palacio de congresos of Huesca, Spain.</p> <ul style="list-style-type: none"> - Iberian Fallacy (sax quartet nº 3) - Mizar (double whopper) - Viatges Afinestrats “mayas” <p>Imix, kan, Cimi, Ik, Chicchan</p>
2013	<ul style="list-style-type: none"> • Important concert in the top European jazz event BIM-HUIS in Amsterdam, The Netherlands. • Live Radio 6, Ploctones & Pere Soto, Amsterdam, Holland. https://www.youtube.com/watch?v=gdcVqrV9xa4 • Live at the Bim Huis Amsterdam (07-september-2013) https://www.youtube.com/watch?v=yEHTqqPS1Ws • With Benjamin Leon trio at Jazz Festival Peñiscola 2013 https://www.youtube.com/watch?v=UEQZuWOi42s <p>Classic compositions composed;</p> <ul style="list-style-type: none"> - Suite Barroca 2012 (guitar) published by CreateSpace Independent Publishing Platform. CD at; https://www.amazon.fr/gp/product/B0787S6YPP/ref=dm_ws_sp_ps_dp Score at; https://www.amazon.fr/Barroca-Hungar-Canon-Dance-Petits-moments/dp/1982039531/ref=sr_1_1?s=english-books&ie=UTF8&qid=1518285442&sr=1-1&keywords=Suite+barroca++2012+pere+soto&dpID=514n2EXFRRL&preST= SX218_BO1,204,203,200_QL40_&dpSrc=srch - Tre ali-capuccini

- Saracotta (guitarra & TAPE)
- Arpaguetts (arpa, & TAPE)
- Butifafum guitar
- Pizza 4 Quesos
- Concert Per a Guitarra “Perictlus” published by Ma de Guido. http://www.lamadeguido.com/cat_soto.html
- Somni 21 per a guitarra clàssica
- Somni 12 per a guitarra clàssica i flauta
- String Quartet nº 8
- “Sonàmbulo menguante” Quartet de cambra nº 1
- “Can Pistrachs” for flute, oboe, Bassoon and acoustic guitar
- “Ninotaurus” quartet de guitarres nº 2
- Adagio for guitar
- Adagio nº 2 for guitar
- Adagio nº 3 for guitar
- Adagio nº 4 for guitar
- Adagio nº 5 for guitar quartet
- Escherichia coli (rutinant a can Ruti) per flauta, guitarra i violí, published by Ma de Guido. http://www.lamadeguido.com/cat_soto.html
- Els emails de don Juijote de la Taca I per Bariton, flauta, violí i piano
- Els emails de don Juijote de la Taca II per Bariton, percussió i piano
- Ruido de pastel moncloàtic (electroacústica)
- String quartet nº 12 “Django en la Habana” published by Clivis publ. Score at; <http://www.civis.cat/es/cuartetos/457-django-a-l-havana.html>
- Cuarteto de bandurrias “Monte Leonem”

- 2014
- He has a part in the movie “The Jump! WTF experience” by Carme Puche.
 - **3 FREE**, live concert at Biblioteca Henestrosa, Oaxaca, Mexico 9-8-2014 (improvising music) <https://www.youtube.com/watch?v=bXffCrMRgxQ>
 - **7 FREE** live concert at escuela superior de musica de mexico city, 41 Festival de Jazz de la ESM (improvising music) <https://www.youtube.com/watch?v=JzUwLY9AV-s>
 - Special radio program at Jazz Club de nit, Radio Sant Vicenç 90.2FM. (Catalonia) <http://jazzclubdenit.blogspot.mx/2014/05/programa-165-dia-29-de-maig-de-2014.html>
 - Recorded and produced “Cosmic Goulash” published by Discordian Records.
 - Assisted at the course of 5 days about “Analysis of Alban Berg’s Wozzeck” in the Center of the Arts of San Agustin, Oaxaca. Mexico.

Classic compositions composed;

- Accidente rapero para Bandurria y TAPE
 - **Tlayudoncus, Brass quintet**
 - **Els emails de don Juijote de la Taca III** per Bariton, Flauta Baja, Tuba, Castanyoles i Steel drums
 - Ultraditera, guitar
 - Katacrack for Bassoon and Guitar
 - Excalibur el gosset, guitar
- CD at; https://www.amazon.fr/gp/product/B0787S6YPP/ref=dm_ws_sp_ps_dp
Score at; <https://www.amazon.in/Anyoranca-Excalibur-gosset-Nieve-llano-ebook/dp/B078RRZV3G>
- Platon Platan, guitar
 - Los extraindependientes, guitar
 - Muon y cuenta nueva, guitar
 - John Cage could told me this

- 2015
- In addition to several concerts in Mexico, plays at the III Jamboree Jazz Club Festival presenting “Pere Soto amb amics, (homage to master Gabriel Rosales)” Barcelona, Catalonia. <https://www.youtube.com/watch?v=jVOmVxDmWZY>
 - He chooses again to be part of the gypsy project from Norway; Django Festival 9, Hot Club Records 2015 (HCRCD109)

Others concerts;

- Pere Soto Gypsy trio at Casablanca, Alcoy, Spain. <https://www.youtube.com/watch?v=qltPhdCYWw>
- Pere Soto in concert at Huacal, Oaxaca, Mexico (experimental impro) <https://www.youtube.com/watch?v=QcvpMjQSP64&t=3s>
- Pere Soto & Ken Basman at Centro cultural San Pablo, Oaxaca, Mexico 21 august 2015

<https://www.youtube.com/watch?v=fCS2T5urTkY>

http://fahho.mx/blog/events/concierto-de-jazz-pere-soto-y-ken-basman/

- Live at Tio Lucas by Pere Soto & Ken Basman Quartet San Miguel de Allende, Mexico

<https://www.youtube.com/watch?v=tefwmlUJwdq>

- Pere Soto & Ken Basman live at Teatro Angela Peralta

<https://www.youtube.com/watch?v=5Rx1cJp3cBw>

- He produced the 1º CD of Cesar Hernandez, "Rru Tanue" (gypsy mexican -popular jazz)

<https://store.cdbaby.com/cd/cesarhernandezandres>

- Tomajazz review of Pere Soto: *Amb amics* (ARS Harmónica, 2014)

<https://www.tomajazz.com/web/?p=17433>

Tomajazz extract quotes;

"Just only you can not make it, with friends yes" the mythical phrase of the children's program "La Bola de Cristal" comes to me for obvious reasons. *Amb amics* (ARS Harmónica, 2014) has been possible thanks to the collaboration of a large number of musicians. Pere Soto, was on the edge of the precipice in 2012. He was in Mexico (where he is appreciated and respected much more than in our country) and had to be hospitalized and operated urgently. Problems arose from the operation. More time in bed in serious condition. The sanitary costs were unaffordable for the guitarist so several concerts were organized in Catalonia to raise funds to be able to face the high expenses. Thanks to his friends, he was able to overcome the (I imagine) worst moment of his life. So the making of this album may be a way to thank all the support he received at the time. And what better way to record a disc with its own repertoire and played by a part of them...

Amb amics is a very complete album if we talk about styling. Pere Soto, practically without ever leaving his Gypsy swing sound (or Gypsy Jazz), delves into other aspects such as rumba, blues, bebop, even classical music. It is clear that, having such a variety of musicians, choose to make compositions (all of their authorship) that suit their guests, but without losing their personality at any time (maybe it is the other way around). And what you can appreciate is that the guitarist continues the exploration of classic sound, very close to Django Reinhardt, who has been modeling for years. As you can see if they decide to buy this album, Pere Soto's technique is excellent. Clean and virtuous. And knowing that it is self-taught, the thought grows that if it is in the world of music, it is an innate question. He cannot escape. There are high doses of feeling. It is true that he does not invent anything. Nor does he intend it. Follow your instincts, create tirelessly and expose yourself to us. Moreover, he shares his compositions continuously through social networks (just these days published on Facebook that is about to reach the 1,000 Songs, registered in SGAE) and specifically, in relation to the disc that we reviewed, publishes all the scores (all the compositions and some transcriptions of solos) in his official web giving a lot of information of all the recording. It is always appreciated.

Classic compositions composed;

- Kepler-438b – Kepler-442b for two guitars and tape
- Laika for guitar and string quartet
- *Ibericolis Marianatus*, guitar
- *Au-delà avec Jules Verne per bandurria i guitarra I.* (L' Ille mystérieuse)
- *Au-delà avec Jules Verne per bandurria i guitarra II.* (Vingt mille Lieues sous les mers)
- Au-delà avec Jules Verne per bandurria i guitarra III. (Robur le conquérant)
- Au-delà avec Jules Verne per bandurria i guitarra IV. (Voyage au centre de la Terre)
- Au-delà avec Jules Verne per bandurria i guitarra V. (L'Ille à Helice)
- Au-delà avec Jules Verne per bandurria i guitarra VI. (M. Ré-dièze et Mlle Mi-bémol)
- Arquinpendix, Violoncel
- El secreto de W. Storitz para banda sinfónica

2016

- Concert at Lunario (Auditorio Nacional) of Mexico City.

Press; Milenio (Mexico)

The Catalan Pere Soto has lived with the guitar from an age so early that you cannot remember without her. Formed in rock and blues, one day he came across the album Barney Kessel Live in Copenhagen and he thought: "This is another world." Later he learned the music of Django Reinhardt and it became one of his passions of life...

http://www.milenio.com/cultura/critica-Musica-espiritu-Django_0_676732334.html

- Televisa, Brozo, El Mañanero

- La Jornada (Mexico)

<http://www.jornada.unam.mx/ultimas/2016/01/26/improvisar-%C3%AD-es-%C3%AD-ponerte-%C3%AD-en-%C3%AD-un-%C3%AD-estado-%C3%AD-existencial-%C3%AD-dice-%C3%AD-pere-%C3%AD-soto-%C3%AD-148.html>

- Concert-movie production Pere @ Soto at the Mogor (Ensenada, México).

- Concert at Cenart Mexico City. Pere Soto & Galaxian Swingers (project for children) + Clown

An Intergalactic Manouche Legend at National center of Arts, Mexico City. (An extraterrestrial grandma disseminates in her planet her obsession for gypsy jazz thanks to a platonic love she had on earth. This is the story of a delirious concert.)
(<https://www.youtube.com/watch?v=iGwIMFWv1GE&t=650s>)

- With Arodi Martinez quartet (MORF TRIO) playing original song “Goodbye Captain Ken” at la Salvadora, Oaxaca.

<https://www.youtube.com/watch?v=PSdfYawksFO>

With Arodi Martinez quartet (MORF TRIO) playing original song “Cap i Pota Blues” at Sol y la luna, Oaxaca.

https://www.youtube.com/watch?v=JShfQfw_Jk

- Pere Soto & Pancho Lelo (mexican guitar player) Oaxacan summer tour.
- Masterclass "Django at XXI century" in Puebla, Mexico.
- NTX (Notimex) TV interview (Mexico)

<https://www.youtube.com/watch?v=fzZlxFfsy-M>

TV azteca promotional (one the most important in Mexico)

<https://www.youtube.com/watch?v=buqup3vjjfM>

El Financiero Bloomberg TV

https://www.youtube.com/watch?v=AKLArLKP_YQ

It appears at guitarraespañola.net website

<https://guitarraespañola.net/pere-soto/>

- Tijuana City tour 2017;

Rouge Live Music, Praga Cafe, el Seis, **ICBC** Plaza Río Tijuana.

Clinic of a week long at ICBC.

Interview at AFN (Los Angeles)

<http://www.hoylosangeles.com/noticias/afntijuana/hoyla-la-musica-es-mas-que-entretenimiento-pere-soto-20160826-story.html>

Tijuana TV canal Utv 157 live interview

<https://www.youtube.com/watch?v=7WV54Rq1im8>

- He produced the 1º CD “Linda Taleanita” of the band “Alma Taleana” of Talea de Castro (Oaxaca, Mexico)

<https://www.youtube.com/watch?v=fx4Gn4U68II>

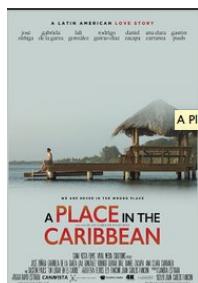
Classic compositions composed:

- Sagastiti, guitar
- Trio Clandestino nº 1 (per a flauta, french horn i guitarra)
- Trio Clandestino nº 2 (per a flauta, french horn i guitarra)
- Trio Clandestino nº 3 (per a flauta, french horn i guitarra)
- La dansa del marsupial (flauta, oboe, fagot i guitarra)
- **Amkra-Moon, guitar**
- Bugbunny (per a guitarra clàssica)
- Septembritis per a flauta viola i arpa
- PintiquiSauridos per a bandurria, oboe i piano/clave
- La guitaYes del Marcel, guitar

That year he wrote almost one song a day, 250 in total so at the end of the year he could arrive at the number of 1000 songs-themes registered at SGAE.

- Work as engraver and arranger through online for different companies; Joan Manem Association from Barcelona, Maria Grever School in Parets del Valles, Joan Capafons Co, Clivis.cat.

2017



Main composer in the Soundtrack of Juan Carlos Fanconi's movie “A place in the Caribbean”. (Honduras-USA)

- Produced his 1º CD of Classical guitar Integral vol. I played by Jairo Lozano. (Arts Harmonica, Sabadell Spain)

<https://store.cdbaby.com/cd/peresoto4>

- Pere Soto " tribute to Ornette Coleman" (improvising music) 8-30-2017 at museum Rufino Tamayo México City.

<https://www.youtube.com/watch?v=oKD7lr5KGRI&t=2118s>

- Pere Soto & Pep Lluis Guardiola grup (Funk)

concert at Casino de Granollers, june 30, 2017 presenting "Funky qui pogui " CD.

https://www.youtube.com/watch?v=rYUONZdHg_Y

- Producing the CD Natural with brazilian singer Patricia Teles in Barcelona.
- Recorded some tracks on Bruno Mansur CD " Camino" at Studio Uno, Oaxaca.
- Recording in Amsterdam "CHAMBER", recorded at Abma Studio (Amsterdam-Holland) June 2017 with Pere Soto, guitar, Walter Lampe; piano, Alex Coke; piccolo, flute, bass flute, Arjen Gorter; contrabass, George Hadow; drums.

"Pere Soto assembles these grand improvisers and with one word /one chord leads the group to a magnificently balanced musical dialogue on energy and intimacy".

Audio engineer; Ruurd Abma, produced by: Walter Lampe & Pere Soto, mixing &

- Mastering by Pere Soto at Qualquier Cosa Studios (Mexico).

<https://store.cdbaby.com/cd/chamber3>

Review; An outstanding recording from an excellent international quintet.

An atmosphere of exciting and knowledgeable sound flows into a warm, organic music.

- Recording a new CD, "Still here" with Josep Traver at Temps Records, Catalonia.

<https://www.tempsrecord.cat/en/album/still-here/>

...Pere Soto, he is a left-handed guitarist from Spain.

He performs a wide range of styles from swing to modern. They already released "Thanks Django"(2010). In this work, it is recorded in Django #3,#10 and Stevie Wonder's masterpieces #1, Standards and Pere Soto 's original songs.

In addition to the Django style, we can also hear the breathtaking modern ad lib. Jazzlife, Japan.

- Recorded on the CD "Shades of Happiness" of Davi Valdez.
- Alfonso Muñoz & Pere Soto duet (improvising music)

8-26-2017 Biblioteca Henestrosa of Oaxaca city, Mexico

<https://www.youtube.com/watch?v=PvXKtIP2j3I&t=669s>

- Pere Soto tribute to Ornette Coleman at Musem Rufino Tamayo, Mexico City. (improvising music)

<https://www.youtube.com/watch?v=oKD7lr5KGRI&t=488s>

- Pere Soto gypsy trio a Arte de Barcelona 25-07-2017 (gypsy Jazz)

<https://www.youtube.com/watch?v=7djHA5ClxVE>

https://www.youtube.com/watch?v=NIUXQL_3qCc

- Pere Soto gypsy trio at CAN CLOS 23 july 2017

<https://www.youtube.com/watch?v=NQszYpqMR9k>

- Create a new personality, Pietro Sotil for music for images online for comercial purpose.

<https://www.audiosparx.com/pietrosotil>

<https://www.songtradr.com/musicsearch?s=pietro%20sotil>

- He produced the 2º Cd of Cesar Hernandez, "para mis abuelos" (gypsy mexican -popular jazz)

<http://www.nvinoticias.com/nota/60067/lanza-rru-tanue-su-nuevo-disco-en-oaxaca>

- Masterclass in Puebla

https://www.youtube.com/watch?v=oybt_HnJprU

- 5 Monk tunes Arrangements commissioned by David Valdez;

Reflections, Think of one, We see, Thelonious, Ruby, my Dear.

- Composed a collection of "Music for Images" under the name of Pietro Sotil on;
AUDIOSPARX

[\(https://www.audiosparx.com/pietrosotil\)](https://www.audiosparx.com/pietrosotil)

SONGTRADR

<https://www.songtradr.com/pere.soto>

Classic compositions composed;

- "Superflux (scordatura) for guitar"

2018

- Starts publishing with a new publishing company from Denmark, Europa.
Bergmann Editon <http://www.bergmannedition.com/>

January – March;

- Resident artist at KU, the university of Kansas, Usa.
- Masterclass at UK University of Kansas.
- Concert at Blue Room, Black Dolphin in Kansas City with David Valdez project.
- Recordings with the Jazz Storyteller Lynn Darrock in Portland, Oregon.
- KMHD radio interview with Lynn Darrock and John Stowell

- Produce in Studios Cualquier Cosa, Oaxaca -Mexico, the pop rock Xoxolteco new album of Cesar Hernandez "Xie'e ndie Atonaltzin" (los hijos de Atonaltzin).
- Solo guitar concerto and masterclass at Fonoteca Juan León Mariscal, Oaxaca, Mexico.
- The movie "A place in the Caribbean" (Un lugar en el Caribe) by Juan Carlos Fanconi where he has the main part of the soundtrack has been bought by HBO and start broadcasting all over the world. First in USA.
- The Spanish guitarist Jairo Lozano premiered some Pere Soto compositions from his album Classical guitar Integral vol. I at several concerts around Spain.
- 3 weeks at Tijuana Music School, teaching Film Scoring, Improvisation and Jazz guitar.
- Publishing on Amazon all his books; amazon.com/author/peresoto

Classic compositions composed;

- Piano concerto "Bobby Fisher" (40 m. long) Sibelius audio at;
<https://www.dropbox.com/s/6fsg71h7l0fawpq/piano%20concerto%20Bobby%20fisher%202.0.mp3?dl=0>
- Goodbye Captain Ken for Big band
- TELSANTY (piano trio with flute and cello)
- Delgypzy Classical, solo guitar
- Música sin canciones (dueto guitarra y flauta)
- My unnamed Friends Classical, solo guitar

2019

- Solo guitar album Ballads. (Cdbaby digital edition)
- Pere Soto trio album "Sailing" (Cdbaby digital edition)
- Recording the first part of the Cd "Tribute to Herbie Nichols project with Enrique Heredia".
- Appears at <https://guitarraespañola.net/pere-soto/>
- Laboratorio de Guitarra at JamSession school of Barcelona, Spain.
- Concert in Europe;
 - In Barcelona at Jazz Club La Vicentina, Sinestesia Jazz Club, Jazz Si Jazz Club, Jazzmen jazz Club, El Etnológico de Badalona.
 - In Switzerland at Muralto town, and Jam Sessions at Zurich with Carles Peris, Jim Black, and others.
 - In Holland with Walter Lampe, Arjen Gorter.
- Pere Soto Amsterdam documentary at Irene's GJ Adventures 635: Meet Pere Soto. Irene's GJ Adventures 611: Vols Ballar Amb Mi - Pere Soto. Irene's GJ Adventures 609: Nuages - Pere Soto. Irene's GJ Adventures 608: Manoir De Mes Rêves - Pere Soto.
- Teaching private lessons in Muralto, Switzerland.
- New compositons: Sota (classical guitar), Locarnitos (Flauta & Fagot), Uanpis (classical guitar), Uanpis (versio cello & clave), Uanpis trio (cembalo, flauta i fagot), Marina (classical guitar), Poema al bosc (guitarra Clàssica), Las brujas cantores (guitarra Clàssica), Duetrox (Trumpeta i guitarra acústica)
- Concierto en la Guelaguetza 2019, certamen de la Diosa Centéotl de Oaxaca, Mexico. (more than 110.000 views at CortTV <https://www.youtube.com/watch?v=gsSBCOQOK4s>)

Certificates

**UNCLA University of Asheville, North Carolina
Festival de Jazz de Terrassa
Taller 3
Clavis publicacions
La mà de Guido
Taller de músics de Barcelona**



NORTH CAROLINA'S PUBLIC LIBERAL ARTS UNIVERSITY

October 21, 2004

Pere Soto
c/o Jazz Composers Forum
20 Pinecroft Rd.
Asheville, NC 28804

Dear Mr. Soto,

Thank you very much for your recent workshops at the University of North Carolina at Asheville. Everyone very much enjoyed your jazz performance master class and learned quite a bit from your ideas. Your lecture on guitarist Django Reinhardt was equally interesting and enjoyable. The video footage you showed of Reinhardt as well as demonstrating on your guitar designed to the same specifications of Reinhardt's was particularly useful for my Jazz History class.

I also want to take this time to congratulate you on a terrific performance with the Jazz Composers Forum here in Asheville. Several of my students attended this performance and they all commented that they enjoyed your set very much. I was glad to hear examples of your jazz composition and look forward to hearing more of your work in the future. Your skills as a guitarist and composer are equally first rate!

Once again, thank you for sharing your hard work and talent with us at the UNCA Department of Music. I hope that we will soon get the opportunity to collaborate professionally again soon!

Sincerely,

Dr. David Wilken
Coordinator of Jazz Studies
(828) 251-6447
dwilken@unca.edu

DEPARTMENT OF MUSIC

022 Lipinsky Hall, CPO #2290, UNC Asheville, One University Heights, Asheville, NC 28804-8510

828/251-6432 • Fax 828/251-6841 • E-mail music@unca.edu • Web site www.unca.edu/music



Teatre 2, baixos esq.
08221 TERRASSA (BARCELONA)
Tel. 93 786 27 09
Fax 93 731 60 43
e-mail: info@jazzterrassa.org
www.jazzterrassa.org



AMICS DE LES ARTS
I JOVENTUTS MUSICALS
N.I.F. G-58117847

Terrassa, 24 de marzo de 2015

A quién les concierna:

Con esta carta queremos certificar y agradecer los 32 conciertos realizados del guitarrista-compositor internacional catalán Pere Soto en nuestra programación de Jazz desde el año 1980.

Pere Soto ha aparecido tanto en nuestro Festival de Jazz anual como en nuestro club de Jazz con diversos formatos; en solitario, en duetos, cuartetos con artistas internacionales y nacionales como el organista Benjamín León, el pianista australiano Walter Lampe, el pianista norteamericano Bill Gerhardt, etc... así como en diversas apariciones con su cuarteto estrella de gypsy Jazz Django's Castle.



Club de Jazz d'Amics de les Arts i Joventuts Musicals de Terrassa



A quien le concierne;

Queremos hacer constar que **Pere Soto** es muy conocido en nuestra escuela por sus frecuentes Master Class, conciertos en diversos Festivales de Jazz de la zona y sus propios métodos de improvisación y acercamiento al jazz, en especial su original material didáctico.

Conciertos en la zona donde hemos podido presenciar a **Pere Soto** actuando en diversas formaciones;

- Cafe del Mar Jazz Club 1995.
- Festival Internacional de guitarra de Petrer 2007.
- Festival Internacional de Peñíscola 2007.
- Avui Jazz en el Auditori Municipal de Vila-real 2007.
- Festival de Jazz de Peñíscola 2012.
- Ciclo Avui Jazz de Vila-real 2012.

Algunos recortes de prensa:

<http://www.vivecastellon.com/noticiario/el-guitarrista-pere-soto-ofrece-una-masterclass-y-actua-junto-a-benjamin-leon-y-adria-font-en-el-ciclo-avui-jazz-de-vila-real-8275.html>

http://www.elperiodicomediterraneo.com/noticias/espectaculos/pere-soto-pone-mejores-notas-peñiscola_751143.html

<http://www.peñiscola.org/bd/archivos/archivo479.pdf?nocache=0.35894>

En el área del Gypsy Jazz, Pere Soto es uno de los mejores conocedores. Cuenta con gran número de seguidores, ya que es uno de los músicos españoles con más trayectoria internacional desde el año 1984. Lo avalan sus discos en esta materia, uno de los cuales, “*Swing Gitane - 2007*” ha sido editado por nuestro sello discográfico **Blau Records**. <http://www.blaurecords.com/br-web/swing.html>

Su libro *Pere Soto gypsy jazz Fakebook* (<http://www.djangobooks.com/Item/pere-soto-fake-book>) con cerca de 100 temas originales *editado por la editorial Clivis Publicacions* se ha convertido en un clásico entre el alumnado de la escuela.

Sin más, atentamente,

Fernando Marco, director de Taller 3 Escuela de Música.

1946 **60** 2006

CERTIFICO

que el Señor **PERE SOTO TEJEDOR** natural de Badalona (Barcelona)

es colaborador de esta empresa editorial desde el año 1998, en diferentes facetas de la edición musical, como copista de partituras y corrector, así como asesor en cuestiones de informática musical, además de ser autor de varias obras de nuestro catálogo, tales como obras para cuarteto de cuerda “String Quartet nr.2”, “Django a l’Havana” o “Petit Quartet de Corda”; obras para guitarra clásica “Protostonfera”, “Colom-biz”, “Siete Miniaturas” o “Microduetos”; así como algunas obras para contrabajo, para conjunto de clarinetes y para piano. También comprende varios recopilatorios de temas propios de jazz que gozan de un amplio reconocimiento en Europa y en USA al igual que el resto de su obra.

Siempre y en todo momento ha demostrado su conocimiento, su disponibilidad, buen hacer y gran valía en todas y cada una de las tareas.

Lo firmo en Barcelona el veintitrés de Marzo de 2015



Elisenda Climent
Directora editorial



la mà de guido

Les Planes, 37 – Sant Pau, 54
08201 Sabadell
Tel. 93 7257052
info@lamadeguido.com
www.lamadeguido.com

Sabadell, 25 de marzo de 2015

La mà de guido es una editorial de música de Barcelona fundada en 1984 por el compositor Llorenç Balsach i Peig. La actividad originaria de la empresa fue la creación de un programa informático (La mà de guido Music Setting System) para la realización de partituras por ordenador. Este software ganó en 1984 el premio Simolog al mejor programa informático (Fundación Citema-SIMO) y se presentó internacionalmente en el año 1986 en la Feria Musical de Francfort (Frankfurt Musik Messe), y se convirtió así en uno de los tres primeros programas profesionales utilizados a nivel mundial por las editoriales de música de todo el mundo.

