

**The Mainardi Trio** gave its first performance in 1994, in memory of the cellist Joan Dickson. Joan had studied with the great Italian pedagogue, Enrico Mainardi, and was herself a strong influence on each member of the group both as teacher and colleague. Since its formation, the Mainardi Trio has performed throughout Britain and in many London venues, including a Brahms series and a French series at the Blackheath Concert Halls. They have broadcast on national radio and recorded several CDs. In 2004, they toured India, giving performances in Mumbai, Pune and Delhi. The trio made its Wigmore Hall debut in July 1997.

#### **Christopher Ross – Piano**

Christopher Ross received early recognition with accompanist's prizes from the National Federation of Music Societies and the 1991 Richard Tauber Competition. He has given concerts in Australia, America, Africa, the Far East and all over Europe working with many distinguished artists such as Jose Carreras, Raphael Wallfisch, Felicity Lott, Anthony Rolfe Johnson and Tom Allen. Christopher appears regularly on BBC TV and Radio, at the South Bank and Wigmore Hall, as well as working part-time as Staff Pianist at The Purcell School and directing his own chamber choir, The Music Makers. He also teaches and coaches on courses for Britten-Pears School in Aldeburgh, the Hereford Summer School for Pianists and the National Children's Wind and Chamber Orchestra. Recently he has been directing several operatic galas in Lucerne, Switzerland, including three performances of Mozart's *Le Nozze di Figaro* last September. Christopher is the official accompanist for the BBC Young Musician of the Year.

#### **Maya Magub – Violin**

Maya Magub was a scholarship student at the Purcell School, the Royal Academy of Music and Cambridge University. She studied with Maurice Clare and Gyorgy Pauk, at the Vienna Hochschule and as an ESU scholar at Aspen, USA. Solo performances include the Bach, Mozart, Bruch, Mendelssohn and Tchaikovsky concertos, and Dvorak's 'Romance' in the Royal Albert Hall. She has led orchestras in the Queen Elizabeth Hall and St John's Smith Square, and has played sub-principal for John Eliot Gardiner and guest co-principal and principal second in the London Mozart Players, where she has been a member since 1997. Maya has given chamber music performances in the Wigmore Hall, Purcell Room, Conway Hall, Fairfield Halls, Moscow Conservatoire and has participated in the Sangat international music festival in India. She is a founder member of the Mainardi Trio and has performed chamber music with Melvyn Tan, Gil Shaham the London Mozart Players Chamber Ensemble and the Emperor Quartet. Maya plays on a Nicolo Gagliano violin of c.1760.

#### **Sarah Butcher - Cello**

Sarah Butcher studied at the Guildhall School of Music & Drama with Stefan Popov and furthered her studies with William Pleeth in the international cello masterclasses at Aldeburgh. Since then, Sarah has performed in orchestra and ensembles all over the world including the Mistry String Quartet in India and Iceland, the European Community Youth Orchestra and the BBC Symphony Orchestra, including regular appearances in the Prom season at the Albert Hall. Sarah has also worked with the Shobona Jeyasingh Dance Company with whom she toured America and the far east and has played guest principle cello with the BT Scottish Ensemble and Opus 20 String Ensemble. Sarah is a member of the London Mozart Players with whom she also takes an active role in education.

# Stour Valley Arts & Music

Fifty-fourth  
season  
2004-5

8.00  
Friday 10 December  
2004

Constable Hall  
East Bergholt

## Mainardi Piano Trio

Christopher Ross *piano*  
Maya Magub *violin*  
Sarah Butcher *cello*

### **Wolfgang Amadeus Mozart (1756 – 1791)**

Piano Trio In G K.564

*Allegro*

*Andante* – Theme with variations

*Allegretto*

### **Frank Martin (1890–1974)**

Trio on Irish Folk Tunes

*Allegro Moderato*

*Adagio*

Gigue - *Allegro*

INTERVAL

### **Franz Schubert (1797– 1828)**

*Notturmo Adagio* in E major, D897

### **Antonin Dvořák (1841 – 1904)**

Piano Trio in E Minor 'Dumky', Op. 90

*I - Lento maestoso - allegro quasi doppio movimento - lento maestoso - allegro*

*II - Poco adagio - vivace non troppo - poco adagio - vivace*

*III - Andante - vivace non troppo - andante - allegretto*

*IV - Andante moderato (quasi tempo di marcia) - allegretto scherzando - tempo 1 - allegro - tempo*

*V - Allegro*

*VI - Lento maestoso - vivace - lento – vivace*



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## Programme Notes

Mozart's five trios for piano, violin and cello date from his maturity. As none of them bears any dedication, it seems likely that he sought to profit from the popularity of the genre in Vienna during the 1780s. He certainly seems to have needed the money – in June 1788 he wrote to his fellow Freemason, the merchant Michael Puchberg, asking for a loan of "one or two thousand gulden for a period of one or two years at suitable interest". The medium of the piano trio was in an early stage of development: the prevailing conception in the latter half of the eighteenth century was of a kind of piano sonata with accompanying parts for violin and cello, essentially intimate and domestic in character. The cello for much of the time duplicates the left hand of the piano part, whilst the violin quite often does the same with the melody. This would have been a effective way to reinforce the light tone of many eighteenth century keyboard instruments, but with the modern piano it is unnecessary, and string players tend to prefer works which offer them truly independent parts. The G major trio dates from the autumn of 1788, two months after the completion of the last three symphonies. It has gaiety and verve, but little of the substance associated with those mighty orchestral masterpieces.

