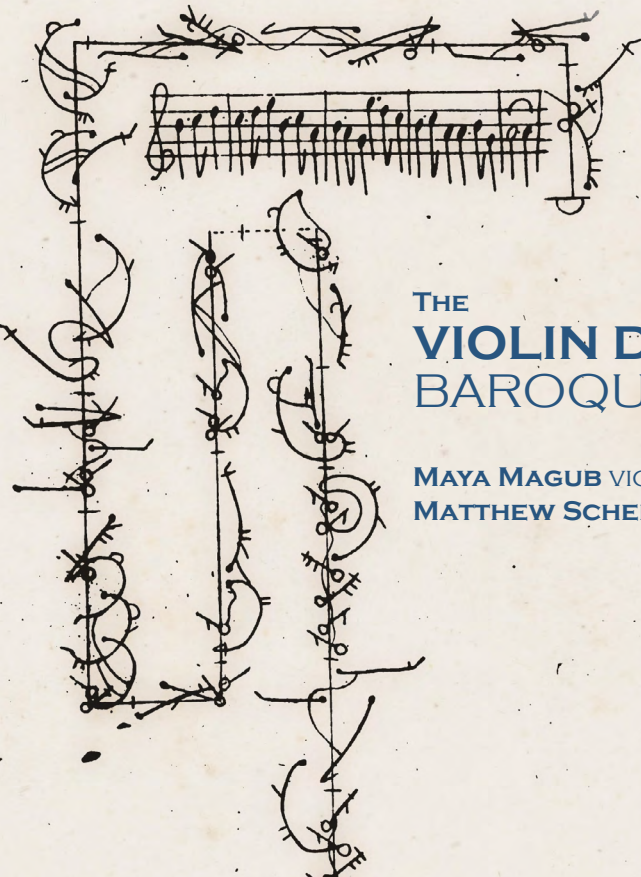


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THE
VIOLIN DANCES
BAROQUE

MAYA MAGUB VIOLIN
MATTHEW SCHELLHORN PIANO

cd

Emma Pauncefort writes...

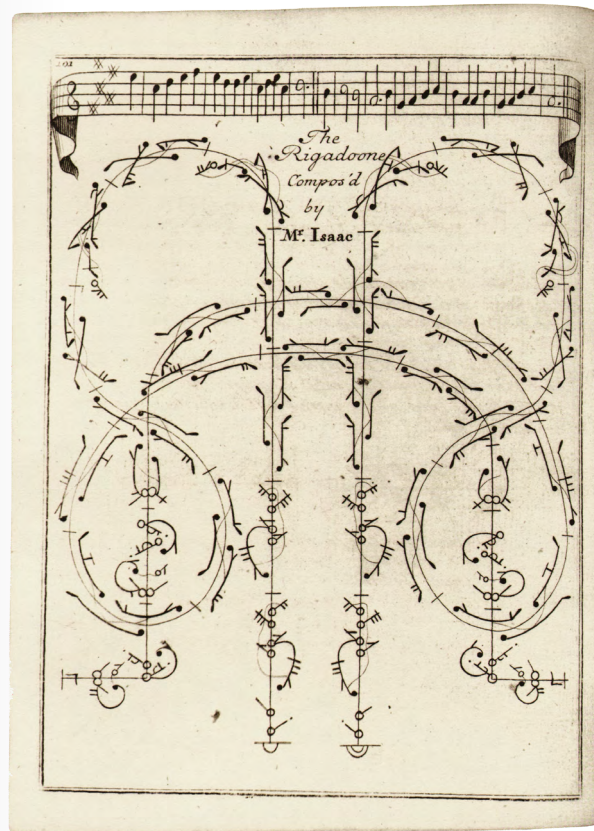
Music and dance have always enjoyed a central place in culture, no matter the time or place. As we know from a key publication in the history of dance, the *Chorégraphie ou l'art de décrire la danse*, seventeenth- and eighteenth-century Europe were no exception. Published in 1700, this work detailed what became known as the Beauchamp-Feuillet notation. Through its stunning illustrations, the *Chorégraphie* offered the discerning member of high society definitive advice on foot positions as well as figures outlining their path for any given routine. For the modern reader, these are intricate images that jump off the page and are captivatingly musical by definition.