En 1988, La mà de guido inició sus propias publicaciones musicales centrándose en obras de compositores catalanes de todas las épocas, obras que en su mayoría veían la luz por primera vez. En 1995, con la intención de plasmar sonoramente sus ediciones impresas, La mà de guido inició sus ediciones discográficas, y pronto se especializó en la recuperación del legado musical ibérico.

Yo, Llorenç Balsach Peig, director de editorial La mà de guido

Certifico:

Que Pere Soto Tejedor natural de Badalona (Catalunya) con el DNI 37687524-T, es un compositor prolífico con una extensa obra tanto de música clásica contemporánea como de Jazz y que forma parte de nuestro catálogo desde hace algunos años con las siguientes obras:

MG385 **Salve Regina** (cor femení i orgue)

MG442 **Pere Soto. Escherichia coli** (flauta, guitarra i violí)

MG436 **Pere Soto. Perictlus** (guitarra i orquestra)

Cabe destacar su potencial experiencia como asesor informático en software musical, destacando los programas Sibelius, Finale y Logic Audio.



la mà de guido
Les Planes 37 E-08201 Sabadell

Llorenç Balsach

TALLER DE MÚSICS

Jordi Riera Abad, como Director Pedagógico y Jefe de Estudios de Taller de Músics Escola de Música SL, CIF B-61.523.122, entidad dedicada a la enseñanza de la música y escuela autorizada por el Departament d'Ensenyament de la Generalitat de Catalunya (resolución del 28 de junio de 1996 DOGC 2226 5.7.1996),

CERTIFICO

Que **Pere Soto Tejedor**, con DNI nº 37687524-T, ha formado parte del cuadro docente como profesor de guitarra jazz desde el curso 2012-2013 hasta el curso 2014-2015.

Y para que así conste y para los efectos oportunos, expido y firmo el presente certificado a petición del interesado en Barcelona, a 6 de mayo de 2015.



Jordi Riera Abad
Director Pedagógico y Jefe de Estudios

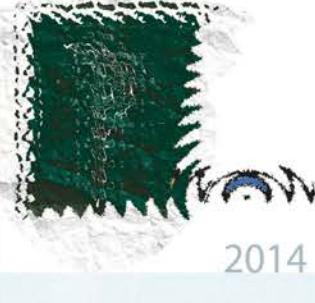
ESCOLA
DE MÚSICA

Requesens, 3-5, bxs.
08001 Barcelona
t. 93 329 56 67
info@tallerdemusics.com
www.tallerdemusics.com

0/FR-CE-24

Jazz Series Pere Soto books

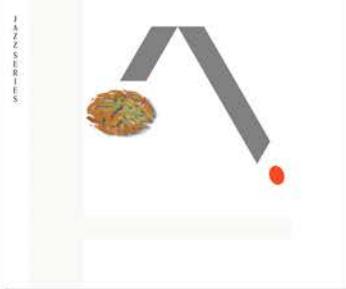
**PERE SOTO
FREE JAZZ FAKE BOOK**



The art of
II-V substitutions techniques

for composers and improvisers

by
PERE SOTO



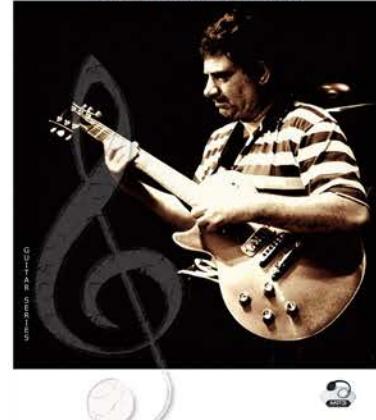
expanding fingering techniques

by
PERE SOTO

VOL.I



**501 II-V-I
Pere Soto phrases**



250 PERE SOTO phrases

over -7maj7



**PERE SOTO
GYPSY JAZZ
FAKE BOOK**



Clavis publicaciones

250 PERE SOTO phrases

over V7



250 PERE SOTO phrases

over m7



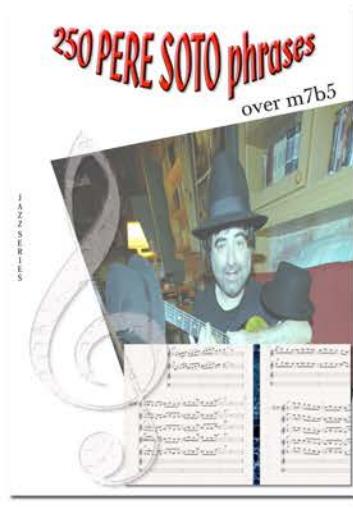
250 PERE SOTO phrases

over maj7



250 PERE SOTO phrases

over m7b5



250 PERE SOTO phrases

over dim7



250 PERE SOTO phrases

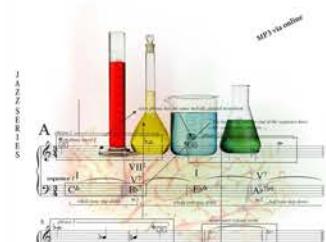
over 7sus4



Inside the composer's mind

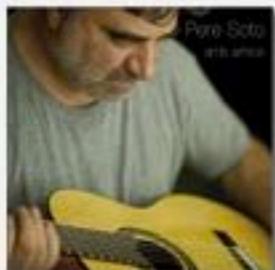
ANALYSIS

by
PERE SOTO



Pere Soto Jazz Series

ALBUMS

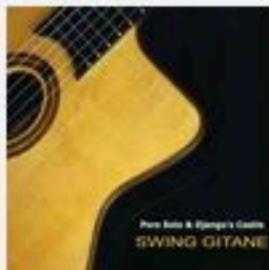


Pere Soto Amb
Amics
Pere Soto

PERE SOTO GRUP



Coincidencies



Swing Gitane

Pere Soto &
Django's Castle

OASIS

PERE SOTO
DAVID VALDEZ

Oasis
David Valdez & Pere
Soto



El Calquenyó Del
Califa
Pere Soto &
Django's Castle



Duets Manouche
(Thanks Django)
Pere Soto & Josep
Traver



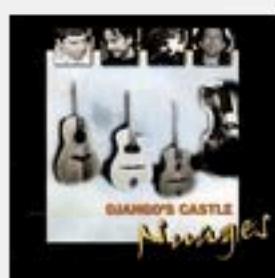
Remisotpos
Remi Alvarez &
Pere Soto



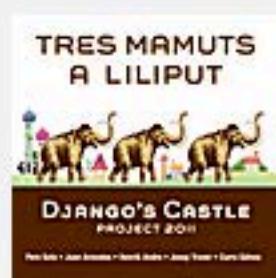
Metanoic
Pere Soto & Bill
Gerhardt Quartet



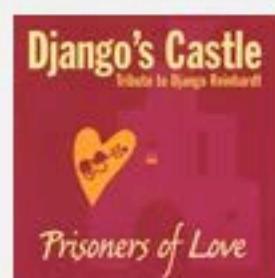
Particular
Vernacular
Pere Soto & Bill
Gerhardt Quartet



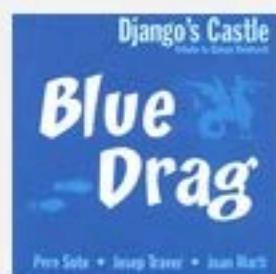
Nuages
Django's Castle



Tres Mamuts a
Liliput
Django's Castle



Prisoners of love
Django's Castle



Blue Drag
Django's Castle

PRESS AND MORE



Vol. 19 No. 2 February 1993 \$3.00

Cadence

THE REVIEW OF JAZZ & BLUES: CREATIVE IMPROVISED MUSIC

3) PERE SOTO & BILL GERHARDT, METANOIC, RIFF 85012-2.

Sedella / Metanoic / You Are More Distant Every Day / Kalonah, Parts 1-3 / Pluviens / Medley: Ma's Blues, Blues 12 against 9; Antiguan Departure; Soulmate; A Bop Is Coming, Memories of Grandma Isabel; Landing on the Last Pain, Eternal Princess, 6750
Soto, g; Gerhardt, p; Arjen Gorter, b; John Engels, d. 4/27-28/92.

3) covers more ground with touches of rock, folk, impressionistic jazz, and a leaping, straight-ahead blues. But everything is colored by a certain pop jazz eagerness to please at the expense of musical expression. I do find the group's acoustic sound more pleasing than the pop-electronics of the two groups above. The Solo Gerhardt

Page 14 - Cadence - February 1993

Quartet plays tightly riveted ensembles, but they all sound predictable. Within this framework, both leaders play long, clean, lyrical solos. But as with so much contemporary jazz, this date is replete with small virtues and a sense of craftsmanship, but lacking emotional depth.

David Dupont

diumenge, 3 d'octubre a les 22 h
Sala d'Actes Joan Garriga i Oliveras

PERE SOTO & BILL GERHARDT QUARTET

Pere Soto, guitarra
Bill Gerhardt, piano

Chris Lachota, contrabaix
Jeff Ballard, bateria

Un dels grups més interessants de l'escena jazzística europea actual.

Pere Soto i Bill Gerhardt es coneixen a Amsterdam l'any 1990. Des de llavors, i després de gravar el disc Metanoic, el Quartet ha participat en els millors festivals de jazz d'Europa i els Estats Units i l'any 1992 és seleccionat a la llista dels millors discs de l'any de la Southern Arts Federation dels Estats Units.

MUZIEK
Zuid-Nederlands jazz festival in de Effenaar te Eindhoven

m Cora werkt al jaren aan de emancipatie van de cello in de avant-garde rock en de geïmproviseerde muziek. Hij behoort samen met muzikanten als John Zorn, Eliot Sharp en Wayne Horvitz tot de eerste lichting van de New-Yorkse Down Town improvisatoren die hun inspiratie zoeken in zeer uiteenlopende muziekstijlen. Cora zal op de tweede festivaldag ook in een snarentrio spelen met de bassist Niko Langenhuijsen en de Spaanse gitarist Peter Soto.

De Amerikaanse drummer Dennis Charles presenteert voor de eerste keer in Europa zijn 'Triangle Ensemble' met Booker T (tenor sax) en Wilbur Morris (bas). De drumstijl van Charles is enigszins verwant aan Art Blakey, maar soberder. In de zestiger jaren maakte hij twee nog steeds onvergetelijke platen met de sopranist Steve Lacy.

Sunny Murray eveneens een Amerikaanse drummer, introduceerde in het begin van jaren '50 het 'floating' ritme in het jazzspeelstijl.

Soto had meer moeite met het geweld. Sommige van zijn solo's vielen wat uit de toon. Maar er waren ook momenten dat zijn ieke gitartonnen juist zorgden voor de diepte in het geluidslandschap.

En la hora europea

PERE SOTO/MARC DUCRET

Intérpretes: Pere Soto Quartet: Pere Soto, guitarra; Bill Gerhardt, piano; Arjen Gorter, bajo; John Engels, batería. Marc Ducret Quartet: Marc Ducret, guitarras; Paolo Fresu, trompeta; Michel Benita, bajo; Joël Allouche, batería y percusiones

Lugar y fecha: Centre Cultural de Terrassa (11/4/1992)

Cuando todavía nadie sabe en qué parará el dichoso plan de convergencia europea, resulta que pasan por Terrassa dos cuartetos de jazz, el del badalonés Pere Soto y el del galés Marc Ducret, que convergen de manera natural en enjundia y alto nivel. Cada uno en su onda, este par de guitarristas certificaron el buen momento por el que atraviesa la Europa jazzística comunitaria.

A Pere Soto puede aplicársele el tópico de que nadie es profeta en su tierra, pues, desconocido por estos predios, goza de enorme consideración en los Países Bajos. Lejos del patrón jazz-rockero tan caro a estos pagos, Soto discurrió en Terrassa por senderos abiertos y claros horí-

zonales. Lo mismo incurría en la ortodoxia clásica del be-bop que recurría a la libre y atolondrada improvisación. El de Badalona demostró inteligencia guitarrística y un notable empeño en arrancar sonidos nuevos a su guitarra. Personalmente me emocionó la ternura con que pulsó las cuerdas en "Princesa eterna". Era un homenaje a Jean-Luc Vallen. Salió del corazón.

El concierto de Pere Soto, con ser bueno, resultó más melancólico que sanguíneo. Por mor de sus acompañantes, tres renombrados maestros llegados de Flandes, el aire centro-europeo prevaleció sobre lo mediterráneo, y se echó en falta calor.

La situación dio un vuelco cuando aparecieron Marc Ducret y sus secuaces. Llegaban con un "guest star" de lujo, el trompetista italiano Paolo Fresu. La contemporaneidad se abría paso a través de los sugerentes climaxes que creaban vientos y cuerdas. Ducret buscaba y rebuscaba otros mundos en su guitarra, que quedaban inevitablemente envueltos en los mágicos estados de ánimo generados por Fresu. Su trompetística es exquisita. Un feliz contrapunto a los hallazgos de Ducret. •

AMSTERDAM

WORLD MUSIC/JAZZ/FOLK/COUNTRY

■ **Pere Soto/Bill Gerhardt Quartet** Bimhuis 20.00; prices tba Spanish born, self-taught guitarist, composer and arranger Soto is recognised as a leader in his native musical sound. Here he plays alongside pianist Bill Gerhardt drummer John Engels and bassist Chris Lachotta.

DOMINGO, 19 ABRIL 1992

REVIEWS

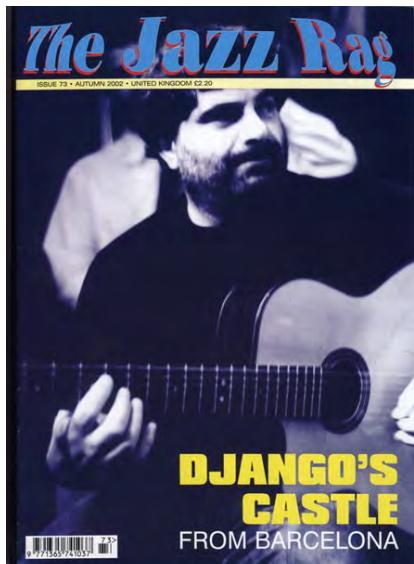
Warwick Festival 2004...England

this catalan group is certainly the dream team among bands in the Hot club of France tradition...

BIRMINGHAM POST AUTUMN 2002, England

Django's castle is, paradoxically, both one of the most authentic and one of the most original of the numerous Django-inspired bands, featuring the repertoire of the Hot Club of France and Pere Soto originals in the Django tradition as well as standards. Soto is steeped in Djangology, but his own compositions are anything but derivative. His virtuoso guitar playing lies at the heart of the group, and he is so immersed in the Django tradition that he even adopts the great man's fingering (two fingers short) for the classic Nuages.

'... a long-awaited return appearance from Django's Castle, those magnificent crusading Reinhardt obsessives from Barcelona. Pere Soto leads his fellow guitarists in a glorious cascade of dancing notes ...'



BIRMINGHAM EVENING MAIL - JULY 2002, England

Pere Soto's group's distinctive brand of gypsy jazz demanded attention with its compelling rhythms and quirky unexpected melodies.

THE JAZZ RAG (England)

'Pere Soto's distinctive brand of gypsy jazz commands attention with its compelling rhythms and quirky unexpected melodies.'

WILLIAM JAMES, BIRMINGHAM EVENING MAIL - JULY 2002

DJANGO'S CASTLE Birmingham International Jazz Festival

The big hit of last year's festival, but still comparatively little known in this country, the Catalan quintet, Django's Castle, has returned for four days of joyful and intensive music making. Even performing for the afternoon shoppers in the Pallasades, Pere Soto's group's distinctive brand of gypsy jazz demanded attention with its compelling rhythms and quirky unexpected melodies. Soto's virtuoso guitar playing lies at the heart of the group, so steeped in the Django tradition that he even

adopts the great man's fingering (i.e. two fingers short) for the classic Nuages. Pere brings the dynamism to Django's Castle. An expert in flamenco music, he is anything but a Reinhardt clone, duetting whimsically with bassist Joan Martí or engaging in hell-for-leather pursuits with his other two guitarists. As well as the repertoire of the Hot Club of France, notably the hauntingly beautiful melody from which they derive their name, Django's Castle feature Pere Soto originals in the Django tradition and roar through standards like Sweet Georgia Brown, powered by the rhythm guitars of Joan Ramon Puntí and Josep Traver.

METRO LIFE, England

'... a long-awaited return appearance from Django's Castle, those magnificent crusading Reinhardt obsessives from Barcelona. Pere Soto leads his fellow guitarists in a glorious cascade of dancing notes ...'

Lechodescuillere 2002 (FRANCE)

Ce groupe ibérique en est à sa deuxième (auto) production. Le guitariste Pere Soto, leader de la formation, y exprime encore son admiration pour le génial manouche. Mais Pere, s'il connaît parfaitement la musique de Django, est aussi influencé par d'autres musiques (guitaristes ?) et cela s'entend principalement dans son phrasé : l'ombre de Larry Corryell (le fameux disque "Young Django" avec Stéphane Grappelli et Philippe Catherine) ou même de Robert Johnson (quelques bends sauvages). Sur le disque précédent notre homme jouait sur une ovation folk et nous le regrettions un peu (le son un peu ...) mais cette fois-ci, Pere manoeuvre sur un modèle réglementaire bouche en D, ce qui ne l'empêche pas de faire à sa façon. Les reprises sont arrangées maison (Minor swing, Djangology, Douce ambiance, Body and soul) et donnent ce qu'on peut attendre d'un bon quartet à trois guitares (un seul soliste) et une contrebasse. Ne nous étendons pas sur l'interprétation vocale de "There will never be another you", à moins qu'il faille l'écouter au second degré, ni sur la mise en place assez maladroite de "Place de Brouckère". En revanche, la version de "Body and soul" est une surprise : après une intro-solo de guitare un peu moderno-complexe, vient subitement s'imposer une rythmique et un son digne du QHCF, avec un joli chorus et les craquements du gramophone, chouette clin d'oeil. Il faut retenir également les jolies compositions du leader, le swingant "Menor-K" avec la voix de Pere à l'unisson, la délicieuse "Hele Guify" ou la fière "rumba 2001", la version de "Jitterburg waltz" peu utilisée en swing à cordes. L'album conclut sur une impro solo très nostalgique intitulée "Citlaly". Pere Soto nous laisse espérer unesuite heureuse à l'aventure "Django's Castle", un des rares groupes de ce style en Espagne.

Daniel Meyer, Jazz in Time N° 28, Belgium

"...Pere Soto en connaît un bout, croyez-moi, et il a même eu le temps de se créer, à partir de cette "base" un langage personnel et tout à fait réjouissant."

Carles Armengol, El Punt, 13 de novembre del 1995, Spain

"...Amb el jazz modern de Pere Soto i els seus inseparables músics n'hi ha prou per omplir una hora i mitja de bon concert,"

Carles Torra, La Vanguardia, 11 d'abril del 1992, Spain

"...A Pere Soto puede aplicársele el tópico de que nadie es profeta en su tierra, pues desconocido por estos predios, goza de enorme consideración en los Países Bajos.

Amsterdam, World Music/Jazz 1993, Holland

"...the spanish born, self-taught guitarist, composer and arranger Soto is recognised as a leader in his native musical sound."

David Dupont, Cadence (jazz & Blues: creative improvised music) New York, February 1993, USA

"...Quartet plays tightly riveted ensembles. Within this framework, both leaders play long, clean lyrically turned solos.

...is replete with small virtues and sense of craftsmanship.

Mingus B. Formentor, La Vanguardia, 4 febrero 1993, Spain

"...pláceme recalcar a todo neón que uno de esos brillantísimos jazzmen se ha criado entre Terrassa y Badalona."

Miquel Jurado, El País 1 de febrero de 1993, Spain

...Música marcada por la libertad estética y las ansias de ir cada vez más lejos en una búsqueda que no parece tener final.

...El Free Jazz perfectamente asimilado y puesto al dia con una contundencia nada desdeñable.

jazziz july 85 (international jazz magazine)

We're witnessing a golden age of improvisors. The number of knowledgeable, technically proficient musicians around is scary. Six appear on this CD: guitarist Soto, pianist Gerhardt, soprano saxophonist Dave Liebman, bassist Ben Allison, drummer Jeff Ballard and trumpeter Dave Douglas... Soto varies his tone quite a bit; sometimes it's concentrated and penetrating, on other occasions, he produces a broader sound reminiscent of John Scofield. At times, he uses distortion effectively.

Marci Miller, Asheville Newspaper Rapid River, USA

A self-taught musician, Soto das his unique originality to every kind of music he plays, whether it's the "gipsy jazz" (in the tradition od Django Reinhardt) he's most famous for, or the take-offs on Jimy Hendrix, blues, be-bop, and rock that he loves to throw in whenever he can, As a composer there's probllably no one else like him.

<http://www.allmusic.com> by Dave Nathan

In my Own Room CD, Fay Victor, (Timeless Records)

There's seven minutes of Antonio Carlos Jobim's "Wave" where numerous interpretative avenues are explored by a twisting, turning, probing Victor vocal excursion. Much credit has to go to Pere Soto's guitar who matches the intensity of Victor's in-depth probe of the Jobim tune. For that matter, Soto's exciting, intensive guitar playing, with its occasional soirees into the flamenco, is a major attraction of this album. Since there is only one cut with a piano, his guitar is the principal backing for Victor.

Pere Soto: *Amb amics* (ARS Harmónica, 2014)

Categories : [Críticas](#), [Destacado](#), [Discos](#), [Tomajazz \(la revista\) al completo](#)

Tagged as : [Amadeo Catalá \(trompa\)](#), [ARS Harmónica](#), [Carles Pineda](#), [Curro Gàlvez](#), [David Xirgu](#), [Enrique Heredia](#), [Ernest Martínez](#), [Guim Garcia-Balash](#), [Jesús Mateu Rosselló](#), [Jonathan Swanson](#), [Jordi Gardeñas](#), [Jordi Rallo](#), [Jorge Casanova](#), [Josep Traver](#), [Juan Antonio Redal](#), [Loles Chiralt](#), [Lucas Casanova](#), [Marcelo Mercadante](#), [Paca Rodrigo \(voz\)](#), [Pere Soto](#), [Rafael Lapuente](#), [Ricard Vallina](#), [Salvador Toscano](#), [Silvia Coricelli](#), [Víctor Bocanegra](#), [Walter Lampe](#)

Date : 6 marzo, 2015



“Solo no puedes, con amigos sí” la mítica frase del programa infantil La Bola de Cristal me viene a la cabeza por motivo evidente. *Amb amics* (ARS Harmónica, 2014) ha sido posible gracias a la colaboración de un gran número de músicos. **Pere Soto**, estuvo al borde del precipicio en el año 2012. Por motivos de trabajo se encontraba en México (donde se le aprecia y respeta mucho más que en nuestro país) y tuvo que ser hospitalizado y operado de manera urgente. De la operación surgieron problemas. Más tiempo en cama en estado grave. Los costes sanitarios eran inasumibles para el guitarrista por lo que se organizaron varios conciertos en Cataluña para recaudar fondos para poder hacer frente a los elevados gastos. Gracias a sus *amics*, pudo superar el (imagino) peor momento de su vida. Por lo que la confección de este álbum puede que sea una manera de agradecer todo el apoyo que recibió en su momento. Y que mejor manera que grabar un disco con repertorio propio e interpretado por una parte de ellos.

Amb amics es un disco muy completo si hablamos de estilismo. Pere Soto, sin dejar prácticamente en ningún momento su sonido *Gypsy swing* (o *Gypsy Jazz*), se adentra en otras vertientes como pueden ser la rumba, el *blues*, el *bebop*, incluso la música clásica. Resulta evidente que, al contar con tanta variedad de músicos, opte por realizar composiciones (todas de su autoría) que se adapten a sus invitados pero si perder en ningún momento su personalidad (tal vez sea a la inversa). Y lo que se puede apreciar es que el guitarrista sigue la exploración del sonido clásico, muy cercano a Django Reinhardt, que lleva años modelando. Como podrán comprobar si deciden adquirir este disco, la técnica de **Pere Soto** es excelente. Pulcra y virtuosa. Y sabiendo que es de formación autodidacta, crece el pensamiento de que si

Tomajazz 2.5

Información sobre jazz en internet: entrevistas, artículos, discos, conciertos, libros y mucho más. En activo desde 2002
<http://www.tomajazz.com/web>

está en el mundo de la música, es por cuestión innata. No puede escapar. Hay dosis elevadas de sentimiento. Es verdad que no inventa nada. Tampoco lo pretende. Sigue sus instintos, crea de manera incansable y se expone ante nosotros. Es más, comparte sus composiciones continuamente a través de redes sociales (precisamente estos días publica en *facebook* que está a punto de llegar a las 1000 obras registradas en SGAE) y concretamente, en relación al disco que reseñamos, publica todas las partituras (todas las composiciones y algunas transcripciones de solos) en su web oficial dando muchísima información de toda la grabación. Siempre es de agradecer.

Entre los músicos que lo acompañan, mucha riqueza instrumental. Desde el bandoneón de **Marcelo Mercadante**, pasando por el fagot de **Silvia Coricella**, las bandurrias de **Lucas Casanova** y **Rafael Lapuente** o las percusiones hindúes de **Jordi Rallo**. Dentro de una “normalidad” jazzística, encontramos: saxo, piano, contrabajo, batería... y claro, no puede faltar, como prácticamente en cualquier proyecto de **Pere Soto**, la guitarra rítmica a cargo de **Josep Traver** que realiza un trabajo magnífico durante todo el álbum. Tiene la virtud de pasar prácticamente desapercibido. La rítmica que desprende, es tan sutil como imprescindible para la música de **Pere Soto**.

Un trabajo completo. Con sabor a vida. Un “sigo aquí y por mucho tiempo”. Con música que transpira optimismo por todos sus poros. Como dice el mismo autor:

“*Vivir para tocar, tocar para crear, ¡crear para vivir! In ciclo infinito...*”*

© [Jesús Mateu Rosselló](#), 2015

Pere Soto: *Amb amics*

Músicos: Pere Soto (guitarra solista y *samplers*), Josep Traver (guitarra rítmica), Curro Gálvez (contrabajo y bajo eléctrico), Walter Lampe (piano y órgano virtual), Jonathan Swanson (piano), Marcelo Mercadante (bandoneón), Guim Garcia-Balash (saxo alto y flauta), Carles Pineda (saxo alto y flauta), Ricard Vallina (violín y refuerzo *samplers* de cuerda), Paca Rodrigo (voz), Jordi Gardeñas (batería, pandereta, caja y bombo), David Xirgu (batería), Enrique Heredia (batería), Salvador Toscano (batería), Victor Bocanegra (poema recitado, traducción al francés), Amadeo Catalá (trompa), Silvia Coricelli (fagot), Loles Chiralt (corno inglés), Lucas Casanova (bandurria), Rafael Lapuente (bandurria), Jorge Casanova (bandurrias soprano y alto), Juan Antonio Redal (bandurria tenor y laúd), Ernest Martínez (cajón, congas, bongo, kayamba, claves, zils, platos, cuica y cascabeles), Jordi Rallo (percusiones hindúes, tablas y *uddu*)

Composiciones: “Calgaria”, “Mixteca”, “Swing Ping”, “Notas de un amanecer”, “Gypsy Moon”, “Fue tu primer ramo de rosas”, “Minor Rumba”, “They Said The Love You”, “Walking Out For a Beer”, “Blue Lee”, “Reformatrix” y “Encrypted Love”

Grabado, producido, mezclado y masterizado a principios de 2014 por Pere Soto.

