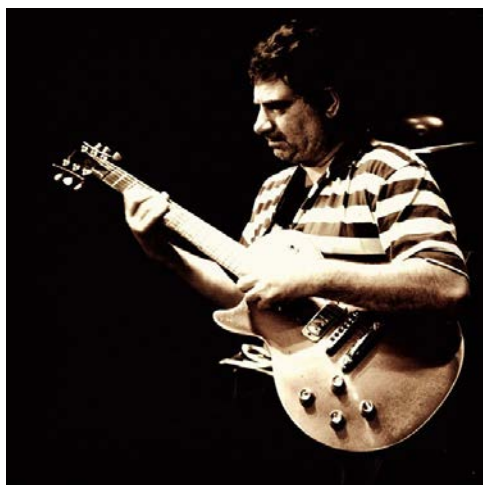


Pere Soto

Guitarra de jazz, compositor, productor musical, arreglista, educador.

Web: www.peresoto.com www.peresoto.com/gypsytrio www.peresoto.com/wp

Email: peresoto@peresoto.com



Natural de Badalona, Cataluña.

Su relación con la música ya viene de muy temprana edad y siempre de forma autodidacta.

Sus primeras experiencias fueron en el rock, blues, música brasileña hasta el jazz. En el año 1989 ya con una larga trayectoria por el país y por el resto de la península emprendió en solitario la aventura en la escena musical europea para luego más tarde ya en 1992 pasar a los Estados Unidos de Norteamérica.

En el año 2000 visita México y desde entonces pasa parte del año entre la escena europea y la mexicana combinando conciertos, masterclasses, escribiendo material didáctico sobre el Jazz y la improvisación y produciendo en su estudio de grabación personal así como componiendo para ensembles de jazz y clásico.

DISCOGRAFIA como líder



Eventos importantes recientes como guitarrista de gypsy jazz

- En el 2006 aparece en el libro "Uncommon Sound" de John Engel, el definitivo libro acerca de los guitarristas zurdos que cambiaron la música, junto a artistas tales como: Albert King, Jimi Hendrix, Paul McCartney, etc aparece como uno de los 7 europeos mas relevantes de toda la historia de la guitarra. <http://www.uncommon-sound.com>
- En el 2008 aparece en los festivales de gypsy jazz de USA, San Francisco DjangoFest y Los Angeles Djangofest.
- 2013 Concierto en el BimHuis de Amsterdam (Holanda)
- Pere Soto gypsy project en Fussio i swing al estudi TV3 (televisión estatal de Cataluña) 2014
- Aparece en el recopilatorio del gypsy jazz mundial "Django Festival 9" de la discográfica noruega Hot Club Records (<https://shop.klicktrack.com/hotclubrecords/439176>)
- Reciente CD "Pere Soto amb amics" editado por Arts Harmonica (<http://www.peresoto.com/ambamics>)

BIOGRAFIA COMPLETA



Badalona (Barcelona), 20 Noviembre 1958. Guitarrista, compositor, arreglista, productor. Autodidacta, desde muy temprana edad estuvo interesado en todo tipo de música y en especial el mundo de la guitarra. Sus primeras experiencias en el terreno del free-jazz, de la música brasileña, el blues, etc... sus innumerables actuaciones como músico de sesión en diferentes bandas por todo el territorio, todo eso lo llevaron a emprender su carrera a nivel internacional a partir del año 1989.

Ya desde temprana edad estudio siempre de forma autodidacta: solfeo y teoría, piano, guitarra, banjo, bajo eléctrico, armonía, historia de la música, contrapunto, formas, instrumentación, armonía del siglo XX, arreglos de jazz, composición, análisis...

Pero también participo y recibió algunas clases de maestros como Gabriel breznic.

En el 1989 su primer disco LP "Coincidencias" fue nominado para mejor disco del año por Nacional-Radio 4 en España.

A partir del 90 se traslada a la ciudad de Ámsterdam. Participa durante dos años en numerosos acontecimientos por Holanda y por Europa. (Ámsterdam, Eindhoven, Utrecht, Zwolle, Culemborg, festival de St. Johann del Tirolo en Austria... En este mismo año 1990 actúa en el Festival de Jazz Experimental de Eindhoven (Holanda) junto a Tom Cora (New York) y Niko Langenhuisen (Ámsterdam) y graba un programa especial para "Jazz&Co" de TV3, con su grupo Pere Soto & Bill Gerhardt Quartet.

En 1991 participa en las "Festes de la Merce de Barcelona" España.

Durante este tiempo conoce al pianista americano Bill Gerhardt (recientemente había sido galardonado como 1º premio "Down Beat" de composición y piano). Juntos formaron el grupo "Pere Soto and Bill Gerhardt Quartet" con John Engels a la batería y Arjen Gorter al contrabajo, ambos primeras figuras en la escena internacional.

En La primavera del 92 graban en Hilversum (Holanda) su primer CD "Metanoic," el cual fue escogido como mejor disco del mes y uno de los 12 discos del año por JAZZ SOUTH ART FEDERATION (USA), siendo emitido por todo el territorio estadounidense.

Su segundo disco, "Particular Vernacular", fue grabado durante el mes de febrero de 1994 en Nueva York. Esta vez, todos los músicos eran americanos: Jeff Ballard a la batería, Ben Allison al contrabajo, Dave Douglas a la trompeta, Dave Liebman al saxo soprano y Bill

Gerhardt al piano y Pere Soto a la guitarra.

Durante la primavera del 94 emprende una serie de conciertos por los estados de Carolina del Norte y Carolina del Sur (USA) y da una Master-class en la WAKE FOREST UNIVERSITY de la ciudad de Winston-Salem, (N.C).

Durante el año 2000 viaja a México donde es invitado al estreno mundial de su "Cuarteto nº 2" para cuarteto de cuerdas, por el cuarteto Ciudad de México de Miguel Meissner".

Desde el año 1984 es líder del grupo de jazz manouche "Django's Castle", y en la actualidad están muy activos gracias a la fama que están cosechando a nivel mundial por sus recientes discos y conciertos.

Durante el año 2001, con su grupo Django's Castle. (grupo homenaje constante a la figura de Django Reinhardt), graba en los estudios de St. Cugat del Vallès (Barcelona) "Embassaments acústics" su disco "Nuages", al año siguiente "Prisoners of Love" y entre el 2003 y el 2004 "El Caliqueño del Califa" y "Blue Drag"

En el año 2002 es aceptado como miembro en la ACC (Asociación de compositores de Cataluña) (www.accompositors.com/compositors/soto/soto.htm) por 10 votos a favor, una abstención y ningún voto en contra.

En el 2003 pasa la mayor parte del tiempo en México, actuando entre otros en el Festival de Huajuapán de León.

En el 2004 emprende una larga gira de más de 6 meses por Inglaterra, México y USA.

Usa tour 2004

-Watertown festival, NY

-North Carolina tour con Bill gerhardt, Mike Holstein, Byron Hedgepeth, etc...

