



CANONS



Georg Philipp Telemann: Canonic Sonatas TWV 40: 118-123

(XIX Canons mélodieux ou VI. Sonates en Duo à Flutes Traverses, ou Violons, ou Basses de Viole)

- 1-3 Sonata No. 1 in G Major (Maya Magub, Ben Jacobson) [4:45]
- 4-6 Sonata No. 2 in G Minor (Ben Jacobson, Maya Magub) [3:37]
- 7-9 Sonata No. 3 in D Major (Maya Magub, Marianne Thorsen) [4:42]
- 10-12 Sonata No. 4 in D Minor (Marianne Thorsen, Maya Magub) [4:51]
- 13-15 Sonata No. 5 in A Major (Maya Magub, Jonathan Morton) [5:53]
- 16-18 Sonata No. 6 in A Minor (Jonathan Morton, Maya Magub) [5:47]

Wolfgang Amadeus Mozart: Canons

- 19-27 Four- and five-part Canons (Maya Magub) [16:02]
- 28-34 Two-, three- and multi-part Canons (Maya Magub, Jonathan Moerschel, Richard Harwood) [13:55]
- 35-38 'Puzzle' Canons K.89 (Maya Magub, Jonathan Moerschel, Richard Harwood) [6:35]

TOTAL TIME 65:43

Executive Producers: Tom Pauncefort and Emma Pauncefort
Produced by Maya Magub and Alex Heffes

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TELEMANN
Six Canonic Sonatas



MOZART
Canons & Puzzle Canons



CANONS

Maya Magub violin

with

Ben Jacobson, Marianne Thorsen, Jonathan Morton violins

Jonathan Moerschel viola

Richard Harwood cello

Georg Philipp Telemann: Canonic Sonatas TWV 40: 118-123*(XIX Canons mélodieux ou VI. Sonates en Duo à Flutes Traverses, ou Violons, ou Basses de Viole)***Sonata No. 1 in G Major (Maya Magub, Ben Jacobson)**

- | | | |
|---|--------------|------|
| 1 | i. Vivace | 1:39 |
| 2 | ii. Adagio | 1:35 |
| 3 | iii. Allegro | 1:31 |

Sonata No. 2 in G Minor (Ben Jacobson, Maya Magub)

- | | | |
|---|-------------|------|
| 4 | i. Presto | 1:24 |
| 5 | ii. Largo | 1:11 |
| 6 | iii. Vivace | 1:02 |

Sonata No. 3 in D Major (Maya Magub, Marianne Thorsen)

- | | | |
|---|--------------------|------|
| 7 | i. Spirituoso | 1:41 |
| 8 | ii. Larghetto | 1:10 |
| 9 | iii. Allegro assai | 1:51 |

Sonata No. 4 in D Minor (Marianne Thorsen, Maya Magub)

- | | | |
|----|-------------------------|------|
| 10 | i. Vivace ma moderato | 1:32 |
| 11 | ii. Piacevole non largo | 2:09 |
| 12 | iii. Presto | 1:10 |

Sonata No. 5 in A Major (Maya Magub, Jonathan Morton)

- | | | |
|----|-----------------|------|
| 13 | i. Vivace | 1:53 |
| 14 | ii. Cantabile | 1:18 |
| 15 | iii. Schentando | 2:20 |

Sonata No. 6 in A Minor (Jonathan Morton, Maya Magub)

- | | | |
|----|--------------------|------|
| 16 | i. Vivace | 1:42 |
| 17 | ii. Soave | 2:16 |
| 18 | iii. Allegro assai | 1:49 |

Wolfgang Amadeus Mozart: Canons (World première recordings)*(Arr. for strings by Maya Magub)***Four- and five-part Canons**

Maya Magub (violin)

