



Abram CHASINS

COMPLETE MUSIC FOR SOLO PIANO

NARRATIVE: REMEMBRANCE OF THINGS PAST, OP. 36

KEYBOARD KARIKATURES, OP. 6

GLUCK-CHASINS MELODY

THE MASTER CLASS, OP. 4

24 PRELUDES, OPP. 10–13

FAIRY TALE, OP. 16 NO. 1

THREE CHINESE PIECES

ÉTUDE APPASSIONATO

SCHWANDA FANTASY

PIANO PLAYTIME

Margarita Glebov

ABRAM CHASINS Complete Music for Piano Solo

Complete Preludes

Six Preludes, Op. 10 (1928)		9:13
1	No. 1 in C major*	1:43
2	No. 2 in A minor*	1:09
3	No. 3 in E minor*	1:21
4	No. 4 in G major, 'Lullaby'*	2:26
5	No. 5 in D major	1:09
6	No. 6 in B minor*	1:25
Six Preludes, Op. 11 (1928)		6:05
7	No. 7 in F sharp minor	0:37
8	No. 8 in A major*	1:22
9	No. 9 in E major*	1:20
10	No. 10 in C sharp minor*	0:42
11	No. 11 in G sharp minor*	0:44
12	No. 12 in B major*	1:20
Six Preludes, Op. 12 (1928)		8:35
13	No. 13 in G flat major	1:11
14	No. 14 in E flat minor	1:59
15	No. 15 in B flat minor	1:20
16	No. 16 in D flat major, 'Pastorale'*	1:37
17	No. 17 in A flat major*	1:43
18	No. 18 in F minor*	0:45
Six Preludes, Op. 13 (1928)		7:52
19	No. 19 in C minor	0:30
20	No. 20 in E flat major*	0:56
21	No. 21 in B flat major, 'Chorale'*	1:04
22	No. 22 in G minor*	2:09
23	No. 23 in D minor	1:31
24	No. 24 in F major*	1:42

TT 32:06

Other Works

	<i>Piano Playtime</i> (1951)	9:35
1	I Waltz of the Rainbow	1:11
2	II Banjo Boy*	0:41
3	III Holiday Bells*	2:14
4	IV By the Brook	1:32
5	V Dancing Bagpipes	0:47
6	VI Tricky Trumpet	1:40
7	VII The Airplane*	1:30
	<i>The Master Class, Op. 4</i>*	9:41
8	I Precocity	1:37
9	II Dualism	3:09
10	III Passionate Austerity (Procession)	3:13
11	IV Gradus ad Palais Royale	1:42
	<i>Three Chinese Pieces</i> (publ. 1925)	7:22
12	No. 1 A Shanghai Tragedy	3:51
13	No. 2 Flirtation in a Chinese Garden	1:53
14	No. 3 Rush Hour in Hong Kong	1:38
	<i>Keyboard Karikatures, Op. 6</i> (1925)*	6:24
15	I Rachmaninoff	2:39
16	II Godowsky	2:17
17	III Bachaus	1:28
18	<i>Fairy Tale, Op. 16 No. 1</i> (1931)	2:26
19	<i>Narrative: Remembrance of Things Past, Op. 36</i> (1942)	8:16
20	<i>Etude Appassionato</i> (1925)*	2:31
21	<i>Gluck-Chasins Melody</i> (1938)	3:43
22	<i>Schwanda Fantasy</i> (publ. 1940)	7:06

Margarita Glebov, piano

TT 57:54

*FIRST RECORDINGS

ABRAM CHASINS, MODEST MASTER OF THE PIANO

by Donald Manildi

Although he is represented here only as a composer, the legacy of Abram Chasins (1903–87) extends into many aspects of the American musical scene. Early on in his career, Chasins established a solid reputation as a pianist and pedagogue. He soon earned national attention as a pioneering figure in radio broadcasting – an activity that occupied him in various ways for several decades. Later he became an influential writer on topics covering not only pianism but also music education and the entire cultural climate of the United States. In short, his involvement in artistic, academic and administrative pursuits made Chasins a major player in twentieth-century US musical life.