-Concierto para The Jazz Composers Forum en el Diana Wortham Theatre, Asheville

También da una master-class de Gipsy Jazz en la prestigiosa universidad UNCA, university of Asheville, NC.

-En Austin, Texas es invitado a participar en la grabación del Cd "Wake Up Dead Man" del saxofonista Alex Coke. Durante su estancia en Texas actúa con músicos de prestigio como Rich Harney, Chris Maresh, Chris Searles y trabaja como arreglista asistente y scoring y asesor del software Sibelius con la compositora Tina Marsh y su proyecto: "Courage of the Butterfly" que será estrenado posteriormente en Austin y en la ciudad de Nueva York.

-Da un concierto-entrevista en la Radio de jazz KMHD de Portland, Oregon

-En San Miguel de Allende, México participa en una performance multidisciplinaria con el artista visual OSCAR MARTINEZ y un concierto especial en el teatro Angela Peralta

Entre enero y febrero del 2005 imparte 3 cursos de música creativa y jazz en Oaxaca, San Miguel de Allende y Aguascalientes.

En la actualidad está alternando sus conciertos y tiempo de composición con sendos proyectos work-shop dedicados al jazz, improvisación, guitarra, etc...

<http://www.chetman.com/work-shop>

Durante su vida profesional ha tocado con músicos tales como: John Engels, Arjen Gorter, Han Beninck, Dave Douglas, Tom Cora, Niko Langenhuisen, Paul Stocker, Evan Tate, Lou Donaldson, Mike Clark, Jordi Rossy, Mario Rossy, Perico Sambeat, Sean Bergin, Ron Brendel, Jeff Ballard, Marc Miralta, Ben Allison, Bill Gerhardt, Joe Malinga, Tom Jone, Albert Bover, J.M. Farras, Lonnie Smith, Joe Gallivan, Fay Victor, Carme Canela, Carla Cook, Melva Houston, David Xirgu, Alex Coke, Martin Van Duijhoven, Tristan Honsingen, Clare Foster, Ray Appleton (ex John Coltrane), Jasper Bloom, Clarence Becton, Jimmy

Rosenberg, Vania Nazare, Jaco Abel, Marta Saenz, Hernan Hecht, John Stowell, Dave Valdez.

COMO COMPOSITOR...

Como compositor es un buen conocedor tanto de la música de jazz como del mundo clásico. Podemos destacar unos cuantos compositores que le han influenciado de manera importante: J.S. Bach, Mozart, Mahler, Stravinsky, Ives, Bela Bartok, Messiaen. Ha escrito para diferentes formaciones, desde duetos hasta para orquesta, big-band, etc.

Su primer cuarteto "petit quartet de corda" fue publicado por la editorial Clivis Publicaciones en Barcelona. Su 2º cuarteto de cuerdas fue seleccionado con dos obras más de compositores italianos para ser estrenadas dentro del ciclo de conciertos "En cuerdas y alma" (temporada 2000) por el prestigioso cuarteto de cuerdas mexicano "Cuarteto de la Ciudad de México".

Su obra para Arpa, " Lamento Molecular fue estrenada en Barcelona por la arpista de la OCB (sinfónica de la ciudad de Barcelona) Magdalena Barrera Oro, dentro del ciclo **VIII temporada de l'AvuiMúsica** en noviembre del 2004.

Su obra " Más allá de la Madre Superiora es estrenada el día 10 de Marzo en Barcelona también dentro del ciclo **VIII temporada de l'AvuiMúsica** por el **Trío Bertrand**

Ha escrito 7 cuartetos de cuerdas, varias obras para guitarra, piano, obras de cámara, varias obras para orquesta sinfónica, etc...

consultar en las siguientes editoriales algunas de sus obra;

<http://members.sibeliusmusic.com/chetman>

Clivis Publicacions www.Clivis.cat

Periferiamusic www.periferiamusic.com

DISCOGRAFÍA COMO LIDER

- Pere Soto Jazz Group (DLR 713-C La Raiz prd.)
- Pere Soto Grup "Coincidencias" (1989 - LP BM-002 Berman Int.)
- Pere Soto & Bill Gerhardt Quartet "Metanoic" (1992 - CD 85012-2 Riff)
- Pere Soto & Bill Gerhardt Quartet "Particular Venacular" (Planet X New York)
- Django's Castle "Nuages" (2001 - Satchmo)
- Django's Castle "Prisoners of Love" (2002 - Imagen)
- PERE SOTO & Django's Castle "El Caliqueño del Califa" (Taller de músics 2004)
- Django's Castle "Blue Drag" (Satchmo 2006)
- PERE SOTO & Django's Castle "Swing Gitane" (Blau Records 2007)
- PERE SOTO & DAVID VALDEZ "Oasis" (Diatic records 2008, USA)

DISCOGRAFÍA COMO COLABORADOR

- Vania Nazaré "Brasileira-mente" (1996 - CD 001 Sabam)
- Fay Victor "In My Own Room" (1998 Timeless Records CD SJP446)
- Alex Coke, "Wake Up Dead Man" (2004)
- Django Festival 3, Hot Club Records 2004 (HCRCD109)

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 Peñiscola 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 Tarrega (Benicassim) 2008

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)

BELGIUM

The Botanic cultural center april 96

LUXEMBURG

Den Atelier Jazzclubluxembourg

ENGLAND

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

ANDORRA

SuperVocalMeeting 1996 a l'auditori,
Special concert for the President of the Nation

USA

-Jazz Festival Charlotte 92 NC, Pride Jazz, Charlotte 95 NC, Doe Run Resort 95 (Virginia), Jazz Club Visiones august 95 (N. York), Pearl's Jazz Club, (San Francisco)
-CREATIVE GROVTH CENTER (San Francisco), The Mouskoni Center (San Francisco), 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. Djangofest. Laguna 2008, Los Angeles. DjangoFest Mill Valley Benefit concert 2008. JimmyMacks jazz club Portland 08,

MEXICO

- Jazz Festival México 2000 (invitado de Cráneo de Jade), Aniversario de Radio UNAM 2000 (con Roberto Aymes trio), Concierto especial 2001 Escuela de Bellas Artes de OAXACA, Curso + concierto en el lago de OAXACA 2003, Fiestas de HUAJUAPAN 2003 (con Marta Saez), concierto en el teatro Angela Peralta de San Miguel de Allende. San Miguel de Allende multidisciplinary performance with OSCAR MARTINEZ (painter-visual artist. Zinco jazz club, DF 08.

