

BN 1036

paganini variations

COOK BINAURAL

● DIMENSION

● DIRECTION

● DEPTH PERCEPTION

FOR USE WITH THE
1-11/16" STANDARD
COOK SYSTEM

PLAYBACK OUTSIDE TRACK
- 12 DB @ 12 KC

PLAYBACK INSIDE TRACK
- FLAT

500 CYCLE CROSSOVER
BOTH TRACKS

COOK LABORATORIES INC.
STAMFORD, CONNECTICUT

Franz Liszt: Grand Etudes after Paganini
Frank Glazer - piano

1. Liszt: Etude No. 1 in G minor
(Tremolo) 5:21
2. Liszt: Etude No. 2 in E - flat Major
(Andantino capriccioso) 4:47
3. Liszt: Etude No. 3 in G - sharp minor
(La Campanella) 4:44
4. Liszt: Etude No. 4 in E Major
(Arpeggio) 1:39
5. Liszt: Etude No. 5 in E Major
(La chasse) 2:25
6. Liszt: Etude No. 6 in A minor
(Theme and Variations) 4:45

The following liner notes were
provided by Frank Glazer and not
part of the original Cook Recording

"Few premières (Jolivet Piano Sonata) in my experience, have received an ovation such as this one called forth. It was a triumph both for Mr. Glazer and for Mr. Jolivet." —THE NEW YORK TIMES

"His sovereign mastery of the instrument was put entirely at the service of the music, rather than used as an end in itself." —AL. HAMISHMAR, TEL-AVIV

"Last night he revealed a masterful technical command, a ripe mental grasp of difficult music and individuality of style." —ROCHESTER DEMOCRAT & CHRONICLE

"He chose a Mozart concerto for his first orchestral appearance here. He played it impeccably and with a certain tender care that made the slow movement a thing of sublime meditation and gave the final movement an exhilarating bounce."
—ROCHESTER TIMES-UNION

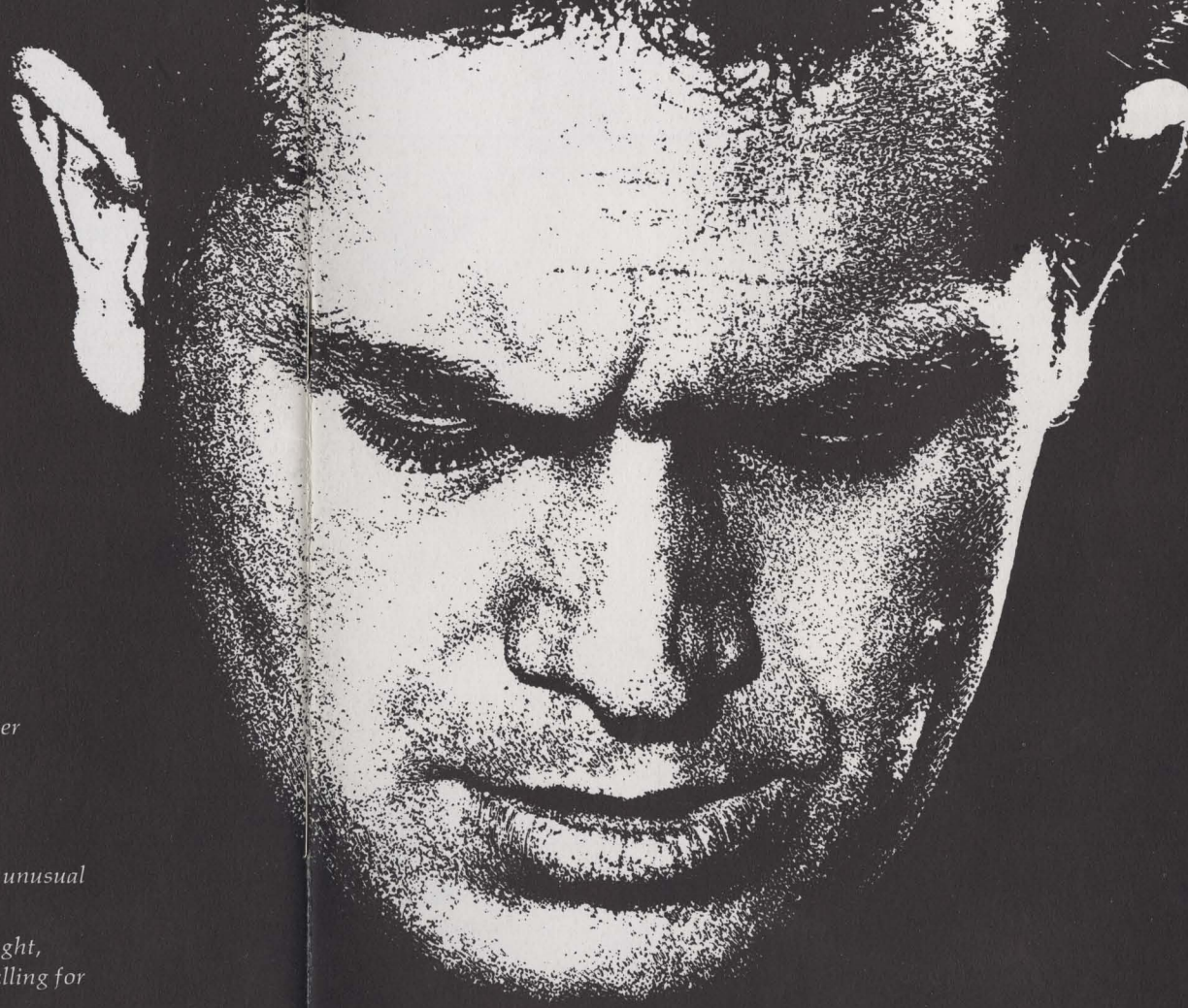
"The performance was applauded, as it deserved to be, in almost tumultuous fashion." —CHRISTIAN SCIENCE MONITOR

