

Andrew Willis studied at the Curtis Institute of Music with Mieczyslaw Horszowski. Mr. Willis has performed with the Philadelphia Chamber Soloists, the Lenape Chamber Ensemble, and the Concerto Soloists of Philadelphia.

Mr. Willis has been a faculty member of the New School of Music, Philadelphia, since 1974. He was a prize winner at both the First Gina Bachauer Piano Competition and the Musical Showcase Competition in Miami. In 1978 he won the first prize in the Portland Symphony Orchestra Competition. Mr. Willis participated in the 1978 Marlboro Music Festival and later toured South America with violinist Peter Zazofsky as prizewinners of the National Federation of Music Clubs Young Artist Competition.

Acknowledgement

We gratefully acknowledge the generosity and cooperation of the New School of Music, Philadelphia, in making their Concert Hall available for this recording.

Credits

Producer & Engineer: Bob Sellman

Artists & Repertoire Coordinator: William Marsh

Recorded November/December, 1979, in Concert Hall, New School of Music, Philadelphia, PA.

This Direct-To-Tape Recording was mastered using two Schoeps microphones. No limiting, equalization, or compression were used during its mastering

MASTERING EQUIPMENT

Digital: Antelope Audio Eclipse 384

Antelope Audio Isochrone 10M Rubidium atomic reference generator

Korg MR2000 DSD recorder

Weiss Saracon Sample Rate Conversion Software

Weiss POW-r Dithering Software

*Analog: Studer 810 Reel to Reel with
Custom by JRF Magnetics & Siltech wiring
Nagra 4S custom by JRF Magnetics*

*Aria tape head pre-amp by ATR Services
Retro Instruments 2A3 Dual-channel tube program equalizer
Sontec MEP-250EX Parametric EQs*

*VPI Classic Turntable w/ Benz Wood Cartridge
Rogue Audio Phone Pre-amp*

*Power Sources: PS Audio P10 Power Plant
and Power Plant 300*

*Power Cords: Purist Audio Design, Essential Sound Products,
Speltz Anti-Cables*

*Vibration Control: Symposium Acoustics Rollerblocks,
Ultra platforms, Svelte shelves*

*Sonic Studio CD.1 Professional CD Burner
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Violin Rarities

Davyd Booth, violin
Andrew Willis, piano



Bohuslav Martinu (1890-1959) composed the Sept Arabesques (Seven Arabesques) in Paris about 1930-31 during which period some three books of Aetudes rythmiques@ were written to aid students in learning how to play modern music. These studies followed the 1923 orchestral Half-Time Martinu remained an individualist throughout his life, although Stravinsky and Debussy were said to be his greatest influences. As with other works, the Sept Arabesques anticipate later musical trends and often sound American, although Martinu was not to see the United States until 1941.

Max Reger (1873-1916) is known best for his turgid organ works, although a handful of chamber works, the piano concerto, and some songs and shorter orchestral pieces get an occasional hearing. Modern recordings have done the most to advance his music. Although there are many published works for unaccompanied string instruments, the Introduction and Fantasy remains unpublished even though it is one of Reger's best in this idiom. A dazzling showpiece, the work features the familiar dies irae theme. Mr. Booth features this technically difficult gem frequently in his recitals.

The Second Violin Sonata (1923) is actually the third written by Frederick Delius (1862-1934). The earliest (1892) sonata is unnumbered and was published only in 1977. Played as a single movement, the opening theme is heard brilliantly again in the finale after a lovely lyrical middle section. One may hear the influence of Grieg and possibly Strauss in this work, although Delius surely would have denied the latter!

Henri Vieuxtemps (1820-1881) was even more famous than his teacher, Charles de Beriot, who is considered the founder of the Belgian school of violin playing which set the style in Europe for

50 years. Vieuxtemps studied composition with Reicha and produced a large number of concert pieces of variable quality. Today, only the Fourth and Fifth Violin Concertos remain on the periphery of the active repertory. The Reverie, Op. 22, No. 3, and the Romance, Op. 7, No. 2, are attractive salon pieces which probably figured prominently in the composer's many tours which included three to America. Mr. Booth uses a modern edition of Romance revised by F. Gulli and deltes two weak bars of the piano accompaniment at the end to create a stronger finish.

To our knowledge these are the first recordings of the Martinu, Reger and Vieuxtemps, works.

William Marsh

The Artists

Davyd Booth is a native of West Virginia who made several tours of the United States and Mexico while still in his teens. A member of The Philadelphia Orchestra's second violin section, Davyd Booth often doubles on keyboard instruments and frequently plays for auditions and rehearsals with the Orchestra's soloists. Mr. Booth studied violin with Jascha Brodsky at The New School of Music in Philadelphia. Mr. Booth also studied piano privately with Susan Starr. After a year with The New Jersey Symphony, Davyd Booth joined The Philadelphia Orchestra 23 years ago. In demand as a recitalist, accompanist, and ensemble player, Mr. Booth has appeared with virtually every ensemble in the Philadelphia area. He is a member of the Wister String Quartet and the Amerita Chamber Players with whom he often appears as harpsichordist. Davyd Booth has been Vice Chairman of The Delius Society since its founding in 1976 and performs often on Society programs. He is also noted for his prize-winning orchids.

Violin Rarities

Davyd Booth, violin
Andrew Willis, piano

1. **Martinu: Seven Arabesques**
Reger: Introduction & Fantasy for Solo Violin
 2. **Introduction**
 3. **Fantasy**
 4. **Delius: Sonata #2**
 5. **Vieuxtemps: Reverie**
 6. **Vieuxtemps: Romance**
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