

EMILIO SOLLA • LA INESTABLE DE BROOKLYN



SARA CASWELL - RODOLFO ZANETTI - ALEJANDRO AVILÉS - TIM ARMACOST
DAVID SMITH - MIKE FAHIE - EDWARD PEREZ - ROGERIO BOCCATO

LA INESTABLE DE BROOKLYN



EMILIO SOLLA
(PIANO, CONDUCTOR)



TIM ARMACOST
(TENOR, CLARINET, BASS CLARINET)



EDWARD PEREZ
(DOUBLE-BASS)



SARA CASWELL
(VIOLIN)



RODOLFO ZANETTI
(BANDONEON)



DAVID SMITH
(TRUMPET, FLUGELHORN)



ROGERIO BOCCATO
(DRUMS, PERCUSSION)



MIKE FAHIE
(TROMBONE)



ALEJANDRO AVILÉS
(SOPRANO, ALTO, FLUTE)

GUESTS



SOFÍA TOSELLO
(VOCALS ON TRACK 9)



FACUNDO COLMÁN
(PERCUSSION ON TRACK 1)

ALL MUSIC
COMPOSED
AND ARRANGED
BY EMILIO SOLLA
(SGAE/BMI)

LYRICS ON
"DE VIENTO Y DE SAL"
BY EMILIO SOLLA
AND ROXANA AMED

PRODUCERS
EMILIO SOLLA,
DENNY ABRAMS

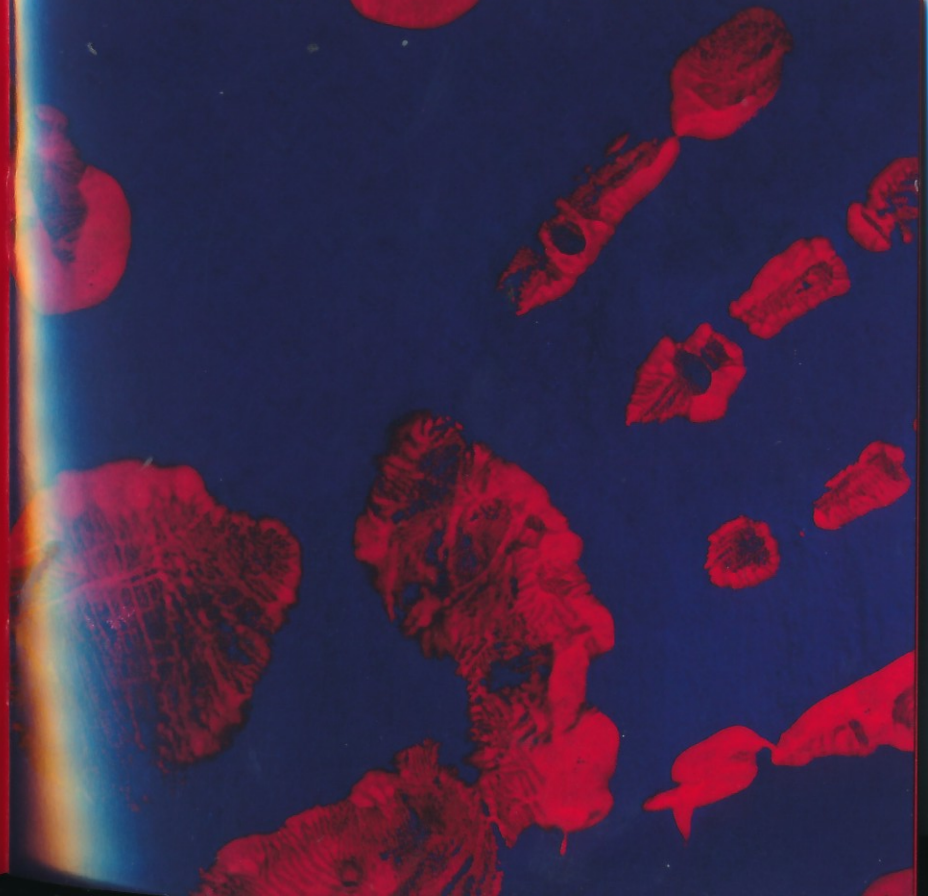
CO-PRODUCER
CHRIS ZUAR

I'd like to thank everybody involved in this production with all my heart, for their dedication and their love for this music.

