



SULTAN
nubreed
GLOBAL UNDERGROUND

THE glamour of jet-setting from one exotic land to the next, performing in front of enthusiastic fans in one spectacular venue after another. The exhilaration of hearing and seeing your work move dance floors and the inspiration of being alongside other aspiring and established artists who continually introduce you to fresh sound, unique skill and intriguing personality. The immense thrill of earning a living doing something you love.

But then there are the late night studio sessions and the rushed trips to the airport. Learning to relish your sleep upright and the off gig where the vibe just doesn't feel tight. Managing your most important relationships through the impersonal touch of a keyboard and missing the downtime of a regular 9-5. It's definitely not champagne wishes and caviar dreams, but when you're approached to be the next in a series the magnitude of a Nubreed, its instant validation for everything you do.

"Some of the clearest memories I have of the beginning of the new millennium were endless days and nights spent listening to Global Underground compilations, particularly the Nubreeds. I remember cruising the streets of Montreal blasting Anthony Pappa and Danny Howells, and study breaks with Steve Lawler and Sander Kleinenberg; to me this is a series like no other. Being chosen to compile a Nubreed, following in the footsteps of all the greats before me, all of whom had a huge influence on my life and career, has been a true honor and a pure labor of love; a dream come true."

Sultan has called upon a lifetime of memories and experiences to compile his version of the Nubreed. Within these two CDs he's managed to encapsulate the unrelenting support of his families abroad and at home, the passion of his production and most of all, the respect and admiration he has for this series. All combined its Sultan at his best, living his dream.

"Having seen Sultan's steady rise to the top over the last years has been one ride that has filled me with joy, not only because his great talent is now being able to shine on a bigger stage but also and maybe more importantly because of his great and warm personality. He is someone with knowledge of the past and a vision for the future. Enjoy his ride as it is sure to be leading into great things in the future..." - Sander Kleinenberg

BORN and raised in the Middle East, Ossama Al Sarraf (aka Sultan), like his father, always assumed he would pursue a career in engineering. Coming from a family of engineers, lawyers and doctors, there was the inherent pressure to achieve success in one of these fields; a practice in anything else wouldn't even be considered a career, especially one within the arts.

Nevertheless, Sultan's parents entertained their son's growing interest in music by purchasing his first drum set at the age of 11 and his first guitar six years later. And when Sultan formed the rock band 'Purusha', while respectfully studying engineering at university in Montreal, his family was in full support, going as far as to help fund the group's early recordings.



Upon graduation, with the reluctant support of his mother and sisters (his father had passed two years prior), Sultan decided to turn his complete attention towards a life in music. With a Bachelor degree in Mechanical Engineering, a Minor in Business and a Masters in Robotics, he was walking away from job opportunities with BMW, Mercedes Benz and UBS bank in Switzerland. Sultan could have been developing robotic arms for NASA, instead he chose to spend one year chasing the unlikely dream of becoming a successful musician.

"My family capped my musical quest to one year. If after one year I hadn't seen results, I would have to start applying for engineering jobs and be forced to keep music as a hobby. It wasn't easy living with that pressure, realizing that with every passing month my dream could be slipping away. Let alone all the phone calls from relatives telling me that I was wasting my time and losing opportunities at securing a 'real' engineering job; that year still remains a blur to me today."

While living the student life, Sultan and his close friend Miche became captivated by Montreal's vibrant underground. Every Sunday night from 12-3am the two would tune into DJ Tron Huu's 'FM Trancemission' on Mix 96. The broadcast showcased live DJ sets from the hottest clubs in the city, and every day after class Miche and Sultan would try to emulate the Sunday night sound through the turntables and mixer set up in Sultan's apartment.

Within three months the duo was with mix in hand, on sight and in the booth passing it on to Tron. Two days later the three were having lunch with Tron's business partner and Sultan's future and present manager, Alex K. Out of the lunch came Miche and Sultan's first guest spot on 'FM Trancemission', which then led them to launching and becoming residents for Alex's 'Level Nights' at Club Living. "I must admit, we were at the right place at the right time; all the pieces just came together."

Throughout that pressure packed first year after graduation, Sultan was not only playing with the band and working on Purusha's second album, he was also DJing and in the initial stages of his production career in electronic music. "Somehow in the process of working on the band's album, I took up production and signed my first record. Never in my life did I imagine being a full time DJ and producer. My dream was for the band to be picked up by a major label and I would live my life writing rock songs and jamming out on stages all over the world."

During the winter of 2001 Sultan began meddling with Reason and Nuendo on an old PC. Making music with the instrument he knew best, the guitar, he played out every completed track at the Level residency. After each gig he passed the productions on to Alex K, who would in turn make sure he had the CD playing in his car whenever he picked up an international DJ.

Later that year Sultan met Tony Papadopoulos (Tone Depth), who he accredits for advancing his production skill to a professional level. "Tone Depth, whose record 'Rumble Fish' was an essential at all my shows and still remains one of my favorite records ever, helped make my production skills much stronger and taught me a lot more about sound engineering."

Even Sultan couldn't have imagined how quickly this collaboration and Alex's promotion would accelerate his career. In late 2002 Sultan received an email with the subject 'Message from Deep Dish'. Inside was a request from the Grammy Award-winning duo to sign four of his tracks and have them featured on their upcoming 'Global Underground 25: Toronto'. Sultan's big break had arrived.

