

Mischa LEVITZKI

COMPLETE WORKS FOR SOLO PIANO

ARABESQUE VALSANTE, OP. 6
DANCE OF THE DOLL, OP. 8
THE ENCHANTED NYMPH
VALSE DE CONCERT, OP. 1
VALSE IN A MAJOR, OP. 2
VALSE TZIGANE, OP. 7
GAVOTTE, OP. 3

WITH WORKS BY **OSSIP GABRILOWITSCH**
AND **IGNAZ FRIEDMAN**

Margarita Glebov

MISCHA LEVITZKI, OSSIP GABRILOWITSCH AND IGNAZ FRIEDMAN

Original Works and Transcriptions for Solo Piano

MISCHA LEVITZKI

1898–1941

1	<i>Valse de Concert</i> , Op. 1	4:15
2	<i>Valse</i> , Op. 2	1:35
3	<i>Gavotte</i> , Op. 3*	2:11
4	<i>Arabesque valsante</i> , Op. 6	3:06
5	<i>The Enchanted Nymph</i>	4:37
6	<i>Valse Tzigane</i> , Op. 7	2:14
7	<i>Dance of the Doll</i> , Op. 8*	2:23

OSSIP GABRILOWITSCH

1878–1936

8	<i>Romance</i> , Op. 1, No. 4*	3:40
Three Piano Pieces, Op. 2		12:37
9	No. 1 <i>Fantaisie-Nocturne*</i>	5:23
10	No. 2 <i>Gavotte</i>	4:16
11	No. 3 <i>Feuillet d'Album*</i>	2:58

IGNAZ FRIEDMAN

1882–1948

Transcriptions

12	César Franck <i>Prelude, Fugue and Variation</i> *	8:52
13	Giovanni Battista Grazioli <i>Adagio</i> *	3:53
14	Karl Stamitz <i>Symphony in G major: Prestissimo</i> *	3:19
15	François Couperin <i>La Tendre Fanchon</i> *	3:54

Original works

Four Preludes, Op. 61*

5:50

16	No. 1 <i>Pensieroso</i>	1:31
17	No. 2 <i>Vivo e molto leggiero</i>	1:24
18	No. 3 <i>Con abbandono</i>	1:26
19	No. 4 <i>Molto appassionato ed animato</i>	1:29

Etudes, Op. 63*

20	No. 1 <i>Allegro, molto leggiero</i>	2:33
21	No. 2 <i>Vivo e con delicatezza</i>	1:47
22	No. 4 <i>Andante molto cantabile</i>	1:59
23	No. 9 <i>Allegro, con abbandono</i>	1:30
24	No. 10 <i>Allegretto, sempre leggiero</i>	1:46
25	No. 11 <i>Allegro patetico</i>	3:06
26	No. 16 <i>Allegro appassionato</i>	3:02

TT 78:26

*FIRST RECORDINGS

Margarita Glebov, piano

LEVITZKI, GABRILOWITSCH AND FRIEDMAN: THREE COMPOSING VIRTUOSI

by Maxwell Brown

In former times the twin professions of pianist and composer, though largely distinct today, were more often than not combined in one person. The composers featured in this album follow in a long line of pianist-composers, and are a part of what might be regarded as the last generation of concert pianists who, with few exceptions, composed at least a small number of piano pieces. The piano, with its harmonic and contrapuntal capabilities and its dynamic and expressive range, was the instrument of choice for many of the greatest composers, from the time of Mozart onward. Such people as Mozart and Beethoven were not only major creative figures: they were also among the greatest piano virtuosos of their time, and were followed by the compositional and pianistic innovations of Romantic composers such as Chopin and Liszt. The virtuoso pianist, understanding idiomatically pianistic texture, tone-production, passage-work and pedalling, has vast resources for expressing ideas unique to the piano, and the most important piano composers employ markedly different configurations in keeping with their unique approaches to piano technique.

