



PERE SOTO

Autodidacta. Guitarrista de jazz, compositor, arreglista, productor musical.

Nacido en Badalona, Barcelona el 1958. Email: peresoto@peresoto.com Web: <http://www.peresoto.com>

Como guitarrista es conocido por ser uno de los pioneros en su país del gypsy jazz, herencia del legendario Django Reinhardt.

Empezó a muy temprana edad en el mundo del rock y blues pasando más tarde al jazz y afines hasta llegar al mundo clásico y contemporáneo.

Después de unos años intensos empezó su carrera internacional por 1989 primero por Europa (España, Holanda, Bélgica, Alemania, Inglaterra, etc) y más tarde Norteamérica, (USA y México). Siempre compaginando sus conciertos como guitarrista y compositor.

Como compositor en el 2001, es aceptado en la ACC (Asociación catalana de compositores), máximo prestigioso organismo musical de su país. <http://www.accompositors.com>

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, y Paul McCartney como uno de los guitarristas zurdos europeos más relevantes de toda la historia de la guitarra. <http://www.uncommon-sound.com>.

En el 2008 aparece en dos de los festivales de gypsy jazz más importantes de USA, San Francisco DjangoFest y Los Angeles Djangofest.

Laguna 2008 DJANGO FEST

May 3rd 2008

John Jorgenson Quintet
Gonzalo Bergara Quartet
Stephane Wrembel
Pere Soto
Tommy Davy

Laguna Beach Festival of Arts
Forum Theatre
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142 Throckmorton Theatre presents

DJANGO FEST Mill Valley
Benefit Concert

Hot Club of San Francisco
Gonzalo Bergara
Hot Club Pacific
Bo Django

featuring David LaFlamme
with Special Guest Dan Hicks
plus Special Guests
Gonzalo Bergara, Annie Staninec
Doug Martin, Pere Soto

Sunday April 13 7:00pm 415.383.9600
142 Throckmorton Theatre, Mill Valley - 142ThrockmortonTheatre.org

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Algunos de los acontecimientos mas importantes de su carrera:

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

- 1990 Festival de Jazz Experimental d'Eindhoven (Holanda) con Tom Cora (New York) y Niko Langenhuisen (Amsterdam).

-1990 Especial Jazz&Co a TV3, amb Pere Soto Quartet.

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

Su segundo CD, "Particular Vernacular", fue grabado en 1994 en Nueva York. Con Jeff Ballard a la batería, Ben Allison al contrabajo, Dave Douglas a la trompeta, Dave Liebman al saxo soprano, Bill Gerhardt al piano. Toda la música original de Pere Soto y Bill Gerhardt.

-1999 concierto en el festival de jazz mas grande del mundo el North Sea Jazz Festival con uno de los creadores del funk, el organista Big John Patton

En el año 2000 viaja a México donde es invitado al estreno mundial de su "String Quartet nº 2", por el cuarteto Ciudad de México. (Clivis Publicaciones)

-2008 concierto en Los Angeles DjangoFest. USA

Como compositor tiene un catálogo de cerca de 1000 obras, su propio Fakebook de unos 700 temas, mas de 100 obras de música de cámara, orquesta, arreglos para Bigband, etc.

Desde el año 2001 es miembro de l'ACC. (Asociación de compositors de Catalunya) y su obra escrita esta siendo editada por Clivis publicacions, Periferiamusic y la Mà de guido.

Durante su vida profesional ha tocado con músicos tales como: John Engels, Arjen Gorter, Han Beninck, Dave Douglas, Dave Liebman, Tom Cora, Niko Langenhuisen, 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, Albert Bover, J.M. Farras, Lonnie Smith, Joe Gallivan, Fay Victor, Carme Canela, Carla Cook, 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, John Stowell, David Valdez y un largo etc.

Ha impartido Masterclass y talleres de Improvisación, Jazz, composición en Festivales, escuelas de música, universidades, etc.



