

## JAVIER SUBATIN HIGHLIGHTS

- selected piece at the **gaudeamus festival 2020** (netherlands) with his series of interactive compositions “exploración 111”.
- selected piece and performance at **the 21st century guitar international meeting (2021)** with his solo project for prepared guitar and surround electronics.
- founder and artistic director at **composers and improvisers community project**.
- grant from **fundação gda** (2020) for the production of his fourth album “javier subatin trio”.
- finalist at the **euroradio jazz competition 2019 at copenhagen jazz festival** with trance trio project.
- grant from **fundação gda** (2018) for the production of his second album “variaciones”.
- finalist at the **komeda jazz festival composers’ competition 2018**.
- semi-finalist at the **montreux jazz festival guitar competition 2015**.
- finalist at the **oscar alemán international jazz guitar competition 2002**.



## PREVIOUS QUOTES

Javier Subatin is gradually imposing on the Portuguese jazz scene with music that plays with the contrast of the familiar with the stranger. The rhythmic and harmonic elements of jazz emerge in the place that the history of the genre was destined for, and the melodic work is what we could expect from the intersection of the post-bop tradition with the music of its author's geographical origins, but the way in which it deals with these parameters make the recognizable, the usual, something completely different.

[...] A song that is frankly difficult is heard as if it were an easy thing, and if in it all the codes of “mainstream” jazz are respected, they come up with treatments that would be more expected in the “avant-garde” trends of the genre. What a nice surprise.

**(Rui Eduardo Paes / jazz.pt)**

[...] Gathering of technique with melodic integrity and sophistication. It begins simple and then blossoms into the infinite possibilities that exist in musical creation with the fluidity of jazz aligned to the structural temperance of classical music; the laid back Latin rhythms and the unpredictable and surprising factor of improvisation.

**(Cláudia Zafre / acordesdequinta.pt)**

The history of contemporary jazz's happening here.

**(altamomt.pt)**

[...] Very well done, rich in discoveries, in complexity, but never boring because it always carries a fresh breath.

**(Yves Dorison / culturejazz.fr)**

A melodic narrative where the music flows like a kite in the air, carried by its own will, and yet in the safe hands of the musicians who give the music the greatest trust: to let go and play without a reel.

**(Jakob Bækgaard / All About Jazz)**

Javier Subatin [...] has provided us with an authoritative work where there is an abundance of clarity of ideas, good taste, detailed elaboration.

**(Sergio Piccirilli / elintruso.com)**

Even when it goes wandering far and wide, the music [...] possesses a directness that brings the journey right to the listener rather than insisting on a chase to go after it.

**(Dave Sumner - Bird is the Worm)**

Subatin has here a compositionally strong work.

**(Filipe Freitas / Jazz Trail)**

## **ABOUT TRANCE ALBUM**

In the *Trance* series, contrasting with his latest works, Javier approaches composition through the use of small written musical ideas giving improvisation greater importance. Most of the *Trance* series pieces are based in three sections. Each section is based on the repetition of short looped contrasting motives. Said repetition spirit leads the musicians to a kind of trance state that has its culmination with improvisation, by which the musicians become part of the compositional process in real-time giving a prominent place to the musical interplay.

Following the common jazz standards form, the music is presented in a simple exposition-improvisation-re-exposition structure where the improvised sections are predominant. Each musician plays his solo over a different looped section that starts with the written music but where it goes is always uncertain. The lack of dependence on the rhythm section makes each member try to adapt and explore different roles within the group and the individuality of each musician allows the music to transform and evolve spontaneously.

When listening to the *Trance* trio, we find completely improvised parts, complex written counterpoints, accented rhythms and textures resulting in a “fresh” project with an eclectic style that utilizes elements from Argentinian folk music, free improvisation, classical music and contemporary jazz.

### **Personnel:**

Javier Subatin (guitar and composition - arrangements in ‘C Jam Blues’ by Duke Ellington)

Daniel Sousa (alto saxophone)

Diogo Alexandre (drums)

### **Tracks:**

1. Trance#1 (9:52)
2. Trance#8 (5:02)
3. Trance#2 (8:31)
4. Solo#2 (10:43)
5. Trance#5 (4:39)
6. C Jam Blues (8:14)
7. Trance#4 (8:09)

