

sabrina ma

CV

Born	on 5th April, 1985 in Plymouth, England
Based	in Berlin
Grew up	in Hong Kong
Studied	with Prof. Isao Nakamra (Karlsruhe), Prof. Michael Udow (Ann Arbor), Prof. Bernhard Wulff (Freiburg) and David Friedman (Berlin)
Performs	as soloist and chamber musician in concerts and theatre productions
Teaches	workshops and masterclasses
Records	solo and chamber repertoire

Awards

- the German Music Competition and the ZONTA Music Award in Germany (2013)
- the "De Annelie" Encouragement Prize at TROMP Percussion Competition in Holland (2012)
- 1st Prize in the Solo Category of the 14th International Competition for Contemporary Music (2012)
- 1st Prize at the Classical Marimba League Competition in the USA (2010)
- 1st Prize at the International Performers' Competition for Marimba in Czech Republic (2009)
- the Pustjens Prize at the 5th World Marimba Competition in Germany (2008)
- 3rd Prize at the "4ème Concours International de Vibraphone Claude Giot" in France (2008)
- the Special Talent Award at the Universal Marimba Competition in Belgium (2007)
- the Commercial Radio Prize Instrumentalist Award in Hong Kong (1998)

Notable performances

at the Donaueschinger Musiktage, Ferienkurse für Neue Musik Darmstadt, Lucerne Festival, Warsaw Autumn, Acht Brücken, Impulse Theater Festival, Shanghai New Music Week, Time of Music Viitasaari, Festival Mixtur Barcelona, Klangspruen Schwaz, Bozen Transart Festival, Festspiele Mecklenburg-Vorpommern, Roaring Hooves Festival, Two Days and Two Nights of New Music Festival

Project funding

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Press Reviews

“Percussion in perfection [...] Spirited, elegant, sonorous: Sabrina Ma from Hong Kong delighted the audience at the city hall in Leck.”

Nordfriesland Tageblatt, 18.03.15

“Sabrina Ma impressed her audience at the concert in the Rheinbach Glasmuseum with her sheer virtuosity and breath-taking technique.”

General-Anzeiger Bonn, 20.05.15

“A Bach cello suite on the marimba. Sabrina Ma made versatile and imaginative use of her instruments. The concert programme looked at the subject of “dance” from a wide perspective leading to an interesting programme which musically could not have been more diverse. The musician interpreted the six suite dances with much taste and used her instrument optimally to highlight the polyphonic nature of the music. [In Frédéric Chopin’s Waltz in c# minor, op. 64, No. 2] she was able to draw a surprisingly sparkling lightness from the instrument which well suited the piece [...]”

Odenwälder Echo, 21.01.15

“How the mallets danced [...] Sabrina Ma showed us what percussionists are capable of. [...] Her programme for the sold-out Kulturring concert consisted of original works for percussion as well as transcriptions of well-known compositions, for example the first Bach cello suite in G Major, which the musician presented in an intimate and precise interpretation. The unique sound of the marimba opened up new ways of hearing the music and allowed the elegance of these short, refined dances to shine through. The musician hit the wooden

bars of the marimba, which are arranged as in the case of a keyboard – the sound was warm and full. Ma adapted this sound skilfully for the cello suite and everything was clear, even in the faster movements. It was a well thought-out and cohesive interpretation that had no use for unnecessary effects; everything that was written out in the score – the movement, climaxes and the turns – was brought out by Ma in an expertly manner. [...]”

Hildesheimer Allgemeine Zeitung, 19.01.15

“Thundering applause [...] Sabrina Ma made it a memorable Wednesday evening for those present at Bühnenhaus for her recital on vibraphone and marimba, ‘The places I remember’[...] The chemistry between the musician and the auditorium kept growing with every moment. Ma did not resort to acrobatic showmanship, but rather to a sonorous, natural, and personal approach to illustrate the experiences all of us go through. Just as the concert subtitle ‘Through time, through space’ promises, we were led into a wondrous but plausible world by the first ascending notes, transparent and carefully structured like architecture. One needs not be familiar with Schopenhauer’s thought on architecture and music but to listen with open ears to experience a clear, light sonic universe, where solo instruments can take on the dimensions of a whole orchestra. [...]”

Neue Rhein Zeitung Wesel, 24.10.14

“Familiar but different afterall [...] Sabrina Ma performed well-known classics on unusual instruments. One would have wished that this concert, as rich in variety as it was, would have lasted longer [...]”

Rheinische Post Wesel, 23.10.14

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