- Masterclass sobre los secretos de Wes Montgomery y Django Reinhardt en el Festival de Jazz de Peñíscola 2012
- Masterclass de Pere Soto a l'ECMM <http://www.youtube.com/watch?v=sr3MYZbVjV8>

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 2009) (USA)
- PERE SOTO & REMI ALVAREZ "Remisotopos" (Intolerancia records (2009) México)
- PERE SOTO & JOSEP TRAVER "Duets manouche" (2010)
- Django's Castle with Bruce Adams "Swing Hotel du Vin" (Big Bear Records 2010) England
- PERE SOTO & Django's Castle "3 mamuts a Liliput" (2011)

DISCOGRAFÍA COMO COLABORADOR

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

FESTIVALES / CONCIERTOS

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)
- Festival de Jazz Tàrrrega 1996 (Djangos Castle)
- Menorca Jazz Festival 2001
- Festes de Maig 2002 (Badalona)
- Albacete Jazz Festival 2002
- Lugo Jazz Festival 2003

- Jazz en la nit Festival 2003 (Premia de Dalt)
- Festa Major St Cugat del Valles 2004 (Pere Soto & Total Guitar Project)
- Jazz a Castelló 2004
- Casa de la Cultura de Gandia Jazz 2004
- Festival de Jazz de Peñíscola 2007
- Festival Internacional de guitarra de Petrer 2007
- Teatre Lliure de Barcelona (Une soirée chez Villalonga) 2007
- Temporada alta de SALT (Une soirée chez Villalonga) 2007
- Festival Jazz al parc“ Badalona (Django’s Castle 2011) 2011
- Festival Internacional de Peñíscola (Pere Soto trio “de Django a Wes”) 2012

AUSTRIA

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

HOLLAND

- Jazz Festival Eindhoven 90 (Tom Cora-Niko Langenhuisen-Pere Soto)
- 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.

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 Iago de OAXACA 2003, Fiestas de HUAJUAPAN 2003 , concierto en el teatro Angela Peralta de San Miguel de Allende, San Miguel de Allende multidisciplinary performance with OSCAR MARTINEZ painter- visual artist.

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 ...'



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 Puntí and Josep Traver.

METRO LIFE, England

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

Lechodescuillere 2002 (FRANCE)

Ce groupe ibérique en est à sa deuxième (auto) production. Le guitariste Pere Soto, leader de la formation, y exprime encore son admiration pour le génial manouche. Mais Pere, s'il connaît parfaitement la musique de Django, est aussi influencé par d'autres musiques (guitaristes ?) et cela s'entend principalement dans son phrasé : l'ombre de Larry 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" peuutilisée en swing à cordes. L'album conclut sur une impro solo très nostalgique intitulée "Citlaly". Pere Soto nous laisse espérer unesuite heureuse à l'aventure "Django's Castle", un des rares groupes de ce style en Espagne.

Daniel Meyer, Jazz in Time N° 28, Belgium

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

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

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

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

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

Amsterdam, World Music/Jazz 1993, Holland

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

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

"...Quartet plays tightly riveted ensembles. Within this framework, both leaders play long, clean lyrically turned solos. ...is replete with small virtues and sense of craftsmanship.

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

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

Miquel Jurado, El 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)

We're witnessing a golden age of improvisors. The number of knowledgeable, technically proficient musicians around is scary. Six appear on this CD: guitarrist Soto, pianist Gerhardt, soprano saxophonist Dave Liebman, bassist

Ben Allison, drummer Jeff Ballard and trumpeter Dave Douglas... Soto varies his tone quite a bit; sometimes it's concentrated and penetrating, on other occasions, he produces a broader sound reminiscent of John Scofield. At times, he uses distortion effectively.

Marci Miller, Asheville Newspaper Rapid River, USA

A self-taught musician, Soto has his unique originality to every kind of music he plays, whether it's the "gypsy jazz" (in the tradition of 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.

