

The Violin Waltzes

Maya Magub violin
Matthew Schellhorn piano



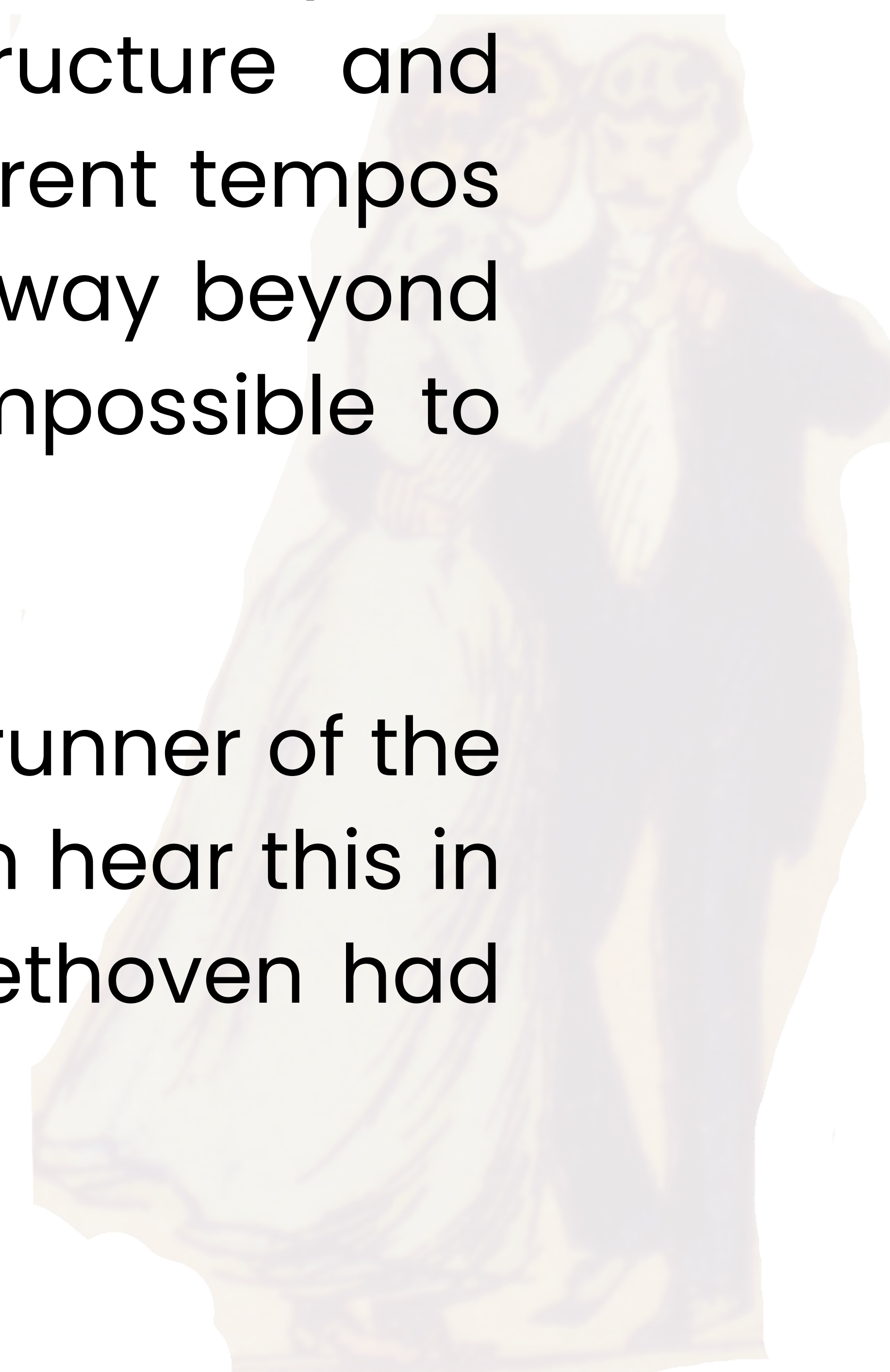
Maya Magub writes about...

the waltz – a uniquely pioneering dance form with the ability to reinvent itself across time and space!

When we think of the waltz, it is easy to imagine the ballrooms of European high society in the eighteenth and nineteenth centuries. However, to dismiss it as just another formal ballroom dance does it a great disservice! Evolving out of earlier peasant dances and breaking through to the ballroom, it was the waltz that for the first time allowed dancers to face one another and revolve together in an embrace. This was nothing short of a shocking outrage to many, and yet, the waltz persisted, breaking social norms and resistance. It then broke geographical boundaries as well as it began to spread across Europe and become a dance of many different national flavours.

