

SABRINA LASTMAN QUINTET



The ***Sabrina Lastman Quintet (SLQ)*** is a creative musical project that brings together jazz, South American rhythms and experimental music. This project reflects the many influences that Sabrina has experienced while living in her home country Uruguay, in Israel, and in New York City.

The ***SLQ*** plays original compositions, and arrangements of music by Latin American composers such as Egberto Gismonti (Brazil) and Rubén Rada (Uruguay), being some of her compositions inspired by the poetry of renowned South American writers. She brings those experiences – so far away from each other – to an artistic unity, showing that cultural bridges can be built. As a vocalist, Sabrina expands the possibilities of the voice, finding a rich variety of sonorities, colors, and textures. Sabrina sings in Spanish and Portuguese, keeping in each language a deep meaning of text and voice quality. In her music and singing can be found influences from classical music, avant-garde, Spanish, jazz and Latin American music. The project has played in venues such as Blue Note, Blues Alley Jazz, Joe's Pub, Chase Latino Festival, Museo del Barrio Summer Festival, DROM, and Cornelia Street Cafe, among others. Sabrina represented Uruguay in the Latin Jazz Series at Blues Alley Jazz, sharing the festival with musicians such as Airto Moreira and Flora Purim.

The **SLQ** is formed by first class musicians with a wide experience and an impressive career of their own: **Sabrina Lastman** (voice & compositions), GRAMMY Award Nominee maestro **Emilio Solla** (piano & arrangements), **Meg Okura** (violin & erhu), **Edward Perez** (double bass), and **David Silliman** (drums & percussions).

SHORT BIOS

Sabrina Lastman (Uruguay/Israel) is a vocalist, composer and educator born in Montevideo, Uruguay. Drawing from jazz, Latin American, and contemporary music, often integrating extended vocal techniques, Sabrina concentrates her work on jazz projects, and the creation of interdisciplinary performances combining voice, sound, electronics, movement, and visuals. She has performed at Carnegie Hall, Classical Guitar Association of NY, Blues Alley Jazz, Blue Note, Joe's Pub, Roulette, Juilliard, Le Poisson Rouge, Issue Project Room, La Mama, CUNY, Yale University, Harvard University, and NYU, among others. She has played with musicians such as Fernando Otero (Grammy Award Winner), Meredith Monk, Bakithi Kumalo, Tali Roth, Pablo Aslan, Emilio Solla, Pedro Giraudo, David Silliman, The M6, Sasha Bogdanowitsch, Alexander Norris, and Meg Okura. Her album *"The Folds of the Soul"* was nominated by the Graffiti Award 2008 as one of the best jazz albums of the year. She was awarded grants by the Lower Manhattan Cultural Council (LMCC) & New York City Department of Cultural Affairs (DCA), and the New York State Council on the Arts (NYSCA). She's the co-artistic director of "Vital Vox," a vocal festival exploring the myriad power of the human voice in its solo and ensemble forms across a multitude of genres by vocal artists creating & performing their own original work. She has toured internationally playing in many musical and interdisciplinary projects from Tango to New Music. Sabrina graduated from The Jerusalem Academy of Music & Dance in Israel. www.sabrina-lastman.com

Emilio Solla is a pianist, composer and arranger from Argentine, and GRAMMY Award Nominee 2015. Emilio Solla has composed, arranged for and performed with Paquito D'Rivera, Arturo O'Farrill's Big Band and Pablo Aslan's Avantango, among others, besides performing with his NY Tango Jazz Project in some of the strongest venues in town: The Lincoln Center, Jazz Standard and Smalls, featuring Chris Cheek, Victor Prieto, Jorge Roeder and Richie Barshay. He continues to tour Europe twice a year with Emilio Solla & Afines, his Barcelona's based quintet, while working as a free-lance arranger and pianist in different projects in NY. In 1983 he started to compose and play his own music, a fusion of modern Argentine tango and folklore with jazz and other contemporary music styles. His first band, Apertura, was praised by Astor Piazzolla as one of the most interesting new sounds in the Buenos Aires scene. Nowadays, with five CDs as band leader for the prestigious Fresh Sound Records label and concerts all around Europe, Japan, and the US, he is considered one of the most outstanding and personal voices in this musical stream (generally referred to as "tango-jazz"). Solla got his degree in Classical Piano from the National Conservatory of Music in Buenos Aires in 1986, and studied composition, arranging, counterpoint, improvisation and conducting in Buenos Aires, Barcelona and New York with teachers such as Susana Kasakoff, Gabriel Senanes, Miquel Ortega and Bruce Barth. Solla moved to Barcelona in 1996, and to New York in 2006. www.emiliosolla.com