"His playing is fashioned out of a genuine feeling for beauty and shows an affinity for the spirit of classical as well as romantic music. His success was great." —DIE NEUE ZEITUNG, BERLIN

"American Master of the Piano. He played the Liszt transcriptions of the Six Paganini Etudes in a way that made one's jaw drop! It was over whelming, unique, and with a command of the great virtuoso style possessed by only a few of the very greatest pianists."
—BERLINGSKE TIDENDE, COPENHAGEN

"Superlatives do not suffice to describe the solo playing of pianist Frank Glazer... He played with a polish and assurance that is unusual even among our touring artists of today." —PENSACOLA, (FLA.) JOURNAL

"Pianist Frank Glazer, in a solo recital at the Queen Elizabeth Hall last night, gave consistently distinguished performances in a varied programme calling for wide-ranging abilities and sympathies." —LONDON DAILY TELEGRAPH

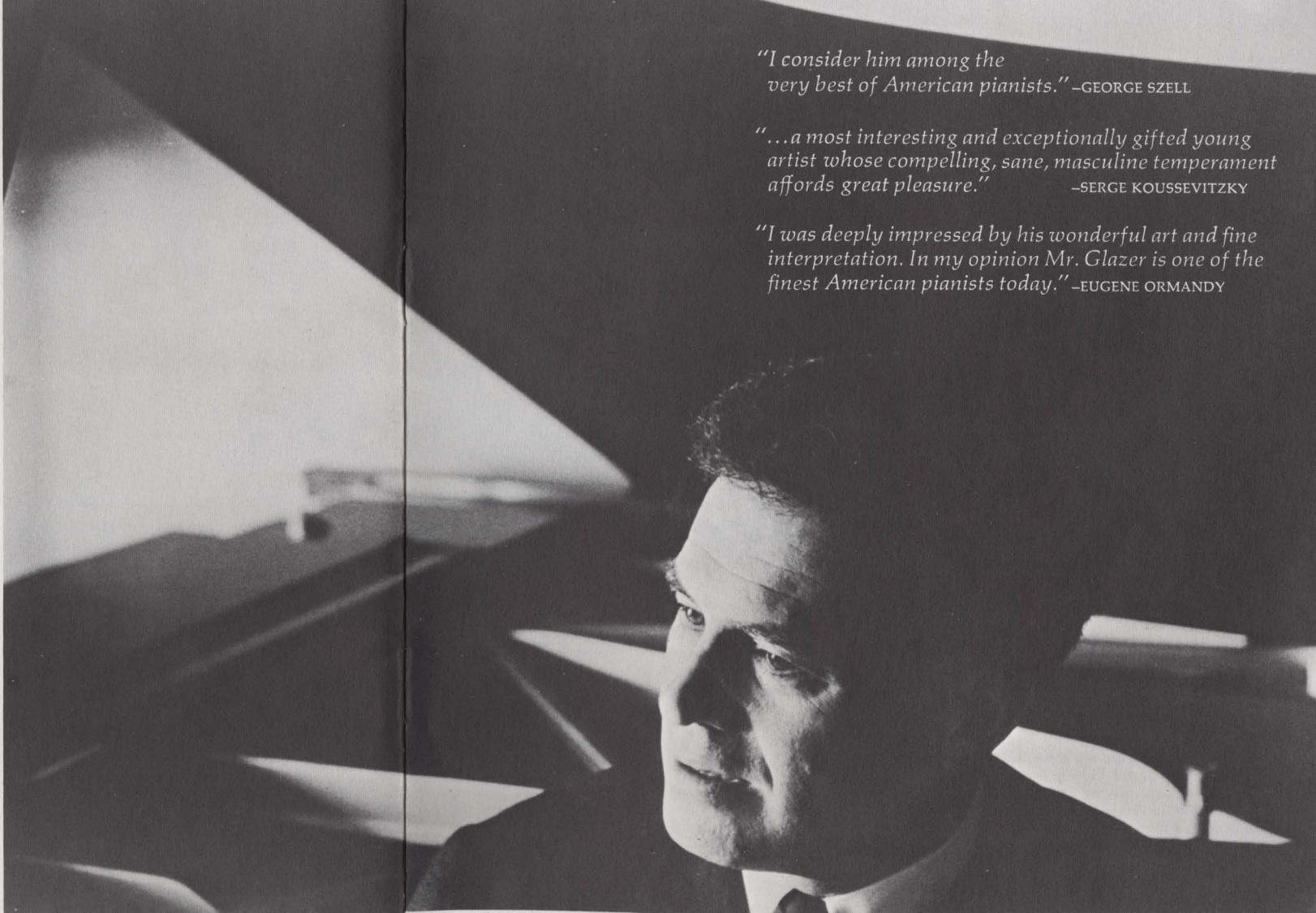


FRANK GLAZER

WHEN FRANK GLAZER was a very young boy one of his teachers asked him who his favorite composer was, to which he replied, "Oh, I do not have a favorite composer, I like so many." This catholicity of taste, apparent at a very early age, is one of the distinguishing qualities which has characterized his attitude toward all of music. Endowed with a lively curiosity, "an unerring instinct and a musical intelligence of the first order" it has been possible for him to embrace all aspects of piano literature with equal ease.