Today, we may no longer require proficiency in the art of stately dance in order to entertain, impress or find a suitor. Yet, the drawings adorning these manuals remind us of the beauty and art of human movement, two aspects which do maintain relevance. Importantly, they also remind us of the central role of music and encourage us to return to it. As we do so, we find melodies that found their way into the larger works of the great composers of the Baroque period – the operas and instrumental suites of Telemann, Handel and Purcell, amongst others; such is the richness of the repertoire presented here – and yet whose original link to movement has been lost and forgotten. Hence this album.

I was intrigued by both the timelessness of Baroque dances and how relatively sparse instrumental forces – in this case, a violin and piano – can evoke such a deeply human experience: to move with and be moved by music, to tap our toes to a sprightly jig or let our shoulders drop as the violin sighs with the piano in the Sarabanda.

Yes, these works were originally conceived to entertain the elite. But, revitalized here in Maya's arrangements and reconnected with human experience, we extend the invitation to today's listener to delight how music and movement come together to express more than words alone.

Emma Pauncefort
Tom Pauncefort
Directors



Dance notation for a Rigadon From *Orchesography or the Art of Dancing... an Exact and Just Translation from the French of Monsieur Feuillet*.

By John Weaver, Dancing Master. Second edition. London, c.1721.

Maya Magub writes...

Humans must always have danced. There are cave paintings of dance-like forms dating back many thousands of years and it is easy to imagine musical rhythms evolving in tandem. Skipping forward a few thousand years, the nimble and portable violin and its precursors have also been perfect dance partners.

As we continue to dance today, the music we dance to has evolved and transformed. Yet dance music from any era still makes us want to move. Its rhythm, character and emotion can transcend space and time. It offers us a window to the past, and, for all its differences, older music from another culture can still live and dance in today's world and make us want to tap our feet or sway.

Dance was highly prized in the French 17th-century court of Louis XIV and throughout Europe as an essential part of any important social gathering. This gave rise to a wealth of musical compositions in the many different Baroque dance styles, each with its own unique character. So important was dance music that these forms even made their way into many other compositions not written to be danced to.

The variety of Baroque dance forms, each with its own distinctive musical flavour, is clear even in this short programme. We can experience unbridled joy (Telemann's *Allegro*) or a contemplative lament (Handel's *Sarabande*), journeying from a stately *Gavotte* or graceful *Minuet* to a bouncy *Giga* or *Hornpipe* complete with the sailors' leg kicks! Geminiani's almost heartbreaking *Siciliana* has that form's characteristic moments of pause mid-beat that feel like a lifted heartbeat, or perhaps a gravity-defying lift within the dance. In the Baroque era, dance music could vary as wildly as any means of musical expression, and that is why this music is as relevant today as it ever was. The rhythmic pattern is set to a particular dance, but there is so much scope within these dance forms that, in the hands of a great composer, the music can express any human emotion.

It is this range of character and emotion that compels me to play Baroque music. Like a dancer's strong and weak leg, the violin bow also has its heavier "heel" and lighter "point". In today's music, violinists are often asked to compensate for this by sustaining the sound, giving the tip of the bow more pressure or weight from the arm. This is an exciting challenge, and it is satisfying to draw out a long phrase with the illusion of a seemingly endless bow. But in Baroque music there is the antithesis of this – a wonderful feeling of stress and release, which so perfectly complements the nature of dance that it can almost look and feel like dancing. The Baroque bow was ideally

suited to this, and the inequality of stress between bow strokes was important to emphasise, giving rise to the "Rule of Downbow" and a hierarchy of strong and weak beats within the bar. Since then, the design of the bow has evolved in line with the new musical aesthetic, and, as a modern violinist, it is easy to overlook the importance of this release in earlier music.