Chasins was born on the Lower East Side of New York to Russian immigrant parents. Even before his first piano lessons, he enjoyed the hospitality of his aunt and uncle, Mark and Vera Fonaroff, both prominent musicians who held an open salon in their home. Well connected in the musical community, they entertained such eminent figures of the day as Kreisler, Casals, Caruso, Gabilowitsch, Godowsky and Prokofiev, and numerous actors, writers and intellectuals. The young Chasins readily absorbed the heady atmosphere. His first piano teacher was Bertha Tapper, a Leschetizky pupil with whom he studied for six years. Upon her death he underwent two years of instruction with Richard Epstein; then he worked with the Australian-born Ernest Hutcheson (who later became Dean of The Juilliard School). During this period, Chasins also assiduously studied composition with Rubin Goldmark.

But without doubt the signal event in Chasins' early training was his fortuitous meeting in the spring of 1926 with Josef Hofmann. Impressed with Chasins' talent, Hofmann took the young pianist under his wing and hired him for the supplementary piano faculty of the newly established Curtis Institute of Music in Philadelphia, of

which Hofmann was Director. Chasins remained at Curtis until 1935. Meanwhile his early compositions, especially ‘Rush Hour in Hong Kong,’ attracted much attention, and Chasins played his official debut recital at Curtis in 1928. A year later he premiered his Piano Concerto No. 1 with the Philadelphia Orchestra, followed in 1933 by Concerto No. 2. Chasins played both works several times with major orchestras, all the while pursuing solo recital appearances in the US and abroad. He played Carnegie Hall recitals in 1932 and 1935 to critical approval. His programmes usually offered standard fare by Chopin and Mendelssohn as well as such items as Ravel’s *Sonatine*, Skryabin’s Fourth Sonata and the Bach-Godowsky C major Cello Suite.

The year 1931 marked Chasins’ London debut and his first recordings for HMV. He seized an opportunity to meet Sir Donald Francis Tovey, then at the peak of his reputation as a scholarly analyst of musical literature. Chasins later acknowledged with gratitude how Tovey had opened his eyes and ears to many salient elements of musical style and form.

By the mid-1930s Chasins was beginning to feel a certain dissatisfaction with his career, and again it was a fortuitous event that steered him onto a different path. The development of radio broadcasting in the previous decade had opened unlimited possibilities, and in 1934 William Paley, founder of the Columbia Broadcasting System (CBS), invited Chasins to launch a weekly series called ‘Piano Pointers’, in which Chasins would play and discuss a wide variety of familiar piano pieces. The programme – essentially a ‘master-class on the air’ – was aimed at amateur pianists and music students across the United States, and it quickly met with an enthusiastic response. By 1936 the idea had expanded into a weekly programme called ‘The Chasins Music Series’ for the National Broadcasting Company (NBC). His objective, brilliantly achieved, was to reach piano teachers and students nationwide and to introduce familiar masterworks to a general audience.

At the onset of the Second World War, although Chasins had still been performing and composing to a limited extent, his broadcasting activity took yet another turn when he joined the staff of WQXR, a radio station serving the wider New York City area since its establishment in 1936. WQXR was devoted to the highest-quality transmissions of

classical music and related fine-arts programming. In 1944 it came under the ownership of *The New York Times*, and in 1946 Chasins was appointed Music Director – a position he held until his retirement in 1965. Among his many accomplishments was a series called ‘Musical Talent in Our Schools’, which gave opportunities for gifted performers to be heard not only by WQXR listeners but also by eminent musicians who joined Chasins in the studio and offered the youngsters advice and encouragement.

In 1949 and 1950 Chasins made a series of recordings for Mercury Records that included works of Bach, Mozart and Brahms as well as several of his own pieces. These early LPs also contained some of his two-piano transcriptions in which his partner was Constance Keene, a former student whom Chasins had married in 1949. Chasins and Keene later (1961) recorded Bach double-keyboard concertos for the Kapp label, and Chasins made a solo disc of Chopin works.

By the early 1970s, Chasins’ reputation was so well established that it came to the attention of the University of Southern California, which offered him a musician-in-residence position. Chasins moved to Los Angeles and energetically took up the challenge of creating classes that dealt with the realities of musical careers and the contemporary issues that affected musicians in general. His presence at USC happened to coincide with the earliest days of National Public Radio in the USA, and the campus station became one of the first members of the new network. Because of his long involvement in broadcasting, the university appointed Chasins as director of development for the station, and during the next several years, through a major government grant, he transformed it into not only a potent element in the culture of Los Angeles but also as one of the most visible and admired components of NPR. His goals in California essentially achieved by late 1977, Chasins then returned to New York.