Before Liszt's development of the piano recital, virtuoso pianists appeared in concert primarily as exponents of their own compositions. Whether in sonatas, variation-sets, fantasies, potpourris or improvisations on themes given by the audience, the performer's skill at the instrument was primarily a vehicle for his own compositional ideas. Those who heard Chopin, for instance, understood his touch, tonal shading, pedalling, phrasing and flexibility of rhythm to be emblematic of his melodic and harmonic gifts as a composer, and his pupils, along with others who heard him, could hardly imagine anyone playing the works of Chopin as Chopin himself did.

The mid- to late nineteenth century saw the beginnings of the formation of a canonic piano repertoire which was increasingly featured in recitals, though many pianists (such as the American virtuoso Louis Moreau Gottschalk) continued to play recitals consisting mainly of their own works. In the 1880s Hans von Bülow's Beethoven sonata-cycles and Anton Rubinstein's historical concerts (which encompassed works from the entire range of the existing piano repertoire) may be considered landmarks in establishing a clear distinction between the roles of composer and pianist. Although Bülow and Rubinstein were both composers, their concert activities went a long way toward establishing the role of pianists as being primarily the interpreters of the works of other composers. Composition studies continued to be part of the training of most pianists leading into the twentieth century, but the serious demands associated with the mastery of an increasingly large and difficult repertoire of masterpieces relegated composition to a minor place in their careers.

The composers surveyed here – Mischa Levitzki, Ossip Gabrilowitsch and Ignaz Friedman – belong to what has often been called the 'Golden Age' of piano-playing – a period of time from roughly the last decades of the nineteenth century to the early decades of the twentieth. At this time there was before the public an unusually rich assortment of pianists known for their technical command, distinctive artistic personalities, craftsmanship and musical imagination. Many of the most important of these pianists enjoyed close personal associations with nineteenth-century musical giants such as Liszt, Brahms and Anton Rubinstein, and yet at the same time living long enough to make recordings – no small asset to later generations seeking insight into nineteenth-century performance practice, along with a glimpse into an all-but-vanished time when pianists improvised and composed. Among the many piano virtuosos of that time who composed extensively for their instrument were Sergei Rachmaninov, Josef Hofmann, Leopold Godowsky, Ferruccio Busoni, Ignace Jan Paderewski, Eugen d'Albert, Emil von Sauer, Ernst von Dohnányi, Percy Grainger, Vasily Sapelnikov, Ernest Schelling, Walter Gieseking and Artur Schnabel, along with many others who wrote at least a modest number of piano pieces. Most of these pianists (Schnabel being an exception) wrote in a decidedly Romantic idiom and rarely pressed their harmonic

innovations to the limits of then moderns such as Ravel or Debussy. Like the major piano-composers of the nineteenth century, these pianist-composers concentrated on miniatures, including a large representation of etudes, transcriptions and forms developed by Chopin such as nocturnes, waltzes and preludes.

Mischa Levitzki was born in Kremenchuk, Ukraine, in 1898¹ while his parents (naturalised American citizens) were on a trip back to their native country. He studied with eminent teachers in a wide range of places: Aleksander Michałowski in Warsaw (1905–6), Zygmunt Stojowski at the Institute of Musical Art (later the Juilliard School) in New York (1907–11) and Ernst von Dohnányi in Berlin (1913–15). Levitzki had a relatively small repertoire, and his career was cut short by his untimely death from a heart attack in 1941, but his pianistic gifts and compelling musicality – consisting of beauty of tone and romantic depth among other qualities – distinguished him even in an era with no shortage of outstanding pianists.

Commenting on his excursions into composition, Levitzki remarked: ‘I think one career is about all you can manage in a lifetime’² – a point of view no doubt shared by most concert pianists since then. In addition to his dedication to his pianistic art, Levitzki made ample room for recreational activities such as swimming, tennis and dancing, along with composition. It seems that he did not take himself very seriously as a composer: ‘I compose a little, but just to amuse myself. I’m not a composer’.³ These statements may reflect his self-effacing modesty, an attribute highlighted by another pianist-composer, the author Abram Chasins,⁴ or it may have been Levitzki’s way of deflecting critical appraisal of his work as a composer when he was not seeking affirmation as such. Still, it is evident that he thought enough of his compositions to programme them regularly (the Waltz, Op. 2, and the *Arabesque valsante*, Op. 6, making

¹ As Leo Ornstein had been in 1893, five years earlier. The violent modernism of many of Ornstein’s early works, written for himself to play, makes them another exception to the Romantic idiom characteristic of the composer-pianist of this period. Arseny Kharitonov has recorded two albums of Ornstein’s piano music on Toccat Classics rocc 0141 and 0167.