There are many ways to approach playing music from the past and no absolute rights or wrongs. I feel very fortunate to have performed in some fine original instrument ensembles and to have learnt from some of my favourite Baroque specialist instrumentalists and conductors. However, my 'voice' has always been the modern violin, and I relish taking what I feel to be important from the older style and helping it inform how I play. Similarly, it was a delight to play these dances with Matthew Schellhorn, a fabulous pianist who has a deep musicological approach to all he plays.

I enjoyed the process of arranging these works from very old and sometimes poorly transcribed sources. In some cases, I have changed the instrumentation, whilst other pieces involved reverse-engineering the figured bass and experimenting with Matthew where it was absent. Baroque music as a whole offers enormous scope for individuality and personality through ornamentation and the interpretation of the notated chords. Even where the keyboard has a figured bass template, there are many choices to be made: how to space a chord; what to leave out and simply imply; or when to imitate the melodic line. It was also standard practice at the time for the melodic instrument to ornament, especially on repeats. This can be planned or happen spontaneously when there is space to fill between larger intervals, or when choosing to stress certain notes, or to add idiomatic embellishments just for the sake of virtuosity and a sense of joy!

I hope anyone listening to these dances will sense the very joy we had in uncovering and making them our own. And I hope they delight, as we did, in the huge variety of character and emotion this music offers us, whilst being moved equally to sigh and to dance!

© Maya Magub, Santa Monica, California, 2024

Maya Magub is a British violinist now based in Los Angeles. Praised by Gramophone for her “endless inventiveness” and by Strad Magazine for “her aristocratic poise, her technical command” and “powerful dynamic range”, Maya Magub has performed in many of the world’s greatest concert halls, and on numerous movies and records.

As soloist, Maya has performed concertos by Vivaldi, Mozart, Mendelssohn, Bruch and Tchaikovsky, the complete Brandenburg concertos in London’s St Martin in the Fields, and Dvorak’s “Romance” in the Royal Albert Hall. She has given solo performances for King Charles III and for Professor Stephen Hawking, and was invited to Buckingham Palace where she met Queen Elisabeth II. She has also enjoyed playing with numerous pop icons including Adele, Bono, and Paul McCartney.

Maya was awarded scholarships at the Purcell School and the Royal Academy of Music, graduating with a 1st class degree from Cambridge University. She also studied at the Vienna Hochschule, and as an ESU scholar at Aspen. Maya 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 globe, guesting 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 four critically acclaimed recordings for the CRD label: the complete Mozart and Michael Haydn duos with violist Judith Busbridge, the Telemann Solo Fantasias, ‘Consolations’ with pianist Hsin-I Huang and ‘Canons’ with string players from across the globe.

It makes listening to this performance a really joyous experience...with Magub’s endless inventiveness driving each tiny movement...

– Gramophone

Maya Magub succeeds in leading the listener...with so much engagement that it is impossible to turn them off until they’re finished.

– Gramophone





Described as a pianist whose performances ‘fascinate and enliven the ear and mind’ (*Fanfare*), British musician **Matthew Schellhorn** has a distinctive profile displaying consistent artistic integrity and a commitment to bringing new music to a wider audience through recordings, performance, research and education.

Following study in Manchester and Cambridge, Matthew’s growing discography has been met with warm critical acclaim. His debut album *Messiaen: Chamber Works* (Signum) was classed an AllMusic Classical Editors’ Favourite whilst, more recently, his album of Herbert Howells’s piano works (Naxos) has been praised by *Gramophone* as ‘superbly performed’ with ‘immaculately stylish, raptly concentrated and memorably tender advocacy’.

A prominent performer of new music, Matthew has given over one hundred and forty premieres, has commissioned many solo and chamber works and has featured as the dedicatee of several works, including Ian Wilson’s piano concerto *Flags and Emblems*, which he premiered live on BBC Radio 3.

