

Mariana Sadovska



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Mariana Sadovska

International vocal artist, composer, multi-instrumentalist, actress, and director

Inspired by the traditional music of Eastern Europe, the Caucasus and Central Asia, her career has taken her around the world and she has gained critical acclaim for her transcendent voice, captivating performances and soulful connection to her audience.

Born in Lviv, Ukraine, Mariana Sadovska trained as a classical pianist at Lviv's National Music Academy and in her late teens joined the Les' Kurbas Theatre, one of Ukraine's leading theater companies. From 1991 to 2001, Mariana worked as a principal actress, composer, and music director at the Teatr Gardzienice in Poland. Gardzienice is



renowned for its original "anthropological-experimental" performances based on years of field work studying ancient cultures in isolated rural areas of the world. With Gardzienice, Ms. Sadovska traveled throughout Eastern and Western Europe as well as to Brazil, Egypt, Japan, the UK, and the United States, appearing and in some cases co-creating the company's productions. In 1998, for her role in "Metamorfozy," she won the "Best Actress Award" given by the Polish Theatre Union. As the musical director of the Gardzienice Theatre, Ms. Sadovska conducted numerous workshops at colleges, universities and arts centers around the world, including one with the Royal Shakespeare Company in Stratford, UK.

A grant from the Earth Foundation brought her to New York in 2001. There she produced her first concerts of experimental and improvised music with musicians such as Anthony Coleman, Michael Alpert, Frank London and Victoria Hanna. In 2002, she released her first CD "Songs I Learned in Ukraine" (Global Village Records). She also began appearing regularly in concerts and workshops in the US, including at Public Theater, Brooklyn Academy of Music, Princeton, Harvard, NY University, and Symphony Space New York. Numerous scholarships, such as the prestigious "Fulbright" (USA), "Kunstlerstipendium Staatskanzlei" (NRW/Germany), and the "Art Atelier" Program curated by Toni Morrison at Princeton University, allowed her to continue her music theory studies and work on dramatic compositions both at home and abroad.

These experiences and exchanges abroad launched Mariana's global career as an experimental solo performer utilizing her voice together with harmonium or piano. She has performed on stages in Germany, Switzerland, Italy, the UK, Ukraine, Armenia, Afghanistan, Turkey, Israel and the US. With her composition "The Rusalka Cycle – songs between the worlds" she was asked to participate in many international music festivals, such as "Giving Voice" (Poland), "Globalize: Cologne" (Germany), and "Revolutions International Theatre Festival" in Albuquerque (USA).

Back in Germany, Sadovska founded her band "Borderland" to experiment with interpretations of traditional songs and chants from Ukraine. With Borderland, she appeared at the WDR Radio Hall, Festival TFF Rudolstadt, Cologne Philharmonic Festival "Musiktrienale" at Alter Wartesaal, for SouthWest Radio at Broadcasting Center in Mainz, and in the world music series "Klangkosmos NRW". In 2006, she and Borderland were awarded the Creole Award for World Music in NRW and in 2007 they were nominated for the Creole National Award.

Since 2001, Mariana Sadovska has also collaborated with a variety artists and groups - composing vocal music for different international theatre and music ensembles in Germany, Poland, Czech, USA and Ukraine. Her composition of "SCLAVI – the song of an emigrant" with Farm in the Cave of Prague was nominated for the Alfred-Radok Award in 2006. She also composed music scores for the following theater performances: "Caesarean Section" (Wroclaw, 2007), "Singing through the Darkness" (Oakland, 2010), "Song of the Forest" (Lviv, 2011), "Thus Spoke Zarathustra" (Lviv / Wroclaw, 2012) "Camille" (Wroclaw, 2013).

In 2012, she was commissioned by the world famous Kronos Quartet to compose a piece entitled "Chernobyl. The Harvest" for her voice and their string quartet. It premiered in July 2012 in Kyiv (Ukraine), with a US premiere following at the Lincoln Center in New York (2013) and a UK premiere at the Barbican Center in London (2014).