How the waltz was able to do the impossible, unlike any other dance form, surely had a lot to do with the abundance of truly great waltz music by the greatest composers. The waltz, with its simple 3 beat structure and repetitive emphasis on the first beat, works in a variety of different tempos and allows the composer great scope for creativity that goes way beyond the Minuet. Haydn's minuets are absolute genius, but it is impossible to imagine a romantic Minuet.

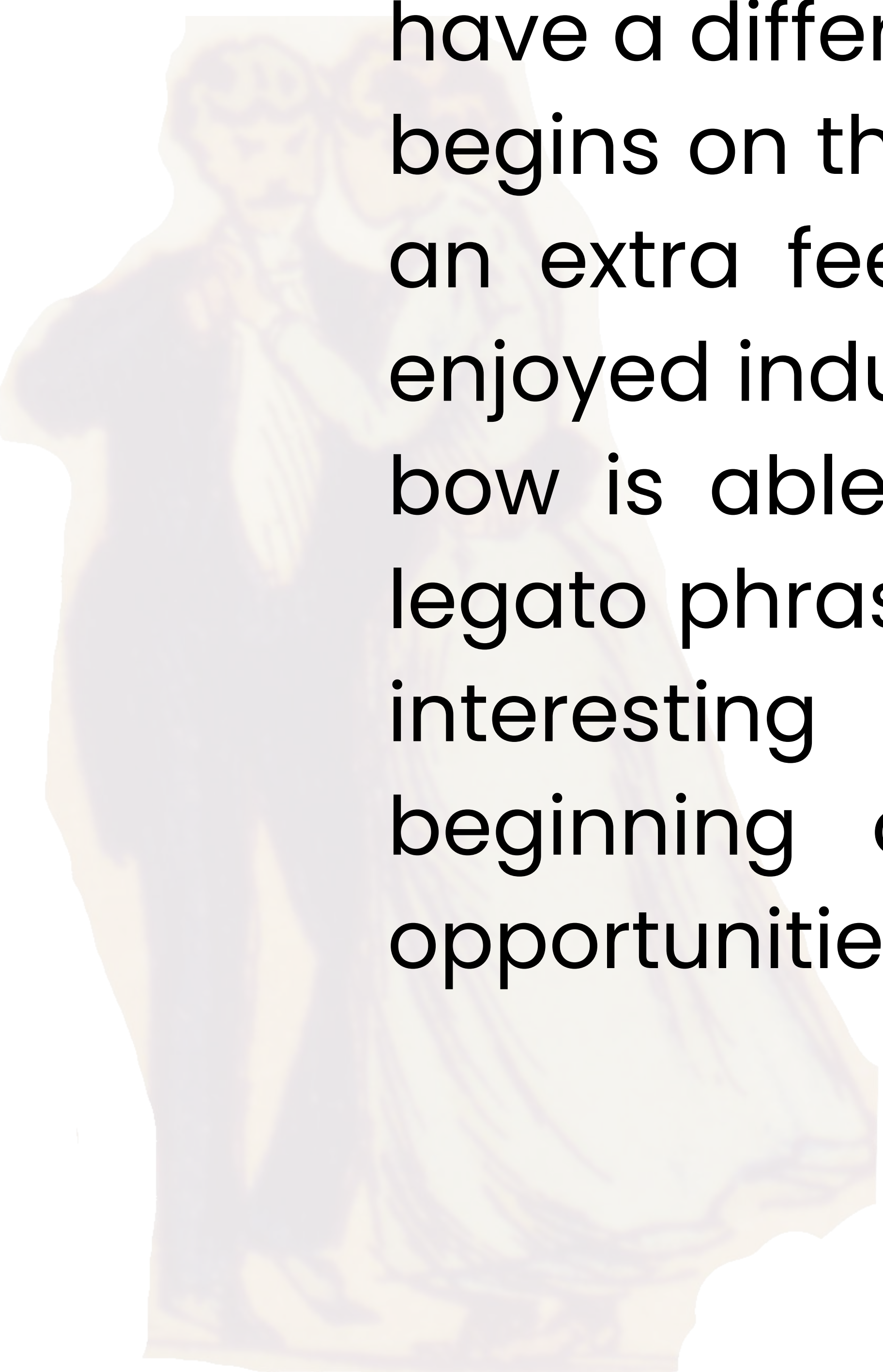
Schubert wrote many Waltzes and Ländler – a very similar, forerunner of the waltz that involved more hopping and kicking (I believe you can hear this in the music!), and it was a surprise to me to find that even Beethoven had written a few waltzes.



