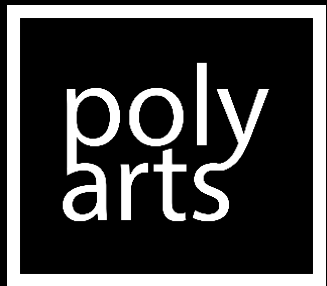


# MARI SAMUELSEN

VIOLINIST

*"seriously impressive playing... hand-crafted precision"*

GRAMOPHONE MAGAZINE



# ABOUT

Imaginative and eloquent, Norwegian violinist Mari Samuelsen is known for her breath-taking artistry and adventurous approach to programming and presentation. With a technique that blends virtuosity and entrancing musical finesse, Mari presents an innovative musical universe, often blending works by Max Richter, Arvo Pärt, and Pēteris Vasks with that of Bach, Beethoven and Vivaldi.

Mari has appeared as soloist and recitalist on many of the world's leading stages, including New York's Carnegie Hall, the Hollywood Bowl, Berlin Konzerthaus and Théâtre des Champs-Élysées, Berliner Philharmonie and Hamburg Elbphilharmonie. Mari Samuelsen has recently taken part in the recording and World Premiere of Max Richter's *Voices* at the Barbican in London. This season will also see Mari perform with the Baltic Sea Philharmonic and Kristian Järvi at the Berliner Philharmonie, Stettin Festival, Kissinger Sommer Festival, and Mariinsky Theatre St. Petersburg. She will also be returning to Philharmonie de Paris with Max Richter and make her debut performance with the BBC Concert Orchestra at Southbank Centre. Mari's recent work also includes collaborations with electronic music artists Jeff Mills and Dubfire, and multimedia artist Philipp Geist.

Mari is an exclusive Deutsche Grammophon debut artist. Last year she released *MARI*, her debut recording for the distinctive Yellow Label, and was lauded by Gramophone magazine for her "*seriously impressive playing... hand-crafted precision.*" As well as dominating the classical charts, *MARI* and her previous albums were also number 1 hits in the popular charts in her home county of Norway.

Find out more: [www.marisamuelsen.com](http://www.marisamuelsen.com)





A violinist with blonde hair in a ponytail, wearing a dark, patterned dress, is playing a violin. The background is filled with numerous small, glowing, cube-shaped lamps hanging from the ceiling, creating a bokeh effect. The entire image has a pinkish-red color overlay.

# PRESS

- *“Coruscating repeating patterns leaping off the soundboard as if fingers were treading on hot coals”* **Gramophone Magazine**
- *“When she plays the air freezes... She can hold together the piece stretching the sensible bows over the long length. With her you can hear connections that otherwise wouldn’t be so clear in the hall – Music is understood with Mari.”* **Frankfurter Allgemeine**
- *“(…) Samuelsen exchanges the dogged intensity of traditional readings for a radiant eloquence that traces the music’s emotional peaks and troughs with a compelling sense of inevitability”* **BBC Music Magazine**
- *“Her playing combines virtuosity with musical finesse. She has performed as a soloist in the most renowned international concert halls, but also loves the loft and lounges of new music.”* **Tonart Magazine**



# MARI

Deutsche Gramophon 2019

MARI is Samuelsen debut album on Deutsche Grammophon as an exclusive artist of the label. MARI explores the contradictions of contemporary life – the fact that, despite the excitement of city life and the convenience of instant communication and express travel, many of us still feel a need to ground ourselves in the peace and quiet of the natural world. The album draws listeners into soundworlds of Max Richter, Philip Glass, Brian Eno, Jóhann Jóhannsson, Peter Gregson, Vladimir Martynov, Pēteris Vasks and Johann Sebastian Bach