Meg Okura balances her roles as jazz violinist, composer, and erhu player. *All About Jazz* called her the "queen of chamber jazz." She has toured with jazz masters such as Michael Brecker, Steve Swallow, Lee Konitz, Tom Harrell, as well as Cirque du Soleil, and has performed as a soloist at venues from the Knitting Factory to Carnegie Hall to Madison Square Garden. Hailed by the *New York Times* as "vibrant" and "sophisticated," Okura has

toured and released two albums with her own group, the Pan Asian Chamber Jazz Ensemble, which “successfully blends the musical cultures of East and West for a new and exciting direction in modern jazz expression,” (*Inside New York Magazine*). Native of Tokyo, Meg Okura has toured all of Asia as the concertmaster and soloist with the Asian Youth Orchestra, and made her U.S. debut as a soloist with New York String Orchestra at Kennedy Center as a teenager. She earned her B.M. and M.M. degrees from the Juilliard School, and switched to jazz upon graduation. She has won numerous grants and awards as a composer, and her credits as violinist and erhu player appear on over fifty albums and soundtracks with various artists from David Bowie, Dianne Reeves to Lee Konitz. www.megokura.com

Edward Perez is a New York bassist and composer. Hailed by *Jazz Times* magazine for his “great dexterity,” and cited by critic Thomas Conrad for his musicality, Perez is sought by fellow musicians for his creativity and experience in a great diversity of musical styles. Perez’s bass lines have been the choice of a stunning array of bandleaders including jazz vocal legend Mark Murphy, latin-jazz Grammy nominees Hector Martignon & Jane Bunnett, Colombian singer Lucia Pulido, trumpet virtuoso Joe Burgstaller, and a host of modern jazz musicians including Martin Bejerano, Anat Cohen, Javier Vercher, Misha Piatigorsky, Francisco Mela, and Gilad Hekselman. Perez’s unique sound as a composer traces back to the combination of his grounding in modern jazz and straight ahead combined with insight on percussion and traditional Afro-Latin music gleaned from his two years in Lima as well as his experience with Latin jazz heavyweights of NYC. His second latest release, *The Year of Two Summers*, features his own compositions. Perez directs Alcatraz, an afro-Peruvian band that has released a self-titled album and has performed throughout the northeastern US. As a sideman & bassist, Perez has performed in virtually all of NY’s most venerated jazz venues, including: Blue Note, Lincoln Center, Jazz Standard, Iridium, Dizzy’s, Jazz Gallery, Zinc Bar, Smalls, Smoke, Fat Cat, Tonic, 55 Bar, & Nuyorican Poets Café. He has toured throughout Europe, South America, and Japan, including appearances in major jazz festivals such as Vitoria, Moers, and Palau de la Musica (Valencia), as well as world music festivals such as Stimmen and Rudolstadt. Perez has shared the stage or recorded with such jazz luminaries as Lee Konitz, Seamus Blake, Mark Turner, Kenny Werner, Phil Woods, Lionel Loueke, and Perico Sambeat. www.edwardperez.com

David Silliman is a drummer and percussionist. David Silliman's middle name should be versatility. Whether accompanying song stylists such as Mariah Carey, Cassandra Wilson, Blossom Dearie or with instrumentalists like guitarist Al DiMeola and Columbian harpist Edmar Castaneda, David’s exciting rhythmic energies add color and mood to any musical performance. David was born and raised in the San Francisco Bay Area, where he was exposed to a wide variety of music. David’s first studies were in the classical field. Later studies exposed him to jazz, Latin jazz, Brazilian and funk music. Hearing music with a drummer and a percussionist made a strong impression on his playing. Trying to recreate this sound and “feel” with just one person has become a lifetime passion and research. David’s current setup includes a standard American drum set. Augmenting this set-up David has included an LP Cajon, Middle Eastern dumbek, LP Giovanni Series Djembe and conga’s. David also surrounds himself with various triangles, shakers, chimes and as they are called in the business, “toys”. Using his unique setup allows him to move seamlessly from the cajon to the dumbek, to his conventional drum set and various other percussive instruments in between. Thus creating the rhythmic sound and energy of two or three percussionists. www.davidsilliman.com

