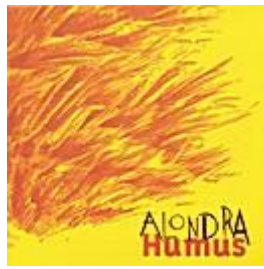


Mp3 Patricia Tondreau - Humus Alondra



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A mixing of diverse elements, including Latin-American and Brazilian rhythms combined with harmonies intrinsic to jazz. Beautiful, agile female vocals dance within the lilting instrumental textures with class and sophistication. 12 MP3 Songs LATIN: Brazilian Jazz, JAZZ: Latin Jazz Details: Patricia Tondreau

Musician, singer and composer I am a woman of the south. I was born in Chile and since childhood my mind has been inhabited by melodies, rhythms and harmonies. At an early age my father gave me a guitar, but no one in my family at that point guessed that music was to be so important to me. I can still hear my mother saying "music is not a serious career for a woman, it's not even a profession, you can't earn a penny with it and it's not suitable for people of good family"... Such was the attitude in Chile at the time. The first time I sang in public was of my classmates in 1st grade under the guidance of my teacher. I was six years old and I still remember the pleasure I had in singing. Time went by and I played the guitar more and more, alone in my room. I searched for the right chord patterns for the songs that I liked. Thanks to a good ear and the patience God gave me, and the guitar my father had given me, I easily found the chords despite my meagre musical knowledge. My audience were my friends whom I met in order to sing and flirt in the warm Chilean evenings. I also performed for my family for dinner guests and for my mother's card playing friends. I hated being made to perform and always attempted to escape these ordeals, As a teenager I began my university studies. Although there was no career that fully grabbed my attention, I decided, so as not to anger my parents, to enrol in Industrial design because I thought it sounded vaguely artistic. Big mistake! In any case, I had no alternative given that I was still legally financially dependent on my parents. It was at university that I met Vancho. He played the guitar and he suggested I sing with him. I jumped at the idea and we began rehearsing straight away. Our duet was selected to perform at the Santiago Folk Festival. We were thrilled and imagined we would become

as famous as Isabel Angel Parra. But my parents didn't allow me to go to Santiago on my own with Vancho. We nonetheless continued rehearsing in his kitchen. A few years later the country fell into a period of profound social change. Salvador Allende the first democratically elected socialist president of Chile came to power. Do you remember? During that time I had many opportunities to sing. I also became active with a far left wing organization, and continued my university studies. In 1973 many things happened that radically changed my life. It was the year of the Coup d'Etat which brought chaos, torture, death and despair to thousands of people. I was expelled from university by military decree and was forced into exile with my son my husband. I was only 21 years old and had never imagined I'd have to abandon everything from one day to the next. From the time I left Chile until I arrived in Switzerland, the country I've lived in for a long time, so many things transpired that I could write a whole book. So I'll prefer silence. In 1975 I established myself in Switzerland and I was finally able to begin studying music. I bought an electric bass guitar, Gibson. It was red just like my fist guitar. A friend of mine initiated me and I was quickly in raptures with the instrument's rhythmic possibilities. Soon after I met a guitarist who was urgently looking for a bass player for a series of concerts. He was a good musician and composer but unfortunately he was schizophrenic. He employed me in his group. I remember that at the end of the first concert my fingers were covered in blisters and the bass was full of blood. Luckily the bass was red and so you couldn't really notice. Like many crazy people that musician was also an amazing person and had an unconditional love for music. He stimulated and helped me continue studying music and always told me I was talented. I played with him for a while longer and ultimately left when things began to get a little dangerous. I really wanted to go on making music. I was young and had energy for a thousand things. Luckily I met many musicians with whom I continued to play the bass and learning about music and life. I acknowledge that I've been very lucky having met many beautiful people amongst those musicians who've crossed my path. I'll take this opportunity to thank them deeply: Yves, Horacio, Raul, Eduardo, Alicia, Evariste, Sylvie, Bob, Jean-Yves, Christine and particularly Michel Bastet a great French pianist with whom I've had such pleasure to play and who so generously encouraged and showed confidence in me when I was just a beginner. I then returned to my first love: singing and improvising. I sang jazz, Brazilian Latin music and I had a really good time. I also continued playing the bass. In 1989 I formed the group ALONDRA (Swallow) with the French guitarist Sylvie Canet. A short time later the pianist Evariste Perez, of Spanish origin, joined the group. Thus was created the nucleus of the band. For