- | | | |
|----|--------------------------|------|
| 19 | Kyrie K.89 | 2:42 |
| 20 | Nascoso K.557 | 3:16 |
| 21 | Grechtelt's enk K.556 | 1:07 |
| 22 | Jakob K.560 | 1:39 |
| 23 | Ave Maria K.554 | 1:14 |
| 24 | Lieber Freistädler K.232 | 1:49 |
| 25 | Alleluia K.553 | 1:19 |
| 26 | Bona Nox K.561 | 1:06 |
| 27 | Lacrimoso K.555 | 1:50 |

Two-, three- and multi-part Canons

Maya Magub (violin), Jonathan Moerschel (viola), Richard Harwood (cello)

- | | | |
|----|---------------------|------|
| 28 | Heiterkeit K.507 | 1:24 |
| 29 | Sie ist dahin K.229 | 2:22 |
| 30 | Dona nobis pacem | 1:47 |
| 31 | Caro bell K.562 | 3:25 |
| 32 | Selig, selig K.230 | 1:55 |
| 33 | Auf das Wohl K.508 | 1:34 |
| 34 | Bei der Hitz K.234 | 1:28 |

'Puzzle' Canons K.89

Maya Magub (violin), Jonathan Moerschel (viola), Richard Harwood (cello)

- | | | |
|----|-----------------|------|
| 35 | Incipe | 1:32 |
| 36 | Confitebor tibi | 1:18 |
| 37 | Thebana bella | 1:16 |
| 38 | Cantate Domino | 2:29 |

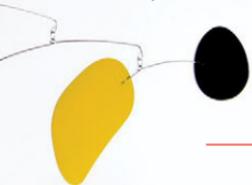
Maya Magub (violin) performs with 5 musicians across 3 continents.

Socially- but not musically-distanced 'Canon Collaborations'!

The canon... is capable of expressing alike the most serious and the most comic ideas. It requires, indeed, the firm hand of a master so to triumph over the difficulties of the form as to produce not only a masterpiece of counterpoint for the satisfaction of the learned, but also a melodious self-sufficing vocal piece, whose most studied difficulties shall leave the impression of lucky accidents.

Otto Jahn, *Life of Mozart*,

Eng. trans. by Pauline D. Townsend (London, 1882), Vol. 2, p. 363.



The Covid-19 pandemic impacted the arts in many diverse ways, not all detrimental. History has always seen the arts flourish in times of hardship, and this was no different, spawning some incredible innovations out of necessity. Soon after news of the virus' spread came to light, the movie studios here in Los Angeles found a solution to the restraints of lockdowns and social distancing by helping players like me to set up temporary home studios. Miraculously, we were able to record full movie scores remotely, and I found myself learning basic engineering skills. Many late nights wrestling with unfamiliar technology were soon rewarded by the opportunity to listen back immediately to my – and only my – playing; an amazing journey of self-discovery as a player.

With this new skillset that had become part of everyday life for many musicians, I was excited to realise that it was possible to play 'together' with other musicians, despite not sharing a physical space, by recording separately.

It suddenly occurred to me that the perfect fit for this 'remote chamber music' was the musical canon. As people all over the world were struggling, and failing, to play together in real time over the internet, they found themselves plagued by echoes and delays. What could be more perfect than a musical form that itself seems to have evolved out of a long echo?! The musical canon needs an even greater time separation between identical lines, demanding that one voice must literally lead, and the next react to what has already been played. I realised that canons could be a great way to collaborate. And if I was not in the same room as another player, why not collaborate across continents as well as across my own city? This was an opportunity to play with some of my favourite players in the world!

In our new age of Zoom, this process became more like sending a 'musical letter' by mail, each of us recording as a leader and then waiting to follow and be inspired by another player in the next canon. The project evolved into a truly creative collaboration, with emails and internet calls across time zones about musical ideas as well as the technical process of recording. I remember discussing tempo preferences from my car, and emails about "alternating trills" at a particular cadence point... I even received a photo of a moose slipping on an icy road in Norway on the wintery day that Marianne returned her microphones to the hire company! Our patience for the much slower pace of recording was rewarded by the delight of 'opening' a new performance from another musician, and the luxury of time to fully absorb it and respond.