To La Inestable for believing in the music, for making it yours, and for giving your souls to the sessions. To Denny, for your huge support; I wouldn't be, once again, writing these lines without you having my back. To Brian and Mike for your superb tech work, essential to make these ideas clear to the listener.

To Richard DeRosa, for your smart comments on the arrangements. To Eric and Xavier, for your help with the lyrics for "De Viento y de Sal".

To Paz, for being the ongoing inspiration for any beauty this music may contain.





Handmade is a tribute to the craft; an apologia of the tactile. We are moving further and further away from the act of grabbing a pencil to write music, a brush to paint, a book to read. Humans, what happened to hugging? We rely more and more on unreliable machines to simplify our lives, but... where is it written that life is or should be simple? There is no shortcut.

I celebrate the lives of the artists, my peers, who spend endless hours in search of their own sound by playing, blowing, hitting. This is the life of the shoemaker and the farmer, of the dancer who creates illusions with their hands, of my partner Paz who transforms textures into pleasure through her textiles, of a midwife and an oarsman.

As Artificial Intelligence makes us more Naturally Silly, I choose to continue vouching for the Handmade, for a piece of art created by humans who sweat, and think, and fail, and find, and are capable of engaging in meaningful relations that go beyond words and sounds, connecting the souls of people through an invisible thread.

We are what we do, and what we make.

Emilio Solla

HANDMADE by Emilio Solla y La Inestable de Brooklyn has been made possible with support from Chamber Music America's New Jazz Works program funded through the Doris Duke Charitable Foundation.

Joni Mitchell was originally commissioned by the University of Kansas.

Bird Song was originally commissioned by Musical Offerings, San Antonio, TX.



My dear Emilio,

When you asked what I thought of your new HANDMADE recording, I think my best response would be to confess that I've lost count of the number of times I've listened to it, consciously or in the background, while preparing myself a good espresso coffee, opening my mail, or from my balcony gazing at the boats going up and down the Hudson River.

I feel that, from the striking "Suite of Embraces" that opens the project to the exuberance of Wind, Salt, and good taste in Sofia Tosello's warm voice that closes it, this album is, for my money, a perfect example of balance between your Buenos Aires roots and the always enriching, elegant jazz element that permeates it so organically.

"I knew you wrote well, but not that well", I remember telling you, half seriously, half jokingly, when we participated together in that tribute to Chick Corea in Alicante and you penned all those phenomenal arrangements for jazz quartet and symphony orchestra. And today, between your inspired compositions, the dynamic improvisations of the soloists, and the impeccable work of each one of the musicians you used, HANDMADE is an album worth listening to again and again. I loved every note of it!

Sincerely, Paquito D'Rivera

Suite de los Abrazos (A Hugging Suite) evokes the 2020 pandemic.

It consists of three movements:

I - **Milonga Mutante** (Mutant milonga) is the music for a movie that shows the emergency room of a hospital during the first months of the epidemic. There is no real movie, you are invited to make your own as you listen. Mike Fahie's edgy solo contributes to sustaining the spirit of this twelve-tone based music.

II - **The Loss** ... well, nothing to say that you cannot feel here. I was moved by this melody since it came to visit me, and I hope it will resonate with you, the listener. I am happy to suspect some influence in this piece from my dear Fernando Otero, in particular his masterpiece *Página de Buenos Aires*. "Immature poets imitate; mature poets steal", said T. S. Eliot. Here, Edward performs one of the best bass solos I've heard...ever.

III - **Bodegón Caníbal**. My producers insisted on an English title for this piece, but I refused because as it is now it may have many meanings or none at all. It features a fantastic tenor solo by Tim Armacost, then a "fugato" section, and it ends on a positive note with David Smith taking the melody for a "joropo" ride.