PRENSA

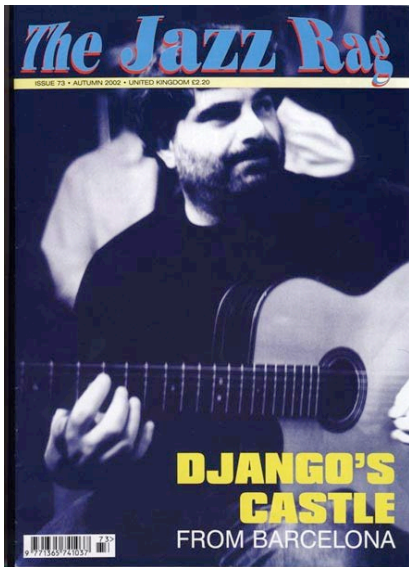
Warwick Festival 2004...England

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. 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.

'... 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 quirkily unexpected melodies.

THE JAZZ RAG (England)

'Pere Soto's distinctive brand of gypsy jazz commands attention with its compelling rhythms and quirkily 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 quirkily 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 Marti 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 Punti 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 Coryell (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 regrettons 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 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.

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 Pais 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 día con una contundencia nada desdeñable.

jazziz july 85 (international jazz magazine)

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 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.

JAZZ, Ciclo 'Avui Jazz'

Arqueología musical

Django's Castle

Intérpretes: Pere Soto, guitarra solista; Josep Traver, guitarra rítmica; Joan Martí, contrabajo. Lugar: Auditori de Vila-real. Fecha: 4 de mayo

JAVIER VELLÓN

VILA-REAL.-La jornada jazzística comenzó madrugadora el pasado viernes. El trío del contrabajista castellanense Xavi Folch mostró sus originales composiciones -temas populares en el lenguaje del jazz- en la plaza Fadrell, dentro de esa feliz iniciativa de sacar la música a la calle. A media tarde, con el sol del mayo mediterráneo, tan sensual como ya languidecente, tras una cerveza bien fría, la música aporta un conjunto de sensaciones indefinibles, seguramente pró-

ximas a lo que debe ser un ideal modesto de felicidad.

Por la noche, ya en Vila-real, completamos el día con el último concierto del 'Avui Jazz' de esta temporada, protagonizado por el conjunto Django's Castle, el trío liderado por el veterano guitarrista catalán Pere Soto.

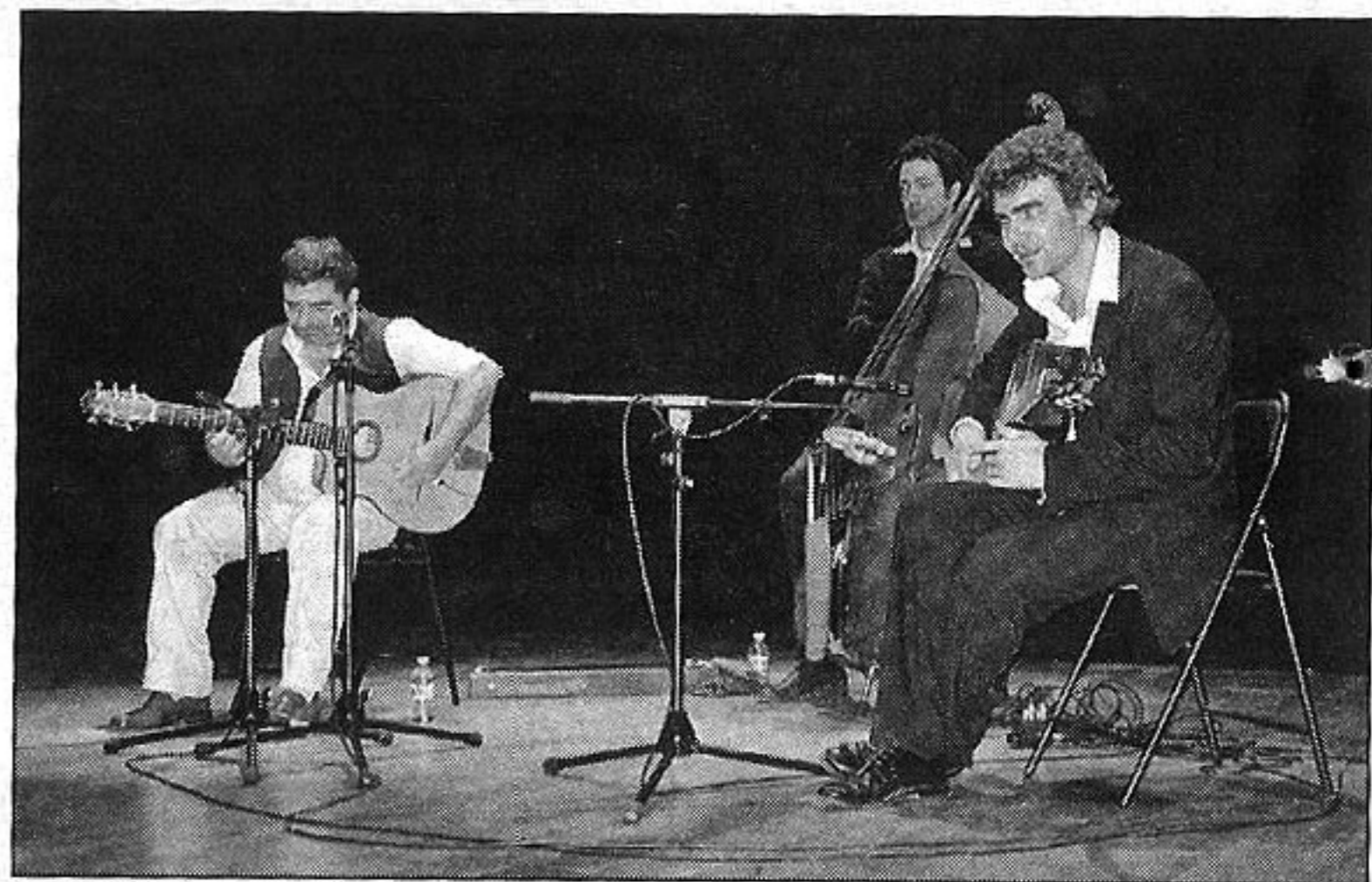
El nombre del grupo, formación de vocación estrictamente acústica, es ya sintomático de su deriva musical, tomando como referente al legendario guitarrista y compositor Django Reinhardt.

Para definir la identificación entre Pere Soto y el genial gitano belga hay que recurrir a nociones filosóficas, concretamente a la idea pitagórica de la metempsícosis o transmigración de las almas pues, en efecto, es tal la implicación del catalán con la personalidad musi-

cal de su referente que todas las composiciones, propias, estándares -*Summertime*, *Autum Leaves*- y del repertorio de Reinhardt, reproducían la inconfundible sonoridad de éste.

El grupo interpretó todo tipo de géneros y estilos, blues, vales, baladas, incluso su particular homenaje a la rumba, vertiente catalana de la fusión de culturas y de tradiciones, propias y foráneas, todo ello dominado por el imperativo del swing más genuino, el que adornaba cada nota que salía del genuino intuitivo de Reinhardt.