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

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

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

Tim Price (crítico de ECM).

crítica del CD OASIS

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

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

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

Finally, there is the sheer joy and camaraderie the David Valdez and Pere Soto of playing and listening to each other. Classic! This disc is stellar and packed with just the kind of experience needed, which is to the advantage of the listener because it brings a relaxed informality to the recording. Pere in his own way has extended the language on his instrument to a level prominent enough to have a major effect. It has been my feeling that with our culture's emphasis upon and rewarding of conformity rather than originality has been increasingly stifled in the past decade or so. You won't hear that stifled approach here! In his playing you hear the history of jazz!

David Valdez can do so much 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.

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 para ser estrenada 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 del 2005 en Barcelona también dentro del ciclo **VIII temporada de l'AvuiMúsica** por el **Trío Bertrand**. En verano del 2008 estrena el espectáculo multidisciplinar DIGIMUSPLAST en el MACBA de Barcelona. En Abril del 2009 se estrena su obra Aquarium V2 por el Trio de l'OBC dentro de la **XII temporada de l'AvuiMúsica**. En junio del 2009 es estrenada su obra "TRIUMPHANT" for Bandurria, Piano and Tape interpretada por Jorge Casanovas (Bandurria) y Consuelo Roy (Piano) para el CONGRESO MATEMÁTICO INTERNACIONAL: "LIBGOBER" (Topology of Algebraic Varieties), un congreso en honor del 60 aniversario de Anatoly Libgober. Jaca (Huesca, España) 22-26 de Junio de 2009

Algunas obras de su catálogo:

INSTRUMENT SOLISTA

1. **Anyorança** (1983) guitarra – Estrenada por Ramón Barboza (1984)
2. **7 miniatures** (1998) guitarra – Estrenada por Edwin Guevara (2007)
3. **Ideas para ser romántico** (1991) Contrabajo - Estrenada por Gustavo Lorenzatti (2010)
4. **Canon (HD 48915)** (2009) Piano (2011)
5. **Lamento Molecular** (2004) arpa - Estrenada por Magdalena Barrera Oro (2004)
6. **Protostofera** (2008) percussió sola

DUETOS

7. **7 estudis jazzístics per fagot i vibràfon** (2007) fagot i vibrafón
8. **Carolina** (2009) guitarra i violoncell – Pere Soto & Jorge Amador (2009)
9. **Tri-umphant** (2009) Bandurria, Piano i TAPE – Estrenada por Jorge Casanova & Consuelo Roy (2009)

TRIOS

10. **Aquarium V2** (2008) Flauta, clarinet I Fagot – Estrenada por Trio de l'OBC (2008)
11. **Más allá de la madre superiora** (2004) Bandurria, guitarra i arpa - Estrenada por trio Bertrand (2005)
12. **Azar de Soñador** (2009) Violin, Violoncello i Piano- Estrenada por Trio Salduie (2009)

MÚSICA DE CÁMARA

13. **Quartet de saxos "catalonia"** (2008)
14. **3 Ventanales** (2010) quartet de corda i piano
15. **Delphinus B9IV** (2010) quintet de vent
16. **Llaves 1.0** (2010) soprano, contralto, 4 violí I, 4 violí II, 6 violas, 2 cellos, contrabaix, piano, 3 percussionistas i TAPE
17. **Thoughts of Equuleus** (2010), orquestra de Corda
18. **Tarraconda** (2008) Mezzo soprano, trumpet, guitarra I orquestra
19. **String quartet nº 9, Sin flechas coNarcos** (2009) quartet de corda – Concertistas de Oaxaca (2009)
20. **String quartet nº 10, El secreto de Satinamuh** (2009) quartet de corda – Concertistas de Oaxaca (2009)
21. **String quartet nº 2** (1999) quartet de corda – Cuarteto Ciudad de Mexico - (2000)
22. **String quartet nº 3 "Chiapas"** (2001) quartet de corda – Ljubljana String Quartet (2007)
23. **Un cuento y una lágrima** (2007) sextet de cambra (bandurria, violi, cello, clarinet, guitarra i arpa) – grupo Sitges 94 (2007)
24. **Lirionstede Flu X7** (2009) Orquesta de cambra
25. **Aniversario Lunático** (2010) ensamble de corda pulsada, acordeo i percussió – Orquesta de alumnos del Conservatorio Profesional de Música de Zaragoza (2010)
26. **Triple Concierto "Lulu"** (2006) Bandurria, guitarra, arpa i orquestra
27. **Danza y eclipse** (2010) quintet de metall
28. **Concierto para bandurria i orquestra "Dyehuti"** (2008)
29. **Cristobal Collons** (2008) - (2008) bariton, guitarra electrica i electroacústica + video - DIGIMUSPLAST 08 - (2008)
30. **Festatut Taurin 2010** (2010) quintet de vent amb violi, viola, cello i contrabaix