"No matter how you slice it, Sultan is just too damn good; a true multi-faceted musician, DJ and producer with soul and swagger rare in our industry." - Sharam



It's now safe to say that Sultan has become a major player and one of the elite producers in electronic music. His releases and features are on some of the premiere labels and compilations in the industry, including Yoshitoshi and Bedrock, Dave Seaman's 'Renaissance Masters' and Sharam's 'Global Underground 29: Dubai'.

Along with the residency at Club Living, Sultan has held down regular nights in Montreal at the legendary Sona Nightclub and the world-renown temple of sound, Stereo. His signature fist pumping bass, mystic melody and seductive vocals were staples of the uninhibited nature of these magical venues. Just to be inside Stereo or Sona was an unforgettable experience, being a product of their sensational vibe is unbelievably special.

Internationally Sultan is signed to the ultra impressive roster at Bullit Bookings. This honor has led him to performing in many of the world's marquee clubs, including Warung Beach in Brazil, Pacha - Ibiza and London's Ministry of Sound. In 2007 Sultan's first worldwide compilation 'Yoshitoshi Montreal' reached #4 on the iTunes Top 10 Dance Album Chart, and he also established his radio show 'Connected Live'. The program has grown to be one of EDM's most listened to programs, being syndicated across the planet to over 20 Internet and FM radio stations and has hosted guest mixes from the likes of Sharam, Dubfire, Nic Fanciulli, Danny Howells and Desyn Masiello.

And in 2008, along with production partner Ned Shepard, Sultan launched 'Harem Records'. With virtually every release making it to the top of the Beatport charts, the label has catapulted the duo's profile within the industry, generating remix requests from superstar talents Sander Kleinenberg, Dirty Vegas, Nadia Ali, BT, Morgan Page and Second Sun. "All I remember is Ned and I building our new studio and starting our label and the next thing we know, we're getting calls daily to work on remixes from some of our favorite artists. It's been amazing, but we always look forward to getting back to work on our own originals."

TODAY, he is so submerged in his craft and his skills are so finely tuned, Sultan can find influence in just about anything. "Life experiences have always been an inspiration when writing music and creating moods. I make it a point to go out to local bars and clubs on my nights off to experience the music, culture and dance of a particular country. It's amazing how visualizing people dancing to different music can broaden your musical taste and inspire you to create different grooves and basslines."

"Travelling is a huge inspiration. I look forward to my flights no matter how long and hectic they may be. They've become sort of a meditation, my time alone, my time to immerse myself in the lives and experiences of the people I've met. These trips are my opportunity to help usher in new experiences and capture memories that will live on forever; this is absolutely my dream."



Despite his success in both the studio and booth, Sultan has never shied away from the dance floor and continues to learn from other artists pursuing similar goals. "Listening to music at home and then actually listening to that same music in clubs is a totally different experience. As a producer it has allowed me to understand the impact of the different genres of EDM and has definitely influenced my production style."

With all the notoriety and the growing fame that will inevitably come from being a Nubreed, Sultan is always keeping it real. He remains one of the most humble and approachable figures in the industry. His genuine smile and super funky hair creates an iconic-like image in the booth, and of course outside the club he has never stopped appreciating those who have always been by his side.

"Ned Shepard is like a brother to me. It's rare to meet people who share such similar visions and styles in the studio. I feel so fortunate to be working with him and above all I cherish the friendship we have."

"And I honestly couldn't have done any of this without the support and love of my mother. She always believed in me and for as much as my dream was to make music, I really believe her dream was for me to succeed in music and be the first in the family to stray away from generations of tradition. Her faith has made me stronger and has helped me achieve everything that I have accomplished. I am financially stable, making music and traveling the world. There is no turning back from my dream now."

THE MIX

With its old school vibe, CD1 is for the true student of the series, a tribute to the progressive house genre of yesterday and today. Fittingly it opens with a track from the 'Music for Dreams' label and the soothing lullaby of LuLu Rouge's 'Ninna Nanna'. The intro transitions to the dance floor with the airy groove of Dave Ellesmere's mix of 'Schoon' and an epic progression to the fresh 2009 mix of the infamous 'Rumblefish'. The bottom end drops with Behrouz's 'Coming Home' and continues through a deep, melodic tech and tribal trek highlighted by another one of the 14 tracks exclusive to this compilation, Sultan and Ned's 'Roads Under Ramallah'. With Middle Eastern flare, this timeless mix glides to an emotional ending accented by the penetrating vocals of the duo's Dirty Vegas collaboration 'Crimson Sun'.

If CD1 is a reflection of Sultan the artist, CD2 is all about the DJ; full on floor filling club styles. An immediate connection is created with the funky ambiance of the blend into 'Town Of Sorrow' and the 'Tessio' acappella, which is all hugs and kisses with expectations of a phenomenal night. By the time you reach Joris Voorn's 'Empty Trash' the beads of sweat have started to form and 'Asteroidz' is where you look down the line of your friends and realize you're all caught in the identical two-step storm. It wouldn't be Sultan without the siren strings of Joe T Vannelli's 'Private House', and Ned's edit of 'Closed Eyes' quickens the pace before an epic finale. So many memories of our clubbing days gone by and an eager anticipation for those yet to come; as 'Chromatic' floats through to 'Break My World' my only wish is not to be pinched.

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SLEEVENOTES: Gregor Davidson

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Watch Sultan on the GU YouTube channel
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THANK YOU'S (NO PARTICULAR ORDER)

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