

# NATALIE CRESSMAN

Possessing a voice as cool and crystalline as an Alpine stream, **Natalie Cressman** is a rising singer/songwriter and trombonist who draws inspiration from a vast array of deep and powerful musical currents. Her most recent album, **Setting Rays of Summer**, was released in April 2019, this time in collaboration with Brazilian composer, guitarist and vocalist Ian **Faquini**. Drawing from impressionism, jazz, and the great Brazilian songwriting tradition, the album a ten-track collection of original material featuring compositions in three different languages: Portuguese, English and French. With the warm instrumentation of acoustic guitar and trombone. Alongside two-part vocal harmonies hugging the Brazilian-accented Portuguese, Cressman & Faquini weave their musical voices together to create a fully orchestrated sound befitting a much larger ensemble.

Steadily evolving in many directions, the 28-year-old Cressman has already put down deep roots in several overlapping scenes. A prodigiously talented New York City-based trombonist, she's spent the past seven years touring the jam band circuit as a horn player and vocalist with **Phish's Trey Anastasio** (and recently played with Phish at **Madison Square Garden**). Deeply versed in Latin jazz, post-bop, pop, and Brazilian music, she tapped the interlaced traditions on her first two solo albums, 2012's **Unfolding** and 2014's **Turn the Sea**.

**The Traces EP** (2017) followed on the heels of 2016's **Etchings in Amber**, a gorgeous duo album with guitarist **Mike Bono** that introduced Cressman as a formidable musical force without her horn. While the project focuses on songs featuring lyrics she wrote for several Bono compositions, she also wrote words and music for three of her songs, contributing to the atmospheric suite of jazz-inflected, genre-bending tunes.

Her far-flung musical passions continue to bear new fruit, as her identity as a horn player and a singer/songwriter evolve in different directions. In an epoch marked by infinite musical possibilities, Natalie Cressman is a singular force who draws from an improbable breadth of sonic realms. Cressman is an artist endorser for **King Trombones**.

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[youtube.com/natcressman](https://youtube.com/natcressman)

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## WORDS FROM THE PRESS

“Her veteran skills as a trombonist are clear, but what's even more impressive is her vocal performance and talents as a lyricist...If you haven't heard of Natalie Cressman, you definitely will soon.”

— Molly Fosco, *Huffington Post*

"This is a collection of angular compositions that are as intricate as they are accessible...The mix of Cressman's confident voice, tart trombone and crack songwriting establishes the artist well down the road from an already fully-established sound on *Unfolding*...Natalie Cressman continues to arrive and is sure to continue her brilliant evolution as a musician.”

— C. Michael Bailey, *All about Jazz*

“Cressman’s second release presents yet another pop sensibility infused with jazz, this time with loads of instrumentation, all of it clearly interwoven into the singer’s girl-next-door charm. The arrangements flavor everything, with subtle surprises, fresh writing and tuneful material (mostly hers). The San Francisco native’s easy, listenable lyrics are the connective tissue. Cressman also plays some serious trombone, and she has an affinity for involving others in this septet of horns, guitar and acoustic and electric keys.”

★★★★ — *Downbeat Magazine*

“A voice that can conquer pop, jazz, the jam world or whatever she decides to pursue next.” — Shawn Donohue, *Glide Magazine*

"Her trombone is world-class, but her singing voice is another thing entirely, an empathic entity that channels the ages. Cressman’s is a flawless act that can only get better with time and age. Yep, I smell a Grammy — someday.” — Dave Good, *San Diego Reader*

“A gorgeous and sensuous album...Casual, unpretentious and as delicious as dipping your bread into a plate of fresh olive oil.”

— George W. Harris, *Jazz Weekly*

“Cressman’s sylphic, clear soprano sings in harmony or solo, and she switches effortlessly to slide trombone...It may also be the first time, in a long time, that record-buyers and live audiences have heard something Brazilian or otherwise that’s so unaffected and accessible to the heart.”

— Jeff Kaliss, *SF Classical Voice*

“Musical barriers are deftly shattered as a more organic indie rock sound is somehow merged with a deceptively subtle modern jazz interpretation...The band is first rate. The tunes are wildly inventive with perhaps another talent creeping into Cressman's arsenal as her production skills seem to capture the genre bending sound that permeates *Turn The Sea*. *Unfolding* was incredibly good. *Turn The Sea* is better!”

— Brent Black, *Critical Jazz*

“Setting Rays of Summer sounds as fresh and revivifying as a clear mountain stream... Faquini is responsible for the voluptuously shaped compositions and lithe but orchestral guitar work. He also possesses a pleasingly reedy voice that blends artfully with Cressman’s bright, translucent singing...The expert songcraft on display throughout *Setting Rays* is more than impressive, but what stands out most is the way that trombone, guitar, and two voices conjure a fully realized realm.”

— Andrew Gilbert, *JazzTimes*

Ian Faquini and Natalie Cressman each have lovely voices that sound delightful in solo settings and mesh warmly, like sunshine sparkling on calm seas, when they harmonize... Perhaps it is the simplicity of this production that beckons the listener to come closer, with open hearts, and to soak up the purity of their musical message...It’s a sweet listen.”

— Dee Dee McNeil, *Musical Memoirs*