

# GABRIELA MARTINA - HOMAGE TO GRÄMLIS

## BIO



### **GABRIELA MARTINA - vocalist - composer - bandleader**

Gabriela Martina is a vocalist, composer, arranger, and bandleader.

Released in 2016 with a four-star review from *DownBeat*, her newest album, *No White Shoes*, represents a major step in the singer's sojourn as a 21st-century musician. Martina had the opportunity to perform and collaborate with heavyweights like Meshell Ndegeocello, Jack DeJohnette, and Angelique Kidjo. She recorded with veteran drummer J.R. Robinson and was a semi-finalist in the Shure Voice Competition at the 2009 Montreux

Jazz Festival, performing with guitarist Lee Ritenour's band. Martina released a critically hailed EP in 2010, *Curiosity*, which included her original song "Ain't Nobody," a finalist in the American Society of Composers, Authors, and Publishers Foundation Young Jazz Composer Awards in 2012. Martina owns her own booking agency called Red Velvet Sounds and is cofounder and curator of the In Momentum concert series.

Gabriela grew up yodeling with her family and had performances as early as the age of 4. Being raised on a beautiful farm in the heart of Switzerland surrounded by a musical family has influenced her musical path strongly. Martina's upcoming album *Homage to Grämlis*, is a tribute to the farm in the Swiss Alps where she was raised. The first video single *Song for My Father* is now available [here](#). Another new piece, 'Mother Mary' was released just recently and touches the ground of her catholic upbringing back home in beautiful Switzerland.

Martina is a social activist who is passionate about learning more about other cultures, helping to develop a sense for community, and fighting inequality and racism. She is a strong advocate of causes that promote equal human rights independent of religious or political affiliations. From 2009 to 2010, Martina was the founder and president of the Cultural Leaders Club at Berklee College of Music, where students investigated causes and effects in terms of race, gender, and ethnicity issues. Sonic Relief, which Martina cofounded, was awarded the Berklee Urban Service Award 2016 for using music to aid people in need, such as organizing a humanitarian fundraising concert for Syrian refugees, featuring Simon Shaheen and the Lee Swensen Katz Trio in December 2015.

Gabriela plays in many configurations along the East Coast and her show calendar can be viewed on her [website](#).

### **Booking**

[bookings@gabrielamartina.com](mailto:bookings@gabrielamartina.com)

### **Promotion & Press:**

<https://www.gabrielamartina.com>

Ann Braithwaite & Katz communications

# GABRIELA MARTINA – HOMAGE TO GRÄMLIS

## HOMAGE TO GRÄMLIS

I am currently working on an album called '**Homage to Grämlis**' which tells the story about my upbringing on a beautiful dairy farm in Switzerland. It includes **traditional Swiss yodel** sounds, **cow bells**, **accordion** and possibly **alphorn** fused with all the musical influences (Gospel/R'n'B/Soul/Jazz etc) I have been exposed to during my 10 years of living as a freelance musician here in the United States. There will be 6-8 musicians involved in this project who all pursue their own careers, some from different parts in the world and eager to share their knowledge in combination with the purpose of this album.

Nature has always been a huge part of my life and educational work about the cycle of food, nutrition combined with social work to build a better sense of community are major goals in my life. The passion of music and caring for others built up more and more within me, so that as a little girl, **I had my dream to become a singer to save the world**. I would like to share the story of my family – the work of my parents as farmers in Switzerland that changed the lives of a huge community.

Food is a central part in our lives. Some have too little, some have clearly too much of it. My parents provided fresh food, a pet zoo and school classes were taught right there on the fields and in the stable. Their work taught many school kids where the milk really comes from, they **planted trees** as a sign for life that continues and squeezed the juice out of fresh apples in the fall to complete the **cycle of seasons**. Today we distance ourselves more and more from nature. As a result of having a small family farm (and mind you: this is in Switzerland with all its benefits) and struggling for years, my parents had to end their farm business before retirement age and my Dad had to find another job. It is very sad to have to observe how bigger companies are about to take over everywhere in the world they can find something resourceful.

My album tells various personal stories that people will be able to learn from with today's global issues such as '**hunger versus luxury**', '**organic food versus processed food**', '**farm life versus city life**' etc. In the end it all comes down to: **healthy food > healthy bodies > healthy souls**.

Giving concerts with the new compositions of this album will be a major part of this project. I am working now on booking a **tour for spring 2020 in Switzerland** and **summer/fall 2020 in the East Coast of the United States**.

Through my new music, I have a feeling I will be able to come a step closer to my mission as a musician. Sharing my early life story in such a beautiful musical context can hopefully open some hearts for people in difficult situations.

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## PRESS QUOTES

*“Gabriela Martina’s Swiss roots offer an incredible range as she practically yodels her way through “Narcissus” en route to her mostly originals program on No White Shoes (Self Release; 55:42 ★★★★★). Her delivery is a blend of jazz with pop improvisation, and her creative, invested covers of Wayne Shorter’s “Witch Hunt” (stunningly sung as overdubbed a cappella) and Dizzy Gillespie’s “A Night In Tunisia” (a flat-out rocker featuring guitarist Jussi Reijonen) uproot convention.”*

- **Downbeat, John Ephland**

*“No White Shoes offers an impressive range of musical settings for Gabriela Martina’s agile voice in her originals and her unexpected takes on jazz standards. Of note are the gorgeous layered a cappella vocals in her treatment of Wayne Shorter’s “Witch Hunt,” the mood swings from the introspective “Us” and “Love Me” to the r&b bump of the title song, and a rocked up take on Dizzy’s “A Night in Tunisia.” Throughout, Gabriela scats liberally while also generously sharing solo time with her very capable band members. The album is a strong showing for Gabriela.”*

- **Mark Small, Editor, Berklee Today magazine**

*“The vocal range is impressive and the phrasing and not delivery reflect Martina’s unique style. [...] For originality and pure voice Martina scores five stars. [...]”*

- **by Derek Ansell, Jazz Journal, UK**

*“... The songwriting and singing both recall Joni Mitchell—one of pop music’s greatest eclectic artists—and Finnish guitarist Jussi Reijonen turns in a memorable rock guitar solo....An impressive debut. Gabriela Martina has a contemporary sound—similar to artists like Gretchen Parlato or even Norah Jones—but with more emphasis on her own songwriting. It’s a potent blend of jazz and pop, stamped with her own personality and aided by a strong backing band...”*

- **Mark Sullivan from All About Jazz**

**Musician/composer (librarian by profession) with a special interest in bebop-based jazz and experimental music, writer for All About Jazz**

*“Female jazz singers with a timbre, an expressiveness, a voice range and such a feeling for real good songs you’ll find not so often at the moment. Gabriela Martina’s voice is swinging upwards in the highest heights, and in the next moment she’s trying some scat-singing. Amazing!”*

- **Rainer Bratfisch, Jazz Podium, Germany**

[FOR MORE QUOTES CLICK HERE](#)

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