

Seraphim Trio plays light and dark sides of classical period

Seraphim Trio was joined by violist Martin Alexander for its program of Haydn, Mozart and Dvořák at UKARIA.

Melanie Walters, The Advertiser
Subscriber only

November 18, 2019 6:12pm



Seraphim Trio. Anna Goldsworthy, Timothy Nankervis and Helen Ayres. Picture: Wolfgang Schmidt

Seraphim Trio explored both the light and the dark sides of the classical period with works by Haydn and Mozart in their final concert for 2019.

Haydn's *Piano Trio No.39 in G major* opened the program.

Seraphim Trio approached the gently lyrical *Andante* first movement with graceful, understated phrasing.

The *Rondo a l'Ongrese*, which shows the influence of Hungarian and Romani folk dances, had plenty of cheerfulness and vitality in this performance.

The piano remains forefront in this work, with the cello doubling the left hand for much of the work, and the violin often doubling the right hand.

Pianist Anna Goldsworthy showed a deep understanding of classical style in her playing, with subtle phrasing and sparkling articulation throughout.

Seraphim Trio was joined by violist Martin Alexander from the Australian National Academy of Music's Artists' program for the next work – Mozart's Piano *Quartet No.1 in G minor*.

This provided a stark contrast to the lightness of the Haydn trio, with its serious, dramatic opening movement.

The ensemble brought elegance to the *Andante* and a charming playfulness to the *Rondo*.

Antonin Dvořák spent part of his career as an orchestral violist, and his music often reflects his affinity with the instrument.

His *Piano Quartet No.2 in E flat*, which rounded out the program, contains some beautiful viola lines.

This gave Alexander the opportunity to shine – his melodic lines in the final movement were beautifully shaped, with a rich, legato tone.

Seraphim Trio with Martin Alexander

UKARIA Cultural Centre

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