In the 1950s Chasins became a regular contributor of articles to the *Saturday Review of Literature*, focusing largely on current and past pianists. Several of these articles formed the basis for Chasins’ first book, *Speaking of Pianists...* (Knopf, New York, 1957, with later editions in 1961 and 1981). The opening chapters present vivid first-hand portraits of Hofmann, Godowsky, Rachmaninov, Schnabel, Gershwin and other personalities whom Chasins knew intimately. (One unforgettable scene: during a visit

to Godowsky's apartment, the young Chasins was asked to play the Chopin *Ballade* in A flat, only to have Godowsky and Hofmann bombard him with withering and contradictory comments – as Josef Lhévinne and Mischa Levitzki watched, 'hanging on to every note'.¹) Chasins gives forthright observations on various aspects of the then-current pianistic scene, especially the many obstacles facing even the best pianists who try to maintain stable careers and artistic standards. As we shall see, he also offers candid assessments of twentieth-century composers for the piano – including himself.

In 1959 Chasins, in collaboration with Villa Stiles, published his second book, *The Van Cliburn Legend* (Doubleday, New York). Barely a year had elapsed since Cliburn's victory in the first Moscow Tchaikovsky Competition. But Chasins had long been aware of Cliburn's talent, having heard him in various earlier American competitions. The book was an attempt to assess the impact of Cliburn's sudden fame on the music world in general, and the cultural climate of the US in particular.

Chasins' third book, *The Appreciation of Music: A Living Method Course* (Crown Publishers, New York, 1966), was aimed specifically at lay listeners wanting to improve their knowledge of musical styles and procedures. Beginning the following year, Chasins embarked on a five-year project, visiting music schools, colleges and universities throughout the USA. This was the result of an invitation from the New York publisher Macmillan to prepare a comprehensive view of the state of American musical education, the music business and musical audiences. *Music at the Crossroads* appeared in 1972, and it presented a disturbing view of the numerous challenges of keeping classical music alive in a culture that does not value it highly.

One of the major figures Chasins encountered during his tenure at the Curtis Institute in the 1920s and 1930s was the conductor Leopold Stokowski, who had assumed the directorship of the Philadelphia Orchestra in 1912 and had built it into an ensemble of incomparable quality. It was Stokowski who conducted the 1933 premiere of Chasins' Concerto No. 2. The two men also collaborated in a University of Pennsylvania research project that explored various acoustic-musical phenomena. Thus Chasins was a

¹ *Speaking of Pianists...*, pp. 32–33.

logical choice to write about Stokowski the man and the musician, and in 1979 *Leopold Stokowski: A Portrait* was published by Hawthorne Books in Portland, Oregon. The book clarifies many of the myths that surrounded Stokowski's life and career. Chasins also discloses many fascinating personal anecdotes drawn from his long acquaintance with Stokowski. 'Although he never told me a deliberate lie', said Chasins in his book, 'I never knew a man who told me less of the truth about himself.'²

Regrettably left incomplete at Chasins' death in 1987 was a lengthy memoir titled 'Now That I Think of It'. Chasins worked assiduously on the memoir, off and on, for several years, but it never came close to reaching final form.

Composition was an area of Chasins' multifaceted activity that occupied him for only a limited part of his life. Almost all of his published works date from a fifteen-year period extending from about 1925 to 1940. A few works followed later, but his piano output was largely written before his 35th birthday. This recording contains, for the first time, all of his published solo-piano compositions. His slender catalogue also includes the two piano concertos (which have remained unpublished), a small group of songs, two orchestral pieces (*Parade and Flirtation in a Chinese Garden* – both being expansions of piano pieces) and an impressive series of transcriptions and paraphrases for two pianos, based on works of Bach, Bizet, Johann Strauss and Rimsky-Korsakov. In addition, there is a two-piano work called *Period Suite* that was also scored for orchestra.

24 Preludes, Opp. 10–13

Within the vast piano literature there are a surprising number of composers who produced sets of 24 (sometimes 25) preludes through all the major and minor keys. Chopin (inspired by Bach's *Well-Tempered Clavier*) is undoubtedly the most famous of them. But in addition to the contribution of Abram Chasins, a partial list would include Eduard Abramian, Charles-Valentin Alkan, Ken Benshoof, Felix Blumenfeld, York Bowen, Ferruccio Busoni, Robert Casadesus, Roger Sacheverell Coke, Richard Cumming, César Cui, Hans Gál, Reinhold Glière, Boris Goltz, Stephen Heller, Leslie

² *Leopold Stokowski: A Portrait*, p. ix.