Editado por Ars Harmónica

El Periódico Mediterraneo | Martes, 9 de junio de 2015

Mediterráneo el Periódico

Pere Soto pone las mejores notas en Peñíscola

13/07/2012

PEÑÍSCOLA. La formación liderada por el guitarrista Pere Soto se encargó de ofrecer anoche una actuación al aire libre. La plaza Santa María se vistió de gala para acoger una nueva jornada del Festival de Jazz de Peñíscola, que dejó al público encantado. BARTOMEU ROIG



ROIG

HOME PAGE

MARCH 13TH B-3 CONCERT

APRIL 11TH CONCERT

Just Joe's Music presents

Jazz at Joe's

Some from the past...

Tom Wakeling, Randy Porter, Gabe Schneider,
Pete Christlieb, Alan Jones, Gary Shutes, Travis Ranney,
Renato Caranto, Mike Denny, Louis Pain, Edwin Coleman,
Chuck Redd, Tony Pacini, Jay Thomas, John Hanson,
Chuck Kistler, Jose Martinez, Nancy Curtin, Weber Iago,
David Valdez, Andre Bush, Charlie Doggett, Jerry Hahn,
Warren Rand, George Mitchell, Jonas Oglesbee,
Rebecca Kilgore, Dick Titterington, Rob Davis, Greg Goebel,
Dave Captein, Todd Strait, Tim Rap, Tim Gilson, David Evans,
David Goldblatt, Phil Baker, Ron Steen, Bill Beach,
Tina Raymond, Tim Fischer, Emilo Terranova, Murl Alan Sanders,
Bill Athens, Carlton Jackson, Kate Davis, Gary Hobbs, John Allen,
Dillon Schneider, Steve Tate, Michelle Van Handel, Ted Wilson,
Reinhardt Melz, Lee Wuthenow, Dave Frishberg, **Pere Soto**,
Dan Schulte, Jeff Uusitalo, Tim Jensen, Clay Giberson,
Dave Speranza, Tim Willcox, Phil Parisot, Andy Warr,
Randy Rollofson, Andy Armer, Bryant Allard, Teresa Ross,
Dan Gaynor, Ed Bennett, Phil Goldberg, Rick Greene,
Makenzie Hatfield, Matt Carr, Joe Millward



JAZZ

IV FESTIVAL INTERNACIONAL
PEÑÍSCOLA
DEL 6 AL 27 DE JULIO



PALAU DE CONGRESSOS DE PEÑÍSCOLA

IV Festival Internacional de Jazz de Peñíscola

Viernes 06
Kenny Barron Trio

Viernes 13
Big Band
New Project Jazz
Orchestra Beatles in Jazz

Viernes 20
Wynton Marsalis
con The Lincoln Center Jazz Orchestra

Viernes 27
George Benson & Al Jarreau

ACTIVIDADES EN TORNO AL FESTIVAL

Jazz de mitjanit

Conciertos en Plaza Sta. María
o en la cafetería del PALAU

Jueves 05 23:00 h

Jazz Street Marching Band

Jueves 12 23:00 h

Django's Castle

Jueves 19 23:00 h

Pybus Groove Quartet

Jueves 26 23:00 h

Fernando Marco Trio & Celia Mur

Todos los viernes

Pasacalle

Jazz street Marching Band

Sábados 21 y 28 de julio

Seminario de Jazz

A cargo de los profesores del taller 3

ARTO. Exposición de pintura Jazz. Ressò

Arturo Doñate y Toni Porcar

Del 6 de julio al 12 de agosto. Sala de exposiciones

MANOLO NEBOT

Exposición de fotografía

Del 6 al 27 de julio. Hall del PALAU



Jueves 12

Django's castle

Es una formacion con mas de veinte años de antigüedad. su estilo profundiza en el espíritu musical del gran guitarrista Django Reinhardt, padre indiscutible del Jazz Manouche. Su líder, el guitarrista catalán Pere Soto, hoy en día más habitual de los escenarios norteamericanos que de los nacionales, posee una extensa discografía con un estilo flexible que se encuentra cómodo en cualquier expresión artística, desde el clásico hasta la vanguardia experimental.

Con la música de Reinhardt, no obstante desarrolla un placer especial cuyo resultado rebosa frescura y alegría. Traspasa la barrera del tiempo y llega a todos los públicos sin excepción de edad ni de gustos musicales.

Guitarra solista - Pere Soto
Guitarra rítmica - Josep Traver
Contrabajo -Joan Martí



PEPE ÁLVEZ

Los integrantes de 'Django's Castle' ofrecieron un concierto en el salón regio del Círculo de las Artes de Lugo

El concierto de 'Pere Soto Quartet', en el 'Clavi', clausura cinco jornadas de música

James Carter pone esta tarde el broche de oro al Festival de Jazz

REDACCIÓN

Charlie Parker y Django Reinhardt pertenecen a la categoría de mitos, en este caso del jazz. Sus prematuras muertes —a los 35 y a los 43 años, respectivamente— y su legado artístico no hicieron más que acrecentar con el paso del tiempo su aureola de maestros y el Festival de Jazz de Lugo, que hoy se clausura, no resulta ajeno a esta realidad.

Django's Castle —que rindió un cálido tributo al banjista belga— tomó ayer el relevo en el salón regio del Círculo de las Artes a los cinco músicos que el jueves dedicaron un cálido homenaje a *Bird*, el malogrado saxofonista norteamericano al que Clint Eastwood le dedicó una película.

La última jornada del festival, hoy, también servirá para recordar a otras de las grandes del

jazz, Billie Holiday. La estrella del festival, el saxofonista James Carter llegará hoy a Lugo —a las 20.30 horas, en el Círculo— para presentar su último disco, *Gardenias for Lady Day*, en el que recuerda a este mito también de trágico final.

Decir Carter es sinónimo de prodigo. Empezó a tocar el saxofón con once años y seis años después ya estaba en la banda de Winton Marsalis en sustitución

de Bradford Marsalis. Después vendría su colaboración con artistas de la talla de Lester Bowie, *The Charles Mingus Band* o Julius Hemphill.

El último concierto, propiamente dicho, del festival será el que ofrezca Pere Soto Quartet en el Clavicémbalo a las doce de esta noche. El guitarrista tocará acompañado por Josep Traver (guitarra), Pau Casares (clarinete) y Joan Martí (contrabajo).



C. FONTESTAD

CONCERT. El grup oferí una combinació de ritmes, encara que va dominar el gypsy-jazz

EL RECITAL INAUGURÀ LA TEMPORADA DE JAZZ OBERT

Django's Castle entusiasmà el públic però no omplí el Born

La formació catalana oferí un excel·lent concert, que donat l'entusiasme dels assistents es perllongà durant dues hores

M.B.

Ciutadella

El concert que Django's Castle oferí el passat dijous a Ciutadella entusiasmà al públic, però no aconsegui omplir el Teatre Municipal del Born. La formació catalana oferí un excel·lent recital, que gràcies a l'entusiasme demostrat pels gairebé dos-cents espectadors es va perllongar durant dues hores.

La interpretació de la banda es basà, tal i com s'esperava, en el gypsy-jazz, un estil musical creat als anys trenta al Hot Club de París, on sonaven guitarristes gitans com Django Reinhardt o violinistes com Stephane Grappelli. El concert va ser un homenatge a tota aquesta gent.

El recital es caracteritzà per la combinació de ritmes, com la rumba gitana, els boleros, el swing i, és clar, el gypsy-jazz. La formació va començar amb dues peces clàssiques, com són "Djangology" i "Ninor Swuing", per donar pas a una segona part més tranquil·la a base de balades com "Mountagne Sainte-Geneviève" o "Nuages". Van tancar el concert amb un seguit de pe-



C. FONTESTAD

VIRTUÓS. Pere Soto, tocant com Django, amb dos dits

ces molt més animades, entre les quals destaca la composada per Pere Soto, líder i solista del grup, durant aquests dies d'estada a l'Illa, que es titula "MenorK blues" o la conegudíssima "Georgia Sweet Braun". Es van despedir amb aires gitans "Ulls negres".

Els solos interpretats per la guitarra de Soto i el violí d'Ernesto Briceño van ser plens de virtuosisme, presentats damunt

la base rítmica de dues guitarres i el contrabaix.

L'ambient va ser molt animat durant tota la nit i el públic es va mostrar molt disposat a participar. Malgrat tot, l'entitat organitzadora, lamenta que el concert no tingüés una major resposta de públic.

El recital de Django's Castle va servir per inaugurar la temporada musical de l'associació d'aligadors Jazz Obert.

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La jazzística escena local

Gerardo López presentó el disco '*...y siete son 12*' de su proyecto Aragonian

Pere Soto y los Sweet Almond actuaron en el Juan Sebastián Bar de Huesca

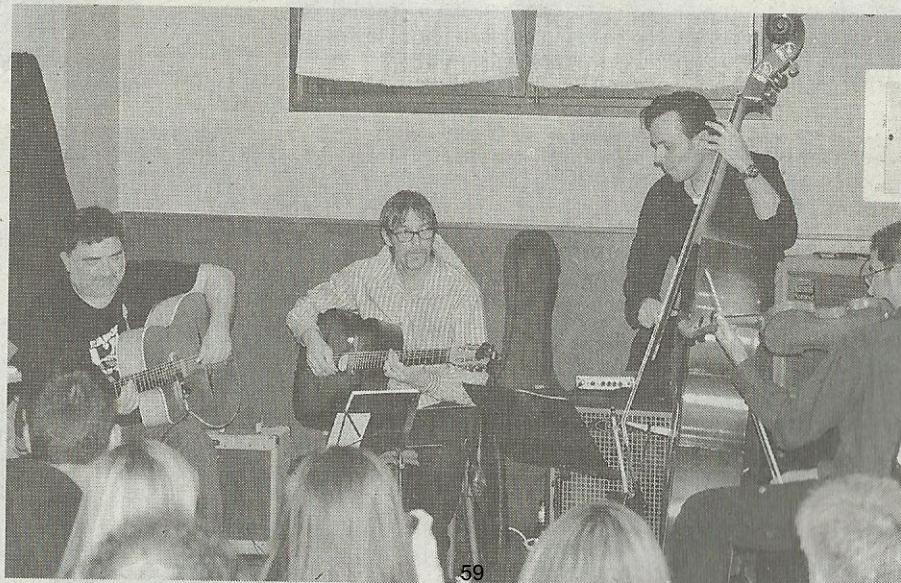
JESÚS MORENO

HUESCA.- Dos grupos locales, en la tarde noche del pasado sábado, para hacer bueno aquello que dice que el factor campo tiene su importancia. Y es que tanto los Sweet Almond acompañando al guitarrista catalán Pere Soto, como el trompetista Gerardo López con sus Aragonian, contaron con el calor y apoyo de los suyos. Ambos lo aprovecharon y supieron redondear la faena.

En inhabitual sesión de tarde, en el Juan Sebastián Bar, Pere Soto y los Sweet Almond se convertían en el Hot Club de Huesca a imagen (y sonoridad) del que formaron en los años veintetreinta en París, claro, el guitarrista Django Reinhardt y el violinista Stephane Grapelli. Una buena dosis de jazz manouche o jazz gitano, la primera aportación original europea al jazz. Comenzaron los dos guitarras, Soto y Mingueti, haciendo unos temas originales del primero ('Dancing with Mr Joan Martí', 'Menorca Blues'...) perfectamente encajados en la línea del género. De hecho, forman parte de los temas de gypsy jazz que él ha ido componiendo a lo largo de los años y que tiene recogidos en un libro que anda presentando. Con la incorporación del violinista



Gerardo López, a la trompeta, con todos los músicos que le acompañaron en el Matadero. J.M.



Pere Soto y los Sweet Almond animaron la tarde en el Juan Sebastián Bar. J.M.

Carlos Ochoa y el contrabajista Joaquín Martí, llegaron los estandards "All of Me" ... o el elliingtoniano "Caravan" (que hicieron como bis) y las interpretaciones de los originales de Django (no faltando el clásico "Nuages" que Soto -que para mayor espectacularidad es un guitarrista zurdo- tocó con dos dedos como por amputación de los otros, hacia el guitarra gitano). Interpretaciones limpias y fluidas de un género que ha quedado como de manual.

Como ya hiciera con el primero, Gerardo López presentó en el Centro Cultural del Matadero el segundo disco de su proyecto Aragonian, fusión de folclore aragonés (jota, en realidad) y jazz moderno. Y salvo el "Pulida magallonera", perteneciente al primer disco ("5 Jotas") que encajaron mediado el concierto, este consistió en la interpretación, tal cual, de "...y siete son 12". Comenzó con "Aragrooving", acompañado por el grupo base, el televisivo saxofonista Miguel Ángel Royo, el bajista Jesús Martí y el batería Pablo Posa; continuarían con "Tardiexia" (agradecimientos al Ayuntamiento de Tardienta -después lo haría al área de Cultura del Huesca- por el apoyo en la edición del disco)... Luego, como en el disco, fue dando paso a los músicos que colaboran en varios de los temas. Para "Cabezudos y Candela" y "Mora de la morería" al pianista Humberto Ríos, el bajista Fran Pino y las percusiones de Julio Salazar y Juan Clavería, que llevaron las jotas a los ambientes de las descargas del latin jazz, y para "Palomicazz" y "Ya vienen", a la jovencísima Milena Casado, en funciones de vocalista.

Unas interpretaciones con el regusto pirotécnico del que suele hacer gala Gerardo, que superaron muy de largo el producto enlatado. Y para poner broche de lujo a la noche, un bis inesperado, con la interpretación conjunta de los diez músicos que habían estado desfilando por el escenario (esta vez Milena Casado en su faceta de trompetista) del tema basado en el dance de las espadas de Huesca. Y todos contentos a celebrarlo.



Atrás



Adelante



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Página principal



Autorrelleno



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@ http://www.lechodescuilleres.com/dischtm/disc_django_castle.html

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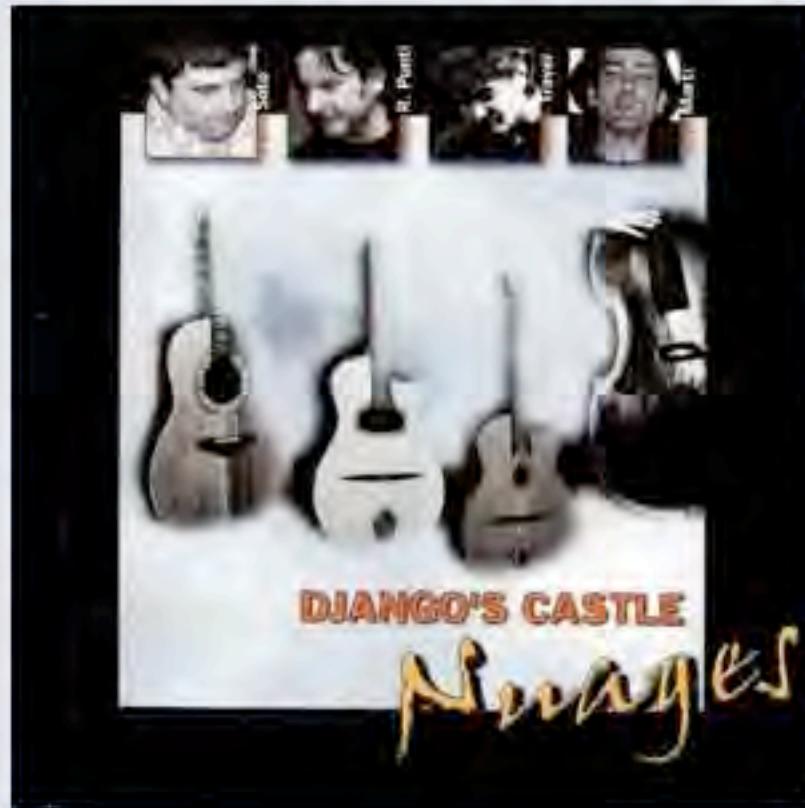
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Django's Castle - "Nuages"

Ce groupe est un des rares représentants du style Swing manouche en Espagne. Entièrement dédié à la musique de Django, il est dirigé de main de maître par Pere Soto depuis 1983. Ce guitariste soliste étonnant possède aussi bien la culture swing manouche que le phrasé jazz-bop, cela s'entend dans ses propres compos "Ballad for Django, Pastel Blues, Rumbagology" et "Dulce", une jolie improvisation en solo. Le reste des titres comporte aussi bien les standards habituels (Nuages, Dinah, Troublant Bolero) que des morceaux moins joués comme "Appel Indirect, Billet Doux, A Little Love A Little Kiss, Souvenirs". L'ensemble acoustique est bien rendu et Pere ne manque pas de surprendre par son énergique volubilité.

On regrettera seulement que ce très bon soliste soit le seul du groupe à ne pas jouer sur une guitare manouche digne de ce nom (une Ovation Folk). Pere a promis de se procurer une bonne Favino dès que ses moyens le lui permettront.



IL JAZZ È UN LINGUAGGIO

Barcellona, capitale del divertimento, città cosmopolita che non conosce la parola fine dove chiunque può trovare la sua dimensione ma che offre anche un ampio panorama culturale (moda, arte, musica..). Questo nostro primo appuntamento lo voglio dedicare ad un genere musicale che trovo geniale: il jazz, musica vera e sensuale, come viene definita da chi ne ha fatto una scelta di vita. Le radici si possono trovare nella cultura degli schiavi neri deportati negli Stati Uniti mentre la prima esplosione si ha nei primi anni del '900 a New Orleans, città della Louisiana. Il jazz è definito "musica colta" per il fatto che risulta dall'incontro delle varie culture musicali (schiavi africani e creoli) con la musica classica europea. Con il tempo questo

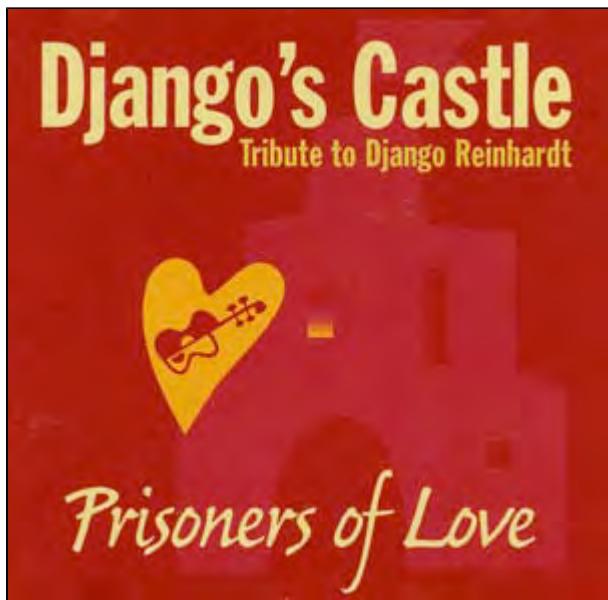
genere si diffonde ovunque come vera e propria musica d'arte e viene interpretato da musicisti di tutto il mondo. Il jazz è caratterizzato dall'improvvisazione e dall'espressività: si parla infatti di jazz come "stato dell'anima" nel senso che si ha preminenza dell'interprete sul compositore. Questa caratteristica di "libertà" ha permesso di dar vita a diversi tipi di jazz fino ad arrivare a quella che è chiamata "World Music" in cui non si può più parlare di jazz. Il jazz è un varco verso altri mondi musicali in quanto a seconda dell'interpretazione data si possono originare nuovi e differenti stili. Il panorama che Barcellona presenta da questo punto di vista è molto fertile data la presenza di diverse etnie e culture.

PERE SOTO



PERE SOTO uno degli esponenti più importanti del GIPSY JAZZ a Bcn. Fin da giovane suona in diversi gruppi e a 18 anni lascia tutto per seguire in Germania un musicista tedesco con il quale studia la "brazilian music". Al ritorno si dedica al blues ed ai blues rock e viaggia successivamente negli States dove conosce importanti

musicisti e scopre il gipsy jazz e l'anima di questa musica. Lo spirito che respira negli Stati Uniti, dove la musica scorre dentro ed aspetta solo di uscire, è completamente diverso da quello che vive in Europa. "Il Gipsy jazz è un linguaggio con cui esprimersi. La creatività è fondamentale e la musica è arte, viene dall'anima, è energia che si deve muovere e rigenerare. Una volta suonando ho sentito l'eternità dentro di me, staccato da tutto il resto, sospeso in questa situazione di pura creatività". Il suo segreto è che ama quello che suona. Suonare è tirare fuori dal nulla qualcosa che da ora in poi sarà vivo. Pere, musicista e compositore, si dedica allo stile di Django Reinhardt (inventore, tra gli anni '30 e '50, del Gipsy, chitarrista gitano noto perché, avendo il resto della mano bruciata, suonava con due dita). Il Gipsy è una musica allegra e divertente, è musica swing con un po' di spirito flamenco. Pere suona sia alcuni temi originali del chitarrista sia ne fa cover. Il BEL-LUNA JAZZ CLUB (www.bel-luna.com) lo ospita ogni giovedì sera insieme al suo gruppo. "DJANGO'S CASTLE": Pere Soto, chitarra; Josep Traver, chitarra; Joan Martí, contrabbasso.



Extrait audio :

"Rumba 2001" (P. Soto) 

[« retour aux news](#)

Django's castle : "Prisoners of love"
Tribute to Django Reinhardt - Imagen - www.chetman.com

Ce groupe ibérique en est à sa deuxième (auto) production. Le guitariste Pere Soto, leader de la formation, y exprime encore son admiration pour le génial manouche. Mais Pere, s'il connaît parfaitement la musique de Django, est aussi influencé par d'autres musiques (guitaristes ?) et cela s'entend principalement dans son phrasé : l'ombre de Larry Corryell (le fameux disque "Young Django" avec Stéphane Grappelli et Philippe Catherine) ou même de Robert Johnson (quelques bends sauvages). Sur le disque précédent ([voir notre chronique](#)) notre homme jouait sur une ovation folk et nous le regrettions un peu (le son un peu ...) mais cette fois-ci, Pere manœuvre sur un modèle réglementaire bouche en D, ce qui ne l'empêche pas de faire à sa façon. Les reprises sont arrangées maison (Minor swing, Djangology, Douce ambiance, Body and soul) et donnent ce qu'on peut attendre d'un bon quartet à trois guitares (un seul soliste) et une contrebasse. Ne nous étendons pas sur l'interprétation vocale de "There will never be another you", à moins qu'il faille l'écouter au second degré, ni sur la mise en place assez maladroite de "Place de Brouckère". En revanche, la version de "Body and soul" est une surprise : après une intro-solo de guitare un peu moderno-complexe, vient subitement s'imposer une rythmique et un son digne du QHCF, avec un joli chorus et les craquements du gramophone, chouette clin d'œil. Il faut retenir également les jolies compositions du leader, le swinguant "Menor-K" avec la voix de Pere à l'unisson, la délicieuse "Hele Guify" ou la fière "rumba 2001", la version de "Jitterburg waltz" peu utilisée en swing à cordes. L'album conclut sur une impro solo très nostalgique intitulée "Citlaly". Pere Soto nous laisse espérer une suite heureuse à l'aventure "Django's Castle", un des rares groupes de ce style en Espagne.

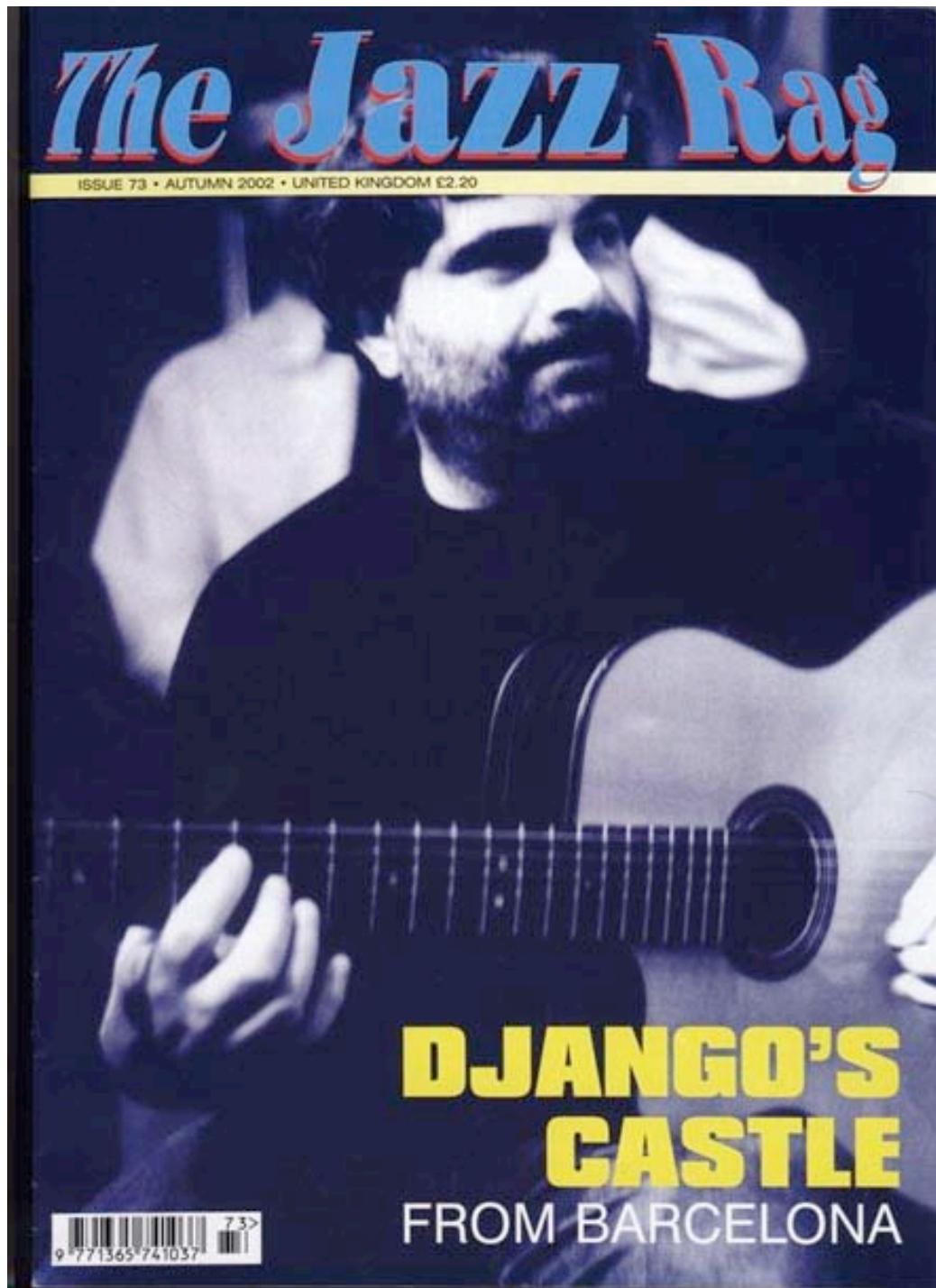
Django's Castle
Nuages
Pere Soto (g), Joan J. Punti (g), Josep Traver (g),
Joan Martí (b)
Enregistré à Barcelone de janvier à mars 2001
Satchmo Jazz 00026 (+34 973 223 016 ou
www.chetman.com/django'scastle)
Un nouveau groupe de swing manouche,
Django's Castle (manoir de mes rêves ?)

qu'on pourrait soupçonner a priori d'avoir un accent catalan. Pas du tout bien que le CD comme le groupe viennent de Sant Cugat del Valles (Catalogne). Le style est extrêmement fidèle à celui qu'avait mis au point Django, c'est particulièrement audible lorsqu'il s'agit de morceaux du maître (« Billet Doux », « Montagne Sainte Geneviève », « Troublant Boléro », « Nuages » etc), mais aussi, et c'est là que réside le tour de force, lorsque ce sont des compositions du soliste Pere Soto (« Ballad for Django », « Pastel Blues », « Rumbagology »). Même les intégristes du djangoïsme pur et dur ne pourront qu'être satisfaits.