In addition to prominent concerto performances, Matthew Schellhorn is a passionate educator and advocate for widening access to the arts. He is a member of the Faculty of Music at the University of Cambridge and serves on the International Advisory Board of Naxos Musicology International. In his role as Patron of the National Youth Arts Trust, he helps to support talented young people aged 12–25 from non-privileged backgrounds. Beyond his support of artistic activities in South Yorkshire, he is additionally a Liveryman of the Worshipful Company of Musicians and a member of The Royal Society of Musicians. (www.matthewschellhorn.com)

His playing is a model of clarity ... a perfect balance of academic rigour allied to musical sensitivity. There is weight and power when the music requires it, but the abiding sense is of precision and poise

– MusicWeb International

Immaculately stylish, raptly concentrated and memorably tender advocacy.

– Gramophone



Recording Day, Menuhin Hall

From left to right
Matthew Schellhorn
Emma Pauncefort
Ben Connellan
Maya Magub
Maisie Lewis

Also from CRD and Maya Magub



Canons
CRD 3542

Maya is joined by string players spread across 3 continents to offer a fresh performance of Telemann's Canonic Sonatas and Mozart's often overlooked and very little performed contributions to the form, heard here in recording firsts for strings.



Consolations: Liszt Six Consolations and other reflective pieces for violin & piano
CRD 3540

Reflective music for violin and piano by Handel, Schumann, Mendelssohn, Massenet, Rachmaninov and others, featuring new transcriptions and world premiere recordings of Liszt's Consolations

For full details off these recordings and the complete CRD catalogue, visit www.crdrecords.com

1	The Prophetess, or The History of Dioclesian, Z. 627: XVI. Fourth Act Tune, Air (Arr. for violin and piano by Maya Magub)	Henry Purcell	0:43
2	The Prophetess, or The History of Dioclesian, Z. 627: XXXI. Canaries (Arr. for violin and piano by Maya Magub)	Henry Purcell	0:35
3	The Fairy Queen, Z. 629: XI. If Love's a Sweet Pasion (Arr. for violin and piano by Maya Magub)	Henry Purcell	1:40
4	King Arthur, Z. 628: XVIII. Third Act Tune, Hornpipe (Arr. for violin and piano by Maya Magub)	Henry Purcell	0:50
5	Gavotte in D Major	George Frideric Handel	1:04
6	Overture-Suite, TWV 55: G11: IV. Aria 2 Allegro (Arr. for violin and piano by Maya Magub)	Georg Philipp Telemann	1:15
7	Sonata in E Minor, Op. 5 No. 8: IV. Giga (Allegro) (Arr. for violin and piano by Maya Magub)	Arcangelo Corelli	2:06
8	Partita No. 2 in G Major, TWV 41:G2: Allegro (Arr. for violin and piano by Maya Magub)	Georg Philipp Telemann	0:58
9	Sarabande in E Flat Major	George Frideric Handel	2:58
10	Minuet in B Flat Major	George Frideric Handel	2:15
11	Sonata in E minor, Op. 2, No. 1: Sarabanda (Largo) (Arr. for violin and piano by Maya Magub)	Jean-Marie Leclair	2:25
12	Sonata in F Major, Op. 5, No. 10: Gavotta (Allegro) (Arr. for violin and piano by Maya Magub)	Arcangelo Corelli	0:44
13	Sonata in C minor, Op.4, No.9, H.93: III: Siciliana (Arr. for violin and piano by Maya Magub)	Francesco Geminiani	3:05
14	Sonata in A Major, TWV 41:A4: Allegro, Giga (Arr. for violin and piano by Maya Magub)	Georg Philipp Telemann	4:13
			24:51

Sound Engineer Ben Connellan

Producers Emma Pauncefort, Maisie Lewis

Executive Producers Emma Pauncefort, Tom Pauncefort

Musical preparation and additional engineering George Hutson Warren

Photography by Rama Knight

Thanks to Alex Heffes

Recorded on 9th August, 2023,

Menuhin Hall, Cobham, Surrey

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