CD Reviews - May 2008 by Don Campbell

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Avatar, Gonzalo Rubalcalba.

Cuban-born pianist Rubalcalba is a fearless and fearsome pianist. He has a muscular way of plowing into the most obtuse and complex rhythm structures and chord patterns and emerging victorious and triumphant on the other side. This seven-song CD requires some rapt attention and a strong heart, but the listener is rewarded with some deeply exploratory jazz, steeped in the heart of Cuban music. Produced by Rubalcalba, the band features a quartet of Yosvanuj Terry on sax, Mike Rodriguez on trumpet and flugelhorn, Matt Brewer on bass, and Marcus Gilmore on drums. They are a formidable rhythm section and deft at a special kind of polyrhythmic telepathy. Their precise telemetric execution for implying a groove while dancing around it is impeccable. And the grooves and arrangements that composers Rubalcalba, Terry and Brewer contribute here are monstrous. Terry's alto sax playing is nothing if not exhaustingly thorough in his melodic and harmonic explorations on each song. The band sets up impossible heads, and each player gets ample room to roam.

The material for the most part is edgy and dark, and not immediately or necessarily accessible to a casual listen. However, commit the ears and the modal lushness will surprise. On Brewer's "Aspiring to Normalcy," Rubalcalba establishes a black underlying arpeggio form, with Terry and Rodriguez laying down a melody that sounds like what you'd hear if insomnia had a melody. Rodriguez solos first, with staccato punch, followed by Brewer's sinewy bass over Gilmore's stellar brush and cymbal strokes. This is dense, intrepid music.

2008, Blue Note/EMI

Rabo de Nube, Charles Lloyd Quartet.

If you've not explored the work of Charles Lloyd, this may not be the place to start. Recorded live in Switzerland to celebrate Lloyd's 70th birthday, Rabo de Nube, like Avatar, will require some auditory discipline. But those who know Lloyd will revel not only in his compositional skills and reed work (plus alto flute and tarogato, a single-reed Hungarian woodwind featured on "Rumanujan"), but the young lions he's surrounded himself with. Lloyd has always had great pianists -- Jarrett, Zawinul, Petrucciani and Mehldau -- and this recording is no exception. Blue Note's Jason Moran plays with a barely contained enthusiasm. It's sharp, eloquent, informed and bursting with melodic invention and a universe of astounding technique (especially on "La Coline da Monk"). Lloyd opens the recording with the haunting "Prometheus." Propulsive drumming from Eric Harland and the insistent bass of Reuben Rogers (who bows and double-stops as melodically as I've heard) push Moran's chordal expressions, and the sum is the force of nature under Lloyd's tenor. The song's head is quick and transitory, almost like the quick pass of a baton in a 4x400 relay. That force is carried through the entire project. It smolders, smokes and erupts in huge flames in surprising cycles on nearly every composition. Lloyd seems to take delight in letting each player find every subtle harmonic nuance.

2008, ECM

Oasis Pere Soto (with David Valdez) – (Diotic Records)

Guitarist Pere Soto teams up with saxman David Valdez on this 11-song project for a sweetly and lightly arranged Andalusian spin. Released on Portland, Oregon's Diotic Records, Soto and Valdez open the recording with two Soto-penned tunes, "Armonica" and "Sheila" that feature the gilding of harmonica ace Damien Mastersen. Both are fresh and lilting Spanish themes. Soto's guitar is understated throughout, while Valdez's sax, in all its breathy, reedy wonder, permeates. On Gordon Jenkins' "Goodbye," Valdez cops the strong melody at the top of the piece and then floats a lengthy but picturesque solo to the end, buoyed by Portlander Randy Porter's deft piano.