He has played over 35 of the great piano concerti with the leading orchestras of the United States and Europe, among them the New York Philharmonic, the Boston and Chicago Symphonies, and the Orchestre de la Suisse Romande. He played the American première of Vaughan Williams' "Fantasia on the 'Old 104th' Psalm Tune" with the Cincinnati Symphony and was chosen to represent the United States at the Rencontres Internationales de Genève where he played the European première of Wallingford Riegger's "Variations for Piano and Orchestra" with the Orchestre de la Suisse Romande. In the same year he was the one American chosen to play for the Société Philharmonique in Paris. He has had a long and distinguished career as guest artist with leading chamber music groups including the New York Woodwind

PHOTOGRAPH BY MOTTKE WEISSMAN



"I consider him among the very best of American pianists." —GEORGE SZELL

"...a most interesting and exceptionally gifted young artist whose compelling, sane, masculine temperament affords great pleasure." —SERGE KOUSSEVITZKY

"I was deeply impressed by his wonderful art and fine interpretation. In my opinion Mr. Glazer is one of the finest American pianists today." —EUGENE ORMANDY

Quintet and the Fine Arts Quartet, and is presently a member of the Eastman Quartet along with Millard Taylor, violin—Francis Tursi, viola—and Ronald Leonard, cello.

He has concertized extensively with outstanding success throughout the United States, South America, Europe, and the Near East and has appeared as soloist on the major networks here and abroad—CBS, ABC, London's BBC, Paris, Brussels, Copenhagen, Milan and many others. He has performed more than 60 times on television, pioneering concert music, both on his own show and as guest on the NBC-TV and CBS-TV networks.