Michel Bedin

THE JAZZ RAG (England 2002)

'Pere Soto's distinctive brand of gypsy jazz commands attention with its compelling rhythms and quirkily unexpected melodies.'



BIG BEAR MUSIC presents



DJANGO'S Castle

Gypsy Jazz from Barcelona, Spain



Django's Castle, one of the great guitarists most haunting pieces, goes by the alternative title of *Manoir De Mes Reves* (*Manor Of My Dreams*) and this Catalan quartet is certainly the dream team among bands in the Hot Club of France tradition.

DJANGO'S CASTLE is entirely devoted to jazz manouche, gypsy jazz, but played from a special perspective: the sound is a constant tribute to Django Reinhardt and his music and the band preserves the natural emotion and atmosphere of this style of jazz.

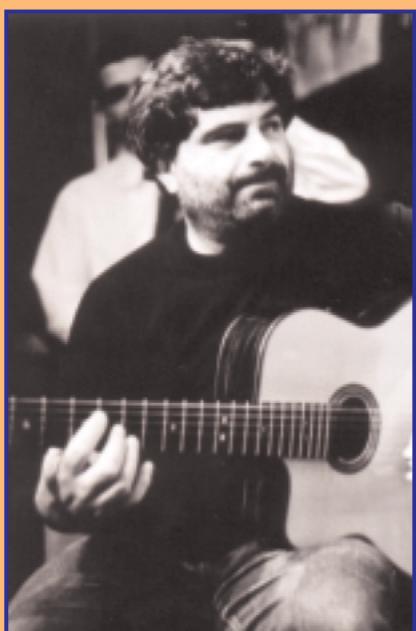
Formed in 1984 after the accomplished and versatile Pere Soto discovered the gypsy sounds of Django, the band is much admired throughout Europe and was one of the great successes of the HMV Birmingham International Jazz Festival 2002.

The band's repertoire includes many well-known songs (*Nuages*, *Sweet Georgia Brown*, etc.) but also such obscurities as *Vals De Montagne Sainte-Genevieve*, a Reinhardt original never recorded by him.

Since the group's first appearance in the UK in

2001, **DJANGO'S CASTLE** have gone from strength to strength in Spain, with highly successful concerts, appearances at the International Jazz Festival Terrassa and Jazz Festival Menorca and radio and television appearances on Catalan and Spanish national channels. They line up with guitar star Pere Soto, rhythm guitarists Joan Ramon Puntí and Josep Traver, and bassist Joan Martí.

Meanwhile **DJANGO'S CASTLE** have a new CD on release, with many new compositions by Pere Soto: not surprisingly, he has been accepted as a member of the Contemporary Association of Catalan Composers, the association of the highest-rated music composers in the country. But, new compositions or not, Pere Soto's proudest claim is that 'Django's Castle is closer than ever to the famous Hot Club of France of Django Reinhardt and Stephane Grappelli'.



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tel 0121 454 7020 fax 0121 454 9996 email: agency@bigbearmusic.com www.bigbearmusic.com

Castle's heroes in festival spirit

Martin Longley
previews the 18th
Birmingham
International Jazz
Festival and welcomes
the return of last year's
major discovery,
Django's Castle

The Birmingham International Jazz Festival will be celebrating its 18th birthday this year. That should be old enough to get into The Rocket Club but, following the fall of Ronnie Scott's, festival organiser Jim Simpson has opted to withdraw into the safe ground of the free-gig trail.

It would be churlish to moan about this year's paucity of big-name, paid-entry gigs, as it's quite possible that the 2002 festival nearly didn't materialise at all, in the wake of last year's financial shenanigans. The mood this year is one of consolidation, hopefully building up to a future return of grander proportions.

Ironically, it's satellite venues like Ty's Bar & Restaurant, the Waterworks Jazz Club and The Bear Tavern that are hosting events of a higher stature. Ty's leads the way, with appearances from the Julian Arguelles Quartet, Peter King, Don Weller, Jim Mullen and Jean Toussaint.

The Waterworks ups its usual contribution with gigs from Denise Lawrence, the Ken Colyer Trust Band and Richard Bennett's New Orleans Jazz Band, while Nashville-born saxophonist Rickey Woodard returns to The Bear.

The Drum has a return visit from Ghanaian percussionist Nana Tsiboe and an expected lunchtime session from Andy Hamilton. One of last year's best venues was, not surprisingly, the Fiddle & Bone. This year, their highlights include Como No and the New

Orleans-steeped pianist Phil Parnell. The Pete Allen Jazz Band will be opening the festival on Friday night, the clarinettist leading his long-running traditionalist crew at the Thistle Hotel on Hagley Road.

Among the free-trail regulars this year are reedsman Alan Barnes, trumpeters Bruce Adams, Digby Fairweather and Enrico Tomasso, trombonists Roy Williams and Pete Strange, saxophonist Alex Garnett and clarinettist Dunstan Coulter.

Visitors from further afield include Prague's JJ Jazzmen, led by singer and trombonist Jan Jirucha, and the University Of Texas El Paso Big Band, both of whom will be gigging towards the end of the festival.

One of last year's outstanding discoveries was the Barcelona-based Django's Castle. They will doubtless be given a returning heroes' welcome on their four-day visit during the festival's second leg. Their chief influence is, of course, gypsy guitarist Django Reinhardt.

I spoke to the band's leader, Pere Soto, asking how he came under the spell of Django. "In 1981, or '82, I made a discovery," he says. "I was completely amazed. There were no repetitions. Improvisation, but telling a story, really melodic and really modern, for that time."

Twenty years ago, Soto was already playing blues and jazz, at first listening to Clapton and Hendrix then getting into Barney Kessel and Herb Ellis. Soto was particularly impressed that Reinhardt was a European giant, breaking the overly-dominant American line. Pere gained valuable experience when he was living in Holland, playing with gipsy musicians and absorbing the roots of Django's style.

The quartet line-up has now been expanded to include a violinist, Ernesto Briceno.

"He lives in Barcelona," says Soto. "But he's from Venezuela. He was in

the States, Boston, making music for films. He married a Catalan girl in Barcelona."

The band met Briceno last September, impressed by his stylish fusion of nostalgic tones with modern influences. The obvious conclusion is that this enables Django's Castle to step closer to the classic sound of Reinhardt and Grappelli's Quintette du Hot Club.

Last year, the band's usual guitarist couldn't make it, but founder member Joan Ramon Punti will be back in the ranks for this visit, along with fellow rhythm-picker Josep Traver and electric stand-up bassist Joan Martí.

The other new development is Soto's acquisition of a fancy new axe. "I have a new guitar," he beams. "Made by one of the best luthiers in Spain. We made a guitar, copying the blueprints from old Django guitars.

"It's a unique model. It makes a more personal sound."

As Soto's left-handed, the instrument has been specially crafted to suit him.

The band will have a new album out to coincide with the festival.

Prisoners Of Love follows swiftly on the heels of last year's *Nuages*.

"There are a couple of songs that we sing," says Soto. "There are eight songs by me, four from Django and a couple of standards. It's still in the Django style. There's gipsy rumba, a Mediterranean bolero, a couple of swing tunes, a couple of ballads."

Perversely, they've employed computer technology on a couple of numbers, to recreate artificially the sound of a crackling 78. The band's repertoire promises to be similar to that played last year, but with some new additions from this latest album.

• The 18th Birmingham International Jazz Festival runs from noon tomorrow until Sunday July 14. For more information, call 0121 454 7020 or visit www.bigbearmusic.com. Django's Castle will play seven gigs over four days, starting next Wednesday evening.

THE REVIEWS SECTION

ON RECORD

▼ DJANGO'S CASTLE

Tribute To Django Reinhardt: *Prisoners Of Love*

(No number; details on www.chetman.com/django'scastle: £9.99)

Django's Castle is, paradoxically, both one of the most authentic and one of the most original of the numerous Django-inspired bands. Virtuoso guitarist Pere Soto is steeped in Djangology, but his own compositions (8 of 15 tracks) are anything but derivative. For instance, the boppish *Minor-K Blues* disclaims imitation right at the start of the album and *Hele Guiy* (dedicated to his dog - 'my best friend') oozes eccentric charm, aided by the only appearance of the outstanding Venezuelan violinist Ernesto Briceno, heard with the band at this year's HMV Birmingham International Jazz Festival. The Django material tends to the crisply swinging, with Joan Ramon Punti and Josep Traver's rhythm guitars driving on fine versions of *Minor Swing* and *Douce Ambient*. Another highlight is Fats Waller's *Jitterbug Waltz*, with Soto's cascading guitar and Joan Martí's witty hum-along bass solo. However, *Prisoners Of Love* is not the best-assembled of CDs. The length is disappointing, the notes pretty uninformative and the sequence of tracks anti-climactic. The last four tracks are dominated by rhapsodic guitar pieces (including the improvised fragment of *Gypsy Lament*) and a superb two-stage *Body And Soul* (out-of-time invention, then group swing treatment) fades out too soon. For all that, there is more than enough to make the listener hope for more frequent UK visits from Django's Castle.

RON SIMPSON



soprano saxes, Carlos McKinley on piano and Ali Muhammad Jackson Jr. on drums. Wilson is best known for his work in Dave Holland's group and Chick Corea's Origin. McKinley and Jackson are both Williams' protégés from his ensemble class at the New School's Jazz Program. The four form a tight unit who sound comfortable together. Given the album's emphasis on Bird, Wilson's role is pivotal to its success. He came to the music of Parker as a teenager, and it sounds as if he has lived with it long enough to understand it. Although he does not attempt to imitate the original, Wilson certainly shows that he understands what made Bird tick. He perfectly evokes the spirit of bebop. Of the original compositions, McKinley's *Leo* is a beautiful, slow-paced, atmospheric piece featuring soprano sax. Williams' own *Magic Samba* is marred by a rather self-indulgent vocal contribution from the bassist, but is salvaged by an excellent sax solo. However, this track is just a blip. Based on the Parker pieces alone, this album must

May 1980 and originally released on vinyl. This reissue, released in *The Definitive Black & Blue Sessions series*, includes two bonus items in the form of an alternative take of *Sent For You Yesterday* and an instrumental, *Moten Swing*.

By the time he recorded these items, throat surgery had robbed Jimmy Witherspoon's voice of some of its resonant richness, although his command and warmth are never in doubt. Both he and the accompanying band pay homage to the spirit rather than the letter of the originals, building each number in an intimate atmosphere of mutual inspiration. Great solo work too from trumpeter Irving Stokes, tenor saxophonist George Kelly and pianist Red Richards.

A fine example of the late Jimmy Witherspoon's latter-day work as the last of the great blues shouters.

SALLY-ANN WORSFOLD

▼ CHARLIE VENTURA

Bop For The People

Properbox 41 (4CDs: 78:24, 79:10, 77:19, 73:42)

More applause from me for another proper treat from Proper Records. Since my

CHARLIE VENTURA



review of the Shearing box in Issue 72, I've grabbed further of these super-buys, but luckily not this Ventura feast, though it was a close thing. This time let me acknowledge the jazz master behind all this remarkable remastering - Joop Visser, whose infinitely informative notes and thankfully chronological compiling warrant the appreciation and praise of us devotees. One of the clear messages that comes out of this 87-track survey of the Charlie Ventura career between March 1945 and August 1951 is that he produced a wide range of tonal sounds with that tenor saxophone - from the coolest, mellowest ballad phraseology through to the searing, rasping exhilaration that he could generate at up-tempo, especially on the concert stage. Also revealed is that he was a comparably great player on baritone, prone to a variety of approaches on that horn too. To a lesser degree, he extracted fugitively engaging music out of the rare bass sax. Another little-known side of him shown is that he had star-studded big bands of his own for periods in 1946 and 1950. Basically, the Ventura jazz vein was rooted in swing/mainstream, but he associated increasingly with the modernists of the time. Take his choice of trumpet men, as per the sequence of very pleasurable small groups here, mainly sextets and septets first there's Howard McGhee, then Buck Clayton, followed successively by Red Rodney and Charlie Shavers. His most profitable teaming was with an up-and-coming young trumpet ace named Conte Candoli.

His taste in trombone players was just as admirable - adherents or practitioners of the instrument should get this collection to hear a great deal of supremely

Autodidacta, aprendió de ver y escuchar a la gente

La libertad, acto irrepetible en el jazz, asegura Pere Soto

FORTINO TORRENTERA / TIEMPO

PRIMERA DE DOS PARTES

Líder del afamado cuarteto "Django's Castle", el jazzista español, Pere Soto, es reconocido en el mundo como uno de los mejores tributarios del desaparecido guitarrista gitano, Jean "Django" Reinhardt. Hoy se encuentra en Oaxaca para compartir con TIEMPO su amplia visión del jazz y la música contemporánea.

De estatura baja, sencillo en su trato, el reconocido Pere Soto, dice estar en México porque le gusta "vengo dos meses de vacaciones a este país que me gusta mucho y donde también me gustaría experimentar a través de una gira, pues se del talento y el gusto que hay por el jazz".

Entrevistado en un hotel del norte de la ciudad, el virtuoso guitarrista que encabeza al "Django's Castle", no oculta su deseo de que ese cuarteto se presente en México, luego de sus exitosos conciertos en Europa, donde han ganado diversos premios y reconocimientos.

Pere Soto, nacido en Badalona, muy cerca de Barcelona, el 20 de noviembre de 1958, recuerda que su gusto por la guitarra estuvo siempre presente. "Desde los tres años tuvo una guitarra, siempre la templaba y a los 13 empecé a tocarla más".

Aparece una coincidencia con su ícono musical, "Django" Reinhardt, quien a los 18 años su carrozamiento ardió y Django sufrió serias quemaduras. Perdió el uso de su mano izquierda, especialmente, el cuarto y quinto dedo, pero aún así creó una forma de tocar la guitarra. Solo que Pete a esa misma edad decide dedicarse de lleno a la música en forma profesional.

De formación autodidacta, re-



Pere Soto, jazzista español, pese a encontrarse de vacaciones en Oaxaca, accedió a platicar con Tiempo. Foto: José Luis Jerónimo

conoce que la forma de aprender la música de la forma tan impresionante como lo hace, fue a partir de acercarse a gente de ver, escuchar y aprender de mucha gente.

Recuerda que en dos ocasiones se acercó al Conservatorio de Barcelona para ingresar, pero debido a que es zurdo, sus aspiraciones fueron coartadas por esas reglas tiranas, sin embargo, no sabemos si haya sido para mal o para bien, pues a partir de entonces redobló sus esfuerzos por fundirse con la música.

El también compositor de música formal para cuartetos, trios e incluso ópera, concibe que cada persona tiene habilidades particulares, especialmente en el caso de los instrumentos "en que cada ejecutante tiene un carácter peculiar como afinidades relacionadas a sus

instrumentos".

Y define el suyo: "La guitarra es un instrumento complejo, pues es un mástil en el cual encuentra un do en tres sitios a diferencia de otros que están en un solo lugar, pero debes asimilarlo como es, ya que también tiene cosas muy buenas que no la poseen otros instrumentos, entre ellas que te permite proyectar tu personalidad al contacto de cada cuerda".

En torno a su acercamiento con el jazz, se acuerda que su gusto empezó desde muy joven cuando escuchaba blues con B.B. King, entre otros muchos exponentes, pero al oír un material de Barny Kesell, simplemente lo impresionó, por lo que "empecé a descubrir que existían nuevas armonías y un concepto distinto que selló mi gusto con la existencia de Jean "Django" Reinhardt".

Pero el talento de este maravilloso exponente del jazz europeo, va más allá, pues también se ha distinguido como compositor a pesar de ser autodidacta, siendo autor de "Fantasia para piano" y "Vida" para piano solo; "Canción para carillón" para carillón -conjuntos de campanas-; "Poema del naranjo seco sobre un poema de García Lorca para flauta, guitarra, soprano, cello e improvisación de trombón, para grupo de cámara.

"Experimentos sensibles y consecuencias formales" para Orquesta de Cámara; "Viola y el valle verde" en tres movimientos, (Badalona 1998) para cuarteto de saxofón y gran orquesta; "Anyorança", "7 miniaturas para guitarra", "pequeños momentos a J.S Bach", "La nueva Ciudad", "Gel i

Neu" (Kosovo), para guitarra sola, así como "Colección de peces dedicados a Jesús" (1984) e "Impotencia al Berguedá".

También ha escrito piezas para Flauta y voz soprano, como "Sentiments amagats", julio (2001); "Suite catalana", (julio 2001); música para arpa y oboe, "Música para la Opera Joeri"; para contrabajo y voz tenor "Dueto para contrabajo y voz tenor" (1981); para cello y flauta, el "Dueto para cello y flauta; así como "La lluna de Navarcles" para guitarra y Flauta.

Destaca el estreno en la Ciudad de México de una obra para el Cuarteto de Cuerdas Ciudad de México, titulado "Cuarteto de cuerdas No. 2 en cuatro movimientos"; También escribió en Julio del 2000 su "Cuarteto de cuerdas No. 3", titulado "Cuarteto Chiapas".

Sólo encuentra en elaboración su cuarteto de cuerdas No. 32 titulado "Cuarteto Maya", mientras que su Quinto Cuarteto llamado "Tres cuadros Oaxaqueños", compuesto en julio del 2001 está terminado. También compuso la música para la "Opera Joeri", cuyo textos son de Gustau Erill.

Para él la composición, dice a TIEMPO, es el resultado de poder dar libertad a la imaginación y la capacidad de poder transcribirla, lo cual se logra solo estudiando y escuchando mucha música.

Por ello ha encontrado el jazz esa capacidad de crear y disfrutar de la música, lo cual le ha permitido lanzarse a escribir, a componer, entre ellos el que se estrenó en la Ciudad de México a invitación del Conaculta.



Reeditarán la obra de Julio Cortázar.

Publicarán en España obras de J. Cortázar

MADRID, España, enero 12 (EFE).- Las Obras Completas del escritor argentino Julio Cortázar, que vivió entre 1914 y 1984 y cuya mayor aspiración fue cambiar el mundo a través de la literatura, serán publicadas en España a partir de noviembre próximo en más de nueve mil páginas.

El proyecto editorial concebido para ofrecer al lector un conocimiento pleno de Cortázar será desarrollado por el Círculo de Lectores-Galaxia Gutenberg para cerrar la celebración de sus 40 años de implantación en España.

La Obra de Cortázar será editada en nueve tomos de más de mil páginas cada uno y la edición estará dirigida por el ensayista y poeta argentino Saúl Yurkievich, amigo personal y albacea de Cortázar y experto en la obra del autor de "Rayuela".

En noviembre próximo saldrán los dos primeros volúmenes, el de poesía y el de cuentos. El propósito de la editorial es ir sacando luego dos tomos por año.

El propio Yurkievich recordó que es la primera vez que se publican las obras completas de Cortázar, un escritor -dijo- dotado de "una franca e impresionante vocación literaria y que hizo de la literatura el eje de su vida durante mucho tiempo". Las Obras Completas nacen con la intención de "ser definitivas", contendrán numerosos inéditos e incluirán todo el material disperso que se conoce del escritor, según Yurkievich.

Además de los volúmenes citados, en el tercero figurará el teatro y las novelas anteriores a "Rayuela". El cuarto estará dedicado a las novelas de madurez; el quinto incluirá su Prosa varia; el sexto,

El ritmo está en todas partes, por eso busco la libertad, advierte

Debe México contar con una escuela de "Jazz Django", sugiere Pere Soto

SEGUNDA Y ÚLTIMA PARTE
FORTINO TORRENTERA/TIEMPO

Entender cuestiones como el hecho de que el ritmo está presente en la armonía o en un silencio, es adentrarse en el sentido del Free Jazz y no necesariamente tiene quecernirse a los latino, por ello sería muy bueno que en México se contara con una escuela del estilo Django Reinhardt, sostuvo a TIEMPO el guitarrista gitano, Pere Soto.

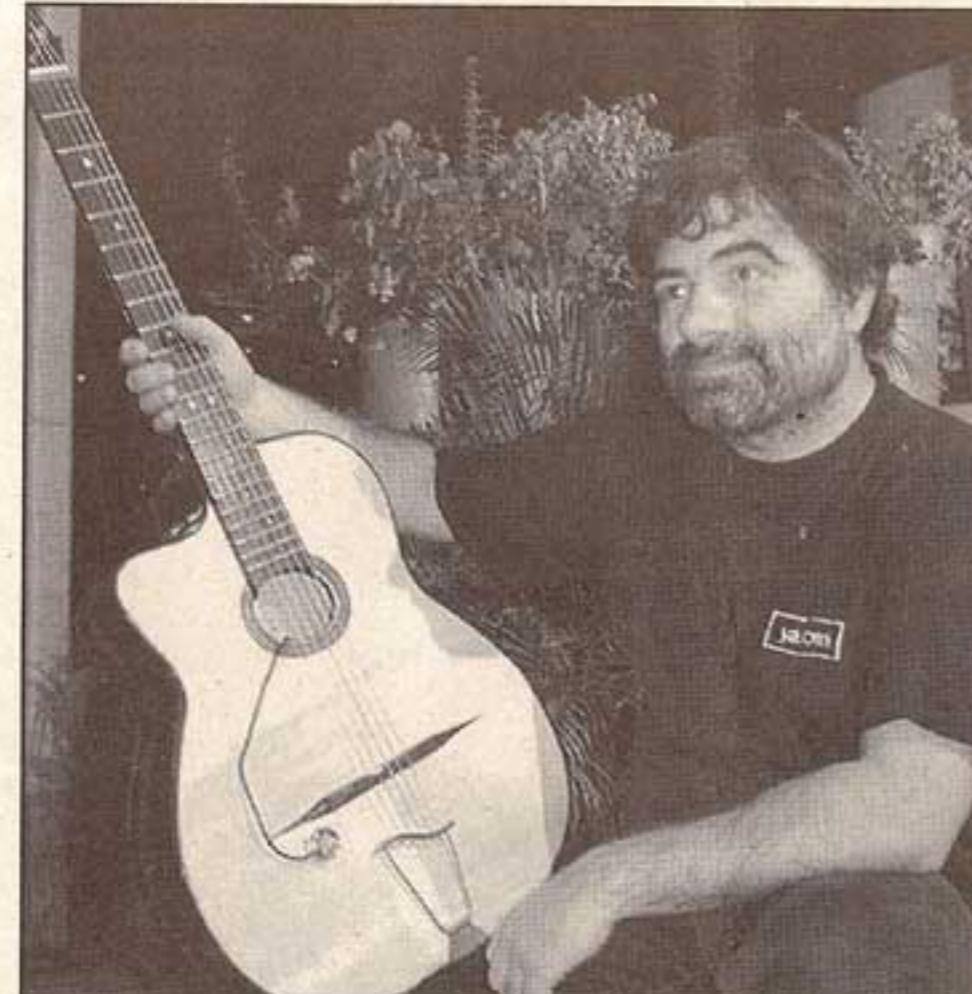
Con respecto al panorama que observa del jazz en el mundo, apuntó que en Estados Unidos existe un movimiento muy fuerte de este ritmo, especialmente el desarrollo técnico de los guitarristas modernos que a la vez han aprendido de grandes músicos como Freddy Green, Wes Montgomery, así como la incorporación que Count Basie hizo de la guitarra a la orquesta.

Consideró que el jazz se ha comercializado mucho, por ello se ha despegado el jazz contemporáneo de otros estilos, sin embargo siempre los orígenes y las bases serán las mismas por más desarrollo que se tenga.

"Las bases del jazz son las del swing y cosas aún se manifiestan, comprendiendo que el swing significa ritmo, felling o duende -como le llaman los gitanos a ese toque especial, mágico de la música- es casi una filosofía". Por ello insistió en su gusto por el llamado free jazz que combina ese sentido técnico, el swing y la creatividad "Es como subirse en un pájaro volador".

Recuerda entre sus más queridos recuerdos, su participación en un festival de Jazz en Charlotte Estados Unidos, donde fue el único blanco y después de su actuación con una larga ovación, los grupos negros de jazz le invitaban a acompañarlos.

Sobre un estilo latino, el músico señala que esta bastante alejado del "filin americano", debido a que lo caracteriza más lo rítmico que lo armónico a diferencia de la música gitana, por ello considera que "el ritmo pude de esta en la armonía o incluso en el



Pere Soto informó que en las próximas semanas sacarán su nuevo material, discográfico luego de cuatro años consecutivos de editar un disco anualmente. Foto José Luis Jerónimo.

silencio, el ritmo está en todas partes, por eso busco la libertad".

Este cuarteto fue fundado en 1984 como un grupo alternativo con un estilo gitano europeo, cuyo origen ha sido tributar al gran jazzista, Jean "Django" Reinhardt, pero manteniendo esa técnica propia.

Explicó que la técnica gitana es diferente a las demás no solo porque tiene un ataque distinto, sino "es completamente otra cosa, sinceramente creo que yo apenas lo manejo, pero los demás integrantes de Django's Castle son expertos y lo dominan, por ello me reúno con ellos".

Aparte de sus temas originales grabados en sus discos, la mayoría de

ámbito internacional, Pere Soto es un prolífico escritor de melodías y temas musicales para numerosos estilos musicales. Desde 1983 este guitarrista en aquellos momentos se dedicó a la exploración del jazz y sus afines, descubriendo Django.

