

servatory of Music with Edward Steuermann. Mr. Reeves appeared very early in his career as soloist with The Philadelphia Orchestra as a result of winning both the children's and senior student's auditions. He has since served as a regular extra keyboard player with the Orchestra, particularly at summer concerts. In constant demand as a chamber soloist or accompanist, Mr. Reeves is also a member of The Philadelphia Chamber Players. He teaches piano privately, coaches at Swarthmore College, and is organist at The Church of the Saviour in Philadelphia.

Mr. Reeves frequently performs with Davyd Booth in recital or chamber ensemble programs. One memorable program included the Herbert Howells *Piano Quartet in A Minor* at a 1982 Delius Society concert. George Reeves has recorded for The Musical Heritage Society and was one of the four pianists featured in the Philadelphia Orchestra's Columbia recording of Orff's *Catulli Carmina* conducted by Eugene Ormandy.

**The Violin:** Davyd Booth plays one of his three instruments commissioned by him from the renowned string instrument maker, Sergie Peresson, of Haddonfield, New Jersey. The one heard dates from 1975. Mr. Booth uses a modern bow made in 1976 by Stephane Dalschaert of Cherry Hill, New Jersey. Mr. Dalschaert also is a member of the Philadelphia Orchestra's second violin section.

**The Piano:** The Steinway Concert Grand in the Longwood Gardens Music Room is one of two made with beautiful walnut cases for Mr. and

Mrs. Pierre du Pont in 1923. Its mate stands in the former du Pont residence at Longwood. The Music Room instrument was reconstructed by Snyder & Son, Robeson, Pennsylvania, in 1979 and is frequently heard at Longwood concerts

**Producer and engineer: Bob Sellman**

Artists & Repertoire Coordinator: William Marsh

Recorded July 21, 1983 at Longwood Gardens, Kennett Square, PA

**Acknowledgements:** Direct-to-Tape Recording Company would like to thank the staff of Longwood Gardens and especially Colin Randall for his cooperation and assistance in making this recording. We also wish to thank Mrs. Joy Finzi and Mr. Malcolm Smith of Bosesey & Hawkes Music Publishers, Ltd., London, for supplying printed copies of the Finzi *Elegy*.

**This Direct-to-Tape recording** was mastered using two Schoeps microphones and recorded using the Sony PCMF1 digital unit. No limiting, equalization, or compression was used for this recording. Each movement or piece remains a complete performance, with no splices. For a free catalog of all Direct-to-Tape Recordings available, visit our Web site at:

[www.dtrmusic.com](http://www.dtrmusic.com)

**email:** [sales@dtrmusic.com](mailto:sales@dtrmusic.com)

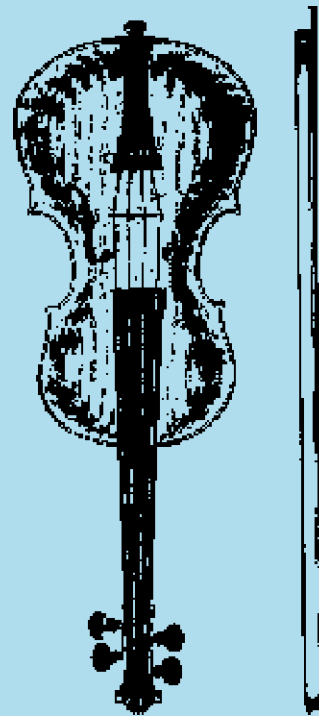
or write to

DTR/Direct-to-Tape Recording Company

14 Station Ave.

Haddon Heights, NJ 08035 USA

**DTR8313**



*Davyd Booth*

*at*

*Longwood*

*Gardens*

**Davyd Booth, violin**  
**George Reeves, piano**



**Ildebrando Pizzetti** (1880— 1968) is probably best known today for his operas, although despite celebrated premieres by such conductors as Toscanini and Serafin, few productions have been seen in the United States in the second half of this century. Born in Parma, Pizzetti received his early musical training at the Conservatory there. In 1907 he became Professor of Composition there and a year later moved to Florence on his appointment to the Chair of Harmony and Counterpoint at the Istituto Musicale “L. Cherubini”. He became director there in 1917 and stayed until 1924 when he became director of the Milan Conservatory. This was also the year of the *Tre Canti*, first in a version for cello and piano and then for violin and piano. The *Canticle* from this set receives its first recording here. Pizzetti died in Rome in 1968 where he had lived since 1936 upon succeeding Respighi as Chair of the Master Class in Composition at the Accademia di Santa Cecilia. In his later years, Pizzetti still conducted many operatic and orchestral performances. The chamber and instrumental pieces are even more rarely heard than the operatic, choral, and vocal works, and DTR is pleased to present one such gem from Mr. Booth’s large and varied recital repertoire.