Pese a lo dicho, todo este perfecto diseño de arqueología musical resultaría inviable si no viniera vertebrado por unas cualidades interpretativas de altísimo nivel, las que definen la imagen del virtuosismo y de las que Pere Soto hizo gala en



El trío Django's Castle cerró el pasado viernes el ciclo 'Avui Jazz' / JAVIER VELLÓN

todo momento.

El instante más impactante de la noche llegó con el tema Nuages, cuando el guitarrista nos mostró cómo se pueden sacar sonidos del instrumento con las mismas limitaciones físicas que padeció Reinhardt tras el horrible accidente con el fuego en el que se vio envuelto. Pero yo me quedo con la forma de desarrollar el tempo de

los blues, de los vales y, sobre todo, con las improvisaciones en torno a los temas de repertorio clásico.

La brillantez del solista se asentó sobre los sólidos fundamentos de sus dos acompañantes, ante todo del contrabajista Joan Martí, con varias intervenciones, incluyendo el arco, en las que mostró su solvencia y creatividad.

NOTÍCIES



Cultura | 04/06/2008 | 13:21




Pere Soto i els Django's Castle tanquen la temporada de jazz i músiques del món de Joventuts Musicals



Xavi Pardo-Samuel Crespo / Django's Castle, la formació que lidera un dels guitarristes de més prestigi dins el món del jazz, Pere Soto, tancarà aquesta nit la temporada de jazz i de músiques del món de Joventuts Musicals. Des de Joventuts es considera que aquesta tancament és d'autèntic luxe i, de fet, el qualifiquen com un dels millors concerts de tots els que s'han fet durant aquest curs. Aquesta banda està especialitzada en l'anomenat Gypsy Jazz, una variant del jazz feta des de les arrels, amb tocs més populars i amb influències gitanes; i arriba a Sabadell després que Soto hagi fet una gira pels Estats Units actuant en diversos festivals de jazz. Els Django's Castle van nàixer l'any 1984 fruit de la voluntat dels seus components d'homenatjar la figura del guitarrista gità Django Reinhardt, que és un dels principals impulsors del mestisatge de la guitarra tradicional gitana amb el jazz. Segons ha explicat la presidenta de Joventuts Musicals, Soto és un guitarrista que reclamen els millors festivals d'aquest gènere del món. Avui, com a toc anecdòtic, estrenarà una guitarra que s'ha comprat al país nord-americà fabricada expressament per

Django's Castle arriben aquesta nit a Sabadell.

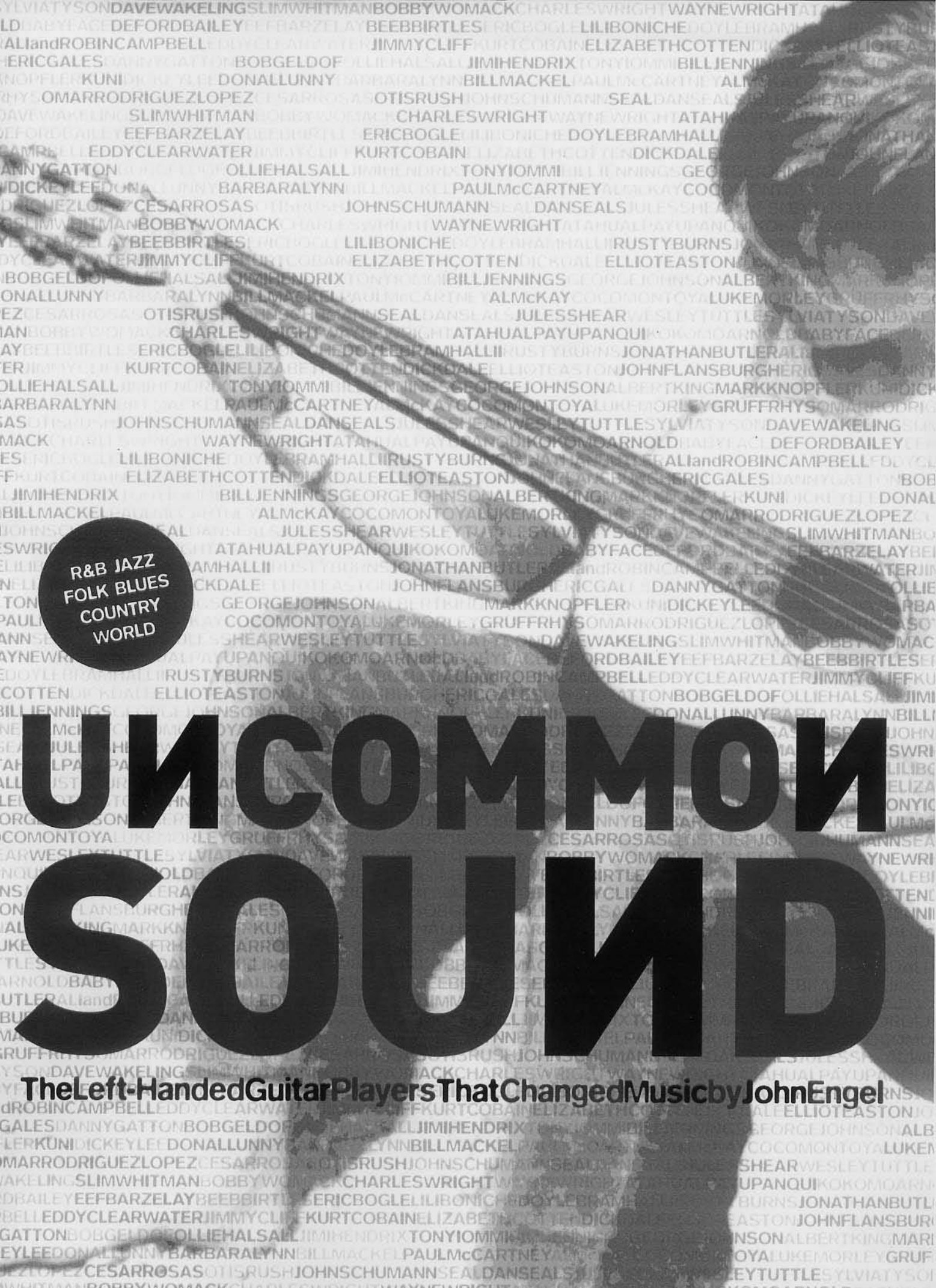
Notícies relacionades

- 
[El Quartet Orpheus de corda visita el Principal en el cicle de Música de Cambra de Joventuts Musicals](#)
- 
[La Fundació Maria-Mercè Marçal presenta a Sabadell el disc d'homenatge a la seva obra poètica](#)
- 
[La música electrònica de la sabadellenca Mar Abella protagonitzarà la nit de di's a l'Estruch](#)

a esquerrans, a més de presentar algunes de les seves pròpies composicions.