Pero todavía no se habían creado las circunstancias para iniciar la aventura de un grupo de estas características. Su unión primeramente con Oscar Roig (músico en la actuación muy reconocido como compositor) y más tarde con el violinista Roberto Lecaros, fue el detonante final para crear un grupo estilo manouche, "gypsy jazz" como se conoce internacionalmente.

Nacería "Django's Castle", grupo dedicado exclusivamente al gypsy jazz, con especial énfasis en las composiciones originales de Django Reinhardt. A lo largo de estos años ha ido cambiando de formaciones. La primera fue con Roberto Lecaros -violin, Pere Soto - guitarra, Oscar

Roig - guitarra, Tino Regueira - guitarra, Manolo Diaz - contrabajo.

Entre sus actuaciones caben destacar el Jazz Festival Tàrrega 1996, Galicia Tour 1995, Cova del Drac (Barcelona), Jazz Cava Terrassa (Terrassa), Angel Blau, (Andorra). Jam-session de Sabadell, etc

Desde entonces y hasta la actualidad, Django's Castle ha mantenido una línea de constante homenaje a uno de los mejores músicos que nos dio el siglo XX, sin duda alguna, al mejor músico de jazz europeo, el único que deslumbró a todo el mundo contemporáneo de su época, influyendo tanto a americanos, como al resto del mundo, Django Reinhardt.

La temporada 2000-2001 fue espléndida gracias a los acontecimientos que ocurrieron para el grupo. Se actuó en el Festival de Jazz de Birmingham con un rotundo éxito, se editó el primer Cd del grupo "Nuages" por Satchmo records, tuviendo una buena acogida tanto de ventas como de prensa y críticas por diferentes países, Francia, Inglaterra, Canadá, Indonesia, etc... Se incorporó al grupo el violinista Venezolano Ernesto Díaz que le ha dado al grupo una fuerza aún mayor y un peso musical mucho más elevado. Se editó el disco Nuages y se presentó en la reformada Cova del Drac en Barcelona.

Durante este año 2002 caben destacar sendos conciertos en el Festival de Jazz de Terrassa, en el Birmingham Jazz Festival por segundo año consecutivo, concierto especial en el Teatre Municipal del Born de Ciutadella (Menorca), actuación en les Festes de Maig de Badalona, entrevista-concierto para Catalunya Radio (emisora nacional), programa de TV3, "Bioritmes", y grabación del segundo Cd del grupo, "Prisoners of Love".

Pere Soto, líder del grupo desde su fundación, es reconocido internacionalmente por sus discos de jazz grabados en Holanda y Estados Unidos, habiendo actuado en diversidad



El jazzista Jean "Django" Reinhardt, figura de inspiración de innumerables músicos. Foto de archivo.

de festivales y acontecimientos internacionales alrededor del mundo; Suiza, Holanda, Bélgica, USA, México, Israel, Alemania, etc.

El demostrado talento de Pere Soto le ha permitido tocar con reconocidos jazzistas del mundo y cuenta con una amplia experiencia.

En 1990 Participa en el Festival de Jazz de Sant Johan (Tirol austriaco), con una banda sudafricana, Joe Malinga band.

- Participa en el Festival de Jazz de Zwolle (Holanda), con el grupo Tom Jones Band, grupo de blues de Chicago (U.S.A).

- Actúa en el Festival de Jazz Experimental d'Eindhoven, (Holanda) junto a Tom Cora (New York) y Niko Langenhuisen (Amsterdam).

- Participa en el Festival de Jazz de Amsterdam como Pere Soto Trio.

- Fundador del grupo de jazz Pere Soto & Bill Gerhardt Quartet, juntamente con figuras internacionales como Bill Gerhardt, pianista norteamericano, John Engels y Arjen Gorter.

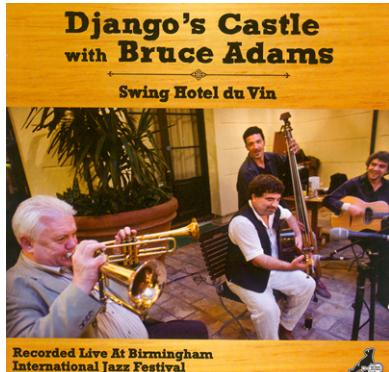
- Graba un programa especial Jazz and Co en TV3, con el Pere Soto Quartet emitido durante el mes de enero de 1992.

- En septiembre del 1991 participa en las Fiestas de la Merced de Barcelona.

- Actúa con el Pere Soto & Bill Gerhardt Quartet en el Festival de Jazz de Terrassa en abril del 1992, en el apartado dedicado a los músicos internacionales.

- Abril de 1992. Graba su primer compact-disc en Holanda, Metanoic.

- Durante el mes de septiembre del 1992 emprende una gira de promoción del CD Metanoic por los Estados Unidos de Norteamérica, actuando en el Festival de Jazz de Charlotte (Carolina del Norte).



Swing Hotel Du Vin

Weir, Bob, IAJRC Journal

Django's Castle with Bruce Adams

Swing Hotel du Vin

Big Bear BEAR CD 48

Via jazzcds.co.uk

Bruce Adams(t) Pere Soto, Josep Traver(g) John Marti (b) Birmingham International Jazz Festival, at the Hotel du Vin, July 6, 2008

Limehouse Blues / In a Mellotone / Nobody's Sweetheart / Minor Swing / I'll See You in My Dreams / Body and Soul/Rosetta / Rose Room / Swing Gitane / I'm Confessin' That I Love You / Night and Day / Moppin' the Bride / Nuages / Sweet Georgia Brown TT: 59.26

A Barcelona-based trio inspired by Django Reinhardt and a Scottish/swing-to-bop trumpeter may not be predictable session mates, but the concept works extremely well. Digby Fairweather's typically knowledgeable and enthusiastic notes explain that Bruce's dad was a Django-fanatic guitarist and anyway good musicians always find common ground. The repertoire of familiar standards with a sprinkling of three of Django's better known compositions also provides a comfort zone for the players.

Django's Castle was formed 25 years ago as a vehicle for Pere Soto's highly personal take on the Reinhardt Gypsy jazz style. Bruce comes from the long tradition of outstanding Scots, from Tommy McQuater and George Chisholm onwards, who moved south to show the Sassenachs how to swing. ...

<https://www.questia.com/read/1P3-1889554791/swing-hotel-du-vin>

<http://www.dee2records.com/djangos-castle-with-bruce-adams-swing-hotel-du-vin-p-398.html>

Gypsy Swing Goes to Mexico

Pere Soto in the Land of the Zapotecos

By Lynn Darroch

"Now I have enough to buy us an ice cream," Catalan guitarist Pere Soto said, holding the pesos he'd earned from the sale of his CD at a record store off the *Zocalo* in Oaxaca, Mexico.

Seven discs in a week; not bad in a provincial city whose musical culture is a universe away from the sophisticated jazz guitar that has carried Soto from his home in Barcelona, Spain, throughout Europe, to the U.S., and now to the isolation of southern Mexico. With his new partner, Dr. Marta Quero, Oaxacan native and psychotherapist, home for Soto is now this colonial city, sprawling in a valley at 5,000 feet between two mountain ranges.

Until he goes on the road, of course, which will bring him to Portland during February and March – the third year since 2004 that he's come to record and perform in the area.

In 2007, Soto recorded here and co-produced, with saxophonist David Valdez and other Portland-based players (including pianist Randy Porter), an album that will be released by Diatic Records in March. And with his European group, Django's Castle, Soto released the CD "Swing Gitane" late last year.

It was the sale of those discs that paid for the ice cream last month, when by chance I saw a poster on a thick stone wall advertising a concert featuring Pere Soto, and so discovered the left-handed guitarist, whose first language was Catalan, living in the south of Mexico. Sometimes he's bored in Oaxaca, Soto says, especially for lack of shared performance. But he stays busy composing, both for his gypsy swing group and for classical guitarists as well. He also has the time in Mexico to design websites, and he also boasts a large supply of Star Trek DVDs.

One reason for Soto's lone winter gig in Oaxaca was the presence of bassist Tyler Mitchell, en route to his home in San Miguel de Allende, another colonial mountain city to the north. In late January, they made "a mini-tour of Mexico," as Soto called it with a laugh, that included Mexico City and San Miguel.

Such performances generate the modest CD sales achieved by most jazz players, and Soto's work in the tradition of Django Reinhardt has a universal appeal that finds receptive ears even in provincial Mexico. But "Swing Gitane's" strengths go beyond the comfortable joys of impeccable and buoyant swing, and beyond the soaring single-note guitar lines that characterize the style. Soto brings his own compositions to Django's Castle, and he often puts inventive spins on traditional licks.

The result is fresh music, similar to the Hot Club of Detroit, but with the distinctively rough edges of modern jazz, with its Monk-ish burrs and Coltrane scales.

Check the calendar for information about the release concert for Soto's new Diatic release with Valdez, scheduled for March 29. And watch for him around Portland, too. He'll keep busy, for sure, because back in Oaxaca, under those endless blues skies, it's quiet most of the time.

Some days, Soto says he'd even like it quieter, would like to live way up in the *sierra*, at 9,000 feet in the village of Benito Juarez, where his wife's father was born and where, at night, the sky comes alive.

But the sound of a plucked string is calling, and another guitar player's on the road.



JSO Members Night Continues Monthly!

JSO is sponsoring a monthly JSO Member's Night at local clubs the second Wednesday of every month. We will have special seating and participate in a discussion with the performers between sets. The host club will donate a portion of the evening's proceeds to a fund established to help music students in our area with their educational expenses.

Put February 13, 2008, on your calendar and make your reservation today! Let's support our favorite art form by patronizing our local clubs, raising funds for our future performers. Come and meet your fellow JSO members, and, if you're not careful, you may even have a little fun!

The upcoming schedule:

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March 12 – JAX Restaurant and Bar

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- SUNNY MURRAY QUARTET

- ULRICH GUMPERT / GÜNTHER SOMMER /
- RAOUL VAN DER WEIDE / PAUL TERMOS
- NIKO LANGENHUIJSSEN / TOM CORA / PERE SOTO
- DENNIS CHARLES' TRIANGLE ENSEMBLE
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€ 18* i.s.m. Instituto de Cultura de Barcelona (ICUB)

BARCELONA JAZZ PERE SOTO & DJANGO'S CASTLE

Pere Soto gitaar, Josep Traver gitaar, Curro Galvez bas

GIULIA VALLE GROUP

Giulia Valle bas, Gorka Benitez sax/fluit, Martí Serra sax, Marco Mezquida piano/
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* REDUCTIES: Studentenkaart, CiP Stadspas, Cultuurkaart: € 15 / Muziekstudenten 3 leden: € 12

1996

JAZZ

Hafenmarkt Esslingen 1.-4. August

Programm

Musikbeitrag DM 5,-

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Esslingen

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radio
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100.8
106.8

Freitag, 2. 8. 1996

Jochen Volle Quartett

Der Esslinger Pianist Jochen Volle präsentiert sich ab 18 Uhr mit neuer Besetzung: Dieter Schumacher am Schlagzeug, Jochen Feucht am Saxophon und German Klaiber am Baß. Lebendig und eigenständig vorgetragene Standards und Eigenkompositionen sowie zeitgemäße Auffassung von swingendem Jazz bilden die Grundlage des Quartetts.

Melva Houston & Pere Soto mit Band

Top Act der Jazz-Tage 1996 ist der Auftritt der Blues-Sängerin Melva Houston und des Gitarristen Pere Soto. Melva Houston - ein Star auf internationalen Bühnen. Gemeinsam mit Größen wie Hank Crawford, Ottis Redding oder Charly Bird begeistert sie ihr Publikum. Begleitet wird Melva Houston vom vielseitigen Komponisten, Arrangeur und Jazzgitarren Pere Soto - ein Meister seines Fachs. Manfred Bauerle (featuring Birgit van Straelen) und seine Freunde bilden die musikalische Formation um die beiden internationalen Gäste.
Beginn: 20.30 Uhr.

C A N D E L A

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KU SCHOOL OF MUSIC

The University of Kansas

Jazz Studio Masterclass

2018 Visiting Artist Performance and Masterclass Schedule

Thurs Jan 25th. 3pm - 4pm

Pere Soto - Murphy 114

Tues Jan 30th. 2pm - 3pm

Ryan Keberle and Catharsis - Murphy 114

Wed Feb 7th. 12:30pm - 1:30pm

Antonio Sanchez - Lied Center Pavilion

Fri Feb 23rd. 12pm - 1pm

Dan Schnelle, Josh Nelson - Murphy 114

Fri March 2nd. Time TBA

Gilbert Castellanos - Location TBA

Sat March 3rd. Time TBA

Clay Jenkins - Location TBA

Thurs April 5th. 11am - 12pm

Anat Cohen - Lied Center Stage

Mon April 9th 12pm - 1pm

Ben Allison Group - Murphy 114

H. Puebla de Zaragoza a 30 de Mayo de 2012

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Detalle Evento



Sinopsis

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Jazz big Band & Oquesta Sinfónica CCU-BUAP

Presenta: La Orquesta Sinfónica del Complejo Cultural Universitario en la 2^a Temporada de las Compañías Artísticas 2011

Un encuentro de la Big band con la Orquesta Sinfónica de la BUAP

Dirección: Mtro alberto Moreno

Invitados especiales:

Louise Phelan

Rodrigo Castelán

Perè-Soto

Javier Flores Mavil

Celestino Rojas

Gregorio Ramírez

Sergio Cortés

Programa

1.- HUMMEL CONCERTANTE (SOLO ORQUESTA SINFONICA)

2.-IN A MELLOW TONE (SOLO BIG-BAND)

3.-FLYME TO THE MOON (SOLOIST VOCALS:LOUISE PHELAN),BOTH ORCHESTRAS

4.-IN A SENTIMENTAL MOOD (LOUIS PHELAN),BOTH ORCHESTRAS

5.-SUNNY (LOUISE PHELAN AND PERE-SOTO:GTR) BOTH ORCHESTRAS

6.-YELLOW DAYS (FITO DIAZ:TRUMPET) BIG-BAND WITH STRINGS

7.-NICAS DREAM (SAMPERIO,ARODY:SAXES).BOTH ORCHESTRAS

8.-CARIÑOSO (JAVIER MAVIL:FLUTE,PERE SOTO,AND CHAMBER ORCHEST PLUS RHYTHM SECTION)

9.-DANZON PARA MI PADRE (JAVIER MAVIL AND GREGORIO :ALTO SAX),BOTH ORCHESTRAS

10.-CARIBE (MANUEL CRUZ:PIANO SOLOIST)BOTH ORCHESTRAS

Destacado



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Boletín Prensa

30 de Mayo del 2012
"El juego de las esposas", de utopía a realidad

30 de Mayo del 2012
JUNIO DE ESPECTÁCULOS INFANTILES EN LA LIBRERÍA DEL CCU BUAP

23 de Mayo del 2012
LIBRERÍA DEL CCU-BUAP INVITA AL TALLER DE APRECIACIÓN CINEMATOGRAFICA

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[Noviembre](#) | [Diciembre](#) |

Actividad:	Película de la revolución "La Historia en la Mirada" Largometraje elaborado por la Casa del Cine de la UNAM
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Lugar:	AUDITORIO "JOSÉ VASCONCELOS"
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Día:	Jueves 18 Noviembre de 2010 a las 12:00 PM
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Actividad:	"Danzas de la revolución" presentación del Colegio de Ciencias y Humanidades Plantel Oriente
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Lugar:	AUDITORIO "JOSÉ VASCONCELOS"
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Día:	Viernes 19 Noviembre de 2010 a las 12:00 PM
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Actividad:	CHARLA CON UN POETA SALOMÓN VILLASEÑOR. Modera ELSA R BRONDO
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Lugar:	SALÓN DE USOS MÚLTIPLES
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Día:	Lunes 22 Noviembre de 2010 a las 12:00 PM
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Actividad:	EXPOSICIÓN DE UN NACIMIENTO POPULAR MEXICANO
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Lugar:	JARDÍN
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Inauguración:	Lunes 22 Noviembre de 2010 a las 10:00 AM
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Duración:	Del 22 de Noviembre de 2010 al 6 de Diciembre de 2010
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Actividad:	Concierto de Jazz Pere Soto & Mx. Gypsy Project
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Lugar:	AUDITORIO "JOSÉ VASCONCELOS"
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Día:	Martes 23 Noviembre de 2010 a las 12:00 PM
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Domingo, 5 de Abril de 2015

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Jazz Fans Resurrect Django Reinhardt's Vibe

DjangoFest, dedicated to preserving the musical legacy of gypsy jazz guitarist Django Reinhardt, will produce two concerts at the Laguna Beach Festival of Arts Forum Theatre on May 3.



John Jorgenson performs May 3 in the Festival of Arts' Forum Theater during Djangofest.
(877-352-6463).

Musicians include guitarists from France, Spain, Argentina, Nashville, and Laguna Beach.

Gonzalo Bergara Quartet and Stephane Wrembel will perform at 3 p.m. The 8 p.m. line-up features Tommy Davy, Pere Soto, and headliner the John Jorgenson Quintet.

Festival producers and performers are also offering weekend workshops for intermediate guitarists who would like to learn gypsy jazz technique. Visit www.djangofest.com for workshop schedule and prices.

Tickets are \$32 for the matinee and \$38 for the evening show and can be purchased at www.djangofest.com or by calling 877-DJANGOFEST.

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OCTOBER 1997

Bill Gerhardt and Pere Soto Particular Vernacular

Planet X

By Bill Bennett

Two takes on the striking title composition bookend the eight other compositions in this intriguing and beautifully realized set. Not a standard on the bill of fare, but a variety of approaches to form and musical communication, anchored in a hard-swinging free bop sensibility. The core quartet, fronted by Gerhardt on piano and Soto on guitar, includes Ben Allison on bass and Jeff Ballard on drums. Spicing up the mix are Dave Douglas on trumpet and Dave Liebman on soprano sax. The group achieves some memorable ensemble moments on the title track; its reprise follows the climactic performance of "Per Elisa," which builds steadily through its length. Other highlights include Ballard's integral fours on "Twenty-One," and the gut-level blues of "Born Again." Douglas' exuberant energy is always applied to the service of the composition, and Liebman throughout demonstrates his gift for getting to the essence of the situation. The leaders are wonderfully matched as soloists, choosing focused lines often marked by broken rhythms.



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Arts & Entertainment**Sound spectrum****Django Fest - Musicians Tribute to Django Reinhardt**

Review
By Haleh



Last weekend I was invited to experience the Django Fest at the Festival of Arts grounds at the Forum Theatre during which both local and international musicians payed tribute to the music and spirit of Django Reinhardt.

On Saturday night I heard the Tommy Davy Quartet, Pere Soto from Spain - accompanied by Gonzalo Bergara and Stephane Wrembel from France, and the John Jorgenson Quartet. Each masterful musician captured the spirit of music and presented the audience with an exceptional evening.

Allow me to tell you a *bit* about Django. Jean Baptiste Django Reinhardt was born in 1910 in Belgium to his family of Gypsies. He grew up as we would expect a Gypsy would - moving from one place to another, living in caravans, playing music.

Django's parents settled just outside ol' Paris where he would play the clubs. He played music as a youth and continued to play until his life on earth ended in 1953. He left in his path a story and a style of playing that contemporary musicians dedicate their learning to.

His own story, on the other hand, goes, in short, something like this: After an evening of playing, Django returned home to his Caravan where he and his wife lived. She had made flowers to sell at the marketplace from a highly flammable material. With a lit candle in hand, the flowers caught fire and their caravan went up in a blaze.

They both survived. However, Django's hand was burned and three of his fingers were partially paralyzed. Without ever regaining the ability to extend them again, Django played with two.

The night of the Django Fest, Pere Soto told us of a time when he played and someone in the audience shouted that he was good, real good, but could he play with two fingers? He did, and he did for us that night. With an unshakable clarity, I experienced the captivation of music.

Django's style of playing is called Gypsy jazz, Gypsy swing, and Jazz manouche. Each one describes music heard in a Gypsy jazz repertoire.

In France, they have a Django festival at Samois-Sur-Seine, and there are festivals in other places of the world where his music is also celebrated.

Laguna celebrated their fourth annual Django Fest last week with both local and international players. The Tommy Davy Quartet opened the night with a bit of wit and a lot of great music - both from Django's repertoire and their own. I was told prior to experiencing their music that I'd remember them. Indeed, they are an outstanding group. Currently two discs are being finished right now, and a pre-release is available on special order at the Sound Spectrum.

Another well known player on Saturday night's bill was the John Jorgenson Quintet. It's been written that Jorgenson is responsible for leading the American Gypsy jazz movement. He was asked to recreate Django's music for the feature films "Gattica" and "Head in the Clouds." Unsurpassed, he is a tribute to Gypsy jazz.

I am not certain, but from what I've read, listened to and experienced, these musicians who dedicate their learning and playing to the music of Django Reinhardt are truly artists. Their performances capture the spirit of music. To put it into words - the beauty of the Tommy Davy Quartet, Pere Soto, the John Jorgenson Quintet, Stephen Wremble and Gonzalo Bergara has opened my musical world to a whole new genre that I had only experienced before through Django's CDs.

To listen to them live is to feel the music. Each one of these players is celebrated in their own right and has their own website.

The Django Fest here in Laguna brought the art of this town back into full swing on Saturday night. Next April 25 and 26, 2009, it will be brought to life again. I can't tell you how incredibly special this evening was. The talent was unsurpassed, the intimate setting of the Forum Theatre is surely not going to last, and the experience wasn't just sitting back and listening, it was a true experience whereby the imperative importance found in the art of music was given.

Allow yourself to experience music and share in the spirit of Django Reinhardt. Visit www.DjangoFest.com to get started.

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The Low-Down Sires



The Low-Down Sires are dedicated to the lost sounds of early jazz, inspired by the compositions and arrangements of Joe "King" Oliver, Edward "Kid" Ory, Jelly Roll Morton, and other giants from the storied origins of the art form.

Their raucous style predates the smoother sounds of big band swing and the intellectualism of modern jazz and transports you to the streets of New Orleans and the barrelhouses of early 20th century Mississippi river towns. Their performance style is at once hard hitting and intimate, fitting in easily well at bars, back-porches, swing dances, and street corners.

In addition to their regular circuit of local swing dances, club appearances, and private parties, they've had the pleasure of performing for Stompology Authentic Jazz Dance Weekend, Lindy Exchanges in Knoxville, TN, Charleston, SC, Atlanta, GA, and Cincinnati, OH, dance workshop events in Columbia, SC and Huntsville, AL, and will be featured in the upcoming jazz-inspired feature film *SwingX*.

One Leg Up



Based in Asheville, North Carolina, One Leg Up performs a vibrant mixture of upbeat Gypsy Jazz, Latin, Swing and original jazz compositions and is a favorite of club, concert, and festival stages throughout the southeastern United States. One Leg Up —John Stineman (guitar, vocals), Jim Tanner (Guitar), Zack Page (bass), Mike Guzalak (Clarinet, Sax) and Steve Trisman (violin, vocals)—formed in 2003 as a "String Swing" band in the style of famed French gypsy guitarist Django Reinhardt.

Propelled by their excellent self-produced debut recording "Gypsy Blue," they soon won critical acclaim for their "hot club" prowess and were tapped to back up award-winning Spanish guitarist Pere Soto on some of his 2005 U.S. tour dates. Also in 2005, One Leg Up performed at a concert and book show with Michael Dregni, author of *Django: The Life and Music of a Gypsy Legend*. Over the years, One Leg Up has broadened its repertoire to include fresh arrangements of Django classics, vocal harmonies, original compositions, and innovative adaptations of classic jazz numbers in the French "hot club" and American "big band" styles.

Now more than just a Django band, their latest recording "Pere La Chaise" is a music mix that is danceable and accessible. One Leg Up continues to attract a growing, varied, and enthusiastic fan base with music that

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| 11 |  Billy Jonas , DVD Release Concert, 1:00 p.m., \$10, Seniors/Students/Children \$5. |
| 18 | Hansel & Gretel , Asheville Puppetry Alliance, 11:00 a.m. |
| 23 |  Young Cherokee and Trail of Tears , Mainstage Theatre for Young Audiences, 7:30 p.m., \$12, Seniors/Students \$10, Children \$8. |
| 24 | Pere Soto & Mike Holstein , Jazz Composers Forum |
| 25 |  Jim Brickman , Mainstage Special Attractions, 8:00 p.m., \$30, Students/Seniors \$28, Children \$10. |
| 26 | John Cobb , Piano, Asheville Art Museum |

OCTOBER

- | | |
|------------|---|
| 1 |  25 Years of Modern Dance Looking for Frida & Mayan Nights , Asheville Contemporary Dance Theatre, 8:00 p.m., \$25, Students \$10, for more information . |
| 2 |  Doc Watson & David Holt , Mainstage Special Attraction, 3:00 p.m. and 8:00 p.m., \$35, Students/Seniors \$33, Children \$10. |
| 7-9, 14-16 |  The Woman in Black , Highland Repertory Theatre, 8:00 p.m., Thursdays \$10, Friday and Saturday \$20, Students/Seniors \$18, for more information . |
| 20 |  The Capitol Steps , Mainstage Special Attraction, 8:00 p.m., \$40, Students/Seniors \$38, Children \$10. |
| 22-23 |  Opera Gala , Asheville Lyric Opera, 8:00 p.m., \$37-\$28, Students/Child \$22-\$12, for more information . |
| 29 |  The McCartney Project: Enduring Ties , an evening of fine art, film, dance and refreshment. Andie MacDowell honorary chair, 7:00 p.m., \$150 - \$65. |

Djangofest "On Tour"



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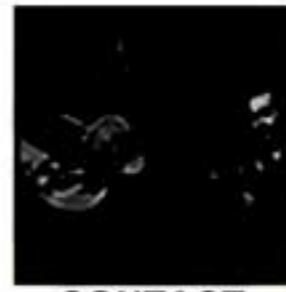
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Djangofest History

Djangofest began in 2000 when I attended the annual Django Reinhardt Festival in Samois sur Seine, France. In response to the sentiment, 'wouldn't it be nice if we had such an event in the United States', I conferred with my long time friend Robin Nolan, whom I had met while living in Amsterdam, and decided to try to make it happen. We decided to call it DjangoFest and bring European Gypsy Jazz musicians to the states to play with groups over here and share some of the excitement the music was beginning to generate. I had witnessed Pearl Django playing at the Whidbey Island Center for the Arts, in Langley, Washington, to a sold out house several months earlier so I surmised we had a good chance of raising some interest in that area. I contacted Stacie Burqua at WICA and explained to her the notion and after some persuading **Djangofest Northwest** was born. The first festival was in October 2001, with Pearl Django and the Robin Nolan Trio. There were two sold out shows and two sold out workshops and we had attendees from around the world. The following year we added more bands and more concerts and again had sold out concerts and workshops and it became clear that we had a success on our hands. In 2003 we added Angelo Debarre, Serge Camps and Patrick Sassois and with Robin Nolan's continued presence it was already on its way to becoming a festival with international importance and attracting some of the top performers in the genre. In June of 2004 we added Djangofest San Francisco, which featured Robin and Angelo again and added the John Jorgenson Quintet to the Djangofest family. In Feb of 2005, in our quest to bring Gypsy Jazz to the public's attention, Djangofest was held in Laguna Beach, CA. In 2005 and 2006, with three festivals running, in addition to our regulars we continued to work with artists such as the Ferre Bros, Tim Kliphuis, Hot Club of San Francisco, Dan Hicks, David Grisman, Stephane Wrembel, Kruno, Alfonso Ponticelli, Howard Alden, Bruce Forman, Marc Atkinson, Whit Smith, Andreas Oberg, Samson Schmitt, Tchavalo Schmitt, Dorado Schmitt, Opus 4, and many others. In 2007, in addition to our festivals, where we presented such great names as Larry Corryell, Mimi Fox, Ludovic Biere, Fishtank Ensemble, 3 Leg Torso, Sebastien Giniaux and the incredible Norig, we added a new feature, **Djangofest on Tour**, a unique opportunity for Gypsy Jazz fans, players and enthusiasts who can't make the journey to one of the Fests to partake in the magic and excitement in a venue near home. This year, 2008, in addition to our usual venues we are going to Crested Butte, Colorado, Sep 19-21, for **DjangoFest Colorado**. We've introduced some more fine artists including **Pere Soto**, **Lulo Reinhardt** and **Adrien Moignard**, possibly the finest young guitarist on the planet. And of course the big event of the year is **DjangoFest Northwest** with the great **Rosenberg Trio**, their first US performance in over ten years. We've added membership programs for all the festivals, so if you are interested in seeing these events continue on, please check out and take advantage of the membership info on the various websites.

