



**MA**  
SAMUELSEN  
**RI**

# MARIA

SAMUELSEN

# RI



# MARI

- |           |  |              |           |   |              |
|-----------|--|--------------|-----------|---|--------------|
| <b>01</b> | Vladimir Martynov – „Come In!“, 2 <sup>nd</sup> mvt<br>for solo violin and string orchestra<br><i>Published by Musikverlag Hans Sikorski GmbH &amp; Co. KG</i>                       | <b>04:30</b> | <b>06</b> | Max Richter – <b>Vocal</b><br><i>Published by Mute Song Ltd</i>   | <b>08:31</b> |
| <b>02</b> | Max Richter – <b>Dona Nobis Pacem 2</b><br><i>Published by Warner Olive Music LLC c/o Universal Music Publishing</i>   | <b>03:26</b> | <b>07</b> | Jóhann Jóhannsson – <b>Heptapod B</b><br>arr. for solo violin & orchestra by Max Knoth<br><i>Published by Paramount Allegra Music, administered by Sony/ATV Harmony</i>                   | <b>03:31</b> |
| <b>03</b> | Philip Glass – <b>Einstein on the Beach: Knee Play 2</b><br><i>Published by Duvagen Music Publishers Inc.</i>  | <b>05:09</b> | <b>08</b> | Johann Sebastian Bach – <b>Invention No. 13<br/>in A minor, BWV 784</b><br>arr. for solo violin & strings by Christian Badzura<br><i>Publisher: Copyright Control</i>                     | <b>01:43</b> |
| <b>04</b> | Pēteris Vasks – <b>Vientujais eņģelis (Lonely Angel)</b><br>Meditation for Violin and String Orchestra<br><i>Published by Schott Music Mainz, Germany</i>                            | <b>12:13</b> | <b>09</b> | Philip Glass – <b>Violin Concerto, 2<sup>nd</sup> mvt</b><br>arr. for solo violin and string orchestra by Gediminas Gelgotas<br><i>Published by Duvagen Music Publishers Inc., © 1987</i> | <b>07:57</b> |
| <b>05</b> | Brian Eno, Jon Hopkins, Leo Abrahams – <b>Emerald and Stone</b><br>arr. for solo violin & orchestra by Max Knoth<br><i>Published by Opal Ltd., administered by Bucks Music Group</i> | <b>02:25</b> | <b>10</b> | Christian Badzura – <b>847</b><br><i>Publisher: Copyright Control</i>   | <b>04:06</b> |

# MARI

- |    |  |       |    |  |       |
|----|--|-------|----|--|-------|
| 11 | Johann Sebastian Bach – <b>Chaconne from Partita for Violin Solo in D minor, BWV 1004</b>  | 13:35 | 17 | Johann Sebastian Bach – <b>Presto from Sonata for Violin Solo in G minor, BWV 1001</b>   | 03:19 |
| 12 | Johann Sebastian Bach – <b>Prelude in D major, BWV 850</b><br>arr. for solo violin and string orchestra by Christian Badzura<br><i>Publisher: Copyright Control</i>  | 01:40 | 18 | Clark – <b>Mammal Step Sequence</b><br><i>Published by Decca Publishing, a division of Universal Music Operations Limited</i><br><i>Written by Christopher Stephen Clark</i> | 02:18 |
| 13 | Max Richter – <b>Fragment</b><br><i>Published by Concord Music Publishing LLC, © 2013</i>  | 01:33 | 19 | Jóhann Jóhannsson – <b>Good Night, Day</b><br><i>Published by Mute Song Ltd</i>  | 03:48 |
| 14 | Peter Gregson – <b>Sequence (Four)</b><br>for solo violin and string orchestra divisi<br><i>Published by Chester Music Ltd</i>   | 06:09 | 20 | Max Richter – <b>November</b><br><i>Published by Concord Music Publishing LLC, © 2013</i>  | 06:08 |
| 15 | Vladimir Martynov – <b>The Beatitudes</b><br><i>Publisher: Stichting Donemus Beheer</i>  | 04:45 | 21 | Peter Gregson – <b>Lullaby</b><br><i>Published by Chester Music Limited</i>  | 05:54 |
| 16 | Brian Eno, Hans-Joachim Roedelius, Dieter Moebius – <b>By this River</b><br>arr. for solo violin and orchestra by Christian Badzura<br><i>Published by Universal Music MGB Ltd / Musik Edition Discoton GmbH</i> | 03:35 |    |  |       |

*Mari Samuelsen plays a G. B. Guadagnini (Turin 1773) kindly on loan from the Anders Sveaas' Charitable Foundation, Oslo*



## MARI Samuelsen

*MARI* by Mari Samuelsen explores our longing to feel grounded, to escape into nature, and how that sits with the modern notion of global citizens and the busy, fulfilling lives we wish to lead. "This contrast is something we'll see more and more of", says Mari. "The urge to live slow is going to become more important in order to keep yourself, your life and your mind in balance. However when you are conscious of these two, contrasting worlds, one can experience 'a moment of flow', where you are able to reconcile these opposites, if only fleetingly."