The *Legende* for violin and piano by **Fredrick Delius** (1862-1934) is an early work, perhaps 1892 or 1893 in this form, although an unpublished manuscript in an orchestral version with solo violin exists dated 1895. At this time Delius was quite friendly with the Norwegian

composers Grieg and Sinding, and one can hear influences of the Scandinavian style. The individuality of Delius’s music is nevertheless present and the deceptively easy-sounding piece ends with a very difficult coda. An orchestral performance occurred in London in 1899 and there may have been another as early as 1896. The violin-piano score was published by Forsyth Brothers, Ltd., in 1916.

It is particularly apt that a work of **Edvard Grieg** (1843—1907) should appear on a program that includes Delius. The young Delius was greatly influenced by the older composer and the two often took holidays together. The *Second Sonata* was written in 1867 two years after the first and some ten years before the popular *Third Sonata*. It is a happy work composed in Christiania (now Oslo) only a month after Grieg married his wife, Nina. After a somewhat serious opening *lento doloroso*, most of the remainder of the piece is infused with joyous dance rhythms strongly influenced by Norwegian folk music. It is interesting to note that the C Major Sonata served to introduce Grieg to Liszt on their first meeting in 1870 when they enjoyed an evening of playing through it together. Grieg himself played the piece with Joseph Joachim during an English tour in 1889.

It is only in the past few years that the music of **Gerald Finzi** (1901-1956) has become better known in the United States, and, for that matter, even in his native England. This revival is due almost completely to the extensive number of recordings that have appeared on British

labels. In the case of the *Elegy*, one of the few instrumental works with piano accompaniment in Finzi’s *oeuvre*, this writer can claim some responsibility for its publication. After attending a Finzi Weekend in 1981 at Ellesmere College, Shropshire, I inquired about the unpublished *Elegy* and its availability for a U.S. premiere to be given by Davyd Booth. Investigation revealed the manuscript to be in The Bodleian Library, Oxford. Since photocopies were not permitted of this material and only expensive photographs could be supplied without any guarantee that they would be legible enough for performance, I suggested to Joy Finzi, the composer’s widow, that perhaps the atmosphere was right for Boosey and Hawkes to publish the piece. Happily this occurred after composer Howard Ferguson prepared the edition for publication. Messrs. Booth and Reeves gave the U.S. premiere in January, 1983, playing from a photocopy of Mr. Ferguson’s draft. The published version arrived in time for the recording.

Finzi completed the *Elegy* in 1940 after working on it over many years, and it was intended as a slow movement for a violin sonata that was never completed. There is a haunting beauty to much of Finzi’s music with a forward motion that is characteristic. These qualities are evident here with much of the flavor of, say, the *Ecolgue, Op. 10* for piano and strings. The first performance (from manuscript) was given by Frederick Grinke in the Wigmore Hall, London, in December, 1954. DTR is proud to offer the word premiere recording of *Elegy* as a fitting

encore to Davyd Booth’s recital.  
———William Marsh

**Davyd Booth** made his professional debut at age 13 playing a Mozart concerto. During his teens, Mr. Booth toured the United States under the aegis of Western Community Concerts and appeared with the San Antonio Symphony and the Pittsburgh Symphony. At 16 he toured Mexico under the sponsorship of the U. S. State Department. Later, Alexander Schneider chose him to play in the New York String Festival Orchestra. Mr. Booth’s principal study was with Jascha Brodsky at the New School of Music in Philadelphia. After a year in the New Jersey Symphony, Davyd Booth joined the Philadelphia Orchestra where he frequently doubles on keyboard instruments. He is also a member of the Philartie String Quartet and is a frequent recitalist in the East as violinist or pianist in chamber works. *Fanfare* magazine calls him “an obvious master of both instruments”.

Mr. Booth is Vice Chairman of The Delius Society—Philadelphia Branch for whom he often performs. His highly acclaimed recital on January 30, 1983, with George Reeves included the United States premiere of the Finzi *Elegy*, the Delius *Legende*, and the Grieg *Second Sonata*. Messrs. Booth and Reeves performed the Pizzetti *Canticle* on a live public radio broadcast in Philadelphia in 1982. Davyd Booth may be heard on many DTR recordings.

**George Reeves**, a native of Abington, Pennsylvania, studied at the Philadelphia Con-

# Davyd Booth at Longwood Gardens

Davyd Booth, violin  
George Reeves, piano

- |  |      |
|--|------|
| 1. "Canticle" from <i>Tre Canti</i> (Pizzetti)<br>Appassionato       | 4:46 |
| 2. Legende in E-flat (Delius)<br>Sonata #2 in G Major, Op. 2 (Grieg) | 8:29 |
| 3. Lento doloroso; Allegro vivace                                    | 9:09 |
| 4. Allegretto tranquillo   | 6:35 |
| 5. Allegro animato   | 5:28 |
| 6. Elegy, Op. posth. (Finzi)   | 8:26 |

Producer and engineer: Bob Sellman

Artists & Repertoire Coordinator: William Marsh

Recorded July 21, 1983 at Longwood Gardens, Kennett Square, PA

©© 1983/2012 Direct-to-Tape Recording Co.  
14 Station Avenue  
Haddon Heights, NJ 08035-1456  
<http://www.dtrmusic.com>