It's been a great ride so far and I think we are all looking forward to seeing where the road leads.

Nicholas Lehr June 2008
DjangoFest Executive Director

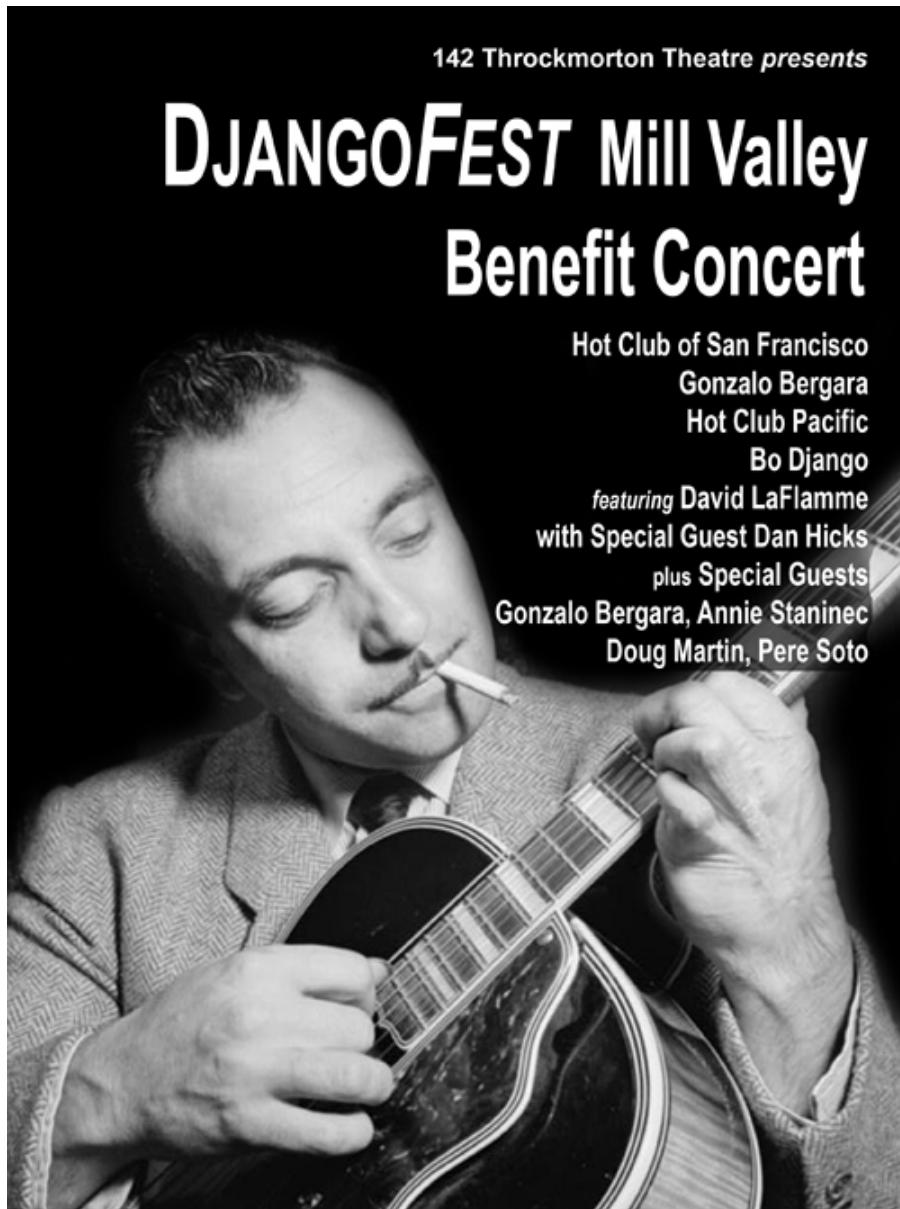
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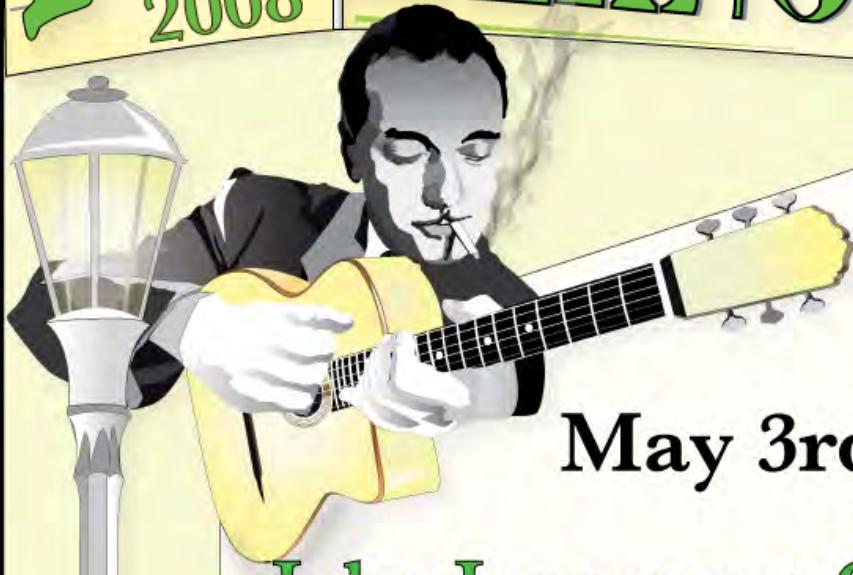
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DJINGOFEST



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Gonzalo Bergara Quartet

Stephane Wrembel

Pere Soto

Tommy Davy

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Forum Theatre

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notes from the
Northwest music scene

By TOM D'ANTONI

THE CREATIVE CLICK

- 'OASIS' IS LUSH, LOVELY — The most rewarding moment in the collaborative creative process might not be the end product. It might not even be doing the work. Rather, it might be the moment when two creative people first connect and know instinctively they can make something that's greater than anything they might do separately.

Spanish guitarist/composer Pere Soto (Catalan, actually) and Portland saxophonist David Valdez had such a moment, and the result is "Oasis," a new album that debuts Saturday night with a performance at Design Counsel, a newish venue in the Pearl District.

Soto is as comfortable in his Gypsy-jazz band, "Django's Castle," as in challenging ensembles that include David Douglas and Dave Liebman, as well as the supple, melodic pairing with Valdez on "Oasis." Valdez moved to Portland from New York in 2000 with a Berklee College of Music background and the ability to blow hard or tenderly with a mature sound and supreme confidence.

With such international credentials, it's amusing they met at Clyde's Prime Rib in Portland during one of Ron Steen's jazz jams. They clicked, played a few gigs around town and eventually Valdez twice traveled to Soto's Barcelona home. During his visit last summer, Valdez was playing "Body and Soul" in a club on a night when he assumed Soto was in France.

"I had my eyes closed," Valdez recalls. "The piano started playing. I thought, 'Hmmm, that sounds familiar.' I looked up, and there he was."

"Something happens, you know?" said Soto, trying to explain why they



coming up

Pere Soto (above)
and David Valdez

What: CD release party for "Oasis"

When: 8 p.m. Saturday,

Where: Design Counsel,
1020 N.W. 18th Ave.

Admission: \$10

Web site:

www.davidvaldez.com

clicked. "He needs you, and you need him. You find the combination can be explosive. You feel it. This CD is just the beginning."

"It's pretty rare," Valdez added. "We like to play a lot of styles — Latin styles and modern jazz — and we both like to take a lot of chances."

That's an interesting statement considering how accessible "Oasis" is. "We were going for something moody," Valdez continued, "almost like Coltrane's 'Ballads.' It was kind of sad because three of the tunes are dedicated to people we knew who have died."

Sad but not morose, there also are midtempo Latin-flavored tunes as well as the lush, lovely ballads. "The songs on 'Oasis' are like standards," Soto said, "but inside of every song, it's not a standard. (If) you look inside, you say, 'No; there's something else there.'"

Tom D'Antoni is a Portland freelance writer;
tvdpx@gmail.com

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"Build Me Up Buttercup" is the most controversial song we have... Some love it, some hate it. Tubas love it, because it's their one chance for a solo. But a lot of others just hate it.

— Reesa Jones, leading UCLA's band at the Pac-10 tournament, in *The New York Times*

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North Sea

9, 10, 11 July 1999
Congress Centre
The Hague

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Rembrandtzaal

MELVIN RHYNE TRIO

Melvin Rhyne (organ); line up to be announced

TEDDY EDWARDS & SASKIA LAROO QUARTET

Teddy Edwards (sax, clarinet, vocals); Saskia Laroo (trumpet); Albert Sarko (piano); Jos Machtel (bass); Martin van Duynhoven (drums)

BIG JOHN PATTON

Big John Patton (Hammond B-3); Pere Soto (guitar); Marc Meader (drums); Rinus Groeneveld (tenor)

BUNKY GREEN & HIS BAND

Bunkie Green (sax); Larry Willis (piano); Gerald Cannon (bass); Willie Jones III (drums)

Les McCann (piano, vocals); Jeff Elliott (trumpet, keyboards); Keith Anderson (sax); David Zeiher (guitar); David Levray (bass); Nathaniel Scott (drums)

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COREY HARRIS

Corey Harris (vocals, guitar, dobro); Jamal Millner (guitar, vocals); Harry Dennis (percussion)

ALVIN YOUNGBLOOD HART

Alvin Youngblood Hart (guitar, dobro, vocals)

CHUCK E. WEISS

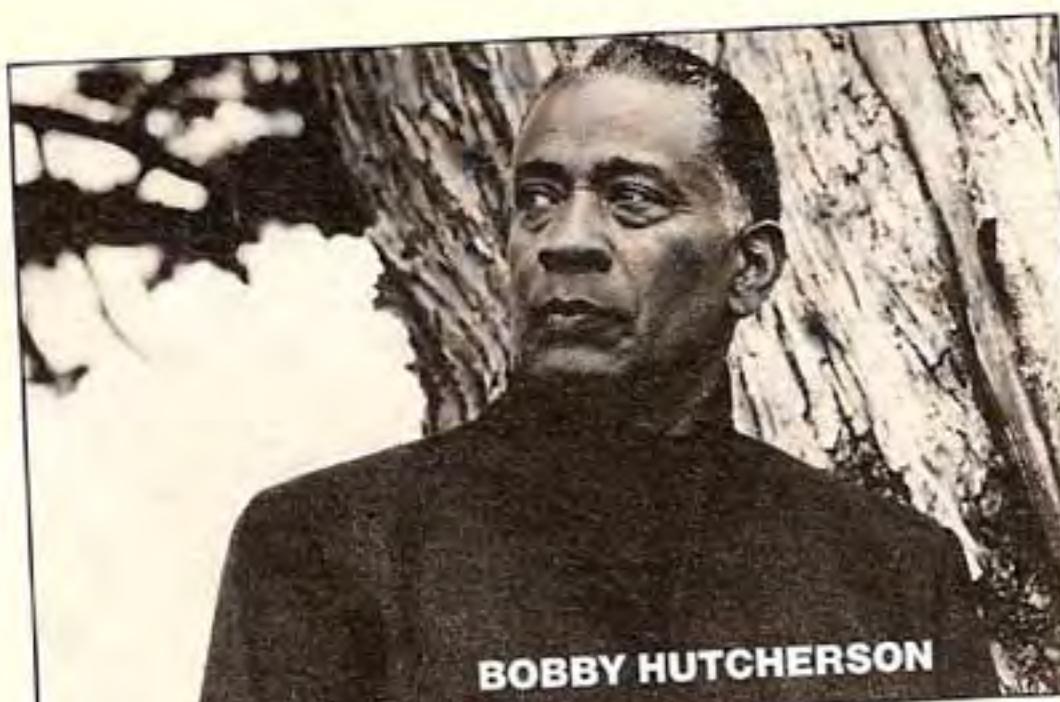
Chuck E. Weiss (vocals); Tony Gilkyson (guitar); Don Hepington (drums); Jon Journe (keyboards); Steve Nelson (bass); Spyder Mittelman (sax)

R.L. BURNSIDE

R.L. Burnside (guitar, vocals); Cedric Burnside (drums); Kenny Brown (guitar)

THE PALADINS

Dave Gonzales (vocals, guitar); Brian Fahey (drums); Joey Jazdewski (bass)



Carel Willinkzaal

PIANO ROOM

BRAD MEHLDAU

Brad Mehldau (piano)

VLOEIMANS, BORSTLAP, REIJSEGER

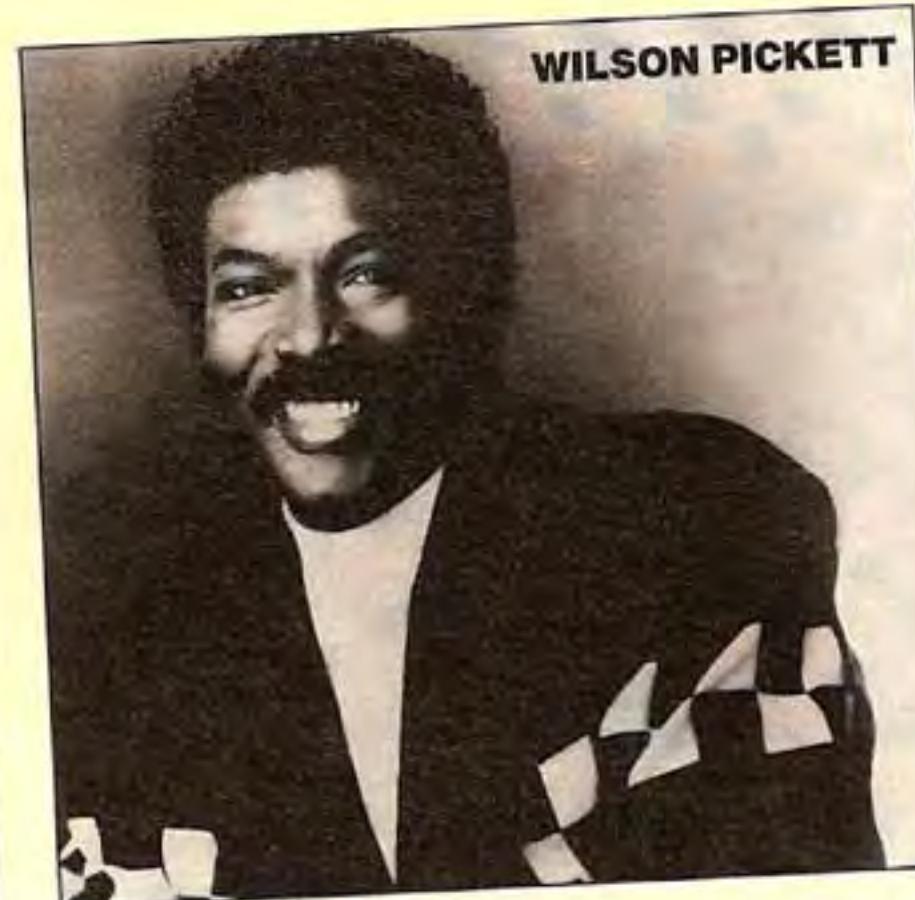
Eric Vloeimans (trumpet); Michiel Borstlap (piano); Ernst Reijseger (cello)

GERI ALLEN TRIO

Geri Allen (piano); Billy Johnson (bass); Mark Johnson (drums)

CECIL TAYLOR

Cecil Taylor (piano)



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Jorrit Dijkstra, Phil Bancroft (sax, tin whistles); Paul Pallesen (guitar, banjo); Joost Buis (trombone); Mischa Kool (bass); Tom Bancroft (drums); t.b.a. (lowland bagpipes)

BIK BENT BRAAM

Michiel Braam (piano); Wolter Wierbos (trombone); Hans Sparla (trombone); Wilbert de Joode (bass); Joop van Erven (drums); Jan Willem van der Ham (sax); Frank Nielander (sax); Bart van Putten (sax); Frans Vermeerssen (sax); Eric Vloeimans (trumpet); Reiner Winterschladen (trumpet); Patrick Votrian (tuba); Peter Haex (tuba)

VINICIUS CANTUARIA

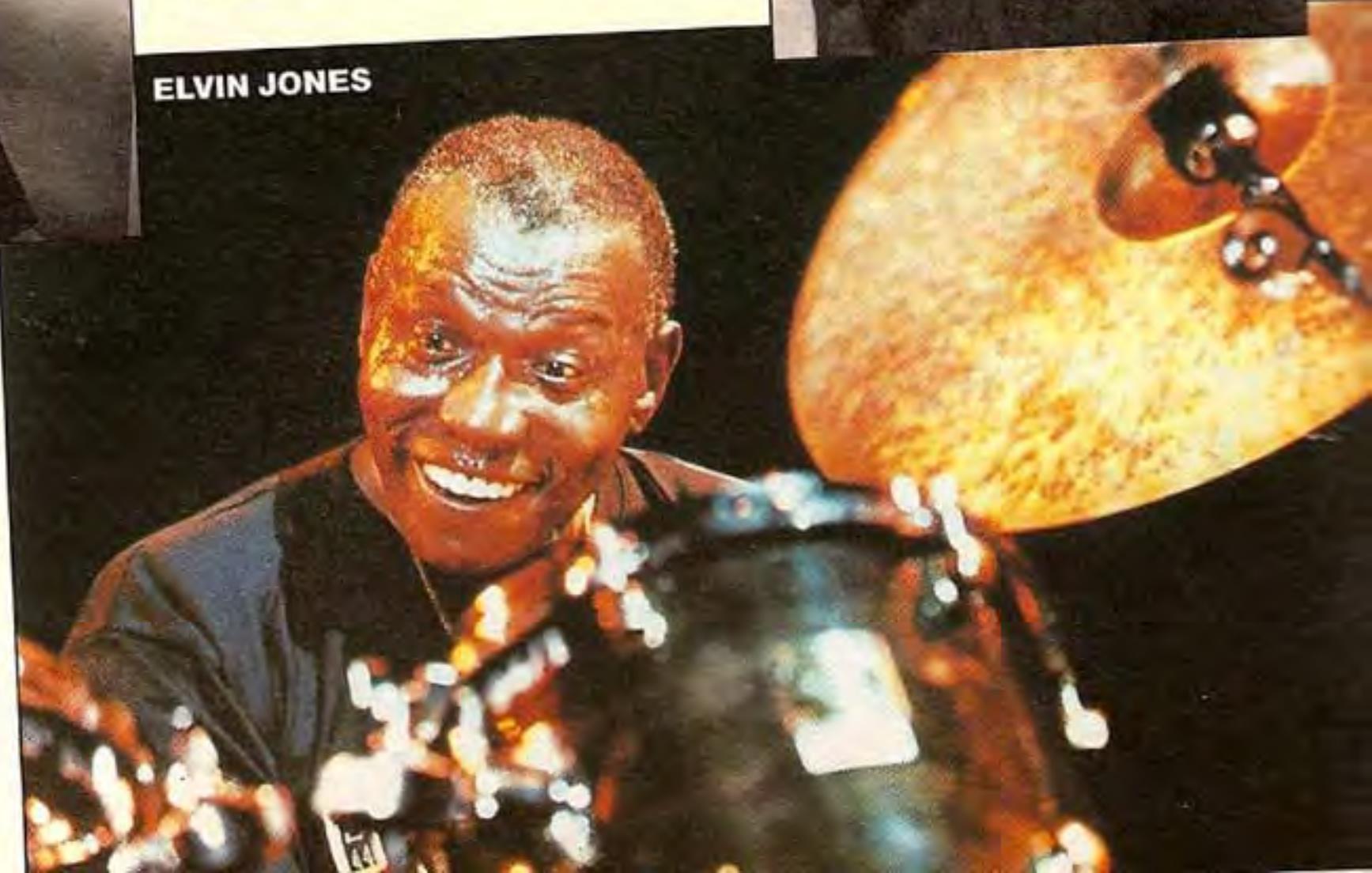
Vinicius Cantuaria (guitar, vocals); line up to be announced

LOTZ OF MUSIC

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Mark Alban Lotz (flute, vocals); Maarten Ornstein (bass clarinet); Marc van Roon (piano); Jos Machtel (bass, tuba); Stefan Kruger (drums); Jazmin Saavedra, Lillian Vieira, Ivan Rodriguez (vocals); Jos de Haas, Jens Kerhoff (percussion)

VAN DER GRINTEN-HERMAN QUARTET

Maarten van der Grinten (guitar); Benjamin Herman (sax); Jos Machtel (bass, tuba); Henk Zomer (drums)



Sizzling Euro-Gypsy jazz comes to WNC

BY MARCI MILLER

Catalan guitarist Pere Soto and Asheville pianist Bill Gerhardt spent several wonderful years playing jazz together in Europe. Soto's upcoming visit is welcome news to local musicians who want to jam with him. And the Jazz Composers Forum Concert on September 24 (in their debut appearance on the big stage of the Diana Wortham Theatre) will offer Asheville jazz lovers their first chance to see Soto in person.

Don't call him Spanish. Soto is proudly Catalan, born in the region on the Mediterranean coast that boasts a distinctive culture and its own language, where Barcelona is one of Europe's most cosmopolitan capitals. A self-taught musician, Soto adds his unique originality to every kind of music he plays, whether it's the "gypsy jazz" (in the tradition of Django Rheinhardt) he's most famous for, or the take-offs on Jimi Hendrix, blues, be-bop, flamenco and rock that he loves to throw in whenever he can. As a composer there's probably no one else like him.

"Pero is an incredibly diverse artist," says Gerhardt. "Among his many compositional directions, he's written classical pieces, an opera, and of course, gypsy jazz. He's done a lot of experimental music as well as more mainstream projects." Though not a



Catalan jazz guitarist Pere Soto

household name in the U.S., Soto has a growing number of passionate fans in this country, as well as in Europe and Mexico. They love what jazz critics call his "glorious cascade of dancing notes" (*Metro Life*) and "compelling rhythms and quirky unexpected melodies" (*The Jazz Rag*).

The relationship between Pere Soto and Bill Gerhardt is one of those friendships that movies are made of. "Pero came to Amsterdam two days before I did in 1989," Gerhardt reminisces. "We met on a jam session. He didn't speak a word of English and I didn't speak Spanish but we had an

immediate connection musically. We just melded together and communicated through the music." Much thumbing through a Spanish-English dictionary and long hours of playing music together lead to their partnership and many trips to Spain.

Family obligations brought Gerhardt home to the U.S. and Soto remained based in Europe. The two former partners never forgot their idyllic days in Europe, however, where jazz musicians are accorded much more appreciation than here in the U.S.

Meanwhile Gerhardt began carving a name for himself in Asheville jazz circles. Enter bass player Mike Holstein, another fine musician and composer.

Holstein comes from a musical family, "learning to play the guitar at 4, the violin at 8, and classical percussion at 12," as he says. When he was a student at Western North Carolina Cullowhee, he discovered the bass. "When I first started to play the bass," Holstein says, "it was a very challenging instrument—and it still is."

Like Gerhardt, Holstein is a composer in residence with Asheville's Jazz Composers Forum, the non-profit dedicated to encouraging and presenting original jazz compositions. "Being part of the Forum," says Holstein, "allows me to play new music all the time.

"I try to write real simple music," Holstein says, "what people call 'classically influenced.' I don't worry what genre it is, though, just let it happen."

Gerhardt is looking forward to the new venue. "As much as I like playing the clubs," he says, "I prefer a concert setting where everybody can concentrate on the music without the distractions of café playing."

"We're used to smaller spaces and the Wortham is so much bigger," Holstein adds. "This will definitely be a different evening!"

"Asheville has waited a long time for Soto to come here," Gerhardt enthuses. "After the concert, people will say, 'Wow, it was worth the wait...When is he coming back?'"

If you go:

What: Jazz Composers Forum: The Music of Pere Soto and Mike Holstein

Who: Pere Soto, Mike Holstein, Bill Gerhardt, Byron Hedgepath

Where: Diana Wortham Theatre at 2 Pack Square, Asheville

When: Friday, Sept. 24, 8pm.

Tickets: \$15: General Admission/ \$8: students & seniors over 65/ \$6: children
For info: (828) 257-4530

CRÍTICA DE JAZZ

Disfrutando con la libertad

VOICES OF ANCIENT CHILDREN

Intérpretes: Pere Soto, guitarra; Tony Moore, contrabajo; Joe Gallivan, batería
Lugar y fecha: La Cova del Drac (29 y 30/1/1993)

MINGUS B. FORMENTOR

El pasado fin de semana se nos puso fiero el dragón. No sólo ha mudado de cueva, sino que pasito a paso va adoptando nuevos hábitos alimentarios y, a lo que parece, con seria inclinación hacia una dieta con más picantes y tragos ácidos. Debe sentirse con el estómago fuerte, con claros brotes de rejuvenecimiento y renovado vigor. De modo que se trajo unas muy correosas y picantes Voices of Ancient Children.

A esos viejos infantes hay que hincarles el diente en crudo y con el apetito despierto. Su música no ofrece la menor concesión a los espíritus pazguatos ni a las tragedias acostumbradas a sobrevivir con una dieta a base de cremas flácidas y sorbetes de infusión. Las raíces teóricas en las que se apoya ese trío de contrabajista inglés, batería norteamericano y guitarrista catalán es el free jazz de amplio espectro. Es decir, algo que sin ser de ahora mismo, es totalmente de hoy, a pesar de que tantos y tantos se empeñen en olvidar que está más que próximo el cetrojazo al siglo XX.