**Full length (55:16)**

## **Credits:**

Recorded at Escola Superior de Música de Lisboa

Recorded, mixed and mastered by Javier Subatin

Thanks to Raquel Nobre G., Carlos Caires and Carlos Marecos

## **ABOUT THE MUSIC**

**Trance#1** is the first piece of the series and is the one that settled the structure and compositional aesthetics for the following ones. As was described before, the music is based on small repeated motives, starting with the saxophone vamp, the first section is constructed with the intermittent appearance of the drums and guitar chords and finally with the one note based melody on the guitar. The following section maintains the saxophone motif but contrasts with augmented plucked chords on the guitar following a kind of *Uruguayan Candombe* rhythm. The third and final section of the composition works as a conclusion, making a contrast between a saxophone ostinato playing a one note melody that is completed by a guitar arpeggio in three over four times and followed by the drums crescendo over the cymbals. Following the exposition, the guitar solo is played over the first section starting with a groovy duo with the drums and, after the saxophone appearance, the music passes smoothly to a crescendo drums' solo over the second section. Finally the saxophone solo starts with a free *dialogue* with the drums while the guitar plays the third section in loop. After the saxophone solo climax, the music goes abruptly to the re-exposition.

**Trance#8** is a free improvisation based piece, following a series of chords that are played following a textural approach.

**Trance#2**, following the model established by *Trance#1*, has three sections. Starting with a 6/8 groove based on the Argentinean folkloric rhythms, then it goes over a strummed chord sequence and concludes with a saxophone and drums unison melody. The first solo, led by the saxophone is presented over a guitar ostinato that is concluded by a free improvised moment that works as a transition for the re-exposition that finishes with a coda over the strummed chords which is repeated in loop following an *accelerando* until the end.

**Solo#2** interrupt the Trance series presenting a song approach that starts with a guitar solo exposition. This is a melodic piece based in a slow *Candombe* rhythm. *Solo#2* makes part of another series of Subatin's compositions that is gaining shape over his discography. In his first recording, *Autotelic*, the first *Solo#* is included and in his following recording, *Variaciones*, the

*Solo#3* makes part of the tracks. The *Solo#* series is based on pieces that originally were created for solo guitar.

**Trance#5**, is a piece inspired in the Argentinean folkloric rhythm called *Chacarera*.

**C Jam Blues** by Duke Ellington is presented in the form of a 5 times measure arrangement that follows the *Trance* series aesthetics. The improvised solos of guitar and saxophone start without accompaniment and then the other instruments appear in order to give a conclusion to the soloist ideas. In this arrangement it is possible to find Keith Jarrett influences reminding *The Windup* track from the *Belonging* recording.

In **Trance#4**, we found once again the folkloric influences of Subatin's Argentinean roots, presented in a piece that oscillates between major and minor tonality.

## **ABOUT JAVIER SUBATIN**

Javier Subatin was born in Buenos Aires in 1985 and he is now living in Lisbon.

His music was reviewed by many blogs and music magazines and was described as a “fine example of contemporary jazz finely chiselled and melodic at wish. Soft lyricism, inscribed in a sinuous universe” ([culturejazz.fr](http://culturejazz.fr)).

He started his path in the current jazz scene in 2018 with the release of his first recording “Autotelic” with the support of Sintoma Records and Antena 2.

He was nominated to participate in various contests like Oscar Alemán Jazz Guitar Competition 2002, Montreux Jazz Guitar Competition 2015 and Komeda Jazz Composers Competition 2017.

Additionally, in 2018, he won a grant from Fundação GDA for the production of his second album “Variaciones”. And in 2019, he was a finalist in the Euroradio Jazz Competition at the Copenhagen Jazz Festival in Denmark.

He currently has three projects in which he explores different group setups. His first recording, “Autotelic”, is based on a duo of piano and guitar with the renowned Portuguese jazz pianist João Paulo Esteves da Silva. His second album, “Variaciones”, has the collaboration of some of

the most relevant jazz musicians from Portugal. Variaciones had its debut presentations in 2019 in Hot Club de Portugal and Porta Jazz, and it was released in March 2020. His third recording, that will be released in November 2020 by ears&eyes label, is a trio of guitar, alto saxophone and drums called Trance Trio. With this project, he performed in festivals such as Copenhagen Jazz Festival, Südtirol Jazz Festival and Somersby Out Jazz. He is also working on a solo performance in which he works on compositions and free improvisations using extended techniques and electronics creating a musical context that mixes contemporary improvised music, jazz and electronic music.

Javier also works on classical composition and his piece “Pensando Vientos” (for flute, clarinet, horn and string quartet) has been selected to be part of a workshop at the Annual Royal Music Association conference in Bristol.