D'aquesta manera es tancarà la primera temporada completa del cicle de jazz i músiques del món, un cicle que es va posar en marxa quan els concerts de música de cambra van passar de l'Auditori de Caixa Sabadell al Teatre Principal, deixant el primer espai lliure per aquesta oferta musical. A l'hora de fer balanç, Soler ha destacat que malgrat que aquest cicle feia referència a aquests dos gèneres musicals, les músiques del món han guanyat la partida al jazz, tot i que ha recordat que, generalment, el jazz és un tipus de música que té molta més difusió. La mitjana de públic, però, ha estat força bona amb més d'un centenar de persones que han visitat aquest espai de Sabadell.

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R&B JAZZ
FOLK BLUES
COUNTRY
WORLD

UNCOMMON SOUND

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

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. Dizzily 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.

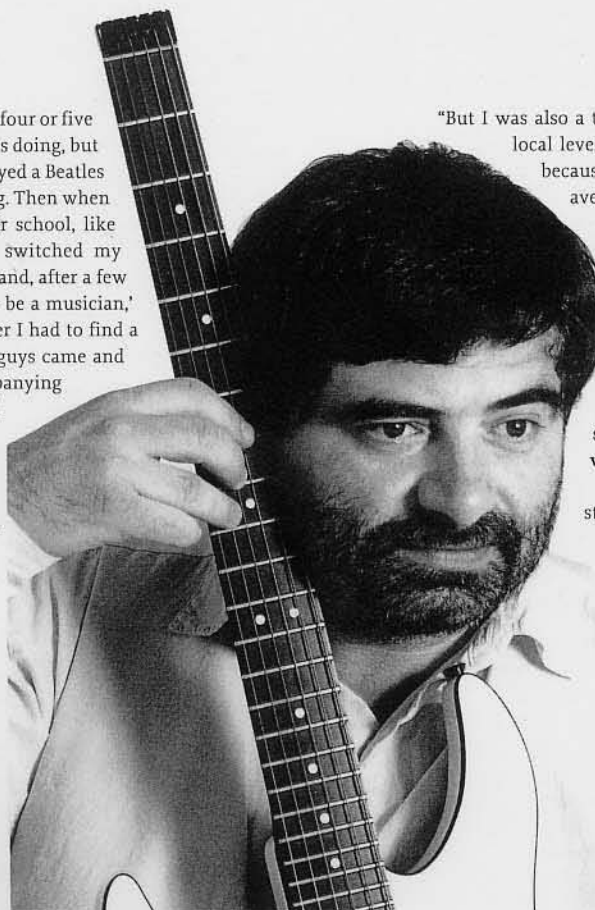
"But I was also a table-tennis champion, playing left-handed, on a local level. Overall, being left-handed can be a good thing because you have to make more mental effort than the average person. That's the reason many left-handers are really good at different things. If you are left-handed, you are 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 *gitan'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 tablas. 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 Marti (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 clock 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



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.

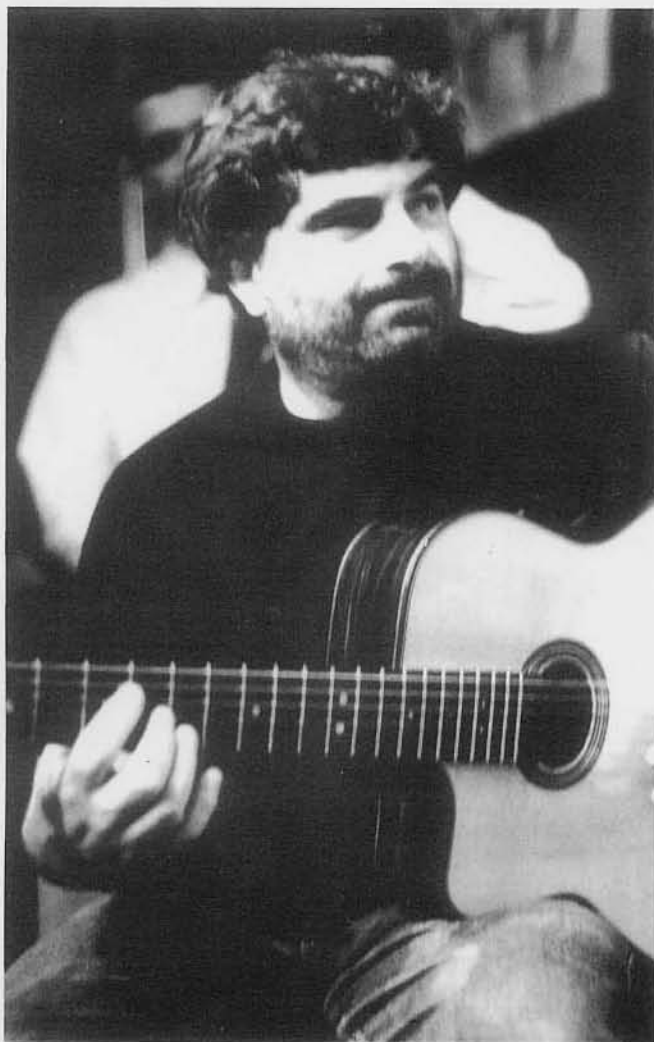
Soto's versatility, both in composition and performance, is all the more awe-inspiring given that he never took lessons of any kind. Beyond being an accomplished artist in blues, rock, fusion, bebop and classic jazz, he has mastered the intricate and spirited stylings of gypsy jazz; he has also



DJANGOLOGY

5:20m

"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."



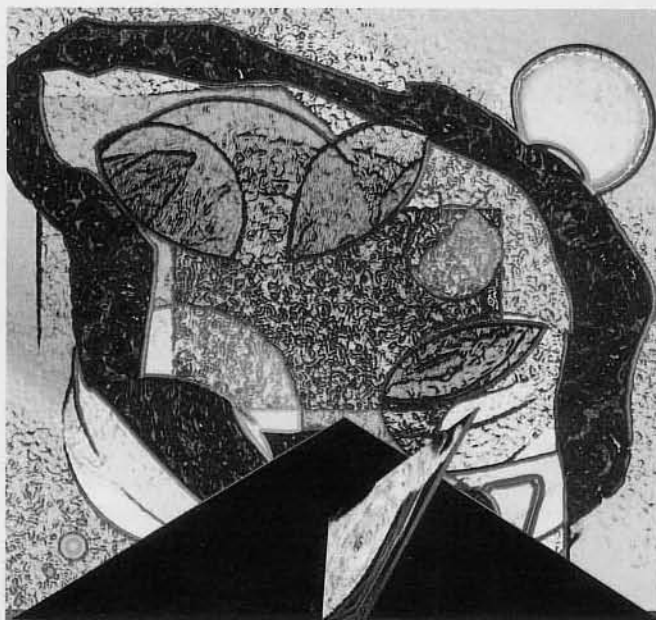
Soto has composed many classical works as well as experimental, atonal pieces. Among these varied forays, one finds an opera, a saxophone quartet, a 3-movement suite for large orchestra, which was performed live in Catalonia in 1998, and chamber works for quartet, trio, and duet forms in assorted instrument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



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 [N° 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 N° 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.