² Henrietta Malkiel, ‘Levitzki Holds the Musical Mirror Up to America’, *Musical America*, 26 January 1924, p. 5.

³ *Ibid.*

⁴ Abram Chasins, *Speaking of Pianists*, Alfred A. Knopf, New York, 1957, p. 156.

frequent appearances), and his compositions figure prominently in his recorded output. Perhaps even more significantly, his pieces were extremely popular with his audiences, sometimes being requested from the hall when they were not included in the printed programme, and his published works sold well among pianists. It is not difficult to understand why. Levitzki chose the Viennese waltz as the primary vehicle for his compositional ideas, and in a small handful of pieces he managed to evoke the requisite charm innate to the form while also exhibiting a very original voice in what at the time may have been considered an antiquated or even hackneyed form. Simple but attractive tunes combine with skilful juxtaposition of melancholy and cheerfulness in his waltzes, along with an infectious vitality. Perhaps a certain lack of seriousness in his approach to composition (along with his innate sense of rhythmic swing) contributed to making his music fresh and unpretentious.

Levitzki composed a few songs and a cadenza to Beethoven's Third Piano Concerto, but the works included here encompass his complete published music for solo piano. The *Valse de Concert*, Op. 1, in G sharp minor [1] was composed in November 1916 but was not published until 1924. Levitzki later related the circumstances surrounding its origin: when he was eighteen years old, he was travelling from New York to Boston to make his debut in that city and the main theme of the waltz ran continuously in his mind. The recital was a success, compelling Levitzki to give several encores. At a loss to think of anything else to play, he sat down and offered an improvisation on the waltz theme. Much encouraged by the audience response, he later wrote out the piece in its present form. This waltz, more than any of Levitzki's other waltzes, takes the form of a brilliant concert work that requires a good deal of virtuosity. The rather simple main theme grows out of introductory trill figures but is primarily carried along by an irresistible rhythmic propulsion generated by the chordal accompaniment. A graceful contrasting theme in A flat major is followed by a passionately melancholy theme in G sharp minor. A brilliant cadenza ushers in the return of the main theme, this time made more imperious and grandiose by chords and octaves, before the piece hurtles to a virtuosic conclusion.

The *Valse* in A major, Op. 2 [2], is Levitzki's earliest published work, appearing in 1921. It is quintessentially sentimental, with a touch of nostalgia reminiscent of Godowsky's *Alt Wien*. Sometimes called the *Valse amour*, it consists of a two-voiced main theme, the parts of which interact in a series of bittersweet chromatic suspensions depicting something of a coaxing love duet. In the more vivacious contrasting middle section in F sharp minor, one imagines a brief lovers' quarrel which is soon made well with the return of the main theme, before the piece concludes with a coda consisting of a descending cascade of chords followed by a brilliant ascending passage spanning the entire keyboard.

The *Gavotte* in G major, Op. 3 [3], was published in 1923 and represents Levitzki's attempt at the then-fashionable trend of writing stylised versions of ancient dances (Paderewski's *Menuet à l'Antique* being the most famous example). It bears some resemblance in character to the Gluck-Brahms *Gavotte*, a piece that Levitzki regularly performed and recorded twice. A very simple piece in form and content, this *Gavotte* consists of a Classically restrained main theme followed by a more Romantically lyrical middle section, and a recapitulation of the main theme with a harmonically rich accompaniment.