For the average person this would seem to be enough to fill the cup, but Frank Glazer is a man of many interests and a better than average capacity for getting things done. Not being content to miss the experience of active participation in World War II and being fluent in four languages he



ABOVE: Frank Glazer during a television rehearsal. RIGHT: With Andre Jolivet discussing the score of Jolivet's "Piano Sonata" premiered by Mr. Glazer at New York's Town Hall, 1960. FAR RIGHT: Playing with the Eastman Quartet, 1968.

became an interpreter and an investigator in the Criminal Investigation Division of the U.S. Army serving in the European Theater. After the war he returned to the United States to resume the brilliant career which had been cut off so sharply by the war years. It was at this time that he began to think seriously about going to a piano technician's school. He reasoned that if he were to begin concertizing immediately he would neither have the time nor the energy to find out all that he wanted to know about the technical aspects of his instrument. Since he considered this knowledge too important to be neglected he enrolled in the New York Trade School's course in "Piano Crafts".

For six months, from eight to three o'clock every day, he added bit by bit to his previously scanty knowledge of the inner workings of the instrument upon which he had played for so long. A whole new aspect

PHOTOGRAPH BY LOUIS OUZER



PHOTOGRAPH BY MOTTKE WEISSMAN



*Frank Glazer during a Town Hall recital,
New York City.*



of the piano was revealed to him, and old myths about touch, tone and what a pianist could or couldn't do were dispelled. Since he applied himself to this schooling with as much zeal as he had approached his piano study with Artur Schnabel, he soon became an expert in tuning, action regulation and "voicing" to the extent that, during a piano tuners' strike some years later, he was able to tune his own instrument before his Carnegie Hall recital. Since then piano tuners all over the world, aware of his knowledge and expertise, spend hours tuning his pianos so that they will please him. In Berlin a piano tuner, upon returning to the shop where he was employed, said to his superior, "I'll have to go back and give the piano another tuning before Glazer plays tonight. He really knows what's what." In Rochester, where Frank Glazer has recently joined the artist faculty of the Eastman School of Music as a Professor of Piano, he hands this knowledge on to his students by way of a more scientific approach to the problems of piano technique.

"Frank Glazer's playing would no doubt give little pleasure to those who like the mooning, swooning or interpretative school of piano playing. At the same time there is not a hint of the mechanical or academic in his work. In whatever he plays one feels that the guiding principle is not what he wants nor even what the audience prefers—

but an absolute dedication to what the composer has written. This is not always easy to sell. Mr. Glazer is as courageous as he is gifted.”*

The evolution of a style, a technique or



an interpretation does not come quickly. The one who truly loves his art makes demands upon himself that are greater than any which can be superimposed from the outside. On November 19, 1958, after a Town Hall recital, Louis Biancolli wrote in the *New York Sun-Telegram*: “Other pianists make vehicles of music for the expression of their own personality—sometimes to the exclusion of the composer’s. Mr. Glazer is not without a personality of his own, but he has the happy faculty of letting it creep into his readings without getting in anyone’s way. He isn’t the flamboyant type at the keys, but he doesn’t detach himself from the inner turmoils of the music either. He keeps a level head and fingers. This was especially apparent in the way he played the Opus 110, in A-flat Major, of Beethoven. There was no straining for effect, only an abiding conviction and skill. Mr. Glazer obviously reveres the

ABOVE: With piano craftsmen Bob Evenden and Sven Youngberg discussing the piano before a concert, 1968. RIGHT: With Conductor Walter Hendl, backstage at a concert. FAR RIGHT: Frank Glazer at Kilbourn Hall, Eastman School of Music, 1968.