Soto's biggest contribution here may be his compositional and arranging skills. He's credited with "virtual B3 programming" which, in the case of the Soto tune "Indian," may be a hair heavy-

handed, along with the persistent tom-tom thud of Salvador Toscano (and that's not necessarily a slam on Toscano).

Soto's playful "Incognito" features the chunk of his Flamenco-flourished nylon-string guitar. His Gypsy style is a welcome counterpoint to Valdez's sax, reinforcing the Spanish sound. His chops deep dive to the heart of the melody with fire, before the sax returns to reprise the melody.

There are a few left turns, like the wah-wah guitar-driven "If I Knew Where You Were" and the throw-away pop of "Point of Truth," but Soto delivers on the tasty title ballad "Oasis," "Bon Viatje," the Brazilian street parade of "Mr. 88," and "When I Come Home."

Sound Architecture, Tim Willcox Quartet.

Eugene-born saxophonist Tim Willcox made his way to music school back east and gigs in New York City before relocating to Portland in 2002. On his debut Diatic Records project he teamed up with Toby Koenigsberg on piano, bassist Chris Higgins and Randy Rollofson on drums. Sonically the CD – or maybe the room in which it was recorded – is a bit flat even for a minimalist quartet recording, but the performances definitely shine. This is fairly straight ahead playing, but for an inaugural project, it shows a strong up-and-comer. All nine songs were composed by Willcox. "P. Dub" is driven by Higgins' tough walking bass line, Rollofson's nearly overpowering drums, and tasty soloing from Koenigsberg and Willcox. "Have A Heart" is a sweet ballad that mixes time signatures to good result (which he does throughout the project), held together by an inventive Willcox melody line. There's a certain pop feel to this record, and Willcox admits his influences include everyone from Ravel to Elvis Costello to Bjork and the Replacements. Expect more great stuff from him.

2008, Diatic Records.

Thoughts Take Flight: a love and stress compound, Dusty York Trio.

Tenor saxophonist Dusty York is one of the more creative forces to emerge in jazz, especially locally. The Portlander, son of saxophonist Michael York, dismissed the rule book in favor of exuberant expression on his third recording. He'll flirt with a melodic exercise, then launch himself, pitching and yawing his way through some soaring sonic recreation. The stripped down trio sound is a good vehicle for York. His tone is at once nostalgic and modern, with the same feel coming from Russ Kleiner's drums. Bassist Justin Durrie has his hands full on the acoustic bass, displaying deft technique and lovely deep woody sound. With no piano as emulsifier, the record has a wild, freeform appeal. Again, York will tease with a melody line before jetting off on a bender of tonal exploration.

York opens with "Prelude – Purgatory to Paradise," which begins in a slow 4/4 march with a plucked double-stop figure from Durrie before York enters with an antique sax line and Kleiner playing a shaker. It devolves (or maybe transcends) into an avant garde miasma of cacophony before it literally runs out of steam (and you actually hear York's last breath through his horn). "A Sick Man's Dream" kicks off with a tight unison figure between Durrie and York that's at once playful and a tad foreboding, then slips back and forth from a more freeform ramble to York soloing over the opening line. "Interlude I – love and stress compounded" opens with a few bars of breath through a horn, over a fade-in of Durrie's bowed bass, who then exercises his way up and down the neck in odd intervals. York slides in with his tenor over Kleiner's drippy rain stick. It's all slightly uncomfortable in that it evokes the stress foretold in the title. Edgy stuff, and probably not for everybody, but for jazz adventurers, this CD is a fun ride.

2008, Diatic Records.

Otis Stomp, Andrew Oliver Sextet.