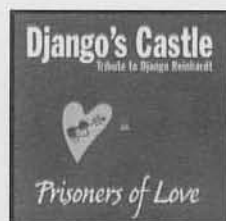
Pere Soto & Bill Gerhardt
METANOIC
1992, Riff (NL)



Bill Gerhardt & Pere Soto
PARTICULAR VERNACULAR
1994, Planet X



Django's Castle
NUAGES
2001, Satchmo Jazz



Django's Castle
PRISONERS OF LOVE
2002, Chetman

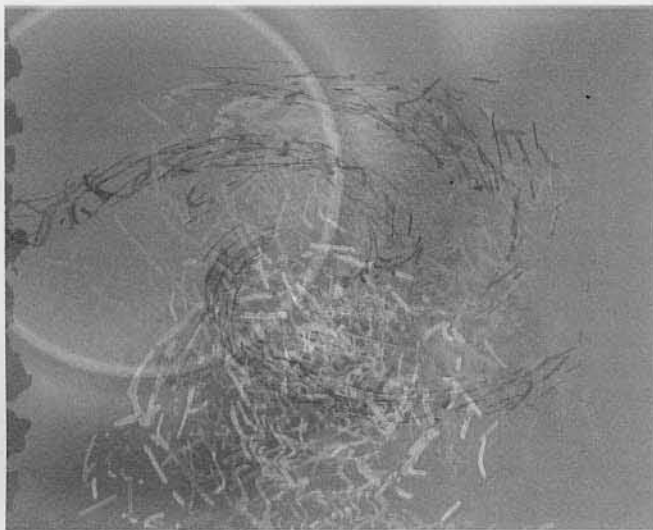
"My music is usually 80% improvisation, 20% written on paper. But it depends on the tunes. Some tunes are really free, open. On other tunes the melody is written down. In jazz it's different. The complicated thing in jazz is to keep the structure for the whole length of the song. Somebody who is mechanically 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.



PERE SOTO bio



Badalona (Barcelona), 20 Noviembre 1958. Guitarrista, compositor, productor. Autodidacta.

En el 1989 su primer disco LP "Coincidencias" fue nominado para mejor disco del año por Nacional-Radio 4 en España.

En el 92 graba en Hilversum, (Holanda) su primer CD "Metanoic" el cual fue escogido como mejor disco del mes y uno de los 12 discos del año por JAZZ SOUTH ART FEDERATION (USA).

En el 94 graba en Nueva York su segundo disco, "Particular Vernacular ", con Jeff Ballard a la batería, Ben Allison al contrabajo, Dave Douglas a la trompeta, Dave Liebman al saxo soprano y su socio Bill Gerhardt al piano.

Durante el año 2000 viaja a México donde es invitado al estreno mundial de su "Cuarteto nº 2" para cuarteto de cuerdas, por el cuarteto Ciudad de México de Miguel Meissner".

Desde el año 1984 es líder del grupo de jazz manouche "Django's Castle".

En el año 2002 es aceptado como miembro de la ACC (Asociación de compositores de Cataluña).

Durante su vida profesional ha tocado con músicos tales como: John Engels, Arjen Gorter, Han Beninck, Dave Douglas, Tom Cora, Niko Langenhuisen, Paul Stocker, Evan Tate, Lou Donaldson, Mike Clark, Jordi Rossy, Mario Rossy, Perico Sambeat, Sean Bergin, Ron Brendel, Jeff Ballard, Marc Miralta, Ben Allison, Bill Gerhardt, Joe Malinga, Tom Jone, Albert Bover, J.M. Farras, Lonnie Smith, Joe Gallivan, Fay Victor, Carme Canela, Carla Cook, Melva Houston,

David Xirgu, Alex Coke, Martin Van Duijhoven, Tristan Honsingen, Clare Foster, Ray Appleton (ex John Coltrane), Jasper Bloom, Clarence Becton, Jimmy Rosenberg, Vania Nazare, Jaco Abel, Marta Saenz, Hernan Hecht, John Stowell, Dave Valdez, etc.

COMO COMPOSITOR...

Como compositor es un buen conocedor tanto de la música de jazz como del mundo clásico. Podemos destacar unos cuantos compositores que le han influenciado de manera importante: J.S. Bach, Mozart, Mahler, Stravinsky, Ives, Bela Bartok, Messiaen.

Ha escrito para diferentes formaciones, desde duetos hasta para orquesta, big-band, etc.

Su primer cuarteto "petit quartet de corda" fue publicado por la editorial Clivis Publicaciones en Barcelona. Su 2º cuarteto de cuerdas fue seleccionado con dos obras más de compositores italianos para ser estrenadas dentro del ciclo de conciertos "En cuerdas y alma" (temporada 2000) por el prestigioso cuarteto de cuerdas mexicano "Cuarteto de la Ciudad de México".

Su obra para Arpa, " Lamento Molecular fue estrenada en Barcelona por la arpista de la OCB (sinfónica de la ciudad de Barcelona) Magdalena Barrera Oro, dentro del ciclo **VIII temporada de l'AvuiMúsica** en noviembre del 2004 y incluida en el Cd del año 2007 de la ACC,

Su obra " Más allá de la Madre Superiora es estrenada el día 10 de Marzo en Barcelona también dentro del ciclo **VIII temporada de l'AvuiMúsica** por el **Trío Bertrand**

Ha escrito 7 cuartetos de cuerdas, varias obras para guitarra, piano, obras de cámara, varias obras para orquesta sinfónica, etc...

consultar en la editorial virtual de Sibelius algunas de sus obras <http://members.sibeliusmusic.com/chetman>

DISCOGRAFÍA COMO LIDER

- Pere Soto Jazz Group (DLR 713-C La Raiz prod.)
- Pere Soto Grup "Coincidencias" (1989 - LP BM-002 Berman Int.)
- Pere Soto & Bill Gerhardt Quartet "Metanoic" (1992 - CD 85012-2 Riff)
- Pere Soto & Bill Gerhardt Quartet "Particular Venacular" (Planet X New York)
- Django's Castle "Nuages" (2001 - Satchmo)
- Django's Castle "Prisoners of Love" (2002 - Imagen)
- Pere Soto & Django's Castle "El Caliqueño del Califa" (Taller de músics 2004)
- Django's Castle "Blue Drag" (Satchmo 2006)
- Pere Soto & Django's Castle "Rythm futur" (? 2007)

DISCOGRAFÍA COMO COLABORADOR

Vania Nazaré "Brasileira-mente" (1996 - CD 001 Sabam)

Fay Victor "In My Own Room" (1998 Timeless Records CD SJP446)

- Alex Coke, "Wake Up Dead Man" (2004)

- Django Festival 3, Hot Club Records 2004 (HCRCD109)

PRENSA

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. 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.