**Frank Martin** was the tenth and youngest child of a Genevan Calvinist minister. He began to compose when he was eight years old. He had only one music teacher, Joseph Lauber, who taught him piano, harmony and composition, though not counterpoint. Martin never went to a conservatory, although he knew at the age of 16 that he wanted to be a musician, and already had something to offer as a composer. At his parents' wish, he began to study mathematics and physics, but did not complete the course. In 1926 he participated in the congress on rhythmic musical education convened by Emile Jaques-Dalcroze, later joining the Institut Jaques-Dalcroze as a pupil, before eventually becoming a teacher of rhythmic theory. At the same time he was active as a pianist and harpsichordist; lectured on chamber music at the conservatory and was director of the private music school Technicum Moderne de Musique. In 1946 he moved to the Netherlands. Whilst there he held a composition class at the Cologne Hochschule für Musik (1950–57). He travelled increasingly all over the world performing his music, a growing regard for which was reflected in many prizes and honours. The prolonged development of his compositional style makes it difficult to place Martin in any particular school or to compare him with any other composer. A great deal of German music was played in his family, and in the Geneva of his youth: a performance of the *St Matthew Passion* made a very deep impression on the 12-year-old boy. For a long time he was unable to detach himself from Bach's harmony; its influence is apparent until the *Piano Quintet* (1919) and reminiscences of it remain even in *Golgotha* (1945–8). From an early age his favourite instrument was the piano, and all his life he considered harmony to be the most important musical element. Besides Bach, he was influenced by Schumann and Chopin; in the First Violin Sonata (1913) the influence of Franck also becomes evident. Experiments with ancient, Indian and Bulgarian rhythms and with folk music filled his work during the next decade, and

it was in 1925 that the *Trio sur des mélodies populaires irlandaises* appeared. It uses a number of Irish melodies, several of which are in minor keys - some of them songs from earlier centuries - and dance music in uneven rhythms. The beginning of the *Adagio* brings a notable cello solo - a mournful melody against a background of dance-like rhythms. The closing *Gigue* is a coming-together of many varied components: wild dance music and fast melodies all played forte, making for an exciting finale.

In the last year of his life, **Schubert** wrote two large-scale piano trios. The *Notturmo* in E major (D.897) was probably intended as the slow movement of the B flat Trio. Its turbulently imitative B section, contrasting with the timelessness of the opening, has a volcanic power found in many of Schubert's later slow movements. The sheer length of the movement (an ABABA structure) may have been what led the composer to replace it. But while it makes a less ready appeal than the *Andante* that replaced it, it uncannily prefigures the *Adagio* of the C major String Quintet, composed the following autumn. Indeed, it tends to sound like a trial run for the later movement, which strikes exactly the vein of timeless, contemplative ecstasy to which the *Notturmo* aspires. Like the Quintet's *Adagio*, it presents a mesmerically sustained melody in close harmony in the inner voices (here violin and cello) against a 'plucked' accompaniment in the treble and bass, with the piano doing a fair imitation of a harp. And, as in the Quintet, the contrasting central section moves to the key of the Neapolitan second, a semitone above the tonic: E major to F minor in the Quintet, E flat to E major (and a change from duple to triple time) in the *Notturmo*. After an abridged reprise of the E major episode the coda, like that in the Quintet, contains a final harmonic shudder (with a sudden crescendo to *ff*) just before the closing bars.

The Dumky Trio was completed in February 1891. Later the same year, the fifty-year-old **Dvořák** was appointed professor of composition, orchestration and form at the Prague Conservatoire, made his seventh visit to England to receive the honorary degree of Mus. Doc. at Cambridge University, and his eighth for the performance of the *Requiem* at the Birmingham Festival. A simple definition of *dumka* might be "a slavic song characterised by alternation of cheerful and sad elements". Dvořák adopted the tradition as an architectural principle in the trio, the structure of which consists of neither the classical four movements nor traditional sonata form, but a series of six *dumky* movements in two groups. The first part consists of movements 1–3, which merge into one another without a break and are grouped harmonically around the tonal centre C sharp, the key of the second movement. The second part consists of movements 4–6. Many composers would have found the challenge of constructing a whole series of movements each alternating fast and slow sections uncongenial, but Dvořák seems to have relished it: his invention and capacity for variety never flag.