



## SADE MANGIARACINA

“Keys” (solo)

A solo concert has always been a substantial test of a pianist's personality and ability. Conceptually, the substantial appeal is obviously linked to the classical world par excellence, but, especially in the jazz field and with due references to the freedom of expression and sensibilities brought into play, the solo piano concerto has now entered by right into the forms of modern music.

The choice of the program, the consequent architecture, the cleaning up of inaccuracies but also the fragmentations, the cross-references and even the choice of being able to play by reinventing from time to time in the performance moment the lyric, the harmonic choice or, more briefly, one's own ability to express oneself are all important components of the choice of a solo event.

There are in truth few artists capable of expressing themselves then on any type of keyboard whether this be that of a traditional grand piano, a Fender electric piano, an organ, a harpsichord, an electronic synthesizer, an Indian harmonium, or even the many other types of keyed instruments littered throughout human history.

Sade Mangiaracina has several of these many skills in her. When she began playing at home, one could not afford to purchase an expensive acoustic instrument, and even therefore this extraordinary performer pressed her first keys on keyboards other than the princely one only to win her over in full merit in the years to come.

The result is a solo concert that finds in maximum expressive freedom its first qualitative figure. The result is a concert with a thousand faces and rare charm and where the transition from one keyboard to another seems natural in an ecumenical way. It is not uncommon to come across an excellent pianist capable of playing both acoustic and electric piano or pipe organ well. On the other hand, it is certainly more difficult to come across an artist capable of "adapting" his or her touch to the different types of keyboards. The three used by Sade on this occasion are the acoustic instrument, the electric instrument, and the synth.

Thanks to the freedom inherent in jazz music, Sade overcomes obstacles and establishes herself as an important female figure of "good music" because as Ellington taught, "it doesn't matter whether it's jazz or something else.... important is that it's good music."

### • Bio notes:

Sade Mangiaracina was born in Castelvetro in 1986. At the age of six she began studying classical piano, which she continued until she was 18, winning several national and international competitions during these years, including an important UNESCO award after a concert in Athens. After graduating from classical high school, he moved to Rome to study jazz at the Percentomusica school directed by Massimo Moriconi where he graduated in 2007 with top marks, later continuing his jazz studies at the Santa Cecilia Conservatory with maestro Danilo Rea.

During these years he has taken part in many musical projects, recording several records also under his own name. From 2013 he also began to collaborate in the pop field with Simona Molinari (Cannes Film Festival, Tenco Award, Umbria Jazz), Amara (Sanremo) and Dionne Warwick for whom he opened concerts on her Italian tour, continuing to work with several internationally renowned jazz musicians such as Greg Osby, Fabrizio Bosso,



Giovanni Tommaso, Massimo Moriconi, Luca Aquino, K.J.Denhert, Francesco Bearzatti and others.

Also important are collaborations with Med Free Orkestra, Alghero singer Franca Masu and A'Imara the orchestra of Arab and Mediterranean women from Egypt, Tunisia, Turkey, Syria, Kenya, Italy, Jordan. In 2018 her album "Le mie Donne" produced by trumpeter Paolo Fresu for his record label Tük Music was released, in trio with Gianluca Brugnano and Marco Bardoscia. The trio performs at major Italian festivals and shows. The year 2022 saw the release of the work with Med Free Orkestra in which she worked not only as a pianist but also as an author, arranger of songs and director.

The release came immediately after that of "Madiba" (also released by Tük) dedicated to Nelson Mandela and which garnered maximum critical acclaim.

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