Mariana Sadovska

Several years ago she also joined together with Cologne-based instrumentalist and composer Christian Thome to start a new duo project "VESNA" (formerly Cut the Cord). Aside from multiple performances at home and abroad, Vesna toured the UK in 2015 and is releasing their first CD in spring 2016 on the Flowfish Records label.

For her performance at TFF Rudolstadt, in 2013, Mariana Sadovska won the Ruth German World Music Award and was commended by the jury as "an extraordinary artist ... who has the unique ability to apply her artistic research (meticulously done by herself) as an internationally recognized composer and stage performer."

Mariana lives in Cologne/Germany with her husband and two children.

<http://marianasadovska.com>

www.albakultur.de/zeigemarianasadovska.html

Live concerts programs

- **Ukrainian Callings**



Foto: E. Weible

Ukrainian Callings is a powerful fusion of singing and storytelling about ancient and rural Ukraine. By organizing ethno-musical expeditions, she has collected a large body of traditional songs, stories and rituals which she transforms into her own specific sound for today's generation.

“Next year I will return, mother, well, maybe in two years, or maybe it will take a lifetime...” It is the emigrants' parting sorrow that the actress and singer Mariana Sadovska portrays. Accompanied by a small harmonium, she sings, talks, cries out her affirmations: with conviction, promises furtively whispered, auguring, threatening or in the voice of a scared child – and always full of soul power and longing.

For fifteen years Mariana has been travelling through the neighbourhood of rural Ukraine collecting songs, legends, rimes from the women living there – popular material hundreds of years old, that only outlived the soviet era by oral tradition and which, nowadays, is mostly unknown even among Ukrainians. “I do not sing songs I found in books. Each song I sing was given to me by a specific woman. I heard the story of the song, learned the way it should be sung, and understood that a song can be the map which leads you to your life.”

Mariana Sadovska – vocals and indian harmonium

- **Vesna – Spring**



Mariana Sadovska & Christian Thomé 2015
Foto: METRO/ORBIS/LL www.metropictures.com

“Vesna – Spring” is the project of Mariana Sadovska with the Cologne based percussionist Christian Thomé. The duo was formed in June 2012, with the idea of combining ancient Ukrainian folk songs and contemporary electro-acoustic sounds, interweaving different cultures through poetry and melody, an acoustic east-western road movie, which tells of love and death, of despair and hope - always in search of freedom and identity.

The two musicians embark on a personal journey of discovery. In their luggage they have two of the oldest instruments of mankind: Mariana Sadovska with voice and Christian Thomé with drums. In search of the essence of their mutual border

crossings they expand their respective musical vocabularies to give a new expression of their cultural East-West encounter: almost-forgotten shamanic and today's urban variants of their instruments are packed into the rear seat back of their travel vehicle: jew's harps, indian harmonium, zither, laptop and other electronic devices. They create a futuristic sound manifest as an expression of a universal desire for “Heimat” and future.

Sadovska and Thomé began performing together in September 2012 at a literary evening with prominent Ukrainian and German writers, Yurii Andrukhovych and Navid Kermani. The premier of their first full concert program was at the well known Stadtgarten Concert Hall in Cologne in June 2013. This performance launched their career as an ensemble and soon the duo was invited to perform at Germany's biggest folk, roots and world music festival "TFF Rudolstadt", where Sadovska received the “tff-Ruth World Music Award”.

In 2014 they began to work on the CD entitled „VESNA - Spring“, which had been released under the Berlin based Flowfish Records label in March 2016.

Mariana Sadovska - voice, jews harp, indian harmonium, keyboards
Christian Thomé - percussion, electronics, zither

- **Trio Pulkkinen-Räss-Sadovska**



Three women, three voices and three countries blend into one.

Nadja Räss, Mariana Sadovska and Outi Pulkkinen searched for and ultimately found each other in Toggenburg, Switzerland, within the scope of the Klangfestival Naturstimmen (Natural Voices Sound Festival).

Their musical understanding overcomes the boundaries of language. Their interpretation of the commissioned work that was penned by Swiss composer Markus Flückiger for the 2016 Klangfestival Naturstimmen is unique. The concert is complemented by pieces from the artists' respective personal repertoires that they have newly arranged with each other, but also by traditional songs from their home countries, which they perform in their original languages.