Howard, Dmitri Kabalevsky, Nikolai Kapustin, Krzysztof Meyer, Walter Niemann, John Ogdon, Selim Palmgren, Sergei Rachmaninov, Josef Rheinberger, Alexander Skryabin, Dmitri Shostakovich, Charles Villiers Stanford, Sulhkan Tsintsadze and August Winding.

For his two dozen Preludes, Chasins selected a rather unusual key-sequence. He follows the system of the circle of fifths, but places the major and minor pieces in groups of two. The set begins, as expected, with C major [1] and A minor [2], but it then increases the number of sharps and decreases the number of flats until ultimately the sequence reaches the pair of keys (D minor [23] and F major [24]) with one flat. He also reverses the order of every other pair that shares the same key-signature. Chasins recalled that most of the Preludes were written ‘during the summer of 1928 in my New York apartment, clad in pajamas and having for social relaxation a huge jug of iced lemonade which soothed the inner turmoil of composing as well as the external heat of a New York summer.’³ The Preludes were published in four volumes (Opp. 10, 11, 12 and 13) by the Boston firm of Oliver Ditson. Each prelude bears a dedication to a colleague, friend or family member. Although certainly effective when played as a complete cycle, there is no evidence that Chasins himself ever presented the Preludes in their entirety. Instead, he offered small groups of individual preludes.

Chasins launches the cycle auspiciously with an expansive, soaring melody over rippling figuration. The right-hand chordal motion of Prelude No. 2 is entirely on the white keys. The incessant rhythmic motif of No. 3 contrasts sharply with No. 4, subtitled ‘Lullaby’, which contains murmuring broken octaves in the left hand. Prelude No. 5 is dedicated to George Gershwin and was one of Chasins’ favourites. It is a march infused with a certain biting irony. The B minor Sixth Prelude, dedicated to Chasins’ mother Elizabeth, offers two contrasting treatments of its main subject. No. 7 is one of several extremely brief Preludes; through clever cross-rhythms it conveys an evanescent, kaleidoscopic effect. Prelude No. 8 is a miniature etude, while the cool E major tonality of the Ninth Prelude has a transparency redolent of early Skryabin.

³ Typescript for ‘Piano Pointers’, broadcast on 14 June 1935, held in the Chasins Collection, International Piano Archives at Maryland, University of Maryland, College Park, Maryland.

Preludes Nos. 10 and 11, again almost aphoristic, both vanish quickly; the latter is dedicated to Chasins' sister Ethel, known as 'Babe.' Next, Chasins pays tribute to his early teacher Ernest Hutcheson in No. 12. Harmonically interesting, it is built entirely with cascading downward arpeggios. No. 13 reveals a certain kinship to Godowsky's shorter pieces. No. 14 is perhaps the most often played of the group; Chasins used it as theme music for his 'Piano Pointers' broadcasts in the 1930s, and its rather elegiac character made it an appealing item for many pianists of the day. No. 15 in B flat minor is a passionate chordal study that revels in rich piano resonance.

No. 16, subtitled 'Pastorale', uses a flowing sequence of thirds, and the harmonically more audacious No. 17 is clothed in a Rachmaninov-like texture. Chasins dedicated No. 18 to Myra (not yet Dame Myra) Hess, who had made her American debut in 1922; very brief, it features insistent cross-rhythms. Even shorter is the driving, motoric No. 19. In the next Prelude, *Allegro con brio* in E flat, Chasins luxuriates in sweeping, euphonious keyboard sonorities – as well as a challenging left-hand part. No. 21, dedicated to Chasins' composition teacher Rubin Goldmark (also the teacher of Aaron Copland and George Gershwin), is very different. Labelled 'Chorale', it is written in strict four-part harmony. Josef Hofmann is the dedicatee of No. 22 – a bizarre, rather sinister march. One might ask what the implication, if any, could be for Chasins' idol and teacher. Two-against-three patterns return to dominate the penultimate Prelude in D minor, but ending in D major. The final prelude, No. 24, embraces the open sunlight of F major and is clearly a summation of what has come before, with its sweeping, triumphant closing measures.

