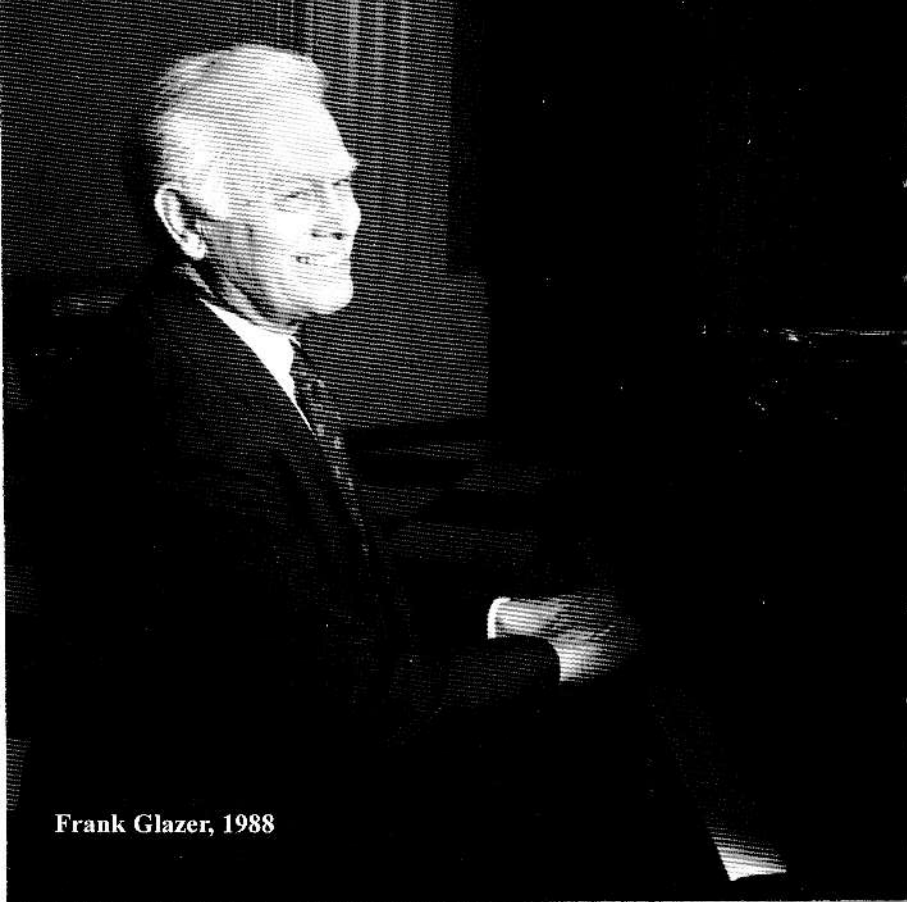


MUSIC OF A BYGONE ERA

- 1** Song Without Words ("Spring Song") (2:23) Felix Mendelssohn-Bartholdy
(1809-1847)
- 2** Romanze (6:20) Alfred Grünfeld
(1852-1924)
- 3** Alt-Wien (2:36) Leopold Godowsky
(1870-1938)
- 4** Papillon (Butterfly) (2:05) Edvard Grieg
(1843-1907)
- 5** Rustle of Spring (2:22) Christian Sinding
(1856-1941)
- 6** Valse in E (8:26) Moritz Moszkowski
(1854-1925)
- 7** Melodie in F (4:54) Anton Rubinstein
(1829-1894)
- 8** A Musical Snuff-Box (2:09) Anatole Liadow
(1855-1914)

- 9** Rêve Angélique (Kamennoi-Ostrow) (8:45) Anton Rubinstein
- 10** Menuet in G (4:21) Ignace Jan Paderewski
(1860-1941)
- 11** Liebestraum (Notturmo III) (5:06) Franz Liszt
(1811-1886)
- 12** Witches Dance (Hexentanz) (3:13) Edward MacDowell
(1860-1908)
- 13** The Trout (Melody by Schubert) (5:42) Stephen Heller
(1813-1888)
- 14** Waltz (from the Ballet "Naila") (10:10) Léo Delibes
(Transcribed by Ernst von Dohnányi) (1836-1891)

Frank Glazer, piano



Frank Glazer, 1988



Frank Glazer, July, 1927

Recollections

Frank Glazer was born on a farm in the Township of Chester, Wisconsin on February 19th, 1915, the sixth in a family of nine children. Shortly afterward his family moved to Fond du Lac and there, with the help of his sister, he began to pick out familiar tunes on an old upright piano, *It's a Long Way to Tipperary*, *My Country 'Tis of Thee*, *My Bonnie Lies Over the Ocean*, etc. He was four when the family moved again, this time to Milwaukee where he stayed until he graduated from high school. It was there that he began to savor the joy of music and it was there that he had his first professional training. As a seven-year-old he began to study piano with a teacher who also taught two of his older brothers – one the cornet and one the violin. He remained with this teacher for six months and then began five years of study with a teacher of whom he has some rather unpleasant memories.