The Candombe Jazz Sessions (ZOHO Music)



Listen to tracks:

1. [Axis](#) - Music: Sabrina Lastman
2. [Circular](#) - Music: S. Lastman/ Fernando Otero, Poem: S. Lastman
3. [Color de Arena](#) [Color of Sand] - Music: S. Lastman, Poem: Washington Bendavides
4. [Candombe para Gardel](#) [Candombe for Gardel] - Music & Lyrics: Rubén Rada
5. Brisa Fresca [Fresh Breeze] - Music & Poem: S. Lastman
6. Agua e Vinho [Water and Wine] - Music: Egberto Gismonti, Lyrics: Geraldo E. Carneiro
7. A lo Lejos [From Far Away] - Music: Sabrina Lastman
8. Zea Mais [Corn] - Music & Lyrics: Silvia Segundo / Berta Pereira & Las Comadres
9. Deep Inside - Music & Poem: S. Lastman
10. [Cilada Verbal](#) [Verbal Ambush] - Music: S. Lastman, Poem: Antonio Romano de Sant'Anna



Liner Notes of the album *The Candombe Jazz Sessions* by Fernando Gonzalez

Telling a story in song does not require words. Of course, if you are a singer, you might then need an exceptional vocal instrument, imagination, and a willingness to walk on tightropes — all of which brings us to Uruguayan-born singer and composer Sabrina Lastman.

In *The Candombe Jazz Sessions*, Lastman tells her story in different ways, summoning a variety of approaches and music styles. Singing in both Spanish and Portuguese, sometimes she puts music to her own words, sometimes she borrows poems, or remakes someone's song. Words or not, throughout, she lets the sounds of her voice, and her daring, tell the story.

"This recording is a bit eclectic because, well, my tastes are eclectic," she says. "Besides, a record is just a snapshot of an artist at certain moment. This one sums up what I've been doing and what I'd like to do — singing great songs, writing, exploring sound with wordless vocal music, and doing experimental work."

As for being a storyteller or, for lack of a better term, a vocal instrumentalist, "I have a need for both," she explains. "The text helps me write and in certain instances it provides inspiration. But I've found great freedom in wordless singing and exploring sound, so what I aim to do is to balance both approaches."

Born in Montevideo, where she studied classical singing and piano, Lastman migrated as a young woman to Israel (where she studied in the jazz program at The Jerusalem Academy of Music and Dance) before settling in New York. It should be hardly a surprise then that her points of reference as an artist are diverse. She cites Meredith Monk as a decisive influence (and Lastman's interdisciplinary work and interest in extended vocal techniques speak to that), but also British singer and lyricist Norma Winstone, Argentine folk singer Mercedes Sosa, and Brazilian singer and songwriter João Bosco. Stylistically, she draws from a broad range of sources, including contemporary classical music, jazz and Third Stream, but also Brazilian music. And as happens to many artists after leaving their home countries, time and distance inspired Lastman to reassess her own culture in general, and Afro-Uruguayan *candombe* in particular.

The process had started in Israel where she was member of a trio that played tango and *candombe*. Then "New York made me to look at what I had to say, take a moment to look at where I came from, what was my story, and what did I have to offer," she recalls. And in exploring *candombe*, she also found "a desire to do original work, experiment with the vocal sound and truly express myself."

Artists such as singer, composer and percussionist Rubén Rada and the trio Opa, which recorded in the United States in the late '70s, had paved the way with their *candombe*-jazz fusions. Furthermore, Rada's singing, which often included his own, idiosyncratic vocalizing, connected the dots between *candombe*, jazz and extended vocal techniques. Accompanied by her working quartet — Emilio Solla (piano and arrangements), Pablo Aslan (bass), and David Silliman (drums and percussions) — augmented by several guests, in *The Candombe Jazz Sessions* Lastman offers a glimpse of what has been her concert program. The logic is simple, she says.

“Live shows are great indicators of what works and what doesn’t,” she explains. “So except for a couple of songs, such as ‘Circular,’ which we only played a couple of times, or ‘Cilada verbal,’ this has been our repertoire for a while. I thought it made sense to present in this recording music that had been worked on and had a history for us.”