Other Works

'Rush Hour in Hong Kong' [14], which became the third of his *Three Chinese Pieces*, catapulted Chasins to fame immediately after its 1925 publication. It was quickly joined by two other quasi-exotic impressions: 'A Shanghai Tragedy' [12] and 'Flirtation in a Chinese Garden' [13]. Many eminent players of the day, including Josef Hofmann, Benno Moiseiwitsch and the young Shura Cherkassky, added the pieces to their repertoires. Chasins himself said: 'I wrote them with all the authority of one who had never been

near the Orient'. He goes on to describe 'A Shanghai Tragedy' thus: 'It portrays the city on the threshold of a sinister event. It moves inexorably toward the culmination of a violent emotional disaster'. 'Flirtation in a Chinese Garden', written entirely on the white keys, 'interprets an up-to-date Oriental coquetry', whereas 'Rush Hour in Hong Kong' 'describes madness at midday on Cat Street'⁴ as it accelerates to a *prestissimo* conclusion.

Shortly before completing the *Chinese Pieces*, Chasins composed a suite of four short, parodistic sketches called *The Master Class*, 'affectionately dedicated to Ernest Hutcheson' and published by J. Fischer as his Op. 4. The preface to the score contains the following description:

This set portrays four reproductions of students in a piano Master Class. The composer's idea is to bring out not only musical peculiarities but personalities as well.

'Precocity' [8] portrays the typical wonder child whose years are fewer than his Aeolian Hall recitals and who cannot quite figure out what it is 'all about'.

'Dualism' [9] portrays the very young Miss whose mature pianism belies her age and its symptoms.

'Passionate Austerity' [10] portrays the very frigid young lady with a tell-tale tendency toward 'exotique' compositions.

'Gradus ad Palais Royale' [11] portrays a technical whiz who finds jazz tunes her most distracting influence in the pursuit of the daily scale and octave.

Chasins later reworked the basic material of 'Passionate Austerity (Procession)' into a larger two-piano piece named *Parade*, which he then orchestrated. It was premiered in 1931 by the New York Philharmonic under Arturo Toscanini. The same programme included the orchestral version of 'Flirtation in a Chinese Garden'; these were among Toscanini's first performances of American music.

In somewhat the same vein but with a more serious overall demeanour, the three *Keyboard Karikatures*, also dating from 1925, are stylistic tributes to three eminent pianists of that era: Rachmaninov, Godowsky and Bachaus [*sic*]. (At that time, Wilhelm

⁴ Unsigned sleeve notes, *Abram Chasins Plays His Own Compositions*, Mercury MG-10025 (LP, 1950).

Backhaus, as he later preferred his surname to be spelled, omitted the ‘k’ on all his recordings and programmes.) In a preface to the published score, the writer and critic Henry Bellamann writes:

Each composition is quite simply a *jeu d’esprit* in which a sense of humor combines with a respectful appreciation. The result is a not too broad exaggeration of Rachmaninoff’s glowering moods, of Godowsky’s zealous contrapuntal pencil, and of Bachaus’ superb disdain of technical difficulties.

Chasins incorporates Rachmaninov’s predilection for bell-like sonorities in the middle section of the first piece [15]. The printed score of ‘Godowsky’ (written in his favoured $\frac{3}{4}$ time-signature) [16] closely matches Godowsky’s practice of meticulously indicating voice-leading, fingering and editorial detail. ‘Bachaus’ [17] suggests that pianist’s remarkable fluency in handling double-note passagework. Interestingly, in a later separate publication of the individual pieces, the named references disappear, replaced by generic designations: ‘Nocturne in G Minor’, ‘Waltz in A’ and ‘Etude in C-Sharp Minor’.

Chasins’ admiration for Bachaus is also manifest in the separate *Etude Appassionato* in G sharp minor [20], since he is the dedicatee of this taxing study in octaves and keyboard-wide extensions. It also dates from 1925.

Narrative: Remembrance of Things Past [19] was composed in 1942 and published by J. Fischer. Essentially ballade-like in concept, it is Chasins’ most extended solo piano piece. He described the work as follows:

The introduction is meant to suggest a narrator relating a highly personal experience. As the story unfolds, romantic and dramatic events reveal themselves vividly. At the end, the narrator again becomes the objective observer and seems to be saying, ‘and that’s how it was.’⁵

Chasins reveals no clues as to what the ‘highly personal experience’ may have been, leaving each listener free to imagine an appropriate scenario. *Narrative* begins and ends

⁵ In the Preface to the J. Fischer edition.

in C major, but as the action develops, a more chromatic idiom is soon evident, more so than in any of Chasins' earlier piano works.

