

W O O D W O R K S

THE DIVINE ART

25019



T A M A R A G R I E S

W O O D W O R K S

Rudolf Lerich (1956)
Sonata in A minor

1 *Andantino* 1:08

Masques - English Music from 1600

2 *The Temple Anticke* 2:09

3 *The Ladyes Secomd Masque* 1:25

4 *The Cuckolds Masque* 1:49

5 *The Fairey Masque* 2:04

George Frideric Handel (1685-1759)
Sonata in C major

6 *Larghetto* 2:03

7 *Allegro* 2:01

8 *Larghetto* 1:39

9 *A tempo di Gavotta* 2:02

10 *Allegro* 2:07

François Couperin (1668-1733)

11 *Les Barricades Misterieuses* 2:03

Stephen Cronin (1983)
Suite for Recorder and Strings

12 *Movement I* 2:24

13 *Movement II* 6:27

14 *Movement III* 1:50

Rudolf Lerich (1956)
Sonata in A minor

15 *Poco allegro* 1:17

George Frideric Handel (1685-1759)
Trio Sonata in F major

16 *Larghetto* 2:21

17 *Allegro* 2:42

18 *Adagio* 1:52

19 *Allegro* 1:50

20 *Allegro* 2:14

Antonio Vivaldi (1678-1741)
Trio in A minor, RV86

21 *Largo* 2:10

22 *Allegro* 2:22

23 *Largo* 1:41

24 *Allegro molto* 2:07

Markus Zahnhausen (1990)
musica inquieta

25 *Sonata* 5:50

Rudolf Lerich (1956)
Sonata in A minor

26 *Allegro molto-meno mosso* 0:59

Total playing time 54:63

T A M A R A G R I E S

Tamara Gries' musical career enjoyed an auspicious start and early recognition when she won the woodwind section of the ABC Young Performer's Competition at the state level (in Australia) during the final year of her secondary schooling. This in turn led to an Alliance Française scholarship and an Australia Council bursary for advanced private study in France and England.

During 1981 and 1982 she studied with Michel Sanvoisin and Manfred Stilz in Paris and Professor Rainer Schuelein, then head of the Music Department at the Guildhall School of Music in London.

Since her return to Western Australia, Tamara has formed Musica Bella, an ensemble of variable membership that has been touring South East Asia under the auspices of the Australian Department for Foreign Affairs and Trade, commencing with the first musical cultural exchange between Western Australia and Vietnam since the Vietnam War.

W O O D W O R K S

Selected movements from Rudolph Lerich's Suite in A minor provide a kind of refrain in a programme which reflects Tamara Gries' twin interests - in the Baroque and 20th century neo-classicism - starting appropriately with the suite's Vorspiel. This chuckles along in typical gebrauchsmusik manner on three recorders, the instruments amicably sharing the thematic material among themselves to an oscillating accompaniment figure.

The early seventeenth century English masque incorporated a number of different musical forms including dance sand madrigal-like part-songs hardly distinguishable from their Renaissance predecessors. The four anonymous examples heard here can perhaps be seen as the nearest English equivalent to the early Italian baroque sonatas, albeit with their sectional nature determined by dramatic rather than abstract structural considerations.

Rightly considered central to the canon of baroque chamber music for the recorder, Handel's opus 1 sonatas exude confidence and grace, especially the two in major keys. All the noble sentiment and melodic fluency we expect of the composer of Messiah are here in the slow movements, and no less in the dance movements which with they conclude.

Handel's sensitivity to the recorder's strengths and weaknesses is apparent in both the works presented, with his employment of a narrower tessitura than the theoretical limits of the instrument. In the case of the Trio, while the violin enjoys almost as much of the melodic interest as the wind instrument, it routinely remains below the recorder and often parallels it a third below in the best Italian vogue of the day, thus ensuring that both are heard to equal advantage.

Vivaldi, by contrast, employs more range for the recorder in his Trio in A minor and even in the slow movements requires the rapid passage-work in scales and arpeggios for which he is renowned in his numerous concertos. He gives the reeds no quarter, and here makes equal demands on the bassoon and recorder in extended passages of triplet figures, trills and runs. As a result, the fast movements offer enormous exhilaration even when they open as decorously as the final allegro molto.

The French baroque style is notable, among its many other distinguishing features, for its long avoidance of the purely abstract instrumental works, more often employing descriptive titles than the neutral "sonate". Nevertheless, descriptive titles like Les Barricades Misterieuse can often be as uninformative, or even baffling. What are these mysterious barricades that keep François Couperin's swirling harpsichord patterns apparently returning to the same point? The often repeated story of the child Couperin, lost in a maze of moving skirts amidst the dazzle of the Versailles court, is as good as any.