These traditions – yodel, runo singing and white voice – form the musical basis around which the composer has created melodies for the three

musicians. This allows the music to become a language that takes listeners on a journey through the various cultures. The three solo voices are from different geographic regions of Europe and represent the traditional musical background from which they come. The new composition brings the three vocal traditions closer together and ultimately blends them into a unity. The result is astonishing tonal colours, and this innovative contemporary music starts sounding familiar.

The composition consists of individual pieces that each tell its own story and convey a variety of moods. The composer intentionally did not provide a text, so the three musicians came up with the words and syllables that developed over the course of the rehearsals. Through improvisation and practice, the pieces ultimately became what they now are and how they are performed.

Outi Pulkkinen – voice, jouhikko

Nadja Räss – voice

Mariana Sadovska – voice, indian harmonium

- **Odessa Underground (solo)**

Mariana Sadovska performs an exceptional cabaret-concert of "city-folklore", a night journey through underground bar-sounds of the pre-World War II Odessa, Berlin and Paris. Drawing upon songs from the repertoires of colorful singer-poets such as Arkady Severny, Dina Verni, and Alexander Vertinsky, Odessa Underground offers a striking reflection on a tumultuous period in history that bears a haunting resemblance to our times.

Mariana Sadovska – vocals and piano



- **Chernobyl.The Harvest**
composed by Mariana Sadovska, commissioned by Kronos Quartet (US)



Chernobyl.The Harvest is a composition for one voice and string quartet, based on ancient-ceremonial music of northern Ukraine and contemporary sound scales. In this "pagan requiem" Mariana is using the nuclear catastrophe of Chernobyl' as a starting point to experiment with destruction and creation of musical structures and stories.

The world premiere was on July 5, 2013 in Kiev/ Ukraine. The US premiere is on July 25, 2013 in New York.

What Mariana Sadovska says about her work:

„I remember very well these days. Nobody told the truth about what happened. The officials tried to convince, that they have everything under control, the workers celebrated their labour days in Kiev as nothing happened two days before, and the evacuated people thought they get a free vacation for a few days. Nobody told them, that they will never be back to their homes. Chernobyl is a strong symbol of disaster, of individual and collective tragedies. And still, it is reality. The problem is not solved, the destroyed reactor blocks are just locked in a concrete coffin that slowly comes apart.

I started with the working title Chernobyl – a pagan requiem, and in the process of creating the piece I realized, that this term doesn't fully represent what I wrote. Chernobyl.The Harvest is dealing with memory of death, and yes, some material I use can lead us to pagan cultures, but the main emphasis I put on the question how people get on with life after facing death and destruction. We harvest what we seeded, and we have to learn to live with it. On the other hand I didn't want to stick to tight to a musical form. I see myself more as a singing story teller, than a composer. The harvest songs I integrated in the piece were used by the farmer woman to push the coming rain clouds away, while they were working at the fields. Rain can destroy the harvest. After Chernobyl catastrophe we all were afraid of the clouds delivering radioactivity.



Chernobyl.The Harvest is a piece for voice, indian harmonium and string quartet, arranged in four parts with a total lengths of 20 min.

- I. Doroha. Дорога (The Road)
- II. Zhnyva. Жнива (The Harvest)
- III. Platch. Плач (Lamentation)
- IV. Rai. Рай (Paradise)

The first part draws a picture of a frozen landscape. I use a widow song to evoke the atmosphere of the alienation zone, that still exists around Chernobyl with its empty cities and abandoned villages.

The second part is like a 'dance macabre' based on several ritual songs and text fragments of official announcement of the evacuation plan.

The third part follows among others the open structure of a lamenting ceremony in the Polissia area. At one special day in the year women gather to lament at the graves of their ancestors. The words and the musical pattern they sing are improvised and very personal. Together they create a tremendous polyphony of mourning. I sing the names of evacuated villages, that are now covered by the grasses.

