



MONDAY NIGHT MUSIC AT THE CLUB

17 May 2021 at 6.30pm

The Mithras Trio

Ionel Manciu	Violin
Leo Popplewell	Cello
Domenic Degavino	Piano



Tonight, we welcome the **MITHRAS TRIO**, a brilliant group of talented young musicians who first came together at London's Guildhall School of Music in 2017. Two years later they won the coveted Trondheim International Chamber Music competition, They have been coached by the Endellion String Quartet, performed in masterclasses with Levon Chilingirian, and undertaken residences at Snape Maltings in Aldeburgh. Among many concert engagements they have played at the Guildhall Chamber Music Festival and the Leeds International Concert Season and performed at the prestigious London venues of the Purcell Room and the Queen Elizabeth Hall.

LUDWIG van BEETHOVEN 1770-1827

Piano Trio in D Major Op 70 No 1 'The Ghost' 1808

Allegro vivace

Largo assai ed espressivo

Presto

Beethoven wrote twelve piano trios, and the two published as Opus 70 both date from the summer of 1808 when he was staying in Heiligenstadt near Vienna at the estate of the Countess Marie von Erdödy, to whom they were both dedicated. They belong to Beethoven's 'Middle' period 1803-12, which saw many of his most famous works, including Symphony No 6- the 'Pastoral' which was completed just before the work we are to hear tonight. The D Major Trio, No 1, has some themes which featured in the second movement of the composer's Symphony No 2. The Trio only acquired its 'Ghost' soubriquet fifteen years after Beethoven's death, dubbed as such by his admirer, friend and pupil Carl Czerny, the pianist who performed Beethoven's C Minor concerto at its first Vienna performance in 1803, and who was also a composer most remembered perhaps for his instructive studies and exercises. The second slow and somewhat eerie-sounding movement of the Trio, Czerny wrote, reminded him of the ghost scene at the opening of Shakespeare's Hamlet- and the nickname stuck.

FRANZ JOSEPH HAYDN 1732-1809

Piano Trio No 25 in E Minor Hob XV.12 1788

Allegro moderato

Andante

Rondo presto

It was said by Count Waldstein, a famous dedicatee of Beethoven, that with arduous labour his composer friend would receive Mozart's spirit at Haydn's hands, and indeed Beethoven was Haydn's pupil in the early 1790s. Haydn was the son of a farmer-wheelwright. He sang as a boy in the choir of the Stephansdom in Vienna for nine years until his voice broke at the age of 17 and learned his rudimentary music from a local school master. In 1761 he was engaged by the Esterházy court at Eisenstadt in Hungary and stayed there thirty years. In 1791 he made the first of two visits to England, fêted and entertained by royalty, and received a Hon D Mus from Oxford University – we may assume in the Sheldonian- and where, after the ceremony he conducted a performance of his Symphony No 92, thereafter known as the 'Oxford' symphony. Haydn's output is legendary- over 20 operas, 104 symphonies, 13 settings of the Mass, 62 keyboard sonatas, 83 string quartets- and beside much else, 33 piano trios. These divide into two groups, the earlier dating from the 1760s and seldom heard, and the later, more than a decade afterwards but harmonically more adventurous, and revealing more of the composer's virtuosity and maturity. Like so much of Haydn's work of this period the Trio No 25 in E Minor is brimming with vitality- a conversation piece of wit, eloquence and elegance.

JOHANNES BRAHMS 1833-1897

Piano Trio No 3 in C Minor. Opus 101 1886

Allegro energico

Presto non assai

Andante grazioso

Allegro multo

Almost a hundred years separates the Haydn trio from the Brahms, written during a summer holiday in 1886 spent trekking the hills above the Swiss resort of Hofstatten in the idyllic surroundings of Lake Thun. Within three months in a flurry of creativity, Brahms composed his cello sonata No 2, one violin sonata, No 2, and the beginning of another, No 3, and some of the songs collected in Opus 104 and 105, along with the Piano Trio No 3 in C minor. It is in four movements and is considered one of the most concentrated and intensely felt of all his works. The piece opens with a theme announced almost with symphonic power, and thereafter the movement follows a dialogue of sinuous line and dotted rhythms freely exchanged and developed between piano and strings. The scherzo, as Donald Tovey, composer, teacher and writer, described it, 'hurries by like a frightened child' but with muted strings, a presto modified enough to cast even a nocturnal spell with an occasional Will-o'-the-wisp. It is followed by an Andante of reflection and beauty. The final movement opens with a hunting theme- a lively Rondo of rhythmic liveliness- and after a discourse into the major key it returns with great power to end the work as dramatically as it had begun.

In 1860 Brahms had signed a famous manifesto opposed to the language of the 'new music' adopted by Liszt and his followers, and he became regarded as a champion of the polar opposite of Wagner. Brahms' music was rooted in traditional structures, and he excelled in every form of composition, save opera, - in symphony, concerto, keyboard, choral works, and song. Yet perhaps it is in his chamber music- where every work is considered by some critics a masterpiece, that he is heard at his most concise, and thereby, most characteristic.

A Musical Tribute for His Royal Highness The Prince Philip, Duke of Edinburgh on the 100th Anniversary of his birth

to be broadcast on 10 June 2021 at 6.30pm

Prince Philip was our most senior honorary member for many years. He was elected a member of one of our predecessors, the United University Club in 1953.

This Memorial Concert was recorded in the Smoking Room and is introduced by Christopher Sayer, our Club Chairman

The Lark Ascending
Ralph Vaughan Williams

Sleep
Peter Warlock

English Folk Song arr Britten
Tom Bowling

Rhapsody in Blue
George Gershwin

César Franck
Sonata in A Major

Michael Foyle	Violin
Maksim Štšura	Piano
Samantha Quillish	Soprano



Follow the link below to register

https://zoom.us/webinar/register/WN_71NPuIH4SKSq-7RVrKUS5w

This recital will be streamed via Vimeo and You Tube. Shortly before the scheduled start time of the performance you will receive an email (to the email address you register with via zoom) with the Vimeo and You Tube links and password. There is no need to have a Vimeo or You Tube account, simply click on the link provided. Once open click on play to start the performance at the scheduled time.