Stephen Cronin is a significant figure among Australia's established younger composers, and has commissioned to write works for such leading ensembles as Duo Contemporain, Perehilion Ensemble, Synergy and the Seymour Group. His Suite for Recorder and Strings (1986) is a three movement work consciously derived from the English "Pastoral" school and composed in homage to Ralph Vaughan Williams. The strength of the beautifully crafted piece lies in its delicious use of the

contrasting sonorities of a five-part string group that includes the warm depths of a double-bass complementing the sweet and wistful cantabile of a solitary alto recorder. Cronin is as careful as Handel to avoid overwhelming the recorder in a wash of strings, using textures that allow a low legato recorder melody to float clearly above pizzicato string chords, or that engage the recorder and sub-groups of strings in thematic exchanges.

Markus Zahnhausen is the youngest composer represented in this sampling of Tamara Gries' musical skills. *musica inquieta* ("restless music") of 1990, of which the present sonata is only the first part, eschews the ubiquitous avant-garde use of extended playing techniques in favour of a more traditional, lyrical, musical language. Its form also harks back to earlier times in its employment of sonata-allegro structure complete with slow introduction. This opening, with its almost folk-melody lyricism, is particularly haunting on the low-pitch instrument chosen, and the generous acoustic serves to heighten the effect.

The succeeding exposition section incorporates a varied quotation from John Dowland's well-known lute song "Flow my Teares" as its first theme, followed by a more lyrical and diatonic second theme. The furious and virtuosic development section takes up some of the wonderfully percussive, leaping motifs of the exposition (somewhat in the manner of Hans-Martin Linde's *Four Caprices*), culminating in accented fortissimo repetitions of top A. Then, after a truncated recapitulation, the music spins off into a delightfully unexpected minimalistic coda whose obsessively rotating little cells lead abruptly to a throw-away cadence of which C.P.E. Bach would have been proud.

M U S I C I A N S

Recorders:	Tamara Gries
Bassoon:	Natasha Woodley
Harpsichord:	Vanessa Milner, Simon Lawford
Violins:	Ashley Arbuckle, John Ford, Kate Dryborough
Viola:	Laurence Jacks
Celli:	Michael Goldschlager, Noelene Else
Double Bass:	Boguslav Szczepaniak

R E C O R D E R S

Willman - Descant and Treble after Bressan (A=415)

Cranmore - Treble after Bressan (A=415)

Dolmetsch - Descant, Treble and Tenor (A=440)

D E D I C A T I O N

This disc is dedicated to Nicholas Lander who has been my mentor and friend for many years, and Vicki Blockley who gave me a great gift - a love of recorders and music - all those years ago. To my parents Ina and Bruce Herman, who have always given me love and support, thank you.

T a m a r a

Stephen Cronin's *Suite for Recorder and Strings* is published by The Keys Press,
66 Clotilde Street, Mount Lawley,
WA6050

© 1997 Sunset Music Australia

© 2018 Divine Art Limited

The Divine Art catalogue has many discs including music for recorder, ranging from the 17th to the 21st century. Find full details on our website: <https://divineartrecords.com>



DIVINE ART RECORDINGS GROUP

INNOVATIVE | ECLECTIC | FASCINATING | INSPIRATIONAL

Over 500 titles, with full track details, reviews, artist profiles and audio samples, can be browsed on our website. All our recordings are available at any good record store or download provider or direct from our secure online shopping website:

www.divineartrecords.com
(CD, 24-bit HD, FLAC and MP3)

Diversions LLC (Divine Art USA) email: sales@divineartrecords.com

Divine Art Ltd. (UK) email: uksales@divineartrecords.com

Printed catalogue sent on request

Also available in digital download through Primephonic, Qobuz, iTunes, Amazon, Spotify and many other platforms

follow us on facebook, youtube and twitter



WARNING: Copyright subsists in all recordings issued under this label. Any unauthorised broadcasting, public performance, copying or re-recording thereof in any manner whatsoever will constitute an infringement of such copyright. In the United Kingdom, licences for the use of recordings for public performance may be obtained from Phonographic Performance Ltd, 1, Upper James Street, London W1R 3HG.

*"Here is a recording that
further demonstrates how in the
hands of a skillful performer,
the recorder is truly a fine
and expressive instrument that
finds a deserved niche in music
of our own century as well as
that from earlier times"*

Emeritus Professor David Tunley
University of Western Australia

PRODUCTION

Recorded at *Methodist Ladies College Chapel,
Perth, WA August 1996*

Produced by *Gary Ridge for Sunset
Music Australia*

Engineered by *Graham Owens*

Mixed by *Graham Owens, Gary Ridge
and Tamara Gries*

Mastered by

Design

**Typesetting
Photography
Booklet Notes**

*Mark Whitehouse
Sonic Solution Lab, Perth
Anton Pugh - John Cappelluti
rev. Inglewood Graphics
J & K Blake
Damien Smith
Glynn Marillier,
Tamara Gries*