It is also a rumination on the physical world we have created, and what Mari calls "non-places" (Marc Augé); waiting rooms, hotel lobbies, empty cafes in petrol stations. Places in which we find ourselves constantly in transit, restless and anxious, and where the individual remains anonymous and lonely. "Travelling, and being able to get anywhere in no time at all – there is nothing natural about that at all. It's an artificial

world," explains Mari. "I try to walk in nature as often as I can to readjust and take a break, to just listen to the birds and the sounds of nature."

Mari Samuelsen, one of today's most innovative and imaginative violinist, is enjoying a remarkable rise on the international concert stage through a mixture of artistry and breath-taking musical finesse. A classically trained – and highly acclaimed – violinist, she's been playing since the age of three. Several years of studies with Arve Tellefsen and later at the Barratt Due Institute of Music in Oslo were followed by a decade with world-renowned professor Zakhar Bron at the Zurich University of the Arts. Mari regularly performs at the world's most prestigious concert halls and as soloist with leading orchestras in Europe, Asia and the United States. She also closely collaborates with electronic music artists and contemporary composers, connecting genres and reaching out to new audiences.

But Mari is not beholden to the traditional strictures of the classical world. She is more a visionary advocate for music, restlessly creative and forever pushing at boundaries. "Violin

happens to be my tool, but I feel more like a communicator and collaborator than a mere violinist," she says. "So *MARI* is just one step in the direction that I will continue in for years to come; it is the beginning of a journey, and I'm constantly exploring new ideas and widening my musical horizon."

*MARI* was conceived over the course of a year and a half, a process that was constantly evolving and developing; even before the release of *Nordic Noir* in 2017, fragments of this project were already appearing in her subconscious. Mindful of the power music has to transport people back in time or to certain places, Mari sought out pieces and composers that were evocative of dreams and a childlike innocence, as well as the contrast inherent in our perceptions of modern living and culture. "Things that are beautiful but not tangible" was one criterion, "places and memories that are pure and untouched" another.

Johann Sebastian Bach's Chaconne from his Partita for Violin Solo in D minor, BWV 1004 was the first piece Mari chose for *MARI* and forms the emotional heart of the record. "It

has such an important place in my life, it had to be included as a central piece," she says of the thirteen-minute epic once described by Brahms as encapsulating "a whole world of the deepest thoughts and most powerful feelings."

After Chaconne, she chose Philip Glass' *Einstein on the Beach: Knee Play 2* as a counterpoint, a nervous, agitated piece she likens to "fireworks of neurons in the brain – it's a ridiculous piece to play, never ending and very difficult. But it serves as a contrast, which I think is important." The music's bustling unease perfectly encapsulates the panicked rush of modern life – always on the go, always somewhere to be. It flies by in a furious five-minute blur, ungrounded and manic, seemingly tying itself in ever tighter knots of anxiety.

Building out from these two classics, Mari chose complimentary pieces that were evocative of the extremes we find ourselves caught between. Two Vladimir Martynov works – "Come In!" 2<sup>nd</sup> mvt and *The Beatitudes* – were chosen for their folk, rooted nature, as were *Sequence (Four)* and *Lullaby* by cellist and composer Peter Gregson, both of which hark back to nostalgic

ideals of the English countryside and sweeping vistas of verdant countryside.

Similarly, *Vientuļais eņģelis* (Lonely Angel) by Pēteris Vasks, is twelve minutes of peace and calm representing a break from the stress of the modern world. "Very meditative, very distant," is how Mari describes it. "I just fell in love with the piece – it really speaks to me. When people hear it, it's like they're transported to a different place because it has a very different energy."

A sense of nostalgia is conjured by interpretations of one of contemporary music's most iconic figures; Brian Eno. 'By this River', a hauntingly beautiful, bittersweet song from his 1977 album *Before and After Science*, sounds even more heartfelt with Mari's violin taking the vocal melody and strings gently swelling in the background, while 'Emerald and Stone' – co-written with Jon Hopkins and Leo Abrahams – is like "falling into the biggest pillow; it's opium for the ear."

