

PRESS RELEASE

Maria Faust Sacrum Facere

MARCHES REWOUND & REWRITTEN

- Released on CD, LP and in digital distribution

The Estonian, Copenhagen based, composer and saxophonist Maria Faust (1979) grew up in The Soviet Union. Here, the march, as a propaganda tool, was part of the soundtrack of her daily life. Early on, she as well as many other citizens of Soviet Union, got used to reading the world between the lines, using the music as a hiding place and learning that the art is often the only place to find freedom and truth.

Maria Faust's works are known for its social criticism, and she is not afraid to voice political views in her music. She believes strongly that the artist has been given a voice and is obligated to use it. Sacrum Facere (in Latin human scarification) was created by Faust in 2014 for not just being a band that plays her music but for carrying the musical and philosophical ideas. With Sacrum Facere's two previous albums: "Sacrum Facere" and "Organ", Faust addressed the subject of women's place and purpose in society (christian and non- christian) and female identity in reproductive purposes and rights.

MRR is a social critical work that brings attention to the ancient pain points of our world- tyranny, hierarchy, violence, the value of human life and is a follow-up to the choral work "Mass of Mary" which was written for the victims of domestic violence. How wars begin is like a chicken - egg question: Where does it start? How do we break the circle of violence? MRR addresses both the domestic war in our homes and violence on the grand scale as seen in war between countries and beliefs.

As on the preceding Sacrum Facere's albums, the very instrumentation has great symbolic meaning. This time the focus is on the snare drum. By taking the repetitive elements of the propaganda music of dictatorships and turning them upside down, slowing them down, rewinding them and zooming in — Maria Faust has effectively created a new map of the march, exposing it, shattering its pompous lies and allowing it to fail - thus liberating it. Simultaneously she is reclaiming the march from being a tool of tyranny to existing on its own premises – as music should.

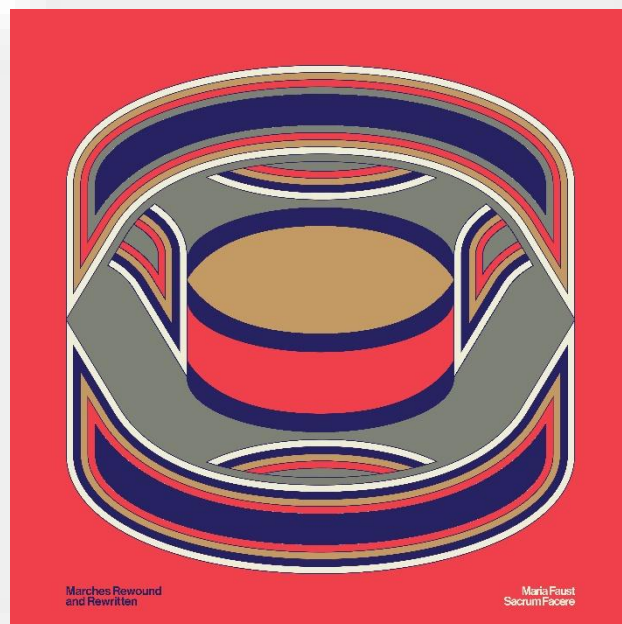
Liner notes by The President of Estonia Toomas Hendrik Ilves (2006-2026)

Maria Faust, Estonian-Danish saxophonist extraordinaire re-imagines music's most militaristic form, the march, a form first and foremost

Maria Faust – alto saxophone. Francesco Bigoni – tenor saxophone, clarinet. Anders Bank – bass clarinet, baritone horn. Kasper Tranberg – trumpet. Mads Hyhne – trombone. Jonatan Ahlbom – tuba. Emanuele Maniscalco – snare drum. Peter Ole Jørgensen – bass drum, crotales, percussion.

MARCH NR. 1.1 / MARCH NR. 1.2 / MARCH NR. 3 / MARCH NR. 2 / MARCH NR. 4 / MARCH NR. 5 / MARCH NR. 0 / MARCH NR. 6.1 / MARCH NR. 6.2.

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STULP 25071



STUCD 25072

associated with armies, manly valor; too often the form is propagandistic, commemorating victories or even celebratory and festive, such as the familiar Radetzky March. We forget, however, that for the victims of war, those who hear the beat of the drum and marching feet in their own towns and countryside, the sound of an approaching army rarely augurs well. For civilians, the innocent victims of war, the sound of marching armies means death, destruction and, as we have seen in Russia's invasion of Ukraine, the most horrific of crimes — torture, extrajudicial killings and mass rape.

The tragedy of what the civilian faces in war is brought to the forefront in this record where the march, the customary musical accompaniment to war and armies, is hardly celebratory but covers a broad range of emotions — tragic, ominous, foreboding and mournful, to complement its more traditional role keeping marching soldiers in step. To this end, and appropriately for the march form, Faust's compositions use far more percussive elements than we are used to with jazz records. Indeed, this record is above all a dialogue between a broad palette of emotions available to and expressed by Maria Faust's magnificent playing, and the relentless, driving presence of the snare drum, ever reminding us that there is a war going on.

For too many, war is something abstract, glorified and exalted, part of the culture's DNA, a source of national pride, true of too many empires, past and present. Others, those whose history has largely avoided war, labor the abstraction of a naive notion of "peace", i.e. that we wouldn't have to bother thinking about war if only its victims submitted, surrendered. Then all would be well and our comfortable lives wouldn't be inconvenienced by other people's tragedy.

And for some, war, its effects, the suffering and horror and its consequences of occupation and reprisals, the march is a part of living memory, quite real and tragic. This is what Maria Faust makes us understand.



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