With the constraints of recording in separate spaces and very different acoustics came the opportunity to position microphones very closely. Without using too much of each performer's live acoustic and through close microphone positioning, we were able to capture a very 'real' and immediate sound which communicates vividly and could later be put into the same virtual acoustic or musical 'space'. And with that came extra silver linings: such as the ability to virtually 'walk off stage' (through fading out and speaker panning) during the unending 'puzzle' canons!

The final bonus was being able to mix in Dolby Atmos/Spatial Audio. We were suddenly able to make a huge feature out of our necessity to record separately, and it brought the project together in a remarkable way. With different voices

seeming to appear from many different directions, there was now a whole extra dimension to the project that we had not envisioned at the start, and one that makes so much sense of the music; it's hard to imagine a more fitting marriage of musical form and technical innovation. It was the most extraordinary and delightful experience to listen to Neil Stemp's spatial mix for the first time and to be able to untangle each individual line so beautifully within the broader, more vertical structure. We had a lot of fun experimenting with virtual positioning of the many different voices in the multi-part canons and seeing how this affected the listener's perception of the music.

TELEMANN "Six Canonic Sonatas" for 2 Violins, TWV 40: 118-123

I was excited to remember that **Georg Philipp Telemann** (1681-1767) had written *Six Canonic Sonatas for 2 violins*. Having spent time getting to know the Twelve Fantasias for solo violin for an earlier CRD album, I had come to love exploring Telemann's writing for the violin and his extraordinary range of musical characterisation.

These canonic sonatas each have 3 movements, every one of which is an exact canon, the second voice playing the same notes as the first, but one measure later. They showcase Telemann's effortless ability to think simultaneously in both horizontal melody and vertical counterpoint, a skill that even Handel envied. Full of musical contrast (at times even changing between major and minor keys within movements), they are so much more than a brilliantly clever contrapuntal exercise. It is easy to listen to them purely as great music without even realising that they are canons.

Despite the difference in form, there are many parallels to be found between these canonic sonatas and Telemann's Solo Fantasias. There is a wealth of musical characterisation for the performer to unlock, with movements also drawing inspiration from dance forms (*Sonata 3iii* and *Sonata 2ii*). Telemann's love of folk music again shows through and is used to great effect in the contrasting major

sections in the last movements of *Sonatas 4* and *6* where the serious and more virtuosic minor outer sections are set into relief by moments of charming simplicity.

One major-key last movement switches to the minor unexpectedly, and two of the three minor-key last movements move to the major in the middle, pivoting to a more bucolic, folksy character as if Telemann couldn't be serious for too long! This is a seemingly impossible task in the middle of a canon where one voice must trail behind in the old tonality (both going into and also out of the change), and it is another feat that Telemann pulls off with effortless charm. These were challenging moments to record separately; they could only be achieved successfully with a full expectation and knowledge of what it would be like to play together in real time. The leader had to allow the second voice not merely to follow but also to finish a section naturally in their own tonality. It would have been easy to play through these changes metronomically, but it was incredibly rewarding to find a way for one of us to start a section anew and the other to finish convincingly with time for the music to breathe.

In the performance of a canon there is always a question of how much to copy the leader and how much to maintain a distinctive voice. In the event, this felt at least as organic as it would have been in the same space. It felt natural to respond to the leader's articulation and dynamics for the most part, except when a new vertical harmony gave the phrase a different feeling the second time around. These things felt very much like being in the same hall together and responding as one normally would, but with the advantage of being able to listen back multiple times before following. There was also the question of ornamentation. Again, we allowed ourselves to do what we might do in the same space. If the leading voice had chosen to ornament a phrase, the second voice would want to do the same, and, at times, add more. We found that the slower, middle movements often allowed space for ornamentation. In the outer movements, the later sections in which the opening theme returns seemed to invite increasing embellishment and virtuosity. By *Sonatas 5* and particularly *6*, there are so many trills already notated in the score that our extra embellishments needed to be more creative, becoming longer scale-like connections between larger intervals or flourishes. We strived to make the other player smile when they heard it!