The *Arabesque valsante*, Op. 6 [4], was written around 1933 and published in 1934. It conveys a rather complex emotional character, combining melancholy, resignation, despair and irritability. The fleeting happiness found in the brief A major episode is a particularly beautiful contrast to the pessimistic nature of the piece. Levitzki gives the pianist playing this piece ample opportunity to indulge the Romantic practice of bringing out inner voices (usually played with the right-hand thumb or second finger), since a variety of contrapuntal lines are skilfully woven into the texture with each restatement of the main theme. The combination of emotional content, soundness of form and pianistic craftsmanship mark this item as probably Levitzki's best piece.

The Enchanted Nymph (published without opus number in 1928), subtitled 'A Poem for Piano', is Levitzki's attempt at a larger-scale piano piece and is something of a miniature ballade [5]. The manuscript bears the title *The Enchanted Grove*, which

Levitcki subsequently crossed out in favour of the published title, indicating that the musical content gave rise to the programmatic title, rather than the other way around. A voice singing out on the water is clearly depicted in the opening theme in the key of F sharp major, thus sharing harmonic affinity with other notable 'water-musics' for the piano, such as Chopin's *Barcarolle* and Liszt's *Jeux d'eaux à la Villa d'Este*. A short transition leads to the rather incongruous presentation of a contrasting middle section in waltz form. Levitcki was obviously most comfortable writing in this style, and the music is delectable even if its dramatic relationship to the main theme is elusive. A quotation from his own Waltz, Op. 2, can be heard in passing. The main theme returns with a more elaborate presentation of the accompanying arpeggio figures and mounts to a dramatic climax reminiscent of Ravel's *Ondine* (another 'water piece') before settling into a calm ending.

The *Valse Tzigane* ('Gypsy Waltz'), Op. 7 (1935) [6], does not depart from the basic formula Levitcki employed in his earlier waltzes. It is not particularly original when compared to his other waltzes other than in its implied Gypsy character, but Levitcki's gift for writing a good tune and imbuing his music with rhythmic swing makes this work as enjoyable as its predecessors. The Gypsy main theme in E minor is contrasted with a middle section with a more distinctively Viennese tune in E major. The main theme returns with a more *pesante* character and the piece ends in a hurried coda similar to the endings of the *Valse de Concert* or the *Valse amour*.

Levitcki's last work for solo piano, the *Dance of the Doll*, Op. 8 (1937) [7], is probably the least ambitious of his piano pieces. It says little, but does so pleasantly enough. The motivic material consists of the kind of short, repeated rhythmic and melodic riffs that one might hear when a pianist improvises. It may be dance-music in its purest form and thus typical of its composer, who loved to dance.

Born in St Petersburg in 1878, **Ossip Gabrilowitsch** was one of the most versatile and widely respected musicians of his time, enjoying associations with many of the leading musical figures of the late nineteenth and early twentieth centuries. At age ten he entered the St Petersburg Conservatoire, where Anton Rubinstein, Rimsky-Korsakov, Glazunov

and Lyadov were among his teachers, and he graduated at sixteen with the coveted Rubinstein Prize. Subsequently, two years of study with the redoubtable Theodor Leschetizky led to a Berlin debut in 1896. Of passing note, it was also Leschetizky who introduced Gabrilowitsch to his future wife – Clara Clemens, the daughter of Mark Twain. Studies in conducting with Arthur Nikisch, beginning in 1905, would lead to frequent engagements as guest conductor with some of the foremost orchestras, including those in New York, Philadelphia and Boston, and in 1918 he accepted a post as conductor of the fledgling Detroit Symphony, transforming it into a major ensemble. His many chamber-music collaborations included performances with the Flonzaley Quartet, Pablo Casals, Albert Spalding (with whom he played the complete cycle of Beethoven violin sonatas), Carl Flesch and his good friend Harold Bauer, with whom he played two-piano concerts and recorded a legendary rendering of the Waltz from Arensky's Suite for Two Pianos.⁵ As a soloist he played cycles of nineteen piano concertos spread across six concerts exploring the development of the concerto from Bach to Rachmaninov. He was often called 'The Poet of the Piano', and his relatively small recorded output indeed reveals a lyrical and sensitive temperament combined with a delivery of the utmost refinement and technical polish.