## Mari

JS Bach: Invention No. 13 in A minor (arr. Badzura); Solo Violin Sonata No. 1 in G minor – Presto; Partita for solo violin No. 2 in D minor; The Well-Tempered Clavier, Book 1 – Prelude in D (arr. Badzura); Badzura: 847; Clark: Mammal Step Sequence; Eno: Emerald and Stone (arr. Knoth); By This River (arr. Badzura); Glass: Einstein on the Beach – Knee Play 2; Violin Concerto – second movement (arr. Gelgotas); Gregson: Sequence (Four); Lullaby; J Jóhannsson: Heptapod B; Good night, day; Martynov: 'Come In!'; The Beatitudes; Max Richter: Dona Nobis Pacem 2; Vocal; Fragment, etc; Vasks: Vientulais engelis-Meditation Mari Samuelsen (violin); Konzerthausorchester Berlin/ Jonathan Stockhammer DG 483 5869 106:15 mins (2 discs)



Readers can hardly have failed to notice the racks of CDs displayed in various commercial outlets, designed to restore our frayed sensitivities. While the integration of natural sounds (waterfalls and dolphin calls, for example) is not always entirely successful, the finest examples of the genre do inspire a relaxed sense of wellbeing. Our shared desire to attain a less frenetic style of existence is reflected in a creative return to musical simplicity that unwinds at a predominately reflective pace, embracing (often subtly varied) cyclic repetition as a key ingredient, and exchanges contrapuntal complexity and overt thematic rigour for a more easily-assimilated blend of melodic, rhythmic and harmonic essence.

This is the starting point for Norwegian virtuoso Mari Samuelsen's debut album for Deutsche Grammophon, which collects together a hypnotic sequence of predominately meditative inspiration from the such contemporary composers as

Vladimir Martynov, Max Richter, Pēteris Vasks, Brian Eno, Philip Glass, Jóhann Jóhannsson and Peter Gregson under the collective title *Mari*. The profound, almost Sibelian sense of stillness that Samuelsen discovers underlying even the busiest of surface figurations is especially striking in Gregson's *Sequence (Four)*, which offsets shimmering sequences of broken-chord semiquavers against a reductive passage of calm reflection.

The emotional core of what in the 1970s would have been called a 'concept album' is a gripping performance of Bach's epic D minor Chaconne (one of four pieces by the Baroque genius included here), in which Samuelsen exchanges the dogged intensity of traditional readings for a radiant eloquence that traces the music's emotional peaks and troughs with a compelling sense of inevitability. Its presence here might initially raise a few eyebrows, yet in context it provides irrefutable proof that (as Verdi put it) we are all in a sense 'children of Bach'. *Julian Haylock*