MOZART Canons and Puzzle Canons

Mozart's mastery of form and his wonderful power of transforming everything he attempted into a complete and well-rounded work of art are displayed in all the canons without exception; each one contains the clear expression of a particular mood, together with a melodious beauty, so thoroughly consistent with the form in which they are embodied as to appear inseparable from it.

Otto Jahn, *Life of Mozart*, Vol. 2, p. 365

Wolfgang Amadeus Mozart (1756-1791) loved riddles and it is no surprise that he enjoyed writing canons; it is easy to imagine him scribbling one down for fun as others may sit over coffee to enjoy a word or number puzzle. In the *'Puzzle' Canons*, Mozart went even further and chose to hide the rules, passing on some of the enigma solving to the performer. In these, he writes only a single line, leaving us to work out when, and even at what interval, the next voice should enter.

Mozart's canons are often overlooked and are very little performed. By their nature, they are short and therefore difficult to programme, and several types of canon need to be differentiated: Mozart also wrote a set of academic interval canons for a student, and others have embarrassingly crude texts. (Without the need to include text in our instrumental versions, we have included a few of these here!) Here, we have been able to showcase the incredibly broad range of Mozart's canons: some that are religious; some that are frivolous but fabulously characterful, and others that are lyrical and truly sublime, as is quintessentially Mozart. Making the case for these canons to be given more attention, musicologist Neal Zaslaw describes them perfectly:

...we find that these works certainly display technical skill and (some of them, at least) great aesthetic beauty. They document training Mozart received and later imparted to others. They are enjoyable to sing. They

remind us of the many layers that went into the formation of Mozart's protean style. They allow us into his workshop, where, among the doodles, false starts, sketches, drafts and fragments, we notice rich material for humanizing our narratives of how Mozart worked. And they provide windows onto some of his social interactions, revealing him with his collar unbuttoned, entertaining himself and his friends with wit and irony, bathos and slapstick, high and low style. They are artifacts from the musical daily life of a distant time and place.

"The Non-Canonic Status of Mozart's Canons", *Eighteenth-Century Music*, Vol. 3, No. 1, p. 122.

There are examples of Mozart changing the text of some canons completely. Meanwhile, in many a case, the text appears to have been added later. In performing these vocal canons on stringed instruments, without words and breath restrictions, we chose a tempo for each that felt most natural for the bow, whilst still retaining its character. Having a text as reference, though, was invaluable for some of our articulation choices, and for showing us where the stresses could lie. Mozart's writing is fundamentally vocal whatever the instrumentation, and these vocal canons translate beautifully and naturally to stringed instruments.

It was an absolute joy recording these canons. On my own in my home studio, I have never felt less alone, in turn either waiting for the musical 'reply' from another musician or listening intently through my headphones to 'answer' what I heard. The sense of deep musical connection despite physical distance was palpable and exciting, and there were many times when I spoke or laughed out loud, which felt completely natural! Later, when our individual lines were able to come to life, both simultaneously and yet distinctly through the spatial mix, this was exponentially enhanced through the extra dimension. Hearing our musical conversation across time and space, I hope the listener will also feel the sense of being placed in the middle of our tiny globe, surrounded by different communicating 'voices' and enveloped by the tangible and immense power of music to connect.

Maya Magub, 2022



Photo: Anna Maria Zunino Noellert

Maya Magub is a British violinist living and working in Los Angeles. She has led a varied career performing in the world's greatest concert halls as well as playing on numerous movies and records. As a solo artist Maya has performed concertos by Vivaldi, Mozart, Mendelssohn, Bruch and Tchaikovsky, the complete Bach and Brandenburg concertos in London's St Martin-in-the-Fields, and Dvořák's *Romance* in the Royal Albert Hall. She has given solo performances for the Prince of Wales and for Professor Stephen Hawking, and was invited

to Buckingham Palace where she met the Queen. She has also enjoyed playing with numerous pop icons including Adele, Bono, Paul McCartney and Sting.