The funny thing is that you will see that these three movements are scattered throughout the album, while you are supposed to put them in order if it is a Suite, right? I guess I took inspiration from my compatriot Julio Cortázar, who in his novel *Rayuela* (Hopscotch) invites the reader to read it both in the normal sequential way and also by jumping across chapters following an order he suggests. So, if you are interested in listening to these movements as a suite, jump on! The track order should be 3 - 5 - 1 At the end of the day, the pandemic has also left unordered traces in our daily lives, hasn't it?

Joni Mitchell. An all-the-way homage to one of my favorite songwriters. It didn't start as an homage, but as I was playing that opening piano "montuno" that

is omnipresent in the piece, I was reminded of some older tunes of hers. After Alejandro Aviles' heartfelt solo, I decided to quote two tunes from the great Joni - can you spot them?

Bird Song was born from a commission by Musical Offerings, a chamber music ensemble based in San Antonio, TX. As they are so close to the border with Mexico and the GULF OF MEXICO, I thought about writing the song of an imaginary bird who lived on both sides of the border because it did not know anything about borders. In this remake for *La Inestable*, Sara Caswell is in charge of the bird character and man, does she sing!

Miles Tango. "But is this a tango, really?" "Yes, it is".

Para el Agua (For the Water). Recorded many years ago as a solo piano tune; I had wanted to orchestrate it for a long time. As I am not so sure about eternity, I decided to do it while still alive, just in case. It features the composer on piano; and to my surprise, he is not dissatisfied with his solo!

La Carta (The Letter). I see traces of Chick Corea's children's songs in this piano ostinato. It makes total sense after having worked so intensely on orchestrating many of his pieces for our album *Ritmo*, recorded with the ADDA Symphony and their conductor Josep Vicent just a few years ago.

Here, again, no lyrics, so I ignore what the letter is about...you can write your own letter to go with it.

De Viento y de Sal (Of Wind and Salt). I was so lucky to have my friend Roxana Amed to come rescue me when I was desperately trying to write the lyrics for this piece. It is a slow milonga, "a la piazolla" in spirit, marvelously sung by Sofia Tosello and featuring a beautiful interlude by Rodolfo Zanetti's heartfelt bandoneon.

Emilio Solla



There is a certain kind of magic that happens when music insists on being both bold and intimate. With *Handmade*, Emilio Solla delivers just that—an album that speaks in colors both delicate and daring, all shaped through the rare format of a nonet. Anyone who has ever stood before an ensemble of this size knows the perils: too large for the ease of small-group interplay, too compact to rely on sheer orchestral mass. And yet, under Solla's pen and direction, the nonet becomes a living instrument, supple and precise, breathing as one.

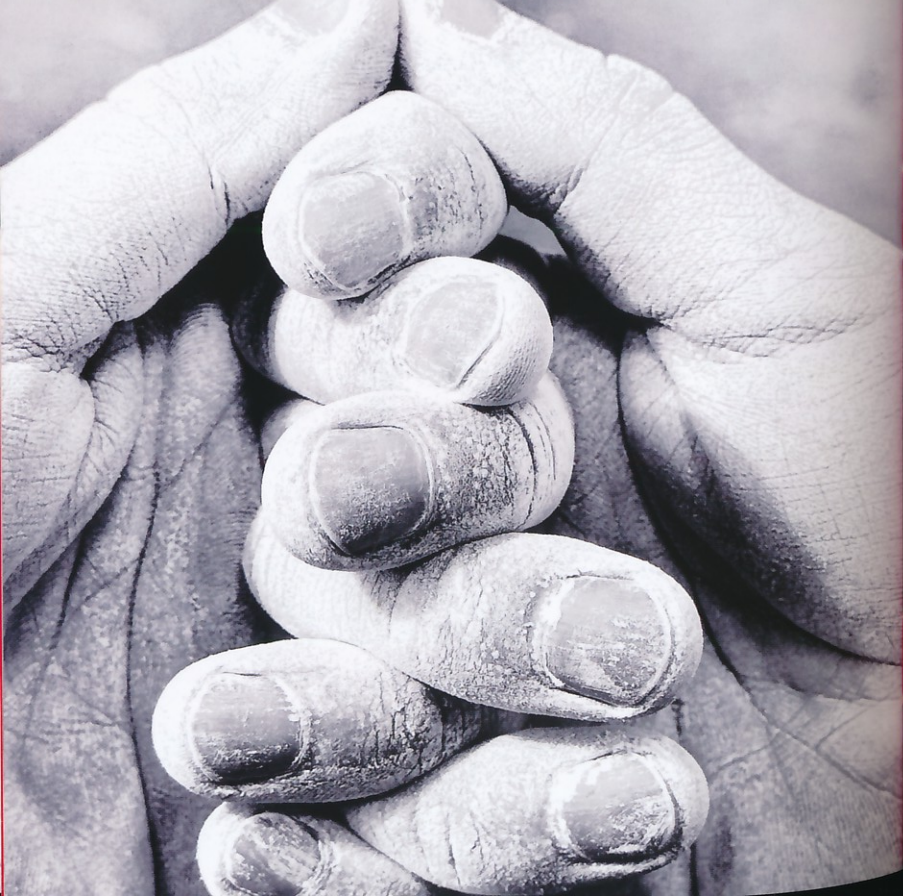
Solla is no stranger to such challenges. From Buenos Aires to New York, his journey has been defined by curiosity, craft, and a restless desire to weave stories from the threads of tango, jazz, and the wider world of Latin music.