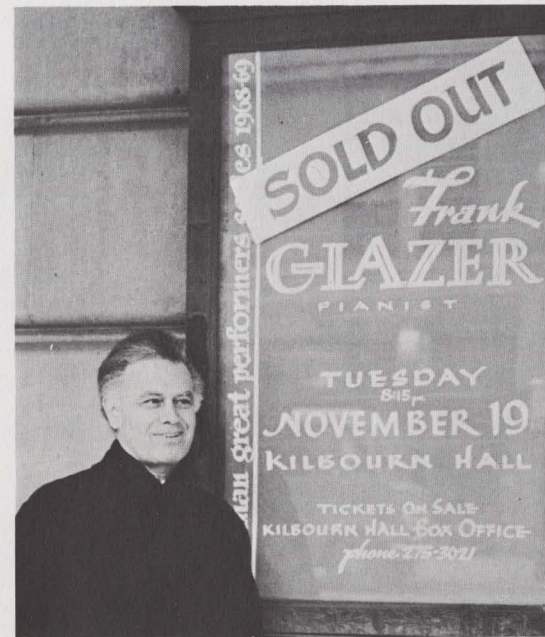


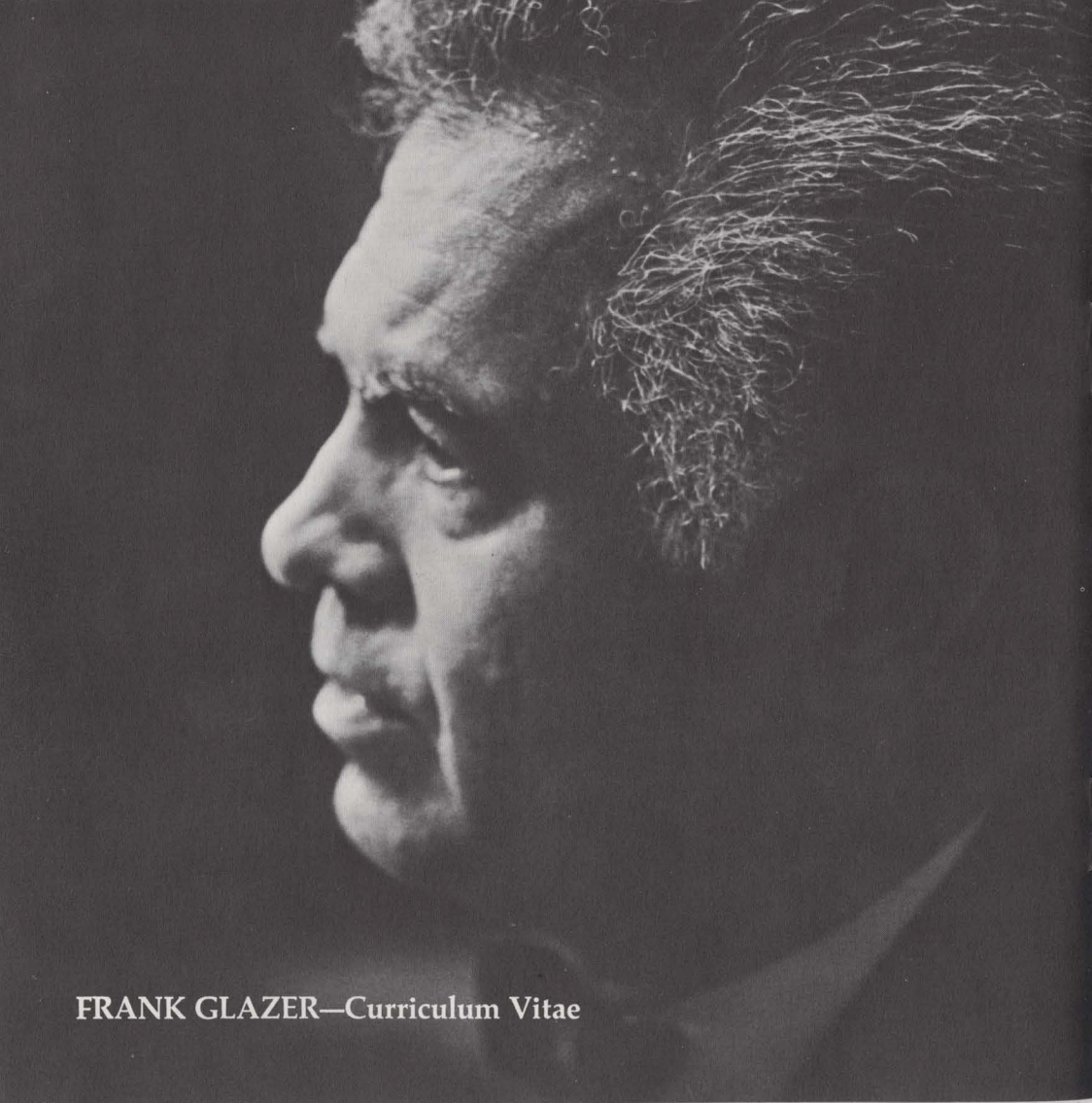
*New York Herald Tribune

piano and those who wrote for it. Yet, while there was always true deference there was never any hint of false humility.”