"Jam" abierta con solidez de trío estable, improvisación impolutamente ordenada, libertinaje creativo, convergencia de sonoridades

con personalidad y pedigree, música para hacer pensar construida por músicos que piensan. Vamos, algo así como un auténtico oasis en esos secos páramos del falso edén. Música, por lo demás, al abrigo de la mosqueteril divisa del todos para uno y uno para todos sin que hiciera la menor falta el infatigado divismo de ningún aprendiz de d'Artagnan. Tres culturas, tres educaciones y un solo lenguaje, el jazz, desplegado a un mismo nivel, el óptimo.

Y aunque no sea más que para reafutar por la clásica vía tomista ciertas opiniones más que interesadas, plácame recalcar a todo neón que uno de esos brillantísimos jazzmen se ha criado entre Terrassa y Badalona. No hace muchas semanas el inefable Tete Montoliu tuvo a bien compartir un deplorable "cultural" pagado con dineros de toda la ciudadanía en el que sostenia con engoldada ignorancia que nadie hay en nuestro país que tenga la más mínima talla a la hora de interpretar esa música que definirá el auténtico clasicismo de nuestro siglo. Nadie excepto Él, claro.

Esas páginas deplorables son el clásico libraco que viene a llenar un vacío en las cabezas de sus autores. Que toque Tete y guarde sus ofensivas para la soledad del excusado. Y si quiere seguir un consejo de un aficionado que años ha dejado de comulgar con ruedas de molino, acérquese alguna vez a escuchar músicos como Soto, o como Fernández, o como Sambeat, o como Bover, o como... Pero para qué seguir. Desde tiempos de los presocráticos es de universal conocimiento que no hay peor sordo que quien no quiere oír.

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CRÍTICA DE JAZZ: Un castillo con sólidos cimientos

La Vanguardia - 05:30 horas - 13/01/2001

KARLES TORRA

DJANGO'S CASTLE

Intérpretes: Pere Soto, guitarra; Joan Ramón Puntí, guitarra; Josep Travé, guitarra; Curro Gálvez, contrabajo

Lugar y fecha: La Cova del Drac (11/I/2001)

Casi medio siglo después de su muerte, el guitarrista Django Reinhardt sigue siendo de largo el mejor exponente que ha dado el jazz europeo. No es extraño, por tanto, que menudeen los tributos y retrospectivas en torno a su figura sin par. El auge actual del mestizaje musical no ha hecho sino aumentar el interés hacia este músico de origen belga que supo insertar de manera genial el jazz dentro de la tradición de la guitarra gitana. Fundado en el año 1983 por el guitarrista Pere Soto, Django's Castle es un grupo que resigue con esmero el grueso legado del artista. Tras pasar por varias etapas, distintas formaciones y sucesivas reencarnaciones, dicho cuarteto parece atravesar hoy, según asevera su líder, por uno de sus momentos más dulces. Y a fe que tuvimos ocasión de constatarlo la noche del pasado jueves en el concierto que ofreció en La Cova del Drac. Mientras que son legión los grupos que se dedican a positivar una y otra vez los cuatro clichés más típicos de Django Reinhardt, Pere Soto y sus compañeros de cuerda ofrecen por el contrario una visión panorámica y contrastada de su obra.

Así, entre "Djangology" y "Souvenirs", dos referencias obligadas que sirven respectivamente para abrir y sellar el concierto, en el ínterin brillan gemas ocultas de inapreciable valor artístico. Especialmente, "Appel indirect", un tema de los años cuarenta que nos muestra al creador en su faceta más evolutiva e innovadora. Pere Soto cree ver ahí unos ciertos precedentes del free jazz, y no anda faltado de razón. Con desenfrenado frenesí y un punto de agresividad, el guitarrista badalonés construye una soberbia recreación desde una fascinante libertad estructural.

Aunque no sea directamente una composición nacida del genio de Django Reinhardt, sino de su compadre Dorado Smith, en el tema titulado "Bossa dorada" se pone al descubierto la hibridación gitana en todo su esplendor. Los aires brasileños se ven agitados por el implacable ventilador rumbero de las rítmicas guitarras de Josep Travé y Joan Ramón Puntí, a partir de una introducción de puro hechizo a cargo del contrabajista Curro Gálvez. Esas son algunas de las maravillas que saltan a la oreja en el curso de un concierto, ejecutado a un notable nivel, y que tampoco se olvida del arquetípico "Nuages" ni del universal "Sant Louis Blues" de W.C. Handy. No hay duda de que Pere Soto y sus muchachos, los Django's Castle, edifican con sólidos cimientos un castillo habitado en todos sus extremos por el espíritu del genial Django Reinhardt.

Mariscada de Django

Màgica nit de jazz gitano al Jam Session divendres passat

Es seguidors de Django Reinhardt es multipliquen a escala planetària, amb festivals especialitzats i una gran efervescència a internet. El guitarrista belga mort el 1953 a Fontainebleau i fundador del quintet Hot Club amb Stephane Grappelli encara fa córrer la tinta i, sobretot, els màstils.

Woody Allen va presentar el protagonista d'*Amores y desacuerdos* (Sean Penn), com un músic obsesionat per Reinhardt i aquest fervor ha tornat a revifar per Catalunya amb grups com Djangology, que serà el dia 17 al Jam Session, o Django's Castle, que hi va tocar divendres.

Gràcies al virtuosisme dels guitarristes Pere Soto, Josep Travé i Joan Ramon Puntí i al seu coneixement i respecte pel repertori del jazz gitano,

la vetllada es va convertir en tota una mariscada de Django, expressió que Joan Recolons, del local del Raval de Dins, deixa anar quan la cosa ha estat suculent de debò.

Grans recursos

Pere Soto va confessar que «és difícil tocar en aquest bar perquè hi ha gent molt entesa» –a les primeres files hi havia certament autèntics jazzòfils de la ciutat– i potser per això va decidir exprimir amb devoció tot el seu ventall de recursos.

Ja a la primera part va atacar el célebre *Nuages* a dos dits amb grans ovacions, evocant la increïble tècnica que va haver de desenvolupar Reinhardt després de quedar mutilat dels dos primers dits de la mà esquerra arran de l'incendi de la caravana el

1928. Tampoc es va estar de fer lliscar el got per sobre les cordes a la segona part.

El quartet, amb un inspirat i bromista Joan Martí al contrabaix, va seguir amb comentaris didàctics repassant temes com *Tears*, «composat a París quan sabia que els nazis el podien atrapar», *Bossa Dorado*, de l'hereu del seu estil Dorado Smith, i composicions que tocava i havia gravat Reinhardt com *A little love, a little kiss*, d'Eddie Lang, el primer guitarrista virtuós de la història del jazz.

Amb aquestes coordinades, l'actuació va ser un deliciós viatge 70 anys enrere. Soto a és una mica rústec però en aquest terreny hi ha pocs músics aquí que li puguin fer ombra. Chapeau.



CARLES CASCÓN

Pere Soto va desplegar divendres tots els seus recursos

El jazz vuelve a la calle de la mano del festival

La lluvia caída el sábado por la mañana en Terrassa retrasó un día el estreno de los escenarios al aire libre de la presente edición del Festival de Jazz. La Vella Dixieland tuvo que actuar en la Cava, donde el día anterior se había ofrecido el primer concierto doble de la programación y donde esa misma noche actuaron los míticos Heath Brothers. El domingo llegó finalmente el jazz a la calle, con la actuación de Django's Castle en la plaza de Catalunya. El «JazzJove Non Stop» cerró la oferta del fin de semana. **PÁGINAS 44 Y 45**



JUAN ANTONIO ALBARRAL

El grupo Django's Castle, durante su concierto en la plaza de Catalunya.

PERE SOTO

Amb molta corda

A final dels setanta, un jove Pere Soto Tejedor (Badalona, 1958) ja tenia ben clar que la guitarra seria el *leitmotiv* de la seva vida. Els primers temps simfònics amb *Pharmacus* –fins i tot van compartir escenari amb *Triana*, *Iceberg* i *Nú* al festival Calella Camping Rock del 1977– van ajudar a perfilar la ment d'un instrumentista que amb 20 anys ja destacava. Una trobada casual amb el trompetista *Dave Douglas* –que estava passant una temporada pel país aprenent espanyol– va servir per engregar la seva primera formació jazzística, *Macedònia Jazz Spart*. Uns anys més tard, *Pere Soto* creava el seu propi grup i editava el primer treball d'estudi, *Pere Soto Jazz Group* (La Raíz Prod, 1985). Quatre anys després, *Coincidencias* (Berman Int, 1989) suposava una gran empenta professional i el reconeixement del sector.

A meitat dels vuitanta i de manera no oficial, *Soto* va posar en marxa un dels projectes que anys més tard li han donat més reconeixement i amb el qual ha editat àlbums de jazz *manouche* tan succulents com *Nuages* (Satchmo, 2001), *Prisoners of Love* (Imagen, 2002), *Blue Drag* (Goofy Records, 2004), *El Caliqueño del Califa* (Taller de Músics, 2004) o *Swing Gitane* (Blau Records, 2007): “La frescor creativa de *Django Reinhardt* l'he sentida sempre molt a prop i em sento molt còmode tocant aquest tipus de música. Tot i que es va crear el 1984 a Sant Cugat del Vallès amb el violinista *Roberto Lecaros* i el guitarrista *Óscar Roig*, *Django's Castle* és un projecte de *gypsy-jazz* que va arrencar professionalment l'any 2000. A partir d'aquí es va estendre arreu del país, fet que va significar que decidí invertir en el grup, produint un disc per any”, explica.

El guitarrista a més ha pogut col·laborar i compartir escenari i anècdotes amb grans músics d'arreu, entre els quals *Lou Donaldson* i *Cecil Taylor*. “Jo tenia un concert amb *Joe Gallivan* i *Tonny Moore*. En *Cecyl* (*Taylor*) estava passant uns dies a Palma i va decidir venir a Barcelona per trobar-se amb els seus amics i veure el concert. En acabar i entre les diferents declaracions que va fer als mitjans, va dir: ‘*Wynton Marsalis* hauria d'aprendre d'aquest guitarrista. El que ha tocat avui m'ha agradat més que tot el que ha fet ell en tota la seva vida’”. Anys més tard, el mateix *Taylor* va fer unes declaracions en un rotatiu britànic on afirmava: “El veritable ‘Eix del Mal’ el formen George Bush, *Wynton Marsalis* i *Philip Glass*” [riu, recordant-ho].

Paral·lelament a *Django's Castle*, *Pere Soto* destaca un dels vincles professionals que l'han marcat especialment: la seva relació amb *Bill Gerhardt*. “Pensó que és un dels compositors més autèntics que existeixen i que no ha estat reconegut com cal”, reivindica. Junts van gravar a Nova York el disc *Particular*

D'inquietud autodidacta, *Pere Soto* és un dels grans guitarristes d'aquest país, tal com ho certifica l'autor i bateria *John Engel* al seu llibre *Uncommon Sound* (Hardcover, 2006), on el badaloní és considerat un dels sis guitarristes esquerrans més influents d'Europa. Actualment està vivint un dels moments més delicats de la seva vida arran d'un problema de vesícula que va acabar derivant en una perforació intestinal. Tot i les dificultats, *Soto* no ha deixat de treballar. Un cop aconsegueixi la plena recuperació pensa continuar col·laborant amb la *Big Band d'Oaxaca* de Mèxic –on viu bona part de l'any–, editar un disc pendent amb el pianista *Walter Lampe* i publicar la reedició de *3 Mamuts a Liliput* de *Django's Castle* amb la col·laboració del guitarrista espanyol *Juan Arenales* i del violinista francès *Henrik André*. Incombustible.

Text: Quim Cabeza

Foto: Quim Castilla

“Wynton Marsalis hauria d'aprendre d'aquest guitarrista, va dir Cecil Taylor”

Vernacular (Planet X New York, 1994), on també apareixen *Dave Douglas*, *Jeff Ballard*, *Dave Liebman* i *Ben Allison*; un recull de temes originals que va tenir força repercussió. “La vida ens va dur per camins diferents fins que ens vam retrobar l'any 2004 per tocar plegats en una minigira pels Estats Units.”

El fet de viure i treballar fora de Catalunya bona part del temps ha estat el motiu per no tenir grans vincles professionals dins el país. Tot i així reconeix l'escola, la feina i el pes musical d'alguns músics: “Recordant els meus primers anys, he de reconèixer les ensenyances de mestres com *Josep Maria Farràs*, *Joan Albert*, *Adrià Font*, *Peer Wyborys*, *Horacio Fumero*, el gran *Jean-luc Vallet*, *Xavi Ortiz*, *Salvador Font*...”.

La seva capacitat de treball ha desencadenat en una prolífica trajectòria compositiva, tant dins el jazz com pel que fa a altres estils musicals i també en la creació d'exceŀlent material didàctic. De tot plegat, *Soto* en destaca algunes feines: “No és gens fàcil. Dins el ventall jazzístic el material d'*Oasis* (Diatic Records, 2007) que vaig gravar juntament amb *David Valdez* té un bellesa melòdica que el fa especial sense ser un disc de virtuosisme instrumental ni pretencios per ser modern. Temes com “*Armónica*”, “*Oasis*” o “*Point of Truth*” crec que aconsegueixen un nivell de perfecció estructural on ja no sents la melodia, sinó que la substància emocional del contingut adquireix una essència pròpia. Ho vius dins la teva imaginació en un altre estatus emocional. Com a compositor contemporani he escrit més de setanta obres de cambra, alguns concerts, duets, molta obra de guitarra clàssica... Potser destacaria l'estrena a Ciutat de Mèxic l'any 2000 del meu *String Quartet nº 2* (Clavis Publicacions). També estic orgullós de la feina que vaig fer a *Triumphant* (autoeditat, 2009) i *Aniversario lunático* (Conservatorio de Música de Zaragoza, 2010)”, comenta.

El seu últim gran repte no ha estat cap projecte musical sinó superar una gravíssima perforació intestinal. Aquest fet l'ha arruïnat econòmicament amb un deute mèdic que puja a més de 15.000 euros: “Ha estat el més greu que he viscut mai, un problema de vesícula que es va anar complicant per negligències mèdiques... i va derivar en una perforació intestinal. Per sort, cada dia em trobo millor. Ara queda tancar les ferides i recuperar-se, ja que en el procés he perdut vint quilos! Amb tot això, les despeses han estat molt elevades... i el fet de no poder treballar durant mesos m'ha deixat ben escurat. En el fons he d'estar content de com ha anat tot plegat i de l'ajut que estic rebent per part de molta gent, amb concerts de suport des de Mèxic i alguna cosa a Barcelona”, conclou.



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ACTIVADA UNA CAMPANYA DE
DONACIÓ, I EL 6 DE FEBRER
LA SALA LUZ DE GAS DE
BARCELONA ACOLIRÀ EL
CONCERT DE SUPT
ACORDS PER PERE SOTO.
GIPSY JAZZ&GUITARS

nova
jazz
cava

lekn a e i à

Subtils i bon gust es combinen amb intensitat i sonoritat de ritme, fruit de la inquietud artística i de la maduresa musical dels integrants d'aquest colí. Un cap de setmana especial protagonitzat per distíctics representants de les actuals tendències jazzístiques d'origen americà, però oberts per la influència de la música europea.

Divendres, a les 23h.

12

Jazz

2.000 PTA

JOHN GENTRY TENNYSON TRIO

John Gentry Tennyson piano

Nono Fernández baix

Peer Wyborna bateria

Dissabte, a les 23h.

13

Jazz

1.500 PTA

BILL McHENRY QUINTET

Bill McHenry saxo tenor

Benet Palet trompeta

Joan Menné piano

Giulia Valle baix

Joe Smith bateria

Divendres, a les 23h.

19

Swing Manouche

1.200 PTA

DJANGO'S CASTLE

Pere Solà guitarra solista

Joan Ramon Puntí guitarra rítmica

Josep Traver guitarra rítmica

Curtó Gilvrez baix

Un homenatge constant a la figura del mític guitarrista Django Reinhardt en un concert 100% respectuós original del que ha estat considerat dels millors guitarristes de jazz del món. Una nit dedicada específicament a la música manouche, gràcies al virtuosisme del quartet amb més projecció en aquest estil a Catalunya.

gener

TEMPO RÀDA
2000 - 2001



JAZZ TERRASSA



CAVIA

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El legado de Django Reinhardt

Pere Soto QUARTET EN EL ZINCO

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SUNDAY CALL
NEWARK, N.J.

Desde Barcelona,
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JAZZ GITANO
nos entrega entre otras
delicias, una buena dosis
de **SWING** descarado al
más puro estilo **DJANGO**.

Vie 18-sáb 19 eñe 08
CR*200 23h



FESTES DE MAIG BÀSILONA 2002



Terra, mar, foc

Cada any, quan arriben les Festes de Maig, tendremoix a mirar enrere per fer els progrés de la ciutat, i és que regim, volgues o no, per un calendari intí el mes d'el nostre Cap d'Any. Anem bé, que oficialment anem posant primers de sense taller, cintes d'inauguracions, però ambix.

Uimors, fulgent el programa, els ulls se'n van cap a les novetats, i n'hi ha força, se creixent. Però tot seguit vagí als actes i referents al nostre serry tradicional: la Crema del Dimoni, la passadella, la Fira de l'Arròs, Festes de les Migas, la sardana a baix mar... I em diu a mi mateixa: si, aquestes són les nostres festes. Aquesta és la nostra Badalona.

Doncs minú, per mi, enganyui, a Badalona tant el ireball com la festa vénem marcats per quatre elements. La terra, que removem tots ra per transformar la ciutat... L'aigua, aquos obrir-se Badalona al mar. El foc, abrandient e gesi que tots portem a dins. La marineda, qu endavant: Badalona a tot vent! Bonos Festes



ORQUESTRA PLATERIA
GATÍSIMO

A des quarts de 12 de la nit. Plaça del Castellnou (baró d'en Cardús)
Concert de Festes

MARC PARROT
ESKIMO
BALAGO
DJ DECKARD



A les 12 de la nit. Carpa de les Arts
Nit de Jazz

PERE SOTO
DJANGO'S CASTLE
MARTÍ SERRA





Atención

San Miguel

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Pere Soto in San Miguel

By Gilberto Gonzalez

Once again, San Miguel de Allende proudly welcomes Pere Soto, master guitar player and gypsy jazz pioneer from Spain, to the Teatro Ángela Peralta. "The Swinging Gitanos" will accompany him, with Julian Arcos and Jacobo Hechem on guitar and Gilberto González on double bass. The same night, on the same stage, a very special performance will also take place. Anita Von Ballmoos, originally from Switzerland and a well-known music figure in San Miguel, will play her accordion. The group "La Quinta Esencia" will play their latest work, *Longing Balm*, recorded in 2013, and containing traditional and original themes. Anita & La Quinta Esencia will open the session with some traditional gypsy pieces from eastern Europe. Gilberto González and Julian Arcos will play with them, and Jacobo Hechem will join after a few songs. Then Pere Soto will jump up to the stage to close the circle.



Concert

Pere Soto in San Miguel
Two concerts, one night
Tue, May 20, 7:30pm
Teatro Ángela Peralta
150 pesos

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**Del 19 al 22 de noviembre
del 2015**



L'Hospitalet / Barcelona

19-22 Nov.

DJANGO L'H 2015

DJANGO'S CASTLE TRIO



Pere Soto. Self-taught. Jazz guitarist, composer, arranger, musical producer. He was born in Badalona, Barcelona in 1958. He is one of the first gypsy jazz musician in his country. He started his musical career as a boy, playing rock and later jazz and contemporary music. After some intense musical years in his country, he starts his international career in 1989, first in Europe (Spain, Netherlands, Belgium, Germany, England) and later in North America (USA and Mexico). He has always played in concerts and worked on composition. In 2001 he is accepted as a composer in the ACC (Asociación catalana de compositores), the most prestigious institution in his country. In 2006 he appears in the book "Uncommon Sound" by John Engel, a book about the left-handed musicians who changed the music, as Albert King, Jimi Hendrix and Paul MCCArtney. He is considered one of the most relevant European left-handed guitarist of the guitar history. In 2008 he plays in two of the most important gypsy jazz festivals in the USA: San Francisco Dianao Fest and Los Angeles DianaoFest.

COLABORADORES



Festival Django L'H

2 weeks ago

¡Les doigts de l'homme nos visitaron en #festivaldjangolh 2011! Aquí os dejamos uno de los temas que tocaron!
¡Feliz martes!

Les Doigts de l'Homme (Hungaria)

www.festivaldjangolh.com FESTIVAL DJANGO L'H 2011

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Festival Django L'H

2 weeks ago

¡Recordando algunos momentos del Festival Django L'H 2014! ¡Muchos amigos y mucha música!
¡Gracias patrus53.com!

Masterclasses, Workshops

Taller 3



Masterclass at festival de Jazz de Castello 2012
"de Django a Wes"



Django en el siglo XXI

Masterclass
conferencia
sobre
Django Reinhardt
y el gipsy Jazz

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Benjamín León y Adrià Font en el ciclo Avui Jazz de Vila-real



El Auditori de Vila-real acogerá el próximo viernes 7 de diciembre la tercera entrega del ciclo Avui Jazz con la actuación del trío formado por Pere Soto, Benjamín León y Adrià Font en la sala Abril en Noviembre y con una masterclass en el Auditori de Vila-real a cargo de Pere Soto.

Esta es la tercera entrega del ciclo y la segunda que tendrá lugar fuera del auditorio municipal. Con ello, los organizadores pretenden llegar a otro tipo de público (especialmente al público joven) mediante actuaciones gratuitas protagonizadas por solistas cuyo repertorio entra dentro de una vertiente jazzística popular. Pere Soto es uno de los grandes representantes del jazz manouche en nuestro país, un estilo que fusiona la música zíngara tradicional con la música popular francesa y la improvisación. Se trata de un género cuyo principal impulsor y representante fue el guitarrista francés Django Reinhardt.

Soto es uno de los artistas habituales de los festivales y ciclos jazzísticos europeos. A Vila-real viene acompañado del organista Benjamín León, otro de los grandes músicos en nuestro país. Originario de Écija (Sevilla), Benjamín León fue elegido por la Enciclopedia del Jazz de Sarpe, mejor instrumentista de Europa en su especialidad. Su formación organística es autodidacta aunque el músico cuenta con un largo currículum pianístico. Ambos se acompañarán de Adrià Font, un batería de gran experiencia y que ha tocado con destacados músicos internacionales. Los tres juntos interpretarán un repertorio de temas clásicos de distintas épocas que van desde el Jazz Manouche al Hard Bop pasando por el Latin Jazz.

Inscripción a la Masterclass

Para asistir a la masterclass de Pere Soto, es necesario inscribirse mandando un correo a taller3@blaurecors.com o llamando al 944 229 297.

El ciclo Avui-jazz de Vila-real forma parte de las actividades culturales que organiza el ayuntamiento de esta localidad.

León+Soto+Font EN EL AVUI JAZZ DE VILA-REAL

- Viernes 7 de diciembre de 2012
- 17.30h, masterclass gratuita – Auditori de Vila-real
- 23.00h, concierto en el pub Abril en Noviembre

Masterclass de Pere Soto a l'ECMM



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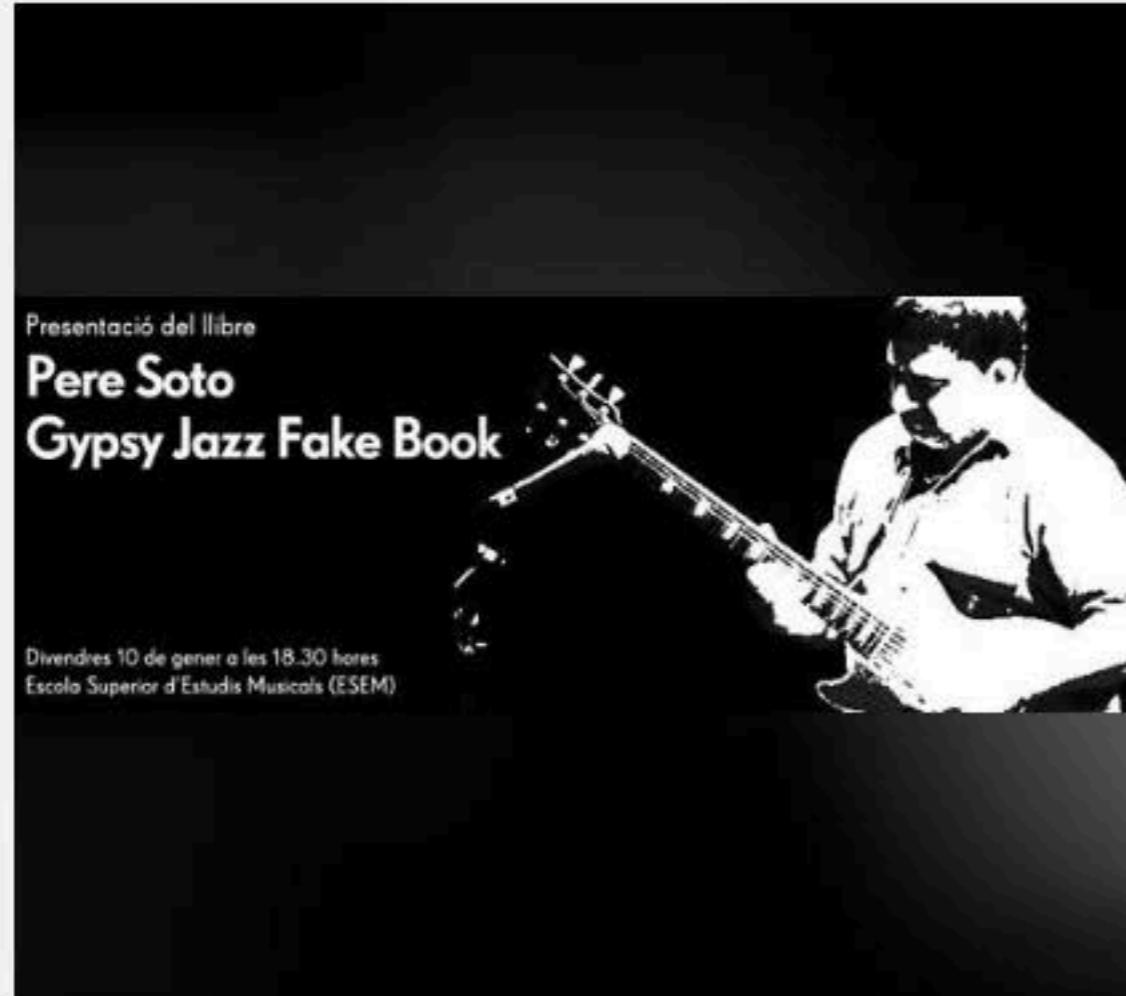
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Masterclass de Pere Soto a l'ECMM

ECMM Vilanova i la Geltrú

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Presentació del llibre "Pere Soto Gypsy Jazz Fake Book"



Presentació del llibre

Pere Soto Gypsy Jazz Fake Book

Divendres 10 de gener a les 18.30 hores
Escola Superior d'Estudis Musicals (ESEM)

Divendres 10 de gener a les 18:30 Pere Soto presentarà a l'ESEM el seu llibre, autoeditat sota el segell editorial de Clvis Publicacions. El llibre és una recopilació dels seus temes d'estil gyps...

