

Django Bates

Django Bates Human Chain with The Smith quartet

70s fusion, drum'n'bass and soul quotations were omnipresent, very often washed away by eruptions of free Jazz – yet it all sounded like a new music, a translation of a new genre in being

"And when the sweet voice of blonde Lindstrand was transformed – Alas! – into her unmistakable and wonderful gurgles (for which we owe so much to Flora Purim,) the 'Defenders of Tradition' walked away indignant. "

: Lara Bellini La Biennale Venice, Italy 20/9/2003

"This was modern ensemble playing of the highest calibre, contemporary composition at it's most vital and a thrilling show not to be missed"

"Heart wrenching emotions were conjured up in near silence, and mad free style instrumental aggression had the audience shouting with laughter"

"The music was a psychotic jigsaw which dissected and fused together swing, rock, free jazz, chamber music and the greatest hits of the BBC Radiophonic workshop."

James Griffiths The Guardian 5/12/2000

When Composer keyboard wiz and musical anarchist Django Bates vowed never to make an album of standard tunes we all new such a record was inevitable

-Martin Longley Birmingham Post 21 November 1998

Still the most creative force in British Jazz

Birmingham Post 21 November 1998

Once again Bates is undermining jazz mores to make music that is intelligent yet has a big heart

Garry Booth BBC Music Magasine Jan 1999

Re Bates Orchestral Work

A sonorous mélange

Tom Service The Guardian 2nd March 2000

Perhaps Bates' 2000 years beyond UNDO will not get played in the Millennium Dome; but are we not all millennium domes, each and every one of us?

Prof Eldred Blatty Feb 2000

Django Bates

There is warmth and affection behind his energetic eccentricity, emphasizing Bates's regard for the conventional classical world

Tom Service The Guardian 2nd March 2000

An anarchic arrangement or rather fragmentation of New York New York was perhaps the high light of the evening

John Allison The Times 7th March 2000

Jazpar Prize

Bates manages to create jazz that is of international stature yet still quintessentially English

Jack Massarik Evening Standard Sept 1998

Grotesk og Folsom (grotesque and fulsome)

Danish Jazpar Prize panel Feb 1997

Kaleioscopic & unpredictable

Danish Jazpar Prize panel Feb 1997

Human Chain

"Fast pieces proceeded like rollerblades in heavy traffic"

"Ballamy's empathy with Bates made the ensemble passages both improvised & written fizz with life"

"The palette Bates works from is large but the insight & audacity with which he combines the elements is his greatest strength"

"A full house stamped for an encore"

John Fordham The Guardian 1998

Loose Tubes

"These guys are interested in real composition, real melodies, not just being super hip. I haven't seen a young band in the US that wants to do things like that"

Teo Macero Miles Davis Producer

Django Bates

Bates on Bates

“Being a musician is surreal in its self isn’t it? Selling vibrations in the air what could be more surreal than that?”

“Humour is like quick improvising with language.”

“You know when I said the opera houses should be burned down I never thought somebody would turn up and ask me to write one”

(sic)

“You’re only young once . you must do what you feel then, not be afraid to try. If you’re doing that the audience notices it”