A student of Randy Porter, Andrew Oliver is a post-bop composer of considerable talent. He leads a young-lion sextet that includes Mary Sue Tobin on alto and soprano saxes, Willie Matheis on tenor, Dan Duval on guitar (and composer of two cuts), Eric Gruber on bass and Kevin Van Geem on drums. The title is a paean of sorts to the coastal Otis Café, and this powerful unit covers eight Oliver compositions, two by Duval and a traditional cut, with remarkable style. On the title cut, it's a classic sextet sound with tight arranging and stellar soloing throughout, very old school. Oliver's "How the Moon Broke" is a Coltrane-style ballad in an inventive mode established early by Duval's electric guitar. "Bam! Made In France" features watertight ensemble playing in 7/4, with a ridiculously fun and outside solo from Duval. Throughout, each musician's contribution helps create a sum bigger than its individual parts. Gruber and Van Geem are the strong spine for this group (and Van Geem's drums and/or the room are tuned to perfection for this recording – the right amounts of kick-drum ambient boom, snappy snare and crisp cymbals). Tobin and Matheis are truly inventive as soloists, and can cop a mean melody in the arranged sections. This record is a delight, the playing outstanding, and the fact these guys are young doesn't hurt either. They tip the hat to the masters, yet never play it safe. They've gone to school, but still bring something new to the party. These kids are dangerous. I can't wait to see what they do next.

A quick word about Diatic Records. They not only produce standard CDs, but also release enhanced data CDs replete with video cuts, liner notes and covers, photos and song tracks, all in a

A User's Guide to the Portland Jazz Festival

By Lynn Darroch

The biggest jazz event of the year in the state is coming up between February 15 and 24. There are 18 major headline concerts, a handful of big shows by regional artists, panel discussions, conversations with the artists, and



dozens of additional gigs in Portland clubs and restaurants, including the well-attended Midnight Jam Sessions. There are well over 100 separate events.

What's your strategy?

Can you catch what you want to hear and still manage daily life? Can you afford to attend?

There's a way to get the most out of this once-a-year opportunity: decide what kind of listener you really are, then select a strategy appropriate to time, budget and taste.

We've outlined a few of those possible strategies, hoping they might help organize your approach. You may have already purchased tickets to your favorite headliners, and by the time you read this, many of you will have done so in order to ensure a seat. The festival also offers ticket packages that might well fit some readers' needs. Whether or not you have tickets already, there are decisions to be made. And those are based on what kind of fan you are.

Continued on page 2

Anat Cohen Forges Her Own Jazz Path

By Kyle O'Brien

Ask Anat Cohen what type of music she plays and she answers quickly:

"Jazz," she says without thinking. But then she pauses, realizing that her music, while somewhat rooted in jazz traditions, is so much more.

"Jazz is a lot of different things to me," said Cohen in a recent phone interview. "If you say the word 'jazz' it can be limiting to your audience."

One listen to Cohen's music and it's obvious that her personal style ventures way beyond the realms of what many consider purely jazz.

Cohen was born in Tel Aviv, Israel and began clarinet studies at 12. Her musical brothers, with whom she often plays and records, include older brother Yuval, a saxophonist, and Avishai, a noted trumpeter who works out of New York. At 16, she joined her high school big band and took to the tenor sax. That same year, Cohen entered the

Thelma Yellin High School For the Arts, where she majored in jazz. Still concentrating on tenor, she fulfilled her obligation to the Israeli military by playing in the Air Force band.

In 1996 she headed to Berklee College of Music in Boston on scholarship to study jazz. Berklee is also where she found a new world of music. She went to learn how to play more like her idols, Coltrane, Dexter Gordon and Sonny Rollins, but she found much more than just a textbook education.

"Since Berklee gives scholarships to musicians from all over the world, the student body is very diverse," she said.



Continued on page 3

Gypsy Swing Goes to Mexico Pere Soto in the Land of the *Zapotecos*

By Lynn Darroch

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

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

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

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

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

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

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

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

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

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

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

JSO Members Night Continues Monthly!

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

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

The upcoming schedule:

**February 13 – Tony Starlight's
Sweet Baby James**

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March 12 – JAX Restaurant and Bar

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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
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