Furthermore, his experimental piece for solo guitar and surround electronics "Untitled#1", in which he explores personal ways of writing, prepared guitar with different objects, loops and electronics, has been selected to be performed at the international conference "21st Century Guitar - Unconventional Approaches to Performance, Composition and Research" in March 2021 in Lisbon. Additionally, his four piece series of interactive compositions called “Exploración 111” will take part in the Gaudeamus Festival 2020 (Netherlands).

In 2019 he finished the master's degree in jazz performance at the Superior School of Music in Lisbon (Instituto Superior de Música de Lisboa) and in 2017 he won a scholarship in research with the Wind Band Department directed by Alberto Roque. During the course of the master's degree, he developed two research projects about contemporary jazz, creativity and composition. He wrote an article about Contemporary Jazz Composition for which he interviewed current jazz composers like Carla Bley, Ed Neumeister, Dave Liebman, Jon Balke, Reinier Baas, Dan Tepfer among others.

In 2020, he founded the Composers and Improvisers Community Project where musicians from different parts of the world present exclusive videos and collaborative recordings through the Patreon online platform.

## **ABOUT DANIEL SOUSA**

Emerging as an alternative jazz saxophone-player, Daniel's orientation moves towards genre-binding aesthetics.

Educated in both classical and jazz, his influences spread from Coltrane and Debussy to contemporary names such as Kneebody, Knowler and Otis Sandsjö, reflecting a language that is evolving and defying standard formalities and references.

Born in Portugal, his search in music began at an early age (9) and led him to perform with different constellations – from solo to orchestra – in many festivals locally and abroad – Spain, Italy, France, The Netherlands and Denmark.

He started to establish a network in Europe by joining Medinea (Mediterranean Incubator of Emerging Artists) where he collaborates and performs alongside Mediterranean artists. currently based in Copenhagen, Daniel is working on his solo project “DANÇA DIVINA” where he is expanding into a more interdisciplinary direction – sound, image and text.

## **ABOUT DIOGO ALEXANDRE**

Diogo Filipe Quintino Alexandre is a Portuguese drummer born in 1998. He is especially known for his distinct, bold drumming style, whose voice rarely goes unnoticed, regardless of the musical context, perhaps a reflection of his need to outdo himself and to push music and improvisation forward to ever higher levels.

He started his studies at classical percussion and at 13 his mother gave him his first drum set. At 14 he moved away from home to study jazz at a jazz school in Coimbra. From this point onwards, his life completely changed, having since not ceased from following his goals and his passion for music.

After moving to Lisbon to study jazz at university in 2016, he began to perform on a regular basis, gaining valuable musical and life experience. By the age of 20, he had already performed alongside artists such as Ohad Talmor, João Barradas, André Fernandes, Ben van Gelder, José Soares, João Mortágua, Jeffery Davis, João Paulo Esteves da Silva, Carlos Barretto, Demian Cabaud, Javier Subatin, Eduardo Cardinho, Fabrizio Cassol (conductor), amongst others. He has won various national music prizes, including “Best Performer” (2015 and 2017) and “Best Ensemble” (2015) at the São Luiz Jazz Fest in Lisbon plus “Prémio Jovens Músicos 2019 RTP, Antena 2” (Young Musicians Competition 2019) which is the one of the biggest Portuguese competitions for jazz and classical musicians up to 26 years old.

He recorded as sideman several albums such as Javier Subatin “Autotelic” (2018) and “Variaciones” (2019), Desidério Lázaro “Homegrown” (2019), Gonçalo Sousa “Nova Construção” (2019), Zé Cruz “USSEGUNDU” (2019) and Samuel Gapp “Trio with Strings quartet” (2019, Bernardo Sasseti’s composition prize winner). Also, he has performed at several international Festivals such as Copenhagen Jazz, Cortona Jazz Fest (Italy), Sudtirool Jazz Fest (Italy) and Festival d’Aix en Provence (South France).

More recently, he was selected to perform as part of an intercultural ensemble led by Fabrizio Cassol with musicians from all around the Mediterranean which will be on European tour in 2023.

He currently performs as sideman with artists such as Eduardo Cardinho, Samuel Gapp, Gonçalo Sousa, Tomás Marques, Desidério Lázaro and João Mortágua and is working on his own projects, and Ensemble for solo guitar, (drums, trumpet, alto saxophone, bass clarinet, double bass and guitar) plus his duo with Portuguese established saxophone player João Mortágua, which mixes acoustics with electronics.