The last part is based on a new years blessing ritual. With this song you celebrate the new beginning of life, and you invite the ancestors to sit at your table. It is a driven finish, to remember to move on."

- **Mariana Sadovska & Mark Tokar Ensemble : "2014"**
A composition for four double basses and four female voices to texts by Serhji Zhadan



For many years, Mariana Sadovska had the desire to create a concert for four double basses and polyphonic female voices. The double bass is often seen only as an accompanying instrument. But just the power of his sound is challenging to put in the center of musical activity: its dark, strong human tone, but it can be very delicate and fragile too - especially in opposition to the warm, bright sound of women's voices, especially in the traditional Ukrainian vocals styles. But it can be very fiery at times too!

For the concert program "2014" Mariana Sadovska created a cycle of new compositions that draws ideas from various sources:

At the beginning there were the old wedding songs of Ukraine, which inspired a musical response to Stravinsky's "Les Noces". During this first phase of work in Ukraine began the Maidan and after - the occupation of Ukraine by Russia. Mariana Sadovska was at this time often in Ukraine and had been involved in the EuroMaidan movement. So she made friend with Serhji Zhadan, one of the best young writers of Ukraine. He gave her his latest poems he wrote in response to current events in Ukraine such as war, destruction, refugees.

Mariana Sadovska began to work, looking at the echo of these special moments of contemporary history, to explore the soul of words musically and trace as an expression of the emotions in a changing society with these current texts - in contrast to the old, almost eternal wedding songs bearing strength, love and life in it.

Thus, male and female energy, new poems and ancient songs meet, compositions and improvisations.

Mariana Sadovska – vocals

Mark Tokar – double bass

Ivan Oher – double bass

Artem Kamenkov – double bass

Volodymyr Bedzvin – double bass

Ensemble Kurbasy:

Mariia Oneshchak – vocals

Nataliia Rybka Parkhomenko – vocals

Myroslava Kyshchun-Rachynska – vocals

A co-production of Mariana Sadovska with the JazzBez Festival.

Premiere on 07.12.2014 at the Philharmonic Kiev.

- **Mariana Sadovska & Borderland**



Foto: E. Weible

across all schools of contemporary improvised music. In the quartet's arrangements, this jigsaw puzzle flows together to create a colourful sound spectrum and expressive ballads about yearning, hope and an unrestrained courage to live.

Mariana Sadovska - vocal, harmonium

Jarry Singla - piano

Peter Kahlenborn - drums, percussion

Sebastian Gramss - double bass, cello

Borderland, a collaborative project uniting Mariana Sadovska and talented jazz musicians from Cologne, Germany. Sadovska infuses Ukrainian traditional melodies and rhythms with a magic of her own, a modern-day metaphysics rooted in urban experience, theater, and a cosmopolitan lens. Expressive singing and experimental sounds merge into furious interpretations of archaic tellings.

In the German-Indian pianist Jarry Singla she found a partner who draws the inspiration for his work from many and diverse roots. The ensemble is completed by double-bassist Sebastian Gramms and percussionist Peter Kahlenborn, two versatile and inspired musicians who learned their craft

Discographie (selection)



VESNA
flowfish records ff0068
Mariana Sadovska & Christian Thomé
Germany 2015



Mariana Sadovska
Just Not Forever
NRW Records 2859681
2011



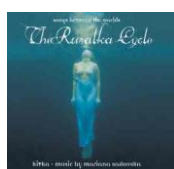
Ark Ensemble
The Jewish Music Festival
Might Be
USA 2012



Waglewski, Kosmowski, Galazyn, Sadovska
Strefa J0486-RPK
Harmonia
Poland 2010



Kitka
Singing through darkness
DVD kitka
USA 2010



Kitka – The Rusalka Cycle
B000M5K9ZY
Composition: Mariana Sadovska
USA 2007



Borderland
Mariana Sadovska
Germany 2005



BUDEMO WESNU SPIWATZ - SONG TREE
SEIAK 001
Mariana Sadovska
Poland 2001



Songs I Learned In The Ukraine
Globalvillage CD819
Mariana Sadovska
USA 2001