a few years we basically interpreted Brazilian Latin standards. Then I began to compose my own songs and so did Sylvie Evariste. Thus we began playing our own music. With this new repertoire we recorded our first record Humus. The lyrics for my songs are generally in Spanish. The music is soft, melodious and rhythmical. Brazilian music has been a huge influence, as have Latin music jazz. For me it's basic that in my songs, musicians can improvise and thus leave their personal imprint on the music. All my life I have really enjoyed the work of artists such as Elis Regina, Nelson Ayres, Antonio Carlos Jobim, Ivan Lins, Chabuca Granda, Astor Piazzolla, Violeta Parra, Milton Nascimento, Joo Gilberto, Nana Vasconcellos, Egberto Gismonti, Gilberto Gil, the list is long. In 1998 I met the Theatre Spirale, a theatre company based in Geneva and co directed by Patrick Mohr and Michle Millner. I worked on a number of their shows as a musician, composer singer and even actress. Performances : 1999 Sortir de l'Ombre (Out of the shadows) about the life of illegal migrant women in Geneva. 2000, 2001, 2002 the making and touring of the show Santas Raices based on the myths of creation (Eduardo Galeano) 2001 Midsummer Night's Dream, W. Shakespeare 2002 La Cantate de Berceuses (The Lullaby Cantata) a piece based on the oral tradition and transmission 2003 Rveille-moi quand je serai libre (Wake me up when I'm free) a work based on the writings of prisoners prison guards. 2003 Fugitive Pieces, based on the book by Anne Michaels 2004, The Pearl, John Steinbeck in co production with Theatre Saint Gervais and Theatre Kayonan. Until the end of 2003 I worked as co director of the Choeur Ouvert (Open Choir). This choir was created in 1998 by Mark Dunbar Michle Millner and works intimately with the Theatre Spirale. At the moment I run a singing workshop in the AMR (the Association of Improvised music in Geneva). I sometimes teach jazz vocal in the Conservatoire Populaire of Geneva and also give private singing lessons. My latest compositions have been inspired by a book of poems Penumbbras (Twilights) written by my grandfather the Chilean poet Narciso Tondreau. In this new project I sing my own compositions accompanied by the superb musicians and friends of Alondra and with our guest Michle Millner, with whom we recorded our second record, Yaravi. Today I can say that I love music more than ever. My life without music wouldn't be the same. And so I follow my path... singing,,, like the cicada. I'd like to finish with a few words inspired by the book "Women who run with wolves" (C. Pinkola Ests) that I address to myself and to my sister women who would like to make music, or follow any other creative path. Don't listen to the saboteur who lives in your unconscious. That little voice who says endlessly "you have no talent", "you won't make it ", you can't create when you're married with children", "you'll never have time",

"You're too tired" or whatever other negative argument. Let's finish with that paralysing enemy. Let's persevere and let's live and grow our profound feminine intuition, inside ourselves, because it is ancestral and precious, wild and totally justified, full of life and an endless fountain of creative energy. OK sisters?