Maya was awarded scholarships at the Purcell School and the Royal Academy of Music in London, graduating with a 1st class degree in music from Cambridge University. She continued her studies at the Vienna Hochschule, as an ESU scholar at Aspen, and participated in many masterclasses, including two with Lord Yehudi Menuhin broadcast on British TV. Following her passion for chamber music, she was a founder member of the Mainardi Trio, performing and broadcasting internationally for over ten years. She has played in chamber music festivals across the UK, USA, France, Belgium, Norway, Iceland and India, collaborating as a guest artist with the Calder Quartet, the Emperor Quartet, the London Mozart Players Chamber Ensemble and the Academy of St Martin-in-the-Fields.

Maya has made three critically acclaimed recordings for the CRD label: the complete Mozart and Michael Haydn duos with violist Judith Busbridge, the Telemann Solo Fantasias, and, most recently, *Consolations* with pianist Hsin-I Huang. Maya plays a violin by Nicolas Lupot, circa 1790.

Violinist **Ben Jacobson** made his solo debut at the age of 13 with the San Diego Symphony. He is the founding first violinist of the internationally acclaimed Calder Quartet, hailed as "superb" by *The New York Times* and "one of America's most satisfying – and most enterprising – quartets" by the *Los Angeles Times*. With the quartet, Ben maintains an international career that includes recording, concertizing, commissioning new works, and teaching masterclasses. He has performed in major concert venues including the Sydney Opera House, Walt Disney Concert Hall, Wigmore Hall, the Barbican Centre, and the Muziekgebouw. Ben is a graduate of the University of Southern California, the Colburn Conservatory, and the Juilliard School. Ben plays a violin by Stefano Scarampella, circa 1910.

Photo: Heather Platt



Marianne Thorsen enjoys a varied musical life and is one of Norway's leading violinists. With a particular passion for chamber music, Marianne was leader of London's internationally-renowned Nash Ensemble from 2000–2015 and a founder member of the Leopold String Trio from 1991–2006, touring extensively and appearing at the BBC Proms as well as numerous festivals and venues including Carnegie Hall, Concertgebouw, Musikverein and the Wigmore Hall. As a soloist, Marianne has performed with the Philharmonia Orchestra, BBC Symphony Orchestra, City of Birmingham Symphony, Orchestre de la Suisse Romande, all the Norwegian orchestras and many of the major orchestras in Scandinavia. Marianne enjoys a regular collaboration with the Trondheim Soloists with whom she recorded Mozart's *Violin Concertos 3, 4 and 5* for 2L to great critical acclaim, winning the Norwegian Spellemann prize in 2006. She has also premiered and recorded several violin concertos dedicated to her, including Ståle Kleiberg's *Violin Concerto* which received a Grammy nomination. Marianne was Artistic Director of the Vinterfestspill festival in Røros, Norway from 2009–2013. Since 2006 she has been Professor of Violin at the Department of Music at the Norwegian University of Science and Technology in Trondheim. Marianne plays a Giovanni Battista Guadagnini from 1745, on generous loan from the Dextra Musica Foundation.



Photo: Ole Wuttudal

Jonathan Morton is a musician equally at home in old and new music who enjoys collaborating with musicians and artists from different traditions. He is Artistic Director at Scottish Ensemble, where his eclectic and engaging programming has been enthusiastically praised by audiences internationally. Under his leadership Scottish Ensemble has collaborated with other art forms such as dance, visual arts and theatre. Recent critically-acclaimed projects include *20th Century Perspectives* with artist Toby Paterson and *Goldberg Variations – ternary patterns for insomnia* with Andersson Dance. Jonathan is also Principal First Violin with the London Sinfonietta, where he has worked closely with many of today's leading composers and performers, including Steve Reich and Harrison Birtwistle. Jonathan has been

invited as a guest leader with groups such as BIT20 in Bergen, Orchestre de Chambre de Paris, the Scottish Chamber Orchestra, and Musikkollegium Winterhur. He is committed to sharing ideas with the next generation of string players and has directed projects at the Royal Northern College of Music, the Royal College of Music, the Royal Conservatoire of Scotland, and the University of Auckland. Jonathan regularly contributes to film and TV soundtracks at Abbey Road Studios and Air Lyndhurst Studios, where he has led orchestras for film composers including, Alex Heffes, Dario Marianelli, Rael Jones, Patrick Doyle, Jóhann Jóhannsson, Frank Ilfman, and Benjamin Wallfisch. Jonathan also plays with the Colin Currie Group in Europe and Japan. Jonathan plays a violin by Nicolo Amati, circa 1640.