Gabrilowitsch's compositional legacy, also small, includes fewer than twenty published piano pieces, most of which (Opp. 1–4) were written between 1897 and 1903 – after his student years and during the early phase of his activities as a concert pianist. These works, consisting of small pieces and a slightly larger-scale *Theme and Variations*, Op. 4, figured regularly in his recitals from 1898 up to his death in 1936. They usually appeared on the second half of his programmes along with short pieces by Leschetizky, Paderewski, Rubinstein, Tchaikovsky and others. His piano works are very much in the style of late-Romantic composers of piano miniatures: their conventional harmonic language, simple forms and restrained Romanticism make them more akin to the works of Russian composers such as Arensky and Lyadov than to the more dramatically expressive short pieces by his contemporaries Skryabin and Rachmaninov.

⁵ It can be heard on YouTube at www.youtube.com/watch?v=MLnwYotkkQU.

The *Romance* in E flat (1897) [8], the fourth of five pieces from Op. 1, shares the same key and a similar mood to those of a famous piece of the same name by Anton Rubinstein, but on a larger scale. A contrasting section in B major with more sweep leads to an impassioned return to E flat major before the return of the main thematic material. A series of rolled chords in the coda just before the end of the piece makes skilful use of chromaticism.

The Three Pieces, Op. 2, all presented here, were completed by early 1900. Two of the pieces – the *Fantaisie-Nocturne* and the *Gavotte* – were presented at a Berlin recital by their composer in March 1900. The first piece of the set, the highly chromatic and poetically evocative *Fantaisie-Nocturne* [9], is more expressively ambitious than any of Gabrilowitsch's pieces from Op. 1, and would later be a particular favourite of his wife.⁶ The opening recitative supplies the motivic germ for the primary theme, which is subsequently developed through sequences of unexpected harmonic shifts supported by a floating chordal accompaniment. The less remarkable middle section nonetheless supplies a decided contrast.

The *Gavotte*, Op. 2, No. 2 [10], has an engaging opening theme of considerable rhythmic vitality which is effectively contrasted by the improvisatory character of the middle section, where a sustained D pedal point imitates either a hurdy-gurdy or a music-box. A strikingly similar juxtaposition of musical character is evident in the *Gavotte* from the Suite in D minor by Eugen d'Albert written a few decades earlier. The *Feuillet d'Album*, Op. 2, No. 3 [11], is, as its title suggests, a brief, Romantic idyll whose short, abrupt phrases convey a mood of suppressed passion.

The Polish virtuoso **Ignaz Friedman** was born in 1882 in the Podgórze district of Kraków, also the birthplace of Josef Hofmann in 1876. His piano studies began at age five, and by eight he was able to transpose Bach fugues at sight with striking facility. He studied composition with Hugo Riemann at the University of Leipzig, and began studies with Leschetizky in 1901, ultimately being regarded as one of the most outstanding of Leschetizky's pupils. Friedman possessed a vast repertoire but was most closely identified

⁶ Clara Clemens, *My Husband Gabrilowitsch*, Da Capo Press, New York, 1979, p. 20.

with the works of Chopin throughout his career. He edited Chopin's collected works for Breitkopf & Härtel (published in 1914). As a pianist, Friedman possessed an impetuous and virile temperament, virtuoso abandon and a sensuous lyricism and tonal colour. His idiomatic command of rhythm, perhaps learned from his having danced mazurkas in Polish villages as a youth, is apparent in his recordings of several of the Chopin Mazurkas. These recordings are widely considered definitive, just as much as his often-referenced recording of the Chopin *Nocturne* in E flat, Op. 55, No. 2, is considered an unsurpassable example of lyricism, flexibility and tonal shading in a Chopin nocturne.