Fri 10. Jan. 2014 18:30 - 21:30

Taller de Músics, Barcelona, Spain

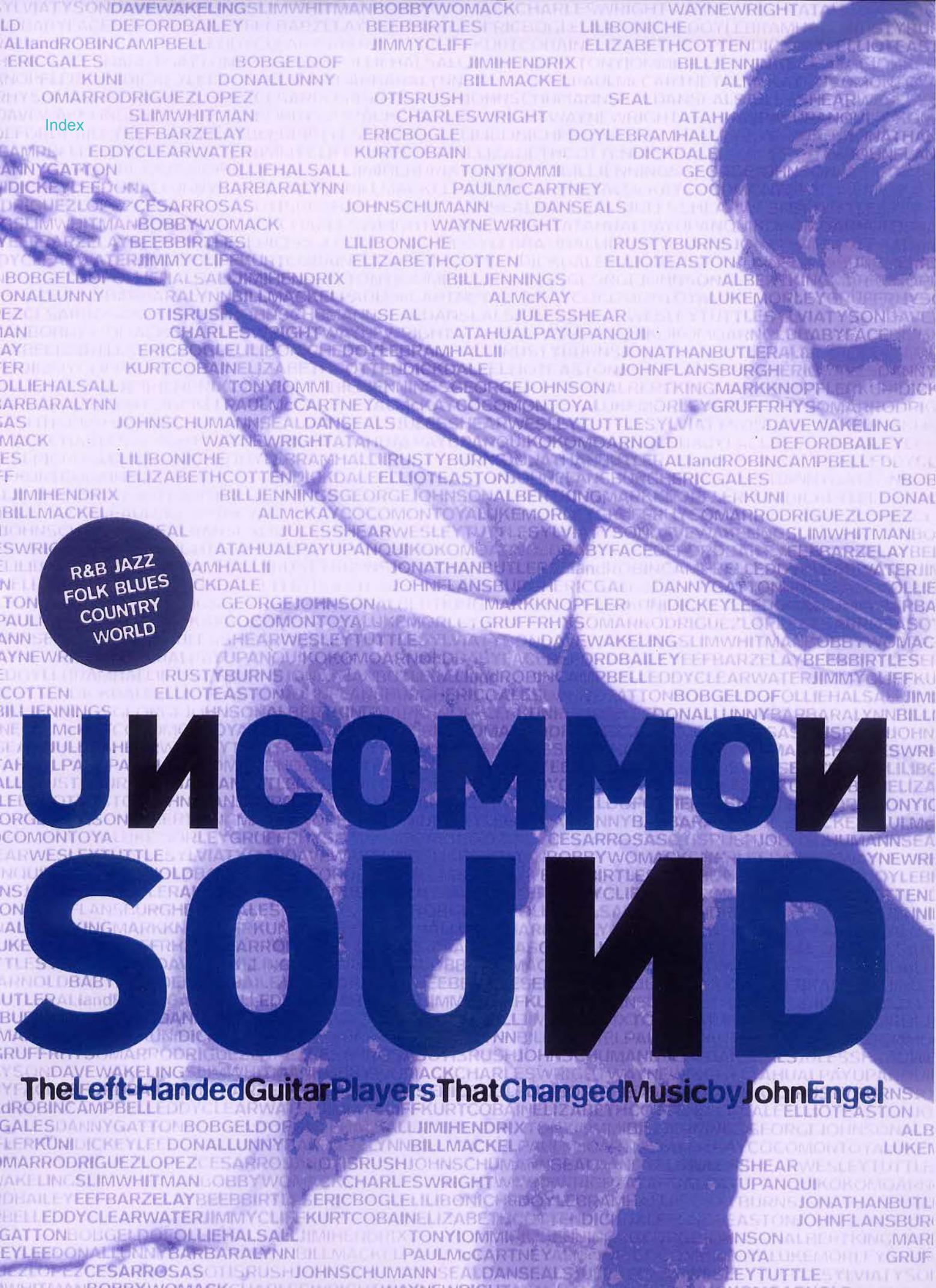
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**TALLER
DE MÚSICS**

FACEBOOK EVENT

UnCommon sound book



UNCOMMON SOUND

The Left-Handed Guitar Players That Changed Music by John Engel

Index

PERE SOTO

Born on November 20 1958 in Badalona, Spain

Pere Soto takes great pride in the fact that he taught himself everything he knows and does. Equally comfortable in pure bebop, Django jazz and rock, he never tires of exploring the outer reaches of his creative universe.

The diminutive guitarist has had a prolific and colorful career as an audacious musician, a refined composer in both jazz and contemporary orchestral music, and a fervent exponent of Reinhardt-style gypsy jazz with his combo, Django's Castle. Dizzingly busy, Soto has recorded and, especially, performed with many jazz musicians and vocalists in different countries, including organist Big John Patton, vocalist Fay Victor, keyboard player Bill Gerhardt, bop alto saxman Lou Donaldson, and singers Vania Nazaré and Cráneo de Jade.

"I started playing [guitar] when I was four or five – upside down. I didn't know what I was doing, but my first gig was when I was eight. I played a Beatles song and sang – badly, but I was singing. Then when I was 12, they had music classes after school, like optional workshops. That's when I switched my strings over. The teacher was a pianist and, after a few weeks, he kicked me out. 'You'll never be a musician,' he yelled, 'get out!' About 15 years later I had to find a piano player for a big concert. A few guys came and the piano player who ended up accompanying me was him – the teacher who had kicked me out!

"At 12, I met a girl who played guitar and she introduced me to classical guitar. She started to teach me and I took it seriously after that. At my first paying gig I was 15. It was at a discotheque, I played in a blues trio, stuff like Eric Clapton... I was a rock and blues player 'til I was 22, 23." Whereas some left-handed kids are reasonably free to develop in the way that suits them best, circumstances were starker for Soto, growing up in a Spain ruled by dictator Generalissimo Francisco Franco. The authoritarian regime did not permit left-handedness in schools – it was treated as a deviant trait and suppressed by force if necessary.

"I got into serious problems because I am left-handed. I was not allowed to write with my left hand in school. When they keep beating you, you adapt, you save yourself. I had to learn to play guitar right-handed too and I didn't want to do it, it wasn't comfortable for me. At the conservatory they said, 'You can stay and come to the class but we will not give you a degree. You have to play right-handed for that.' At the time, it was Franco's regime. There was no democracy. Bullshit like that happened a lot.

"But I was also a table-tennis champion, playing left-handed, on a local level. Overall, being left-handed can be a good thing because you have to make more mental effort than the average person. That's the reason many left-handers are really good at different things. If you are left-handed, you are a stronger person because you fight against the normal rules all your life. I want to stress that point, because I'm really against conventions, against rules. I believe rules have to be natural rules, but the world is becoming more and more restrictive."

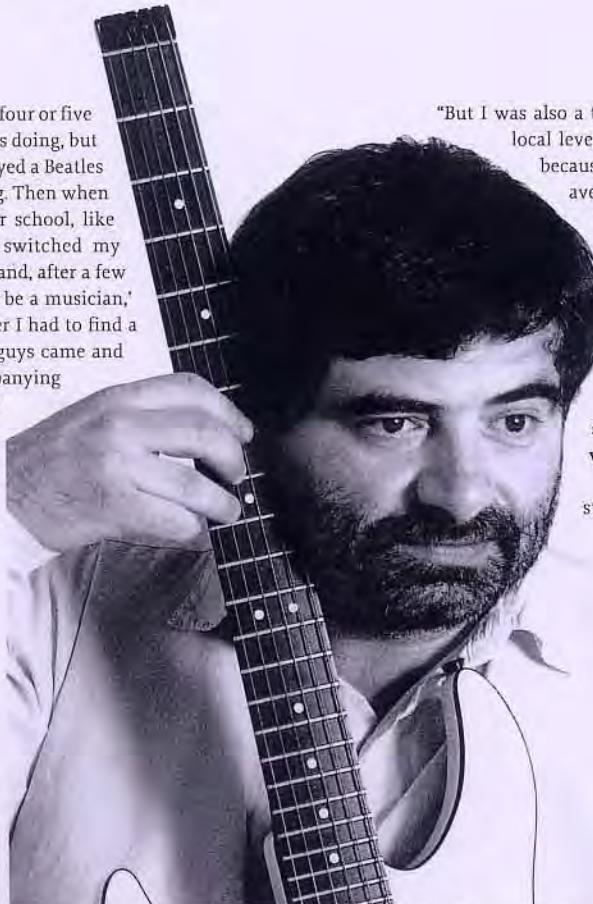
Soto overcame these contrary conditions seemingly unscathed and went on to thrive as a willful, versatile, left-handed artist.

"When you're really young, like I was when I started, you feel like the guitar is the prolongation of your body: I was not thinking about notes –

where is B, D or whatever; I just thought and my fingers went there. It's like 100% communion. It is something very special. The guitar belongs to you. It's more connected to the soul. I think the guitar is more soulful than a piano. The guitar has no limits. You are not limited to each note. You can do everything. On the guitar you feel the contact with the instrument fully. If you play eight hours a day for six months, you feel like the strings are almost inside your body. That's very fulfilling."

Through his teens, Soto's attention was galvanized by music. After high school, he played a steady flow of gigs. But, trying to accommodate his father's demands, he also held two day-time jobs. The pace was untenable and he got fired from one job – a fortuitous incident for someone who only wants to play music.

"The first big tour I did was when an important guitar player from Argentina named Miguel Palo came up. [He had played in the James Last Orchestra in the early 1970s.] He was working in an orchestra playing



Brazilian music in Germany, and was on holiday in Barcelona. He came in the room where we were practicing and really liked what I was doing. So he signed me up and took me to Germany with him. He said, 'I want to teach you everything I know. You have good potential.' That was my first experience with Brazilian music. It was every day, studying ten to twelve hours a day: samba, bossa nova, Jobim, everything. Brazilian music became my biggest influence, really.

"Miguel Palo was a strange guy. He had been in the secret police in Argentina or something like that. He escaped out of there and was hiding out in Europe. He was a virtuoso, an incredible guitar player. But then, he always got into trouble and fights. He was very violent, a total schizophrenic. One day, he just disappeared."

After his return from Germany, Soto applied himself to playing blues and blues-rock. His heroes were Jimi Hendrix, Eric Clapton, Alvin Lee (of Ten Years After), Johnny Winter, and the Allman Brothers. Prog-rock also held his interest, especially Robert Fripp of King Crimson and Steve Howe with Yes.

"Blues was especially big for me. But then I got a record of Barney Kessel playing in Copenhagen. I was amazed. Not far from blues, but not blues. That's when I got into jazz. I dove into Barney Kessel and Joe Pass, and after that there was no stopping me.

"During the time we were doing blues gigs, I was never sure about myself on stage. I would play and then get really depressed because I'd made some mistakes... One time I got drunk at a gig and broke two strings – the two high strings – while playing. I had to finish the music, so I improvised. Because I was drunk I was looser. And when I stopped I thought they would lynch me, but it was the other way around: everybody went crazy. I was shocked. You're trying to do the best you can and nobody reacts, and here you are being crazy, doing whatever you feel, and people react great and love it. That's because you're playing with your soul, nothing else. That was a turning point for me. It changed my mind about the music. Once you are on stage you shouldn't use



The Pere Soto Trio and Melva Houston.

Soto with Font del Balg at Gironella, Barcelona, Spain, 1995.





your mind. Music is art, it comes from inside, from the soul. If you use your mind, then you're not able to open the door."

While playing jazz in his 20s, Soto made another discovery that would change his life: Django Reinhardt. Electrified by the great *gitano's* musicianship, Soto founded the group Django's Castle, which is still going strong today. He went as far as emulating Reinhardt's playing technique, interpreting some of Reinhardt's compositions by fretting with only two fingers: the master's other two fingers were paralyzed as a result of a burning accident. To this day, Soto still performs "Nuages" live with two fingers.

But, alongside his forays down the acoustic-jazz path, Soto led two other jazz formations, Paper Vegetal and the Pere Soto Group, which regularly performed and recorded in Catalonia.

"Paper Vegetal was Indian music. The percussionist had lived in India a long time. He played tabla. We were a little bit like Shakti, with John McLaughlin. Then the percussionist went back to India and the flute player moved to California and the band just stopped. But we had a really good time. I was also teaching at a school during this time. After that, I put a jazz band together. In 1988, I formed the Pere Soto Group with the most famous Catalan musicians. We did commercial jazz music, somewhere between Brazilian and fusion, very funky. We had a lot of success on radio and television."

The Pere Soto Group's 1989 LP, *Coincidencias* (Berman), was the most successful jazz record ever produced in Catalonia. It played on the radio twice a day there for two years and was named best record of the year by Radio Nacional 4.

Right after the fall of the Wall, Soto went to live in Berlin, Germany, for about a year. Unhappy there, he moved to Amsterdam, the Netherlands, where he stayed for three years. There he met the American pianist Bill Gerhardt with whom he started a fruitful creative partnership. They recorded a first album as the Pere Soto & Bill Gerhardt Quartet in Amsterdam, *Metanoic* (1992, Riff), made up of 14 original compositions divided equally between Soto and Gerhardt.

The album was voted best CD of the month in February 1993 by the Southern Arts Federation's Jazz South Radio Program and got a lot of air play on jazz stations throughout the U.S. *Metanoic* offers a classic jazz form, with soothing and highly melodic pieces performed by a relaxed and cheerfully bonded quartet. Among Soto's compositions, "Pluvent" is especially engaging, while "Memories of Grandma Isabel" uses a more modern sonic palette. Except for the solo acoustic "Eternal Princess," Soto employs his Les Paul throughout. His distinctive soloing style alternates between compact, tender melodic lines and fast emotive bursts over one or several bars.

In 1992, just as Barcelona was hosting the summer Olympics, Soto was invited to play with Gerhardt at a jazz festival in Charlotte, North Carolina. Soto's short stature, his joyous disposition and passionate, left-handed playing style were an instant success with the festival crowd. By popular demand, he was invited to sit in with four different groups in a row, jamming in various jazz and blues forms.

"Then in 1994, I went to New York to record our CD *Particular Vernacular* [1994, Planet X]. I stayed at Jeff Ballard's place, who is Chick Corea's drummer now. New York is the place but it's almost impossible to live there for me, and one of the things I don't like about the music in New York is that too many things sound really aggressive. That's because life there is really aggressive."

Particular Vernacular is an exciting album, peppered with surprises and subtle intricacies. It continues the 50/50 composing approach of the previous album, but the music here is far more expressionistic. Recorded in a Manhattan studio, the ten tracks ebb and flow along bluesy lines, bebop structures, and free jazz rides. "Terrible Parable," written by the two co-leaders, provides a fascinating play between a strong melodic theme and nervous instrumental escapades. Even with the mad crescendos of Soto's "Reina Reflexia" or the free-bop-blues spirit of Gerhardt's title cut, a classic melodic flair is never far behind – as heard on Soto's searching "Born Again" blues and his fittingly titled "I Dream of You." "Per Elisa," by Soto, offers a captivating saga of fluid melodic explorations and hectic clusters of colliding instruments.

"In 1996, I went to San Francisco. I arranged a concert with three singers, two Americans and one Catalan. We called it the Super Vocal Meeting. We did a tour in Spain and then I talked Delta Airlines into sponsoring our tour and

they paid for the tickets for the vocalists, some musicians and myself to fly anywhere we wanted in the States. I didn't know where to go. I knew New York but I'd never been to the West Coast, so I decided to go to San Francisco because a friend of mine lived there. Man, I really loved San Francisco. I bought my left-handed U.S. Steinberger there for \$500. The salesman said it was really difficult to find a left-hander who liked that guitar!"

Going back to 1983, when he formed his gypsy-jazz band Django's Castle (taken from the title of a tune by Django), Pere Soto didn't simply choose to replicate the Hot Club classics. From the start, true to his headstrong approach to the arts, Soto wrote originals that were presented alongside Reinhardt covers. His knack for melodic constructions and sensitive compositions proved well suited to this passionate musical genre and the group's CDs contain many sympathetic, catchy tunes. Django's Castle has fluctuated between a trio and a quintet. In tribute to its primary inspiration, the group has kept its name, though it is essentially synonymous with 'Pere Soto and his group.' After many personnel changes, the current trio formation counts Joan Martí (upright bass), who joined the fray in the early 1990s, and Josep Traver (rhythm guitar), who came onboard in 1999. On the group's first album, *Nuages* (2001, Satchmo), Soto contributed only four originals, including the lovely "Ballad for Django" and swinging "Pastel Blues." The covers are all imbued with Soto's imagination and character, from the dreamy title tune to Reinhardt's muscular, frenetic "Appel Indirect," where certain guitar passages must钟 in at eight notes a second and some progressions border on cubism. Whereas the piece is under two minutes long on the album, Soto has been known to keep the furious volleys flying for more than four minutes on stage.

Soto's original compositions on the Castle's second outing, *Prisoners of Love* (2002, Chetman), account for eight of the 15 tracks. Highlights are



closes with two solo-guitar pieces – the delicately woeful "Deje Mi Amor En Salina Cruz" and "Por Fin Te Encontré," whose complicated runs give its hopeful theme a nervy edge.

Soto's versatility, both in composition and performance, is all the more awe-inspiring given that he never took lessons of any kind. Beyond being an accomplished artist in blues, rock, fusion, bebop and classic jazz, he has mastered the intricate and spirited stylings of gypsy jazz; he has also



"You have to work for nothing but your soul, to make your soul grow. You need the aptitude, sure, to put one stone on top of another one, on top of another one, and so on. But in jazz, you get on stage and you shouldn't think anything – just keep your mind open. If your mind is busy with thoughts, it's really hard to come up with interesting things in your playing because you are already putting up walls. Have an empty mind and a full soul. I believe in that."



many, among them: the melancholy, tuneful title track, the breathless "Minor Swing," the joyful "Menor-K Blues," the captivating "Django's Dream," and a very personal and vivacious take on Reinhardt's "Djangology." As worthy as all the albums are, *El Caliquenyo Del Califa* (2004, Taller) is the outfit's most accomplished. Nine of the 13 tracks are by Soto and they are stellar illustrations of his romantic verve and unerring good taste. The opening title track sets a tone of instinctive elegance, tuneful bonhomie, and exquisite musicianship. The emphasis of the album is more on mood-setting pieces and sophisticated melodies than on technical sparkle. This said, there are plenty of fresh soloing turns on offer and a few swinging and hopping cuts, too, like his "My Amigo 'Jazz,'" though the fancy-free tunes are otherwise covers. Soto's winning originals include the magnificent and lush "Bolero Para Arely," with dancing strings (sampled though they are) reminiscent of John Barry's in an uplifting vein. There are also the tender "A Second Love" and mesmerizing "El Tio Sam Y Su Primo Pelagatos." The album

closes with two solo-guitar pieces – the delicately woeful "Deje Mi Amor En Salina Cruz" and "Por Fin Te Encontré," whose complicated runs give its hopeful theme a nervy edge.

PERE SOTO



learned to play classical music and composes harmonically complex classical and contemporary works for chamber formations and large orchestras.

"I'm entirely self-taught in everything I do. The theory was quite heavy. I took five years to study composition. I wrote things for orchestra that have never been performed, but my String Quartet [Nº 2] got played. I went to Mexico in the summer of 2000 because they performed one of my string quartets over there. They say the music has some connections to jazz, the rhythms maybe. It's somewhere between Bartok and I-don't-know-what... It's atonal music. I tried to find people to perform it here in Spain but everybody was saying that it was too difficult, too complicated. Then I put it on my Web site and the String Quartet of Mexico City contacted me and said they liked it and wanted to perform it. I couldn't believe it. None of the quartet members were Mexican, actually. They were German and American; really good players. They play in the symphony in Mexico City. Amazing level of musicianship. I stayed around there playing jazz for a couple of months."

Soto's "String Quartet Nº 2" in four movements, which was performed by the Cuarteto de la Ciudad de México on June 3, 2000 is a riveting and passionate work. The instruments join and interweave, turning deceptively challenging music into a brisk array of emotive and accessible scenes.

Soto has composed many classical works as well as experimental, atonal pieces. Among these varied forays, one finds an opera, a saxophone quartet, a 3-movement suite for large orchestra, which was performed live in Catalonia in 1998, and chamber works for quartet, trio, and duet forms in assorted instrument distributions.

"The things that make people intelligent individuals are culture and music. Music is not only technique. For me, it is spiritual. In all civilizations, music has always been spiritual. Music is about having something to say, not something to show off. It's good to simplify sometimes, not to be in the middle of the best players, but to develop yourself instead."

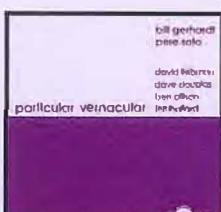
Pere Soto's eclectic inspirations have all filtered into his musical vernacular, manifesting themselves in his diverse projects: The Beatles, Jimi Hendrix, Robert Fripp, Carlos Jobim, Django Reinhardt, John Coltrane, Charles Ives, Johann Sebastian Bach, et al.

His guitar style is incisive and fraught with emotion. While study and craft underlie his work, technique never obscures a prevalent fondness for melody. In classical, blues or jazz, he may hurl into dizzying cascades of notes and keep a sense of surprise within a relaxed structure. In a free-jazz or atonal framework, he will release tension with a harmonious coda or a tuneful leitmotiv. While it is often romantic, his music is never maudlin. A spirited solo takes preference over a clean one, as empathy, not prowess, guides his esthetic choices.

"The most important thing is to understand what function a chord has. Once you know that, you just practice. When you teach yourself, and you have enough energy to keep your concentration, you don't learn what you don't need, so it goes fast. But the difficult thing is to know what to filter out what you don't need. And that brings us back to the spiritual. Every day is different. You're going to do different things every time you play, always change. You have to get to the essence."



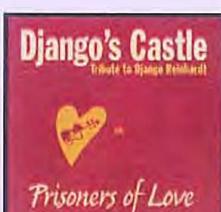
Pere Soto & Bill Gerhardt
METANOIC
1992, Riff (NL)



Bill Gerhardt & Pere Soto
PARTICULAR VERNACULAR
1994, Planet X



Django's Castle
NUAGES
2001, Satchmo Jazz



Django's Castle
PRISONERS OF LOVE
2002, Chietmon

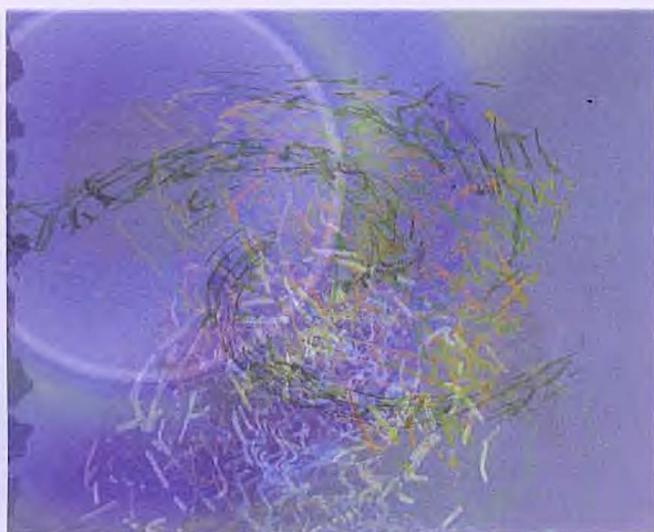
"My music is usually 80% improvisation, 20% written on paper. But it depends on the tunes. Some tunes are really free, open. On other tunes the melody is written down. In jazz it's different. The complicated thing in jazz is to keep the structure for the whole length of the song. Somebody who is mechanically and theoretically minded can't understand that because he cannot figure out when the next guy is coming up again. You have to have great imagination and a good ear – that gives you the capacity to do it. That is improvisation. But classic jazz is about keeping the form, the structure: do five times the chorus, and then comes the end and that's it. Easy to remember. But when you try to improvise on a higher level it gets more complicated."

"If I want to go farther in music now, the solution for me is not to look at the music but to look at other things in my life, like my relationships. I need to be surrounded by compatible people. I also need more smiles in my life and to see more people, other things than what I'm used to seeing now. Then, this will help me transfer a new energy into my music and spark new inspirations."

Although he displays a deep and eclectic technique and builds all his music around his guitar, Pere Soto does not consider himself a guitarist as much as an artist. Moreover, as if he were not busy enough with his varied composing and performing engagements, Soto also paints and is a keen computer graphic designer – all of which, again, he has taught himself.

"I enjoy playing with unpredictable forms and colors. For me, music and painting are more similar than they are different. It's like searching for meanings... Music has tones, colors, even light. Sometimes it is as if light were just another dimension of sound or both of them belonged to one same, greater dimension."

His pictures generally explore abstract, deconstructed or cubist combinations of shapes and colors. While his music is most often emotionally direct and intuitively comprehensible, his pictorial art makes no attempt at realistic representation. However, like the music, it evokes many moods and creates a dense yet inviting sphere into which the observer can let his imagination wander – just as the artist has let his instincts take over.



Django's Castle
EL CALIQUENYU DEL CALIFA
2004, Taller de Músicas



Vania Nazaré
BRASILEIRA MENTE
1996, Crossover



"I play guitar but I'm not a guitarist. I need to put my energies out in whatever ways I can, and I mostly use the guitar, like others might use paints. Music is the one thing I know best, but it's just the way I am. It's spiritual, it's about the way you are. I am an individualist. I believe in the individualist attitude, because we are all individuals; it's natural. If everybody was a good individualist, then you could talk about having a global community."

With and without Django's Castle, Pere Soto has performed at numerous festivals in the U.S., England, Israel, Mexico, Germany, France, Belgium, Holland, Switzerland, and Spain. He has also taken part in other artists' recordings, such as vocalist Fay Victor's *In My Own Room* (1998, Timeless) and the Brazilian singer Vania Nazaré's *Brasileira Mente* (1996, Crossover).

An uncompromising musician and an ever searching artist, Pere Soto is just as adept at soothing as he is at challenging the listener. One minute he distills a beguiling tune, the next he unleashes an array of notes out of left field. His vigorous, appealing music is frequently punctuated by impulsive surges that give it relief, like the wind's ripples on a serene lake – questioning, boisterous or simply life-affirming.



PHOTOS





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Gastón Pauls, Juan Carlos Fanconi, Pere Soto, Daniel Zacapa, Boris Barraza.