



RECITALS
AUSTRALIA



Raindance Trio

Saturday 10 October

Cummins House, 23 Sheoak Ave, Novar Gardens

Recitals Australia

ABN 63 227 584 328

Telephone 08 8236 7488

Email info@recitalsaustralia.org.au

Web recitalsaustralia.org.au

Raindance Trio

Tahlia Williams, Paris Williams and Jack Overall

PROGRAM

Anne Cawrse (b 1981)

Ulterior Motives

Wolfgang Amadeus Mozart (1756-91)

Divertimento in E flat major, K.563

I. Allegro

II. Adagio

III. Menuetto (Allegretto) – Trio

IV. Andante

V. Menuetto (Allegretto) – Trio I – Trio II

VI. Allegro

Programme Notes

Anne Cawrse wrote *Uterior Motives* in 2003, to be premiered at the Barossa Music Festival the same year, and Raindance Trio's performance today will mark the third public showcase of this work. The piece begins with a sense of frantic energy, underpinned by a relentless driving force which remains present throughout the entire piece. Contrasting sections of soft tranquility momentarily offer a false sense of calm, always broken by rapid growths in intensity and the adamant return of insistent, restless energy.

We now move from a piece composed at the beginning of one composer's career, to a piece composed at the end of another's.

Mozart had an enormous burst of productivity during the last five years of his life, composing his last three symphonies, a number of piano concerti, and the much-loved opera *Don Giovanni* within a very short space of time. One of the products of this extraordinary period of output was his only String Trio – the Divertimento in E flat major, K563. Filled with all the depth

and maturity of his late works, this piece is often regarded as one of the pinnacles of Mozart's chamber music oeuvre.

The title of this work – *Divertimento* – suggests a charmingly light style of music, composed for pure amusement and pleasure. And indeed, the twenty-seven Divertimenti which Mozart composed before this one fit that brief perfectly. The opening of this work sets the scene for the simplicity of diverting entertainment music, however the music soon becomes rich and sophisticated in harmony and structure, leading us to realise that this is indeed concert music filled with immense depth and intricacy. In this music – and unusually for other string chamber works at the time – each instrument is treated as equal, as Mozart steers away from presenting the ensemble as a solo violin with accompaniment, but rather gives each instrument its chance to shine as melodist and accompanist.

The first movement opens with a sense of uncertainty – a somewhat exploratory endeavour through a descending triad, played in unison by all three instruments. The music soon gains assurance, opening up to reveal charming tunes, virtuosic cascades, and moments of contemplative retrospection. Filled with beautiful melodies and lush ornamentation, the second movement brings Mozart’s operatic writing to the fore. Almost an aria, the music is filled with moments of sad reflection, mixed with tender melodies and a note of optimism. The first of the two *Menuett* and *Trio* movements is a cheerful interlude. The playfully off-kilter theme is shared around the ensemble throughout the movement, adding textural complexity to an otherwise charmingly simple tune. The *Andante* is a set of variations on a simple folk tune which is likely to have been a popular song in Mozart’s day. Despite the delightful simplicity of the tune, Mozart writes a richly complex set of variations, using techniques such as canon writing and counterpoint to explore the melody to the full. The second menuett calls to

mind a hunting song, but the two trios soon launch us into a characterful folk dance, drawing upon the influence of the traditional *Ländler*. In the final movement, a buoyant melody is interchanged with a vivacious rhythmic motif, as a playful tussle for the last word is taken to the very end.

© Paris Williams 2020

About Rainsdance Trio

Founded in 2018, Rainsdance Trio has a growing reputation as one of Adelaide's most exciting young ensembles. Currently studying at the Elder Conservatorium of Music, the ensemble has performed in numerous concert series, including the Recitals Australia Lunch Hour Series, the Flinders University Lunchtime Series and for the Friends of the ASO. They have been mentored by members of the Australian String Quartet and Seraphim Trio, as well as by Elizabeth Layton, Simon Cobcroft and Rob Nairn. Rainsdance Trio have performed at Government House for dignitaries such as the Governor of South Australia, Steven Marshall MP and Peter Malinauskas MP, and are currently completing the Recitals Australia Fellowship.

Tahlia Williams is in her first year of study at the Elder Conservatorium of Music, studying a Bachelor of Music (Advanced) on violin under the tutelage of Elizabeth Layton. In 2020, Tahlia was awarded the Gladys Lloyd Thomas Prize for Violin from the Elder Conservatorium. A former student of Kai

Wang, Tahlia was a member of the Adelaide Youth Orchestras in 2012-2019, holding numerous principal positions over the years. In 2017 and 2018 she was a member of the AdYO String Quartet, and in 2018 and 2019 participated in the Australian Youth Orchestra National Music Camp. Tahlia has performed on a number of occasions for the Governor of South Australia, and in 2014 performed in the AdYO Violin Duo with her sister Paris at the State Reception for the Duke and Duchess of Cambridge. Alongside her music degree, Tahlia is studying a Diploma in Languages (German Studies) at the University of Adelaide, and maintains a keen interest in literature and history.

Paris Williams is a third year student at the Elder Conservatorium of Music, where she is studying a Bachelor of Music (Advanced) on violin under the tutelage of Elizabeth Layton. As part of her studies, Paris currently holds the position of Concertmaster of the Elder Conservatorium Symphony Orchestra. In 2019, Paris received the Marnie Cowan Music

Scholarship from the Elder Conservatorium, as well as The Franz and Catherine Anders Prize. Prior to commencing her university studies, Paris was a member of the Adelaide Youth Orchestras (AdYO) for six years, serving as Concertmaster of their flagship orchestra in 2016 and 2017, and performing as first violinist in the AdYO String Quartet. For the past three years, she has participated in the Australian Youth Orchestra National Music Camp. Paris has been honoured to perform for the Governor of South Australia on a number of occasions, as well as for Their Royal Highnesses, the Duke and Duchess of Cambridge.

Jack Overall began learning the cello at age nine with Ruth Saffir, later attending Marryatville High School Special Interest Music Centre. He was awarded most promising cellist (2015 and 2016), most outstanding string player (2018), and 5MBS young virtuoso finalist (2019) in the Adelaide Eisteddfod. Jack has played principal cello with the Elder Conservatorium Symphony Orchestra and the Adelaide Youth Orchestra, and was a

member of the associated string quartet under the guidance of Keith Crellin OAM. Performance highlights include the Australian Youth Orchestra's National Music Camp concert series (2017-2020), a Flinders University lunchtime concert (2020), Elder Conservatorium Top Class lunchtime concert (2019) and the Australian premiere of Lucas DeBargue's Piano Trio (2019). Jack is currently studying with Simon Cobcroft at the Elder Conservatorium.



Government of South Australia
Department for Environment
and Water

Don and Veronica Aldridge



supported ensemble



Government of South Australia
Department of the Premier
and Cabinet