'... 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 quirkily 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 quirkily 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 Marti 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 Punti 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 Coryell (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 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 unesuite heureuse à l'aventure "Django's Castle", un des rares groupes de ce style en Espagne.

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

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

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 Pais 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 día con una contundencia nada desdeñable.

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 Jimmy Hendrix, blues, be-bop, and rock that he loves to throw in whenever he can, As a composer there's probably no one else like him.

TIM PRIDE, review

OASIS CD (David Valdez Pere Soto)

"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.

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!

Jazz Society of Oregon

CD Reviews - April 2008

by Kyle O'Brien

Swing Gitane, Pere Soto & Django's Castle.

I unfortunately speak no Spanish, so the brief liner notes on this disc were lost on me. Thankfully the music saved the day. The jump swing and Gypsy swing of Django Reinhardt crosses all language barriers, and in the able hands of Pere Soto, a Barcelona guitarist who plays often in Portland, we hear the music celebrated in true acoustic fashion. With Josep Traver on guitar and Joan Marti on bass, the arrangements are traditional and tight. While this may not bring much new to the Django songbook, it is a deserving tribute to the Gypsy jazz master. And Soto's own Django-inspired tunes have just the right amount of Spanish and more modern jazz flair to change things up enough to make this a departure from a straight cover album.

2007, Blau Records, 51:00.



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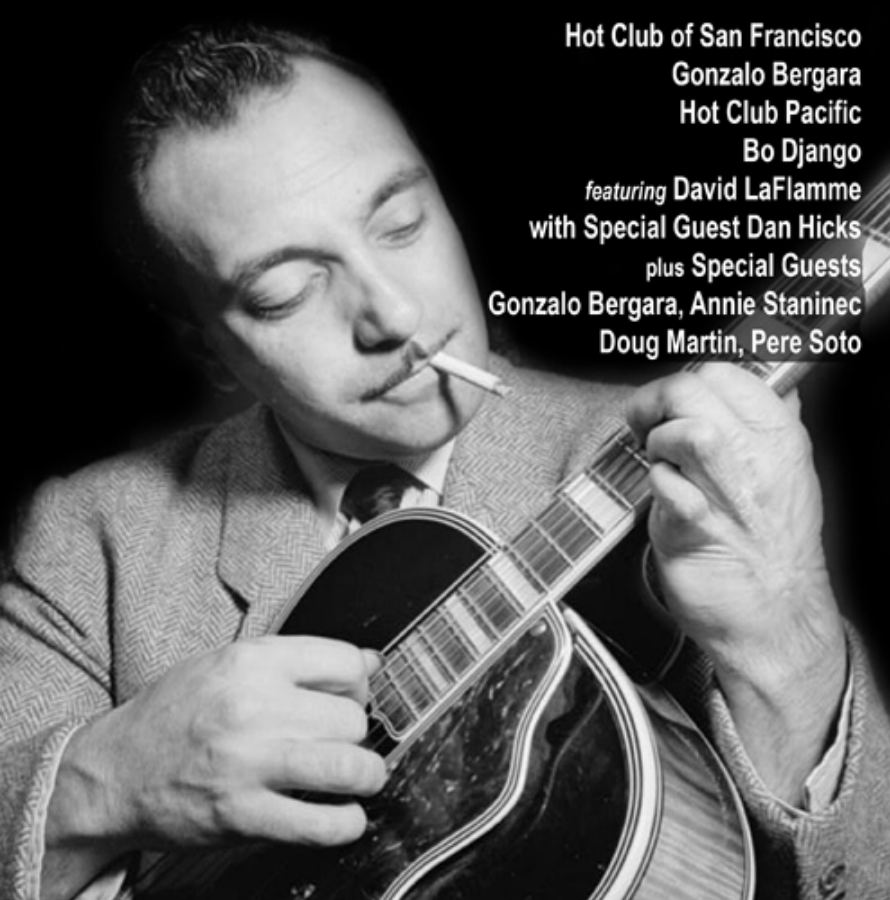
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Arts & Entertainment April 25, 2008 Search Archives: Go

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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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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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 tópicos 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.

Suena "Hot Club Oaxaca" en el Central

El grupo de gypsy deleitó al público oaxaqueño la noche del miércoles en una velada inolvidable

Gina MEJÍA
21/05/2009, 18:05:28 PM

Integrado por el guitarrista español Pere Soto, César Hernández en la guitarra rítmica y el bajista Alfonso Rojo, el grupo de gypsy "Hot Club Oaxaca" invadió con su sonido la noche de este miércoles todos los rincones del café cultural Central, espacio en el cual deleitaron con su música a todos los ahí reunidos.

Quince minutos antes de la medianoche y tras haberse presentado el filme "Akiresu to Kame", del director japonés Takeshi Gitano, Soto, quien es fundador de este trío creado en el año 2007 con el afán de poder tocar y crear la escuela gypsy en México y sus acompañantes, subieron al escenario iluminado por suaves luces que atraían a quienes entraban en este círculo musical.

Alegremente, los músicos marcaron el ritmo de la noche, el bajo que adquirió un gran sonido en las manos de Rojo y la magnífica guitarra de Hernández, acompañaron al músico y compositor español, quien aparece en el libro "Uncommon Sound" de John Engel, el cual habla acerca de los guitarristas zurdos que cambiaron la música y destacan los nombres de artistas como Albert King, Jimi Hendrix y Paul McCartney.

"China boy", "Belleville", "Dinah", "Claire de Lune", "Nvajes", "Blue Drag", "Suite Gitane", "Rose Room", "Citlalli", "St. Louis blues" y "Caravan" fueron algunas de las piezas interpretadas por el trío, muchas de ellas, compuestas por Soto, cuyo talento lo ha llevado a pisar innumerables foros; en el 2008 participó en dos de los festivales de gypsy jazz más importantes de Estados Unidos, San Francisco DjangoFest y Los Ángeles Djangofest.

La noche era fresca después de una lluvia prolongada, el guitarrista contó con el tiempo suficiente para interpretar un gran número de composiciones de Jean Baptiste "Django" Reinhardt (1910-1953), guitarrista de jazz de origen gitano nacido en Bélgica, reconocido como el primer músico de jazz originario de Europa, quien ejerció una influencia similar a la de los grandes artistas estadounidenses.

Cabe destacar que la música de Jean Baptiste es el resultado de la fusión entre el swing y la tradición musical gitana del este europeo, lo que se conoce con el nombre de Gypsy Jazz, en inglés o en francés, Jazz Manouche o bien Jazz Gitano.

Por más de una hora, el público presente disfrutó de la velada de jazz, a pesar de que una pareja que se encontraba en estado de ebriedad comenzó a molestar a Soto, ya que hablaban en un tono muy alto, pero de igual forma disfrutaron del repertorio musical; cabe señalar que el músico español Pere Soto tenía agendada una participación en el Festival Humanitas.

