

Cello & Piano Music By Delius, Bridge & Bach

Gloria Johns, cello

Davyd Booth, piano

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| [1] | Romance (Frederick Delius) | 6:53 |
| | Sonata No. 2 in D Major, BWV 1028 (J. S. Bach) | |
| [2] | Adagio | 2:14 |
| [3] | Allegro | 3:01 |
| [4] | Andante | 4:40 |
| [5] | Allegro | 4:20 |
| [6] | Sonata for Cello and Piano (Frank Bridge) | 24:37 |

Producer and engineer: Bob Sellman

Artists & Repertoire Coordinator: William Marsh

Recorded March 29, 1982 in the Bishop White Memorial Library of the Washington Memorial Chapel, Valley Forge, PA

DTR8207CD

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Frederick Delius (1862-1934) by 1896 had experienced his stay at Solano Grove, Florida (near Jacksonville); had studied at the Leipzig Conservatorium; had become friendly with Grieg and Sinding in Norway; and had been living in Paris for several years. Several major works, including the operas *Irmelin*, *The Magic Fountain*, and *Koanga* were completed or in progress. In 1896, the year of the *Romance*, Delius first met his future wife, the painter Jelka Rosen. Dedicated to Monsieur Joseph Hollman (1852-1927), cellist and composer, the *Romance* remained in manuscript in the Delius Trust Archive at the Royal Academy of Music until 1976 when rediscovered by cellist Julian Lloyd Webber, who subsequently premiered the work at the 1976 Helsinki Festival and later recorded it. Published by Boosey and Hawkes in 1976, this short work in ternary form opens with a *lento tranquillo* section in B major, continues with a change of mood into a central *molto tranquillo* in F major, and finally returns to the original key and tempo. The present recording is only the second for the piece and the first to be released in the United States.

The *Sonata No. 2 in D Major for Viola da Gamba and Harpsichord*, BWV 1028 by **Johann Sebastian Bach** (1685—1750) dates from Bach's Catherin period in the 1720's. Contrary to the six unaccompanied cello suites, the three sonatas BWV 1027-1029 were written for the viola da gamba, but are heard in most modern performances on the cello. Bach had intended the tonal color of the gamba of these three works which are largely in three-part, *sonata da camera* form. There exists

a Trio III arranged by Arthur Trowell for violin, viola da gamba, and harpsichord from selected movements of the three sonatas. The *D Major* is a delightful work which includes a dramatic entrance for the keyboard instrument in the last movement after a brief section where Bach reverted to a figured bass treatment to highlight the gamba.

Frank Bridge (1879-1941), born in Brighton, England, visited the United States on an extended tour in 1923, often conducting his own music. He enjoyed the patronage of Elizabeth Sprague Coolidge, but despite this, his works remain largely unknown in the United States. In fact, little of his music was heard at all in the 30 years following his death. Benjamin Britten immortalized Bridge, however, with his *Variations on a Theme of Frank Bridge*, Op. 10 (based on a theme from the second *Idyll* for string quartet). Happily, recent years have seen many recordings of Bridge's music, which is now receiving the recognition it deserves. The *Cello Sonata* dates from Bridge's "middle period" in the second decade of the 20th century. Bridge could be called a late-Romantic at this point, and indeed one can find similarities in style with, say, Rachmaninoff. Geoffrey Crankshaw calls the sonata "...a work whose original architecture, depth of harmonic texture and insight into each instrument's capacities make it a Sonata of high accomplishment and richly poetic appeal." ---William Marsh

Gloria Johns

Gloria Johns received her BR and MM from the New England Conservatory of Music

where she studied with Stephen Geber. Miss Johns joined the Philadelphia Orchestra in 1977 after serving as Associate Principal Cellist with the Buffalo Philharmonic. Miss Johns is in wide demand as a recitalist and chamber player and has frequently appeared with Davyd Booth. These artists were selected by The Delius Society to present the Delius 120th anniversary concert in Philadelphia on January 29, 1982.

Gloria Johns teaches Ford Foundation Scholarship students at the Settlement Music School, Philadelphia, and is also on the faculties of Swarthmore College and The Philadelphia College of the Performing Arts. Her previous recordings have been for Musical Heritage Society, Golden Crest, and the CBC and Public Broadcasting radio networks.

Davyd Booth

Davyd Booth appears for the second time on Direct-to-Tape, this time as pianist after having received critical acclaim for his 'Violin Rarities' (DTR7912). Mr. Booth made his professional debut at 13 playing a Mozart violin concerto. While still in his teens, Mr. Booth toured the United States under the aegis of Western Community Concerts and appeared as soloist with the San Antonio and Pittsburgh Symphonies. Mr. Booth studied violin with Jascha Brodsky at Philadelphia's New School of Music where he is now on the faculty. A member of the Philadelphia Orchestra, Mr. Booth frequently doubles on keyboard instruments. His piano study was with Susan Starr and Martha Massena. Davyd Booth

may also be heard as violinist and pianist with the Philarte Quartet on the Gasparo label.

Acknowledgments

This recording was recorded in the Bishop White Memorial Library of the Washington Memorial Chapel, Valley Forge, Pennsylvania, on March 29, 1982. Direct-to-Tape would like to thank the staff of the Chapel for their assistance, and especially Frank P. Law, carillonneur of the Washington Memorial National Carillon.

Personnel

Producer and Engineer: Bob Sellman

Artists and Repertoire Coordinator: William Marsh

The piano heard on this recording is a Steinway B. The cello was made by Jacob Fendt, London (1840).

This recording was originally released on tape. This version is a special custom CD version only available directly from DTR Co.

This Direct-to-Tape Recording was made using two Schoeps microphones. No compression, equalization, or limiting was used during its recording or manufacture. There are no splices made within any movements or pieces.

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