



**Title | VESNA/SPRING**  
**Artist | Mariana Sadovska & Christian Thomé**  
**Label | flowfish.records LC 12011**  
**Distribution | Broken Silence Independent Distribution**  
**Release | 04.03.2016**

### **Mariana Sadovska and Christian Thomé - VESNA.SPRING**

VESNA.SPRING is the debut album of Mariana Sadovska's newest project, in which she is forming a duo with Christian Thomé – drummer, composer and producer.

Despite the fact they are from different worlds, they were joined by an implicit musical understanding. This understanding is mainly rooted in the duo's sense of freedom and eagerness to experiment. Ukrainian melodies and tradition are blended with vocal and sonic experiments, intricate rhythms, refined beats and unconventional arrangements. No genre-boundaries, always on the quest for freedom and identity.

Both musicians embark on a personal exploration, equipped with two of the world's oldest instruments: voice and drum. They are on a quest for the essence of their mutual passing of borders. All the while enriching their respective sonic voices, giving expression to their east/west encounter. Nearly forgotten, ancient, shamanic and current urban variations of their instruments compliment each other organically. Tromp, Indian harmonium, zither, sampler, laptop and further electronic equipment.

VESNA.SPRING is an album that demands attention. A long way from lounge- and elevator music. Yet still hopeful sounds abound. But no happy ending. A musical east/west roadmovie, certain that spring awaits after every dark and cold winter – always!

The foundation for the album was laid way before the turmoil and chaos of the Maidan Square. Their program however was becoming increasingly explosive, after the musicians performed in Kiev on December 4 in 2013: Mariana Sadovska's song „Oi Plyve Kacha“ become a requiem for those shot on the Maidan Square and eventually an elegy for all victims of the war.

„In times long gone, people believed there were songs to call upon spring or keep away rain clouds. Today I wish to had this power onstage. To stop the dark clouds of this absurd war, to call upon and conjure love. The love, that „bears all things, believes all things, hopes all things, endures all things. Love never ends.““ (Marina Sadovska & words from Corinthians)

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The delayed release of the album is due to Mariana Sadovka's commitment in the Ukraine. Countless journeys, performances and campaigns led her to support friends, freedom and culture in the Ukraine. Back then VESNA.SPRING was already performing throughout Poland, the US, England and the Ukraine. In January 2016 they will be performing at Globalfest in New York.

Originally Mariana Sadovska's plans for the new project didn't include singing any more traditional Ukrainian songs. She was determined to get rid of the label „ethno singer“ (which had never never fit her anyway). But then she brought the track „Korabel“ (ship) to the second rehearsal, a sailor song, that had captivated her for some time.

Christian Thomé listened to Marianas rendition. He immediately found the right „answers“ within the arrangements. By means of state of the art audio engineering and electroacoustics the duo was able to dive even deeper into the songs. Penetrating all the way to the core and expose the music's origin. They were trying to discover the archetypical element, which is free from all national or linguistic barriers. This way, not only did they restore the songs and exotically revive them, but they were giving them a new life of their own. Allowing them to communicate, ask questions and talk. Free from any limitations or labels.

Korabel“

„From far behind the mountains, dark clouds are approaching. The dark rainclouds are gathering, rain starts falling, a storm is brewing. The sea, the black sea is growing, rising...hey, brothers...the black see is storming, rising and our ship is sinking...!“



„That song started off the project VESNA three years ago. Back then I was unaware of the „dark clouds“ hovering over my country, the Ukraine. I didn't know this song would suddenly turn out to be so contemporary and relevant.

Even though the program had been composed a long time before the revolution at Maidan Square, I strongly feel it reflects everything I experienced in the past years – the light and the hope of the Maidan, the place we premiered in on December 4 in 2013, all the painful and sad impressions I gathered from my journeys to war zones in Donbas, anger and awkwardness, doubt and determination, commitment and hope“

(Mariana Sadovska)

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