

Amersham Concert Club

The Mithras Trio

Supported by the Countess of Munster Musical Trust

Ionel Manciu – violin, Leo Popplewell – cello, Dominic Degavino – piano

Haydn Trio in G major, Hob XV:41

- I Allegro
- II Menuet
- III Adagio
- IV Presto

This is an early work composed in 1767.

Faure Trio in D minor Op. 120

- I Allegro ma non troppo
- II Andantino
- III Allegro vivo

The first movement is in something like sonata form, though somehow Faure transcends such categories. He works with two subjects: a slightly agitated oscillating phrase introduced on the piano and a leisurely singing phrase soon introduced on the cello and taken up by the violin. The subjects seem incompatible at first but they are wonderfully integrated by the end.

The slow movement has been aptly described as a 'meditation' on two themes. The strings introduce the first theme, a sweeping and slightly sad melody to which the piano adds a chordal accompaniment. The second abrupt, syncopated and angular theme is introduced by the piano. Here too the composer draws on affinities between the themes that had earlier been barely hinted at so as to bring incongruous elements into an organic whole.

After the sweeping phrases of the earlier movements the intensity and even violence of the finale takes the listener back. It is difficult to believe this movement was written by a man who suffered, as he put it, from 'perpetual fatigue'. Faure was still at the height of his creative powers.

Programme notes provided by Stuart Brown, May 2010

INTERVAL

Dvorak Trio No.3 in F Op. 65

- I Allegro ma non troppo
- II Allegretto grazioso
- III Poco Adagio
- IV Finale:Allegro con brio

The first movement which opens with elegiac eloquence by the strings, quickly followed by more declamatory and powerful thematic material which looks towards Brahms, and contrasts with the lyrical second subject on the cello. The movement is enriched by the working out of the material both in the development and recapitulation, where finally the opening elegy almost has the last word, before being swept aside.

The second movement (not really a scherzo) sets persistent (for the first 46 bars) pattering triplets in the strings against an irregularly accented 'folk' tune on the piano which undermines the basic pulse. The trio section, marked *meno mosso* (less movement) reverses the situation as the piano holds a syncopated accompaniment while the strings play a quietly flowing line of melody above.

The cello sets the mood for the slow movement with a grave melody over a narrow compass which blossoms out when immediately taken up by the violin. A second theme is more clearly in simple A flat major (the relative major of F minor) and with these two ideas Dvorak creates a movement of great beauty.

The finale is a large scale sonata rondo based on an energetic Czech dance, The 'Furiant' full of cross rhythms and off beat accents. The second theme is a calmer waltz. Towards the end, the movement shifts into the major key and Dvorak reintroduces the outline of the opening theme with its rhythmic features smoothed away as a way of introducing the coda, which after a quiet start leads to a stirring F major conclusion.

Programme notes provided by Janet Upward, January 2012

The MithrasTrio were formed in 2017 at the Guildhall School of Music and are currently members of the BBC New Generation Artists scheme. They are building an international reputation and have won a number of chamber music competitions. They have performed at Queen Elizabeth Hall, Pucell Room and Milton Court Concert Hall as well as numerous European locations

We are delighted to return to giving Live Concerts and thank you all for your support. Our next concert is Saturday 27th November 2021 – Alexei Watkins French Horn