The Grammy on his shelf is testament to that path, but this record goes further: it is a declaration of love for the art of making music by hand. Every note you hear comes from acoustic instruments—wood, brass, strings, skin—resonating in real space, untouched by electronic artifice. In today's world, that is not only extraordinary, it is essential.

The name *Handmade* was born, quite fittingly, around a table. One Saturday in Barcelona, between forkfuls of asado and glasses of Mendoza wine, Emilio leaned across to me and began to sing. He traced the melodies with his voice, sketched the rhythms with his hands, and revealed the architecture of his arrangements with the kind of joy only a creator can convey. In that moment, the idea for this album came into sharp focus: music crafted by hand, shared face to face, as natural and honest as conversation itself.

Now, the result is here. *Handmade* is both finely wrought and full of life, a record that could only have been made by an artist with Solla's vision—and by musicians willing to join him in the adventure. It is our privilege at Club del Disco Europe to share it with you. May you hear in it the same spirit of discovery and celebration that first sparked on that afternoon in Barcelona.

Jan-Erik Grothe - Club del Disco Europe



RECORDED AT **THE BUNKER**, BROOKLYN, NY
BY **BRIAN MONTGOMERY** ON MAY 9 & 10, 2025
EDITED AND MIXED BY **BRIAN MONTGOMERY**
AT **SOUNDVIEW STUDIOS**, WHITE PLAINS, NY, JULY - AUGUST 2025
MASTERING BY **MIKE MARCIANO** AT **SYSTEMS TWO**,
LONG ISLAND, NY, AUGUST 2025

ASSISTANT ENGINEER: **ALEX CONROY**
PRODUCTION ASSISTANT: **RAPHAELLA HERO**

VOCALS RECORDED BY **MARTÍN BERGALLO**
AT **DESDEMONA ESTUDIO**, CÓRDOBA, ARGENTINA ON JULY 14, 2025

SESSIONS PHOTOS: **ADRIEN H. TILLMANN**
FOR AHT PRODUCTIONS, ASTORIA, NY
BACK COVER PHOTO: **PAULA SARMIENTO**
ALBUM DESIGN AND ARTWORK: **PATRICIO VEGEZZI**
PRODUCT MANAGER: **JAN-ERIK GROTHE** (CLUB DEL DISCO EUROPE)

HANDMADE

EMILIO SOLLA • LA INESTABLE DE BROOKLYN

1. Suite de los Abrazos, III - Bodegón Caníbal (8:27)
2. Joni Mitchell (7:29)
3. Suite de los Abrazos, I - Milonga Mutante (6:40)
4. Para el Agua (5:25)
5. Suite de los Abrazos, II -The Loss (6:26)
6. Miles Tango (7:21)
7. Bird Song (7:28)
8. La Carta (3:22)
9. De Viento y de Sál (4:47)