Friedman has attained a unique place among the pantheon of pianists, but his work as a composer has been largely neglected. He produced 100 works with opus numbers throughout his career, together with numerous pieces with none. Among these are well over 200 individual original piano pieces, over 60 transcriptions, and more than 40 songs. The larger part of his output consists of miniatures, though he also composed a Suite for two pianos and a Piano Quintet – and a biography written during his lifetime also mentions a Piano Concerto.⁷ A more recent biography⁸ omits, without explanation, any appraisal of his compositional output, and only a handful of recordings have served to sample a small portion of Friedman's works. His *6 Viennese Dances on Motives by Eduard Gärtner*, which have been performed by several pianists, including the pianist-comedian Victor Borge, have maintained some degree of popularity. Friedman himself recorded fewer than ten of his pieces, including *Elle danse* and three of the *Viennese Dances*. It is hoped that the works presented here will show him to be a composer with a subtle command of harmonic colouring and considerable command of pianistic techniques, whose output is worthy of an established place in the piano repertoire.

The piano transcription, with its many opportunities for embellishment and expansion of original ideas, occupies a prominent place among the outputs of pianist-composers. Friedman's transcriptions include a range of pieces, from obscure Baroque composers to his own contemporaries. His transcription of Franck's tragically lyrical *Prelude, Fugue and Variation* for organ [12] was not published until 1949, a year after

⁷ Frederick H. Martens, *Little Biographies: Friedman*, Breitkopf & Härtel, New York, 1922, pp. 5–6.

⁸ Allan Evans, *Ignaz Friedman: Romantic Master Pianist*, Indiana University Press, Bloomington and Indianapolis, 2009.

Friedman's death, and long after a more famous transcription of the same work by Harold Bauer, dating from 1910. Rather surprisingly, Friedman (not averse to thickening textures in his performances of works by other composers) opts for a modest, pianistically transparent rendering of Franck's original, in contrast to Bauer's more orchestral version which contains considerably more octave-doubling and filled-out chords.

Friedman's many transcriptions of works by Baroque composers include some perfunctory transcriptions of chorales and other works by Bach, but also encompass several lesser-known Baroque and early Classical works. Grazioli's *Adagio* from his Sonata in G, Op. 1 [13], which has been popularly arranged for cello or violin, is set by Friedman in three- and four-voice textures where canonic imitation of the melody frequently appears in the lower voices. The *Prestissimo* from Stamitz's Symphony in G [14] is simple enough in its original form, but it requires compositional ingenuity to transform it into a successful piano transcription. Though filled with rapid double notes, leaps and other pianistic difficulties, Friedman's arrangement retains the light, fleet-footed character of the original. *La Tendre Fanchon* [15], one of Friedman's three transcriptions of works by Couperin, is an example of a free arrangement of the original. The initial statement of the theme receives a rendering very faithful to the original, but subsequent variations feature arpeggiated figures which span the keyboard along with passages of interlocking chords.

The Preludes, Op. 61 (1915), are one of four sets of preludes by Friedman (the others being Opp. 29, 48 and 81), to go along with other individual preludes scattered among his piano miniatures. Friedman was a pianist with a kaleidoscopic command of piano tone, and in the four Preludes from this set, he has written the colour into the music via unexpected harmonic shifts and added tones that enrich conventional harmonies. The interplay of modality and chromaticism makes the reflective Prelude No. 1 [16] effectively ambiguous from a harmonic point of view before a resolution in A major at the end of the piece. The cascading *leggiero* passage-work of Prelude No. 2 [17] is reminiscent of the sunny mood of Chopin's G major Prelude, and Prelude No. 3 [18] has the emotional abandon of Rachmaninov. The final Prelude [19] takes the form of a study in impassioned lyricism before ending in a dramatic sequence of harmonically lush chords.