Patricia Patricia Tondreau Msico, cantante y compositora Soy una mujer del sur, nac en Chile y desde mi infancia mi mente vive poblada de melodas, ritmos, armonas. A temprana edad mi padre me regal una guitarra y nadie en la familia se imagin en ese entonces que me iba a tomar la msica tan en serio. Todava puedo escuchar la voz de mi madre diciendo "... la msica no es una carrera seria para una mujer, no se gana un centimo, adems es un ambiente muy poco recomendable para una muchacha decente". As era la situacin en mi familia chilena en esa poca. La primera vez que cant en pblico, fu frente los alumnos de mi clase en primera escolar, incentivada por nuestra profesora de msica. Tena seis aos y tuve mucho placer cantando. Pas el tiempo y segu tocando cada vez ms, sola en mi habitacin, buscando los acordes de las canciones que me gustaban. Gracias al buen odo y a la paciencia que Dios me di, ms la guitarra que me regal mi padre, encontraba los acordes con facilidad, a pesar de mi escasez de conocimientos musicales. Mi pblico fiel eran mis amigos y amigas con los cuales nos juntbamos a flirtear y a cantar durante los perfumados y clidos atardeceres chilenos. Tambin tena que tocar en las reuniones familiares, para los invitados a comer, para las seoras que jugaban a la canasta con mi madre y para todo aquel que se lo ocurria poner un pi en casa. Desde luego yo odiaba tener que tocar obligada y hacia todo lo posible por librarme de ese tormento. A los 16 aos comenc mis estudios universitarios. Aunque no haba ninguna carrera que me apasionara, para no contrariar a mis padres me inscrib en Industrial Design porque se me ocurri que era una carrera artstica. Siendo menor de edad no tena otra alternativa pues dependa legal y econmicamente de mis padres. All conoc a Vancho. Tocaba la guitarra y nos pusimos a tocar juntos. Nuestro duo fu seleccionado para participar en el Festival de msica folklrica en la capital, Santiago. Estbamos felices, ya nos veamos famosos como Isabel y Angel Parra, desafortunadamente mis padres no me permitieron ir a Santiago sola con Vancho. Entonces seguimos ensayando en la cocina de su casa. Algunos aos ms tarde el pas atraves un periodo de profundas transformaciones polticas y sociales a la llegada al poder de Salvador Allende, primer presidente chileno y socialista, elegido democrticamente. se recuerdan ? En esa poca cant mucho en la universidad, en manifestaciones, no faltaban las oportunidades. En 1973 en Chile pasaron varias cosas que cambiaron drsticamente el curso de mi vida; empezando por lo positivo, contrae matrimonio y fu madre de Gaspar

un beb precioso. El lado trgico fu un sangriento golpe de estado que trajo al pas caos, muerte, torturas y desapariciones de miles de personas. Fu expulsada de la universidad por decreto militar y luego tuve que abandonar Chile con mi hijo y su padre antes que nos encarcelaran a todos. Tena entonces 21 aos y nunca me imagin que tendra que abandonarlo todo de un da para otro. Entre mi partida de Chile hasta mi llegada a Suiza, pas en el que resido desde hace aos pasaron tantas cosas que hara falta escribir un libro solo con esa parte de mi vida. Por esa razn no aadir nada ms. En 1976, una vez establecida en Suiza, POR FIN PUDE EMPEZAR A ESTUDIAR MUSICA! Me compr un bajo elctrico Gibson rojo igual que mi primera guitarra. Un amigo me di cursos bsicos de iniciacin e inmeditamente qued prendada del instrumento. Un da cruz mi camino un guitarrista que buscaba urgentemente un bajista para una serie de conciertos. Era buen msico y compositor pero desafortunadamente sufra de esquizofrenia. Me contrat en su grupo y con ellos toqu por primera vez el bajo en pblico. Al final del primer concierto tena ampollas en los dedos y el bajo estaba manchado de sangre, por suerte, como era rojo no se not. Como muchos locos, ese msico tena un lado genial y un amor incondicional por la msica. Me ayud enormemente para que yo perseverara como bajista, siempre me asegur que yo tena talento. Dej el grupo cuando su enfermedad se agrav. Quera por sobre todas las cosas seguir haciendo msica y por fortuna encontr otros msicos con los que pude seguir tocando, aprendiendo los cdigos de la msica y de la vida al mismo tiempo. Reconozco que tuve la suerte de conocer mucha gente linda entre los msicos y voy a aprovechar este espacio para expresarles toda mi gratitud a Yves, Horacio, Raul, Eduardo, Evariste, Sylvie, Bob, Christine, Alain, Jean-Yves, y en especial a Michel Bastet el cual deposit en m, sin reserva, su confianza cuando yo era una principiante. Despus volv a mi primer amor, el canto y la improvisation. Empez a cantar jazz, msica brasilera, latina. Igualmente segu tocando y participando a talleres y cursos de formacin de canto y de bajo elctrico. En 1989 form el grupo ALONDRA junto con la guitarrista francesa Sylvie Canet. Al poco tiempo vino Evaristo Perez, pianista de origen espaol y as formamos el ncleo permanente del grupo. Actualmente tambin forman parte del grupo el saxofonista Yves Cerf, el percusionista Sylvain Fournier y el bajista Loc Boujol. Durante algn tiempo estuvimos tocando principalmente standards de msica brasilera y latina. Luego empez a componer mis propias canciones del mismo modo que Evaristo y Sylvie. Dejamos atrs el antiguo repertorio y nos pusimos a interpretar nuestros propios temas. Con ese material grabamos nuestro primer disco HUMUS. Las letras de mis canciones son en espaol. La msica es suave, melodiosa y rtmica. Una inmensa fuente de inspiracin a