Photo: Hugh Carswell

Jonathan Moerschel was born in Boston, Massachusetts into a musical family. His mother, a pianist, and his father, a cellist in the Boston Symphony, fostered his early music studies both in piano and violin. At the age of sixteen, he began studying the viola with John Ziarko and chamber music with the violist from the Kolisch Quartet, Eugene Lehner. Moerschel made his Boston Symphony Hall solo debut with the

Photo: Sean Longstreet



Boston Pops Orchestra directed by Keith Lockhart in 1997 after taking first prize in the Boston Symphony Orchestra Concerto Competition. He is the violist of the renowned Calder Quartet, which enjoys a diverse career, playing both the traditional quartet literature as well as partnering with innovative modern composers. The quartet, a recipient of the 2014 Avery Fischer Career Grant, has recently premiered new works by John Luther Adams, Andrew Norman, Tristan Perich, Daniel Bjarnason, Aaron Jay Kernis, and David Lang. The group has performed at top halls and festivals across the globe including Carnegie Hall, The Kennedy Center, Ojai

Music Festival, Melbourne Festival, IRCAM in Paris, Frankfurt Opera, Berkeley's Cal Performances, Edinburgh Festival and the Mozarteum, with recent performances at the Lincoln Center and Walt Disney Concert Hall as well as London's Wigmore Hall, Barbican Centre and at the Salzburg Festival. The Quartet's latest recording of works by Beethoven and Swedish composer, Anders Hillborg, was recently released on the Pentatone label. Moerschel is a Lecturer of Viola and Chamber Music and the Head of Chamber Music at the University of California Santa Barbara. He plays on the "ex-Adam" Gasparo Da Salo viola made in the late 16th Century, on generous loan from the Stradivari Society in Chicago.

Since his concerto debut at the age of ten, the English cellist **Richard Harwood** has performed in major venues including London's Royal Albert Hall, Wigmore Hall, Musikverein (Vienna), Concertgebouw (Amsterdam), Alte Oper (Frankfurt) and Carnegie Hall (New York). As concerto soloist, Richard has worked with conductors such as Mark Wigglesworth, Case Scaglione, Stanislav Kochanovsky, Okko Kamu, and Yehudi Menuhin, and with numerous orchestras including The Philharmonia, RTÉ National Symphony, Auckland Philharmonia and the Ural Philharmonic. As a chamber musician, he has collaborated with the Jerusalem and Endellion Quartets, Gidon Kremer, Yuri Bashmet, Olivier Charlier, Benjamin Schmid, Alena Baeva, Ilya Gringolts, Martin Roscoe, Peter Donohoe and Julius Drake, among others. Richard

Photo: Martin Apps



was also cellist of the Sitkovetsky Trio between 2014 and 2016. Richard's discography includes a debut disc for EMI Classics with pianist Christoph Berner, Composing Without The Picture (Resonus), a solo album of concert works written by film composers, Christopher YOUNG's *Cello Concerto* with the Royal Philharmonic Orchestra, as well as Beethoven's *Triple Concerto*, both on Signum. Richard was appointed principal cellist of the Royal Philharmonic Orchestra in 2018. He has also been a principal of the John Wilson Orchestra and guest principal at the London Symphony and RTÉ Concert orchestras. Richard plays a cello by Francesco Rugeri, dated 1692.

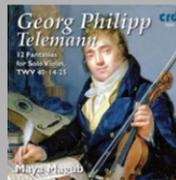
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