On November 19, 1968, after a recital in which he also played the Opus 110 of Beethoven, a music student remarked, “I couldn’t believe it. It was almost too much to take in. He sat there so quietly and all that music was pouring into the hall. That Beethoven put me right on cloud 9 and I hope I never come down!”

During the school year Mr. Glazer and his wife, Ruth (herself a singer and presently the concert manager of the Eastman School of Music) live in a penthouse apartment in Rochester. In the summer, when his busy schedule of concertizing, teaching and recording permits, they go to Maine where, among old friends and family, they find great pleasure in renovating the beautiful farmhouse which has been in Mrs. Glazer’s family for over 140 years.





FRANK GLAZER—Curriculum Vitae

PHOTOGRAPH BY LOUIS OUZER

Born in Chester, Wisconsin—one of seven brothers all of whom play a musical instrument.

Age 4 —began to play piano

Age 8 —first ensemble playing with brothers

Age 12—first public performance, Alhambra Theater, Milwaukee, Wisconsin

Age 13-15, played weekly engagements as pianist in five-piece jazz band. Musical Revues in theaters of Milwaukee, Racine, Kenosha, Chicago.

At 13, played *Mendelssohn's G Minor Piano Concerto* with Junior High School Orchestra.

While a senior in High School, played *Rubinstein's Piano Concerto in D Minor* with High School Orchestra, *Moszkowski's Concerto in E Major* with the Young People's Symphony at the Milwaukee Auditorium, and played 28 performances of *Gershwin's Rhapsody in Blue* during one week at the Alhambra Theater. Also accompanied the All-City High School Chorus at the Spring Festival Concert in the Milwaukee Auditorium, and played string-bass and harp in the High School Orchestra and Band.

Piano studies in Milwaukee with Jacob Moerschel (who had studied with Leschetizky in Vienna).

Harmony, counterpoint and composition with Milton Rusch.

At 17, upon graduation from North Division High School, Milwaukee, was accepted as piano student by Artur Schnabel in Berlin, Germany.

At 18, was also counterpoint student of Arnold Schoenberg.

At 21, Town Hall Debut.

Three years later, orchestral debut with Boston Symphony conducted by Serge Koussevitzky playing *Brahms' Piano Concerto No. 2* in Symphony Hall, Boston.

MILITARY SERVICE 1943-45

Investigator—Interpreter, European Theater of Operations (French, German, Italian).

1947—Graduate, Piano Crafts Department, New York Trade School, Piano Tuner-Technician.

Additional Background:

Academic Studies—Harvard University Extension Division, Philosophy and History of Florentine Paintings.

Columbia University School of General Studies, English Composition and Advanced French.

Composer—Songs (10) published by BMI.

Organist—Church of England, Cadenabbia, Lake Como, Italy.

1949—Carnegie Hall Debut

CAREER:

Soloist with leading orchestras in U.S.A. and abroad, among them:

Boston Symphony
 New York Philharmonic
 Chicago Symphony
 Orchestre de la Suisse Romande
 Orchestre Lamoureux
 Olso and Istanbul Philharmonic Orchestras
 National Orchestras in Athens, Buenos Aires, Iceland, etc.
 Cincinnati Symphony

Recital tours in U.S.A., annual Town Hall and Carnegie Hall concerts, tours of South America and the Near East, and 14 extensive tours in Europe

Member of Eastman Quartet

Guest Artist with leading Chamber Music Ensembles:

Fine Arts Quartet
 New York Woodwind Quintet
 Kroll Quartet
 Berkshire Quartet

Many guest appearances on Radio and Television in U.S.A. and abroad: NBC, CBS, ABC networks, and London's BBC, Radio Genève, Paris, Oslo, Copenhagen, Milan, Munich, Cologne, Athens, Istanbul, Buenos Aires, etc.

Artist-in-Residence, Bennett College, Millbrook, New York, 1960-1968.

Artist-in-Residence, University of Wisconsin-Milwaukee, Six-Week Festival of Chamber Music. June-August, 1955-1964.