PERFORMANCE ★★★★★  
RECORDING ★★★★★

PERFORMANCE ★★★★★  
RECORDING ★★★★★

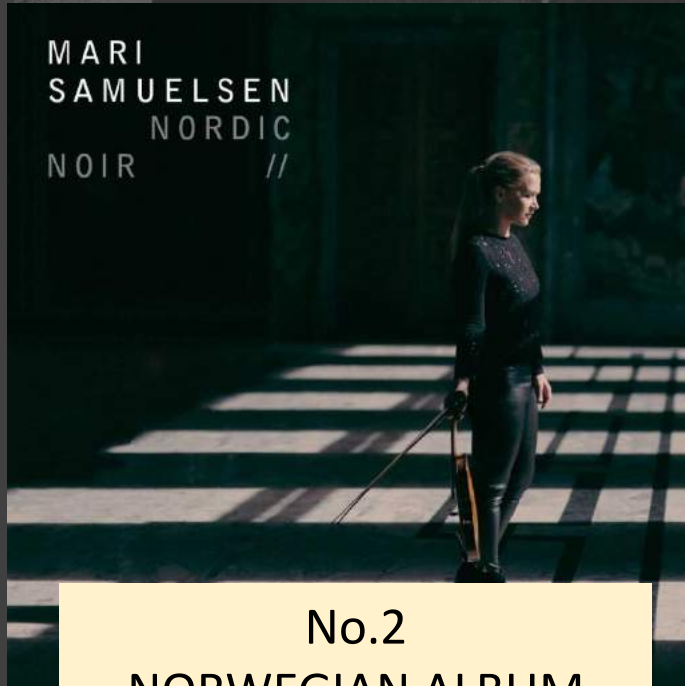
BBC MUSIC MAGAZINE

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arts



# Nordic Noir

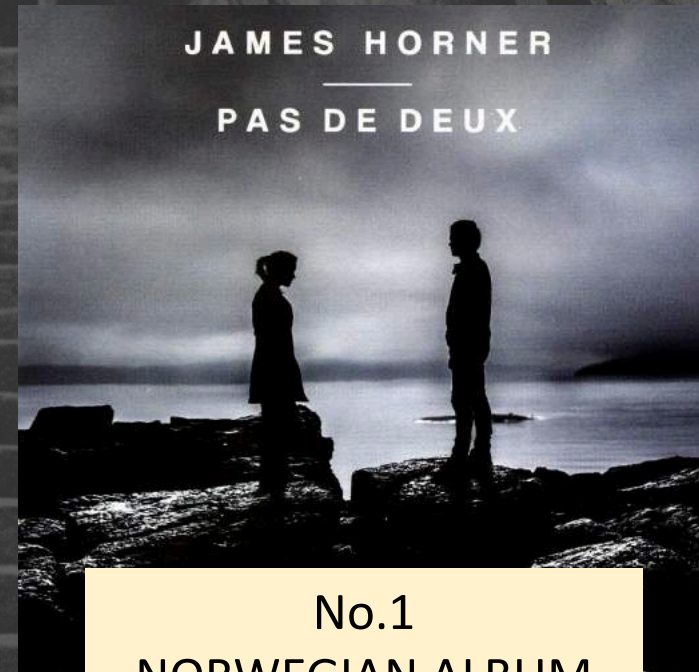
DECCA 2017



No.2  
NORWEGIAN ALBUM  
CHART

# Horner: Pas de Deux

Mercury/DECCA (2015)



No.1  
NORWEGIAN ALBUM  
CHART

First classical release to reach  
top the charts in 20 years

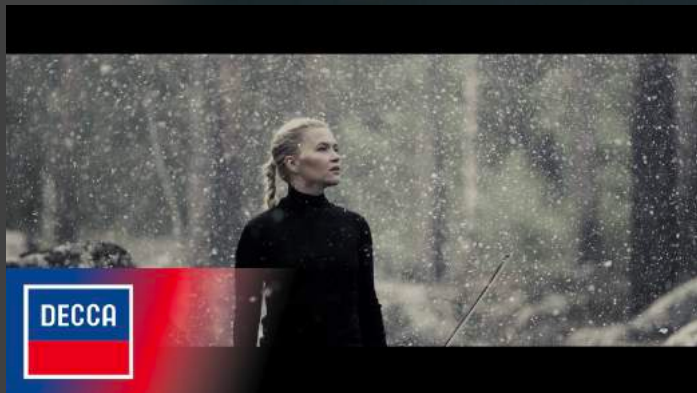
*Samuelsen can play, finding imposing confidence and delicate lightness from the 'Duke of Edinburgh' Strad, and the Trondheim Soloists' string sound is as seductive as we know it can be. (GRAMOPHONE)*



# MEDIA



Mari Samuelsen - Eno: By This River © Deutsche Grammophon



Mari Samuelsen - Timelapse (Official Video) © Mari Samuelsen



Mari Samuelsen – Max Richter: Fragment (live at teamlab Borderless, Mori Building, Tokyo) © DG



Mari Samuelsen - Max Richter: November (Live from the Forbidden City, Beijing / 2018) © Deutsche Gramm

# MEDIA



Mari Samuelsen – Moonlight© DG



Mari Samuelsen – On Moonlight © DG

## MOONLIGHT (SINGLE)

Deutsche Gramophon, May 2020



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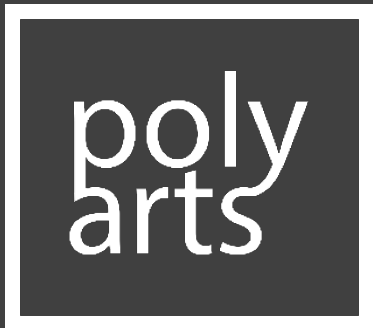
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