On a smaller scale, but also connected to a hidden story, is the *Fairy Tale* of 1931 [18]. Chasins was especially pleased with this miniature and recorded it twice. It offers two contrasting ideas – one reflective, the other storm-tossed. Curiously, although it was published (by J. Fischer) as Op. 16, No. 1, there appears to be no trace of any additional pieces within this opus.

The latest of Chasins' piano works to be published is the collection called *Piano Playtime* (1951). These seven short pieces represent their composer's only venture into pedagogical material. Subtitled 'Recital Pieces for the Young Artist', they are within the grasp of most intermediate-level students, although 'The Airplane' [7] requires somewhat more dexterity when played up to tempo. 'By the Brook' [4] is a deliberate take-off on the Brahms-Paganini Variations, as Chasins acknowledges in a footnote (its middle section quotes directly from Book 2, Variation 4). 'Waltz of the Rainbow' [1] is chaste and graceful, whereas 'Tricky Trumpet' [6] should be played, according to Chasins' direction in the score, 'with a swing and a swagger'. 'Holiday Bells' [3] invites the young player to produce big sonorities without banging. 'Banjo Boy' [2] and 'Dancing Bagpipes' [5] both call for crisp *staccato* and rhythmic precision. The sophistication of Chasins' writing attracted the attention of the outstanding, short-lived American pianist William Kapell, who recorded four of the pieces in 1952.

The Gluck *Melody* [21], which dates from 1938, is Chasins' transcription of the familiar 'Dance of the Blessed Spirits' which occurs as a ballet scene in the second act of *Orfeo ed Euridice*. In the opera, Gluck assigns the melody to the flute, and there have been many arrangements and transcriptions for various media. Chasins was well aware of Giovanni Sgambati's piano version (memorably recorded by Novaes and Rachmaninov, among others), but he enhances the score with a somewhat richer-textured accompaniment and occasional echo effects. (Chasins also prepared a two-piano version, and there are still further piano treatments of the melody from Ignaz Friedman and Wilhelm Kempff.)

In 1940, Chasins published his *Shvanda Fantasy* [sic] [22] based on two themes from Jaromír Weinberger's opera *Schwanda the Bagpiper*. This Czech-language opera,

first staged in 1926, came to the Metropolitan Opera House in New York in 1931 in a German-language version. In all likelihood Chasins encountered it at that time and was inspired to concoct a lavish virtuoso piano work that elaborates on the polka themes from the opera. The example of Godowsky's paraphrases is noticeable in the luxuriant figuration and audacious chromatic twists and turns. The *Fantasy* was intended as a closing work for recital programmes, clearly aimed at raising the roof and bringing down the house.

In *Speaking of Pianists...*, Chasins devotes a chapter to frank commentary on various twentieth-century composers for the piano, covering a wide ground. He concludes with two paragraphs, written in the third person, in which he discusses 'some of the compositional infirmities of Abram Chasins.' He states: 'Of his 24 Preludes, he was unwise to publish more than a third of them.' He acknowledges that '*Narrative* is his best piano work', then goes on to say: 'The composer showed excellent musical judgment [...] by deciding against further composition until he can find something of his own to say and enough time to devote to it.'⁶ Without doubt, Chasins ranks among the more self-critical of composers, and yet with a 21st-century perspective now available, perhaps the time has come for a reassessment of his piano compositions. Although conservative in their day, the Chasins pieces all reflect his love of the piano as an instrument capable of the widest range of expression, as well as being inspired by the great pianist-composers who were Chasins' idols, mentors and colleagues.

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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, she has given solo

⁶ *Speaking of Pianists...*, p. 282.

recitals in numerous venues in the metropolitan Washington DC area.

In 2002 she received a Bachelor of Music degree from the Peabody Conservatory under the guidance of Boris Slutsky. She subsequently earned Master of Music and Doctor of Musical Arts degrees from the University of Maryland, studying with Larissa Dedova. She then joined the piano faculty at the International School of Music in Bethesda, Maryland.

She made her recording debut in 2010 with the album *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, Volaj 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* remarking that ‘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’.

Her subsequent album on Toccata Classics (TOCC 0334), *Mischa Levitzki: Complete Works for Solo Piano, with works by Ossip Gabrilowitsch and Ignaz Friedman*, was released in 2016 and contains numerous first recordings. *Gramophone* praised the ‘imaginative and rewarding disc’ for its ‘convincing and powerful performances’.





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