Visiting Professor of Piano, Eastman School

of Music, 1965-1968.

Professor of Piano, Eastman School of Music 1968-

LECTURES:

University of Minnesota, Coe College, Milwaukee Art Institute, University of Wisconsin-Milwaukee, Westport (Conn.) School of Music, Centenary College, Bennett College, etc., on following subjects:

"Critics & Criticism"
 "A Theory of Pianoforte Technique"
 "Interpretation"
 "Style"
 "Programming for a Concert"
 "The Artist on Tour"
 "Editions, The Metronome, Pedalling"
 "Survey of the World of Piano"
 "Beethoven's Piano Sonata, Op. 110"
 "Beethoven's Piano Sonatas, Op. 13 ("Pathétique"), Op. 27 No. 2 ("Moonlight"), Op. 57 ("Appassionata")—a comparative study"
 "Schubert's 'Wanderer' Fantasy"
 "Schoenberg & Stravinsky (Atonality and Neo-Classicism)"
 "The Pianist's Art"

REPertoire:

Includes:

Major works of all musical periods
 More than 35 piano concerti
 More than 40 major chamber works (excluding sonatas)
 More than 50 works by 35 different 20th-century composers (excluding Debussy and Ravel)

PREMIERES:

World Premières:

Gail Kubik's *Symphony Concertante* (for piano, trumpet & viola with orchestra)

Russell Smith's *Chamber Concerto*

U.S. Premières

Vaughan Williams' *Fantasia on the 'Old 104th' Psalm Tune* with Cincinnati Symphony

André Jolivet's *Piano Sonata* (1945), Town Hall, New York

European Première:

Wallingford Riegger's *Variations for Piano and Orchestra* with the Orchestre de la Suisse Romande, Geneva, Switzerland

AWARDS:

National Federation of Music Clubs Award, State and Regional.

Civic Music Medal for outstanding musical achievement as high school student, Milwaukee, Wisconsin.

Elected to National Honor Society for outstanding scholastic achievement and service to school (North Division High School).

Honorary M.A. Degree, Spencerian College.

Award for Distinguished Performances of Chamber Music at the University of Wisconsin-Milwaukee, 1955-1964, during annual six-week Summer Festival of Chamber Music, with the Fine Arts Quartet and the New York Woodwind Quintet.

Awarded Paderewski Centenary Medal, London, 1966.



The Paderewski Centenary Medal given annually by the Harriet Cohen International Music Awards to an "Artist of Superlative Degree." Presentation of the medal took place in London in 1966.

DISCOGRAPHY



Frank Glazer at a recording session for the Satie Album.

"The thing that makes working with Frank such a very special kind of experience is, I think, his obviously total dedication to the making of music—his ability to present his own artistic viewpoint without interposing himself between the composer and the listener. This is, of course, not uncommon in the highest stratum of musicians, but that's rare company. And that's where Frank belongs."

—THOMAS MOWREY

RCA VICTOR:

A Schubert Album (with Robert Shaw conducting the Shaw Chorale)

COLUMBIA:

The Eager Piano (a collection of musical excerpts to illustrate a story)

POLYMUSIC:

An Ives Album of Chamber Music

Ravel's "Gaspard de la Nuit" and Debussy's "Suite Bergamasque"

CONCERT-DISC:

Frank Glazer Plays American Music (Copland, Dello Joio, Shapero, Gottschalk, Gershwin)

Musical Autographs and other keyboard works

Schubert's "Trout" Quintet (with Fine Arts Quartet)

Dvorak's Piano Quintet (with Fine Arts Quartet)

Bloch's Piano Quintet No. 1 (with Fine Arts Quartet)

Beethoven & Mozart Piano Quintets (with members of the New York Woodwind Quintet)

Poulenc Sextet & Riegger Concerto for Piano and Woodwind Quintet (with the N.Y. Woodwind Quintet)

TURNABOUT:

Beethoven and Brahms Trios for Piano, Clarinet and Cello (with David Glazer and David Soyer)

VOX:

Brahm's Two Sonatas for Clarinet and Piano, Op. 120 (with David Glazer)

(3) Brahms Piano Quartets (as member of Eastman Quartet)

Piano Music of Erik Satie (3 Vols.)

CANDIDE:

Busoni Konzertstück, Op. 31 A (with Berlin Symphony Orchestra)