sido para mí la música brasileña, latina y el jazz. Toda una vida me han apasionado artistas tales como Elis Regina, Antonio Carlos Jobim, Nelson Ayres, Astor Piazzolla, Milton Nascimento, Joo Gilberto, Chabuca Granda, Violeta Parra, Nana Vasconcellos, Egberto Gismonti, Ivan Lins, Gilberto Gil y tantos otros. Me parece primordial que en mis temas los músicos puedan improvisar y dejar plasmar su propia personalidad. En 1998 conocí la compañía de teatro "Spirale". Trabajé en varias obras de teatro creadas por la compañía componiendo la música y tocando con otros miembros del equipo y en otras ocasiones como actriz. Obras presentadas: 1999, "Sortir de l'Ombre" (Salir de las Sombras) sobre el tema de la vida clandestina de mujeres extranjeras sin autorización para residir en Europa. 2000, 2001, 2002, creación y gira del espectáculo "Santas Raíces" sobre los mitos de la creación del primer hombre según la tradición amazónica y músicas latino-americanas. 2001 "Midnight Summer Dream" (Sueño de una noche de verano) Shakespeare. 2002, "La Cantate des Berceuses" (La cantata de las canciones de cuna), un espectáculo sobre la transmisión oral. 2003, "Rveille-moi quand je serai libre", (Despiértame cuando sea libre), un cuestionamiento sobre el sistema carcelario basado en textos y grabaciones de los propios presos y sus guardias. 2003, "Mémoire en fuite", (Memoria fugaz), una obra sobre la memoria, basada en el libro de la escritora canadiense Anne Michaels. Hasta finales del 2003 trabajé como codirectora del "Chœur Ouvert". Coro que fue creado en 1998 por Mark Dunbar y Michèle Millner y que forma parte regularmente de las obras presentadas por el teatro Spirale. Mis recientes composiciones han sido inspiradas del libro de poemas "Penumbres" escrito por mi abuelo, el poeta chileno Narciso Tondreau. En este nuevo proyecto canto mis canciones acompañada por los entrañables músicos y amigos del grupo Alondra y nuestra invitada Michèle Millner, con los cuales grabamos en 2003 nuestro segundo disco llamado YARAVI. Hoy en día constato que sigo más enamorada que nunca de la música. Mi vida sin esta actividad enriquecedora, me parecería insulsa. Por eso prosigo mi camino cantando... como la cigarra. Para terminar quiero compartir unas ideas que me di a la lectura del libro "Mujeres que corren con lobos", de C. Pinkola Ests. Estas palabras están dirigidas a mis hermanas mujeres en general, también a aquellas que deseen hacer actividades artísticas, creativas y a mí misma. No escuchemos más al saboteador que habita en nuestro inconsciente. El que nos repite sin tregua "... no tienes talento", "... no puedes", "... es demasiado difícil", "... ocúpate de tu marido, tus hijos, tus padres primero", "... no vas a tener tiempo", "... es muy cansador", ...o cualquier otro argumento limitativo. Arremetamos con determinación contra ese enemigo interno. Perseveremos y permitamos que nuestra intuición profunda femenina ancestral viva y

crezca, porque es preciosa, salvaje, totalmente justificada, rebosante de vida y fuente inagotable de energia creativa. De acuerdo mis hermanas ? Patricia

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