And then there is Max Richter, the post-minimalist composer who provides four of *MARI*'s tracks. "I work closely with Max, and I asked

him at a very early stage if he had something he could rearrange or write for me. I think we came up with quite a nice collection." There is a hypnotic power to his work that draws the listener in, and a constant drive that Mari feels is "very contemporary". 'Vocal', a violin only piece, and 'Fragment' – Richter's retrospective on Bach – allow Mari's talent to shine the brightest, and yet it is the epic grandeur and rolling crescendi of 'Dona Nobis Pacem 2' and 'November' which provide the real emotional high, two wonderfully moving pieces that stand as a beginning and ending to *MARI* and provide a stark contrast to the record's more ephemeral moments.

Balance was important for Mari too; alongside Bach and Glass, she felt the need to wholeheartedly embrace more modern works and composers. "It couldn't be just a baroque thing with a few add-ons, and with minimalistic style – it had to be more or less 50/50." Hence a version of Clark's 'Mammal Step Sequence' and two works by the late Icelandic composer Jóhann Jóhannsson. Steeping into his world was, she says, "complicated. He is someone I highly respect and, of course, with his passing, one is no longer able to ask him directly. So we had

to trust and work with the people around him." Recreating his "space world" was also challenging, but something that Mari found inspiring. "His compositions are so out of this world. I wanted to capture those sounds, but we had to be quite creative electronically because it's limited what one can do on a violin and on strings. You can create group sounds that are haunting, but I also really pushed for a kind of 'out of space' sound." The results, particularly on *Heptapod B*, are thrilling, perfectly capturing Jóhannsson's sense of sonic balance and the very human warmth he placed at the heart of his best work.

And it is this sense of humanity, and our fragility in the face of the modern world, that makes *MARI* such a compelling, spellbinding work. "I have a personal connection to every single piece," says Mari, "and I think it's a very natural journey." That journey was meticulously planned, with Mari acutely aware how the order in which certain works appear can drastically alter an audience's experience. She hopes that the album will stand as not just a musical evolution and a gateway to future developments, but as a salve to our self inflicted ills.

"The need of going into a room and just listening to sound – almost like sound therapy – is bigger than ever. People are hungry for it, and I wanted to use my creativity to collaborate and experiment with some of the great people living today. Slowing down, and people leaving their busy lives behind, is only going to become more important, so I think there will be more room for this type of collaboration, and this type of music."

We could all benefit from stepping away once in a while and just being still: to listen, to think, to consider. That longing for nature, and for simpler times, taps into a past where we revered the world around us and relied on it to live. *MARI* invites us to do this more often, and shows us that however unpredictable the future may be, it is still within our grasp to shape it for the better.

*Written by Derek Robertson*



© 2019 Deutsche Grammophon GmbH, Berlin  
© 2019 Deutsche Grammophon GmbH, Berlin

Executive Producer: Christian Badzura  
Associate Producer: Anusch Alimirzaie  
Produced by Tobias Lehmann  
Recorded by Wolfgang Schiefermair  
Mastered by Götz-Michael Rieth  
Piano on 847, Mammal Step Sequence & By this River by Christian Badzura  
Recorded at Konzerthaus, Berlin, on 2–6 October 2018  
(1, 2, 4, 5, 7–10, 12, 14–16, 19, 20)  
and at Teldex Studios, Berlin, on 2 & 3 November 2018  
(3, 6, 11, 13, 17, 18, 21)

Product Management: Nanja Maung Yin  
Project Coordination: Rafael Walchshofer  
Creative Production: Lars Hoffmann  
Cover Photo: Stefan Höderath  
Design: Sandwichpicker.com/Berlin  
Editorial & Artworking: WLP Ltd  
Printed in the EU

[www.deutschegrammophon.com](http://www.deutschegrammophon.com)  
[www.twitter.com/dgclassics](https://twitter.com/dgclassics)  
[www.facebook.com/MariSamuelsonOfficial](https://www.facebook.com/MariSamuelsonOfficial)  
[www.instagram.com/samuelsenofficial](https://www.instagram.com/samuelsenofficial)  
[www.twitter.com/samuelsenofficial](https://www.twitter.com/samuelsenofficial)  
[www.klassikakzente.de/mari-samuelsen/home](http://www.klassikakzente.de/mari-samuelsen/home)  
[www.marisamuelsen.com](http://www.marisamuelsen.com)