“Axis,” which opens by improbably evoking Steve Reich, is a wordless original, that sets the adventurous tone. Not all the tracks in this recording are candombe-related however. (In fact, only five of the ten tracks show the influence of this music. Consider the title musical-poetic license.) But there is a delightful, fuller representation of the candombe sound in Lastman’s version of Rada’s “Tengo un candombe para Gardel,” which features a cuerda de tambores (basically, a three-drum section). Listen for the bright, playful opening and the contrast between Lastman’s clean, pure-toned singing floating over the forceful, street-wise drumming.

But in fact, *The Candombe Jazz Sessions* has many pleasures — consider the ambitious “Circular,” in which, in a short piece, Lastman brings together her interest in singing texts but also exploring pure sound; or her reading of Brazilian multi-instrumentalist and composer Egberto Gismonti’s “Agua e vinho.” There is also the striking interpretation of “Zea mais,” originally a slow-paced, lullaby-like song by Silvia Segundo, a member of the Uruguayan group Berta Pereira & Las Comadres; the small but effective string arrangement in Lastman’s take on Uruguayan poet Washington Benavides’ “Color de arena”; and the smart improvisation in “A lo lejos,” a four-way conversation between Lastman, trumpeter Alex Norris, Aslan and Silliman, leading into a wordless workout over a candombe-jazz groove. Her own “Deep Inside,” which goes back and forth between jazz and candombe, gives way to “Cilada verbal,” a solo piece in which Lastman gives voice to a work by Brazilian poet Affonso Romano de Sant’Anna. Here, she brings together her talents as storyteller and vocal instrumentalist. The result is voice, text, and sound, unadorned, full of possibilities, a snapshot of an artist taking chances without a net — a fitting closing to this recording.

Telling a story in song does not only require words.

--Fernando Gonzalez is an independent writer & editor. He is a regular contributor to *The International Review of Music*, *Jazz Times* and *The Miami Herald*. www.fgonow.com

QUOTES

Sabrina Lastman embraces the audience with the sweetness of her voice. It doesn't matter if she sings in Spanish, English or Portuguese; her vocal timber, her powerful voice, her gesticulation and her concentration say a lot about this singer. Sabrina improvises very naturally, in a rhythmical and spontaneous way. She is unpredictable...Is not just 'the voice as an instrument', Sabrina is an instrument herself.

-Rodrigo Ribeiro. delUruguaY.net

Perennially eclectic and innovative.

-Alan Young. Lucid Culture

The Candombe Jazz Sessions reflects Sabrina Lastman gift of storytelling. It does not matter if it is an improvised wordless tale, a poetic interpretation sung in Spanish or Portuguese, or her thoughts put to music. It is always a vivid story, full of passionate dramatic nuances, elegance and charm...

-Eyal Hareuveni, All About Jazz

Outstanding singer and composer. The 'Folds of the Soul' offers, from a very powerful individual perspective, original compositions and standards. Comprehending a wide musical spectrum...it reaches a cohesive discourse of solid creative rigor, with a clear orientation to avant-garde jazz. Sabrina sings with impeccable technical display, and unusual expressive intensity.

-Sergio Piccirilli. El Intruso

A very unusual recording is found in The Candombe Jazz Sessions. Featuring vocalist extraordinaire Sabrina Lastman, The Candombe Jazz Session is a mixture of various musical styles. But mainly it is Sabrina Lastman's story and she spins quite a tale with vocals like that. Lastman's creativity really flows when she is in front of the microphone. Whether she is using her voice as an instrument of percussion or just making unique musical sounds, one thing is for certain –Lastman possesses a very exclusive vocal style.

-The Birmingham Times

Uruguayan born singer/composer Sabrina Lastman possesses an exceptional voice and a fearless sense of daring. The combination is a compelling amalgam that is on showcase on her latest release The Candombe Jazz Sessions.

-Ralph A. Miriello. Notes on Jazz

The Candombe Jazz Sessions not only demonstrates her passion for that genre of music [Candombe], but also shows Lastman's skill in musical storytelling, both with and without words.

-Smooth Jazz

Bookings:

Sabrina Lastman

www.sabrina-lastman.com

contact@sabrina-lastman.com

001 (765) 746 - 6158