Noticia extraída de: www.imparcialenlinea.com el día 22/05/2009, 05:52:36 PM

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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 clarinetist 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 clarinetist Dunstan Coulber.

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 gypsy 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 Marti.

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 gypsy 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 **Birmingham Post**

ON RECORD

DJANGO'S CASTLE

Tribute To Django Reinhardt: Prisoners Of Love

(No number; details on www.chetman.com/django'scastle: 49.33)

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 *Menor-K Blues* disclaims imitation right at the start of the album and *Hele Guify* (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 Marti'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



PERE SOTO - DJANGO'S CASTLE (cc: Jim 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

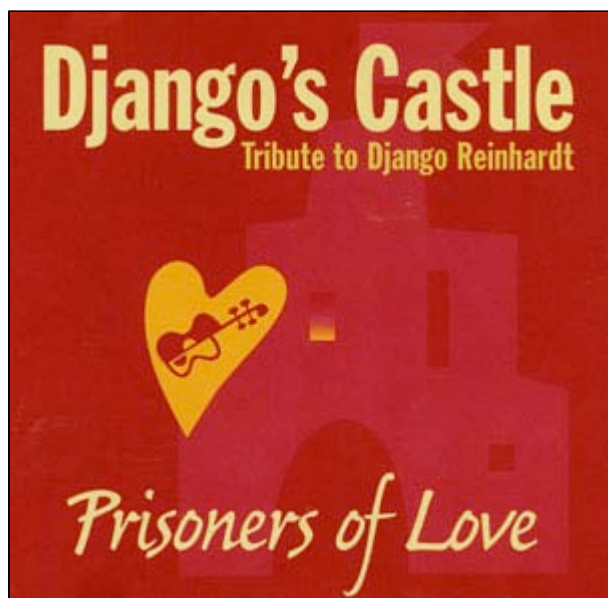
review of the Shearing box in Issue 72, I've grabbed further of these super-buys, but luckily not this Ventura feast, though it was a close thing. This time let me acknowledge the jazz master behind all this remarkable remastering - Joop Visser, whose infinitely informative notes and thankfully chronological 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 lugubriously 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




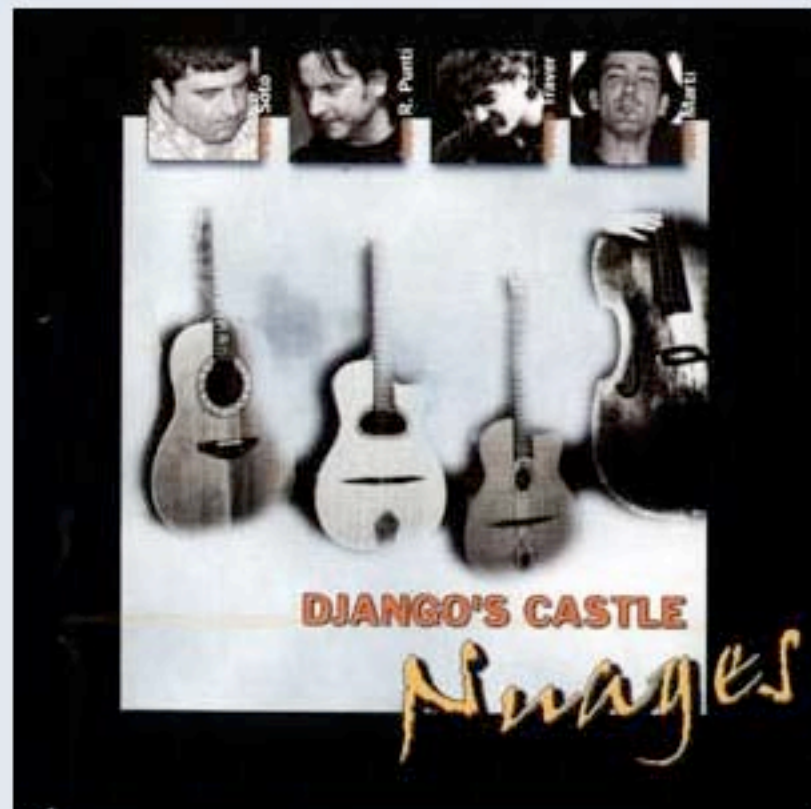
CHARLIE VENTURA

**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 Coryell (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 regrettons 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.

Extrait audio :

"Rumba 2001" (P. Soto) [« retour aux news](#)



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 à promis de se procurer une bonne Favino dès que ses moyens le lui permettront.



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ALL EVENTS CALENDAR 2004 | 2005







Mainstage Series

Other Events

SEPTEMBER

- | | |
|----|---|
| 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. |



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 Lipsinsky Hall, CPO #2290, UNC Asheville, One University Heights, Asheville, NC 28804-8510
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Zoeken

English

ZA 07 SEP 2013

20:30 € 18 / € 15 (CJP, Studenten-, Stadspas)

i.s.m. City Council of Barcelona

BARCELONA JAZZ

PERE SOTO & DJANGO'S CASTLE

Pere Soto gitaar, Josep Traver gitaar, Curro Galvez bas

GIULIA VALLE GROUP

Giulia Valle bas, Miguel Villar sax/fluit, Marti Serra sax, Marco Mezquida piano/toetsen, Dani Dominguez drums

NA AFLOOP IN HET CAFÉ: DJ ALVIZ

BIMHUIS
RADIOVOORAF
DINEREN »

VORIGE

Twee bands uit Barcelona laten horen hoe rijkgeschakeerd de jazzcultuur op dit moment is in de Catalaanse hoofdstad. Het dubbelconcert opent met gypsy jazz van het hoogste niveau. Django's Castle is het akoestische trio van de veelgeprezen jazz gitarist en componist Pere Soto. In Amsterdam nam hij een cd op met Arjen Gorter en John Engels, en in New York speelde hij met o.a. Dave Douglas en Jeff Ballard.

Na de pauze debuteert Giulia Valle in het Bimhuis. De van oorsprong Italiaanse contrabassistesse brak door in New York. Jazz Journal roemt haar 'darkly lyrical sound', maakt vergelijkingen met Charlie Haden en tipt haar nieuwe band als 'one of best contemporary jazz groups in Europe'.

Na afloop in het cafe: DJ Alviz

Het Bimhuis restaurant is geopend voor aanvang van het concert van 18:30 tot 20:30 (reserveren aanbevolen 020-7882158). Na afloop van het concert is het Bimhuis Café geopend (gratis toegang).

LINKS:

<http://www.peresoto.com><http://www.giuliavalle.com/>

Ticket: € 18 / € 15 (CJP, Studenten-, Stadspas)

Like  62

In samenwerking met:



VOLGENDE



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ZO 22 MRT 2015
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ELI DEGIBRI QUARTETVR 29 MEI 2015
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Pere Soto: *Amb amics* (ARS Harmónica, 2014)

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

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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 hindús 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 Gàlvez (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 hindús, 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