In Beethoven's case, these were most probably written for the money he earned in commission, but they are delightful nevertheless and, like the Schubert pieces, lend themselves well to arrangement for violin and piano.

Gertrude's Dream was almost certainly not written by Beethoven, though its origin is unknown. I enjoyed the greater licence that gave me in my transcription. Inspired by the title, I found that by missing out the third beat of the bar in the accompaniment, there could be a dreamier, less grounded feel to the music – as if the dancers' feet are suspended a little longer in mid air. The tiny Schubert pieces here are all so different in character that, even within themselves, they seem to exemplify the variety possible in a waltz. In arranging these for violin and piano, it was also possible to introduce little answering phrases between the instruments, some of which were in the original, but could be taken even further with an extra voice.

Chopin's waltzes are some of his finest music, and **Waltz No. 3 in A minor, Op. 34, No. 2** works beautifully in arrangement for violin and piano. The original is perfect, of course, but arranging it for violin and piano allows it to have a different life with new tonal colours. The opening phrase, for example, begins on the lowest violin string which gives the music a darker sound and an extra feeling of pathos. When it came to playing this transcription, I enjoyed indulging in a slightly slower tempo than for solo piano, as the violin bow is able to sustain the sound for longer and 'sing' through the long legato phrases. There are other existing arrangements of this waltz, but it is interesting how many possibilities there are for the bass line at the beginning once it is separated from the melody, and how many opportunities there are for musical 'conversation' within the piece.



There is a section towards the end, for example, where the melody is often taken by the violin in arrangements, but I hear it as a 'cello' line in the original. I kept it in the original register in the piano, and love the exchange between piano and violin at that point, with the violin as a less featured accompaniment for a change!

Delibes' **Waltz** from Coppélia is the epitome of a Romantic waltz: charming and exciting and full of the promise of romance. The waltz itself was easy to transcribe for violin and piano, with a clear melody line, but I felt that to work well as a stand-alone piece it needed to be well set up. I struggled with using the original introduction from the ballet that emerges out of the material before it, before realising that I – like Dohnányi had done in his piano transcription – could instead use an introduction from earlier in the ballet. This one helps to build an expectation of the waltz perfectly, beginning with an extended musical 'question' with ambiguous harmonies – we are literally unsure which direction the music is taking us. There follows a short solo cadenza (originally for wind instruments) which was very rewarding to adapt for violin, using the whole range of the instrument. I added a tiny nod to the waltz theme itself to tie it together, and a final flourish up to the top of the violin while the piano ends in a questioning, dominant harmony. The waltz, when it enters, brings us home to the tonic but continues to tease and be a little unsure of itself, with moments of excitement and virtuosity that finally win through.

The music of the waltz has continued to evolve and reinvent itself, through the twentieth century in the music of Shostakovich and many others, permeating jazz and numerous, current movie scores. It seems impossible to tie the waltz down and I look forward to exploring and transcribing many more!

Los Angeles, 2024

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



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 Dvořák'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.

www.mayamagub.com

Immaculately stylish, raptly concentrated and
memorably tender advocacy.
– 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

Also from CRD, Maya Magub and Matthew Schellhorn



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Recorded at Menuhin Hall, Cobham, Surrey, 16 August, 2024

Executive Producers Emma Pauncefort, Tom Pauncefort

Engineer Ben Connellan

Producers Emma Pauncefort, Maisie Lewis, Maya Magub, Matthew Schellhorn

Mixed in The Tree House, Santa Monica, California

Musical preparation and additional engineering George Hutson Warren

Thanks to Alex Heffes

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Classical & Romantic waltzes

Arranged by Maya Magub for violin and piano

Ludwig van Beethoven

Gertrude's Dream Waltz, Anhang 16, No. 2	2:31
Waltz in E Flat Major, WoO 84	2:10
Waltz in D Major, WoO 85	0:38
Waltz in A Flat Major, 'Sehnsuchwalzer' WoO Anhang 14: No. 1	1:35

Frédéric Chopin

Waltz No. 3 in A Minor, Op. 34, No. 2, Lento	6:30
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Léo Delibes

Coppélia. Act 1: No. 1 Valse. Moderato.	3:40
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Franz Schubert

12 Deutsche Ländler D. 790, Op. post. 171: No. 7	1:15
12 Deutsche Ländler D. 145, Op. 18: No. 3	0:47
12 Deutsche Ländler D. 145, Op. 18: No. 6	1:40
12 Deutsche Ländler D. 145, Op. 18: No. 16	0:44

Artwork

Eadweard Muybridge (1830–1904), The zoopraxiscope – a couple waltzing