It is not surprising that Friedman, as one of the major masters of piano technique, would have left several examples of studies designed to develop various technical and musical facets of piano-playing. Among his works in this area are two books of purely mechanical exercises (*Technical Problems*, Op. 19, and *Preparatory Studies for Advanced Technique*), along with concert etudes, such as the *Studien über ein Thema von Paganini* (Friedman's very original exploration of a theme used by Liszt and Brahms). The 16 Etudes, Op. 63 (1916), are dedicated to Friedman's students and display his technical mastery, along with a full range of musical values – which he emphasised in his teaching more than purely technical considerations. Among these musical priorities are the production of a singing tone in lyrical playing, tonal variety and skilful shaping of phrases. Etude No. 1 [20] features a melody above arpeggiated figures that are passed between the hands and highlights Friedman's fundamentally lyrical handling of the piano. The repeated chords in rapid tempo of Etude No. 2 [21] require considerable agility and clarity; Etude No. 4 [22] by contrast, emphasises the projection of a melody over a layered harmonic accompaniment and command of tonal shading. Etude No. 9 [23] seems to be a Friedman version of a Godowsky 'Double Etude' with simultaneous textures reminiscent of Chopin's 'Harp' and 'Butterfly' Etudes. Etude No. 10 [24] is a clever and difficult study on staccato double notes in waltz tempo. Tremendous dexterity and control are required to play the notes while retaining a graceful lilt. Etude No. 11 [25] uses Chopin's famous 'Revolutionary' Etude as an obvious reference point. From the tumultuous left-hand passage-work, via the declamatory, impassioned right-hand chordal theme, to the major-key ending, it seems apparent that Friedman had Chopin's Etude (along with its pianistic objectives) in mind. Etude No. 16 [26] is a study in rapid repeated chord figures. The music sounds like a gamelan orchestra and anticipates Godowsky's *Java Suite*.

Maxwell Brown is a pianist, teacher and project-manager at the International Piano Archives at the University of Maryland, College Park, Maryland.

The Russian-American pianist **Margarita Glebov** began her studies at the age of five in her native city of St Petersburg. She continued her musical career in the United States, making an orchestral debut with the New City Sinfonia in San Diego at the age of fourteen; she has since performed as a soloist with a number of US orchestras. While in San Diego, she studied with Ilana Mysior and Leonid Levitsky. In addition to her orchestral appearances, Margarita has given solo recitals in numerous venues in the metropolitan Washington, D.C., area.

In 2002 Margarita received a Bachelor of Music degree from the Peabody Conservatory under the guidance of Boris Slutsky. She subsequently earned a Master of Music and Doctor of Musical Arts degrees from the University of Maryland, studying with Larissa Dedova.

Margarita made her recording debut in 2010 with the CD *Impromptu*, on the Music & Arts label (cd-1245), a collection of impromptus (four of them recorded for the first time) by sixteen composers: Babadjanyan, Balakirev, Bibalo, Blumenfeld, Cui, Dvořák, Fauré, Godowsky, Liszt, Mazhara, Moszkowski, Mussorgsky, Poulenc, Rimsky-Korsakov, Voloj and Voříšek. *International Record Review* described it as an ‘auspicious début, strongly recommended for its unusual repertoire and its impressive level of pianism’. *Fanfare* agreed: ‘Glebov takes in everything with tremendous commitment, understanding, and sensitivity. [...] All in all, a splendid debut’. Her second disc, *Sergei Lyapunov: Piano Music*, released on Toccata Classics (TOCC 0218) in 2013 also received numerous enthusiastic reviews. *Fanfare* remarked: ‘Glebov lives and breathes the style of this music with an ease that is a delight’. *The Classic-Modern Review* added: ‘Her beautiful phrasing, touch and articulate attack put her in the ranks of the top pianists, surely’.

Margarita is currently on the piano faculty at the International School of Music in Bethesda, Maryland.

Photo: Cindy Bertaut, Glogau Photography





Recorded at the Elsie and Marvin Dekelboun Concert Hall at the Clarice Smith Performing Arts Center, University of Maryland, College Park, Maryland, on 30 July and 31 October 2014, and 11 July and 14 October 2015

Piano: Steinway D

Piano technician: Max Mitler

Recording engineer: Antonino d'Urzo, Opusrite™ Audio Productions

Co-producers: Antonino d'Urzo and Donald Manildi

Booklet essay: Maxwell Brown

Cover design: David Baker (dmbaker@notneverknow.com)

Typesetting: KerryPress, St Albans

Executive producer: Martin Anderson

© Toccata Classics, 2016

© Toccata Classics, 2016

Toccata Classics CDs are available in the shops and can also be ordered from our distributors around the world, a list of whom can be found at www.toccataclassics.com. If we have no representation in your country, please contact: Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK

Tel: +44/0 207 821 5020 E-mail: info@toccataclassics.com