He was a sinister looking man with a goatee and mustache which almost drooped down to his chin. He wore a black cape, a black felt hat and he walked with the aid of a cane. To the young boy he looked like an old version of John Wilkes Booth, as he had seen him depicted in the movies when he shot Abraham Lincoln. In the words of



Frank Glazer & French composer
André Jolivet, November, 1960

Frank Glazer, "I didn't look forward to those lessons because when I made a mistake he would pull my hair, if it was long enough, or hit the back of my head with his hard knuckles while saying 'Um Gottes willen'. There were plenty of those hits because he didn't particularly impart to me whatever knowledge he had. Although I didn't understand the German expletive, I knew it was bad news."

These lessons afforded much entertainment to his brothers and their friends who, much to his humiliation, used to gather on the porch to watch his lessons through the window. He did survive, however, and perhaps even prospered, because, thrown upon his own resources, he learned to observe and think for himself.

His life otherwise was like that of any normal boy. He went to school, helped in this father's garage pumping gas and patching inner tubes, played all the games that the other boys did – marbles, baseball, and football, and took part in all the family musical activities which started at age 8. At that time his brother's cornet teacher provided stock arrangements of the popular tunes of the day: *Yes, We Have No Bananas*, *Barney Google*, *Peggy O'Neil*, *Sleep*, etc., which could be played by the combination of piano, cornet and violin. A year later, when another brother took up the clarinet, the four brothers formed a dance band and played for weddings and dances. They also, with an older cousin who was a violinist in a theatre orchestra, played for family and friends, overtures such as *Morning, Noon, and Night in Vienna*, *Orpheus in the Underworld*, *Poet and Peasant*, *Light Cavalry Overture*, and Strauss Waltzes.

When Glazer was twelve an accidental meeting occurred which changed the entire course of his life. Two older cousins came to lunch. When they asked how he was getting on with his piano lesson, he informed them that



Frank Glazer & Szymon Goldberg

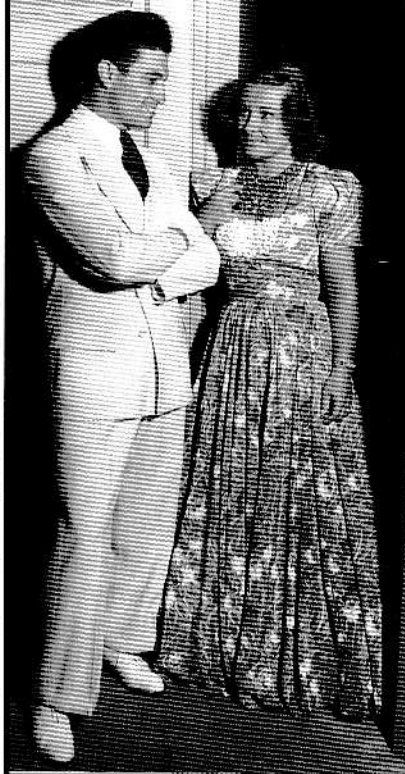
he was going to quit because he wasn't getting anywhere. They offered to introduce him to their teacher, but he was hesitant. "First," said he, "I want to know two things, is he old and does he hit?" Shortly thereafter he went to meet Jacob Moerschel, a well-known teacher who had studied with the legendary Leschetizky in Vienna. Impressed by the talent of this young boy, Moerschel agreed to take Glazer as one of his students.

From then until his death, Moerschel trained and guided the young pianist, opening up to him the rich world of the arts. For hours he would talk not only about musical ideas but also about painting, literature, and philosophy. In this was the foundation laid for the wide range and depth of knowledge that is Glazer's today. Early on he also arranged for his young student to study harmony, counterpoint,

and composition with his former student, Milton Rusch; and, with a view to the future, he introduced him to people of financial means in Milwaukee, who would later be of great assistance in furthering his studies and career.

That summer in 1927, when young Glazer met Moerschel, he advanced a school semester by attending summer school. He also made his first public appearance as a member of a Piano Trio, in the large Alhambra Theatre. This appearance was in the context of a vaudeville act, though the program consisted of Brahms' *5th Hungarian Dance*, *A Perfect Day* by Carrie Jacobs-Bond, Schumann's *Träumerei*, and Scharwenka's *Polish Dance* for piano solo.

With all the music around him, it was natural for Frank Glazer to take an active part in school musical activities. In junior high school he was called upon to play solos for the weekly assemblies, to accompany every kind of string, wind, and brass instrument as well as the chorus, the operetta, the minstrel show, and Character



Frank Glazer with mezzo-soprano Gladys Swarthout, Washington Park, Milwaukee, Wisconsin. August, 1939

Impersonation Day. This school experience was climaxed by a performance of Mendelssohn's G minor Concerto with the school orchestra for the graduation program.

In high school he also played the harp and string bass in the band and orchestra, and for three years played in vaudeville revues in the local movie theatres. A high point was an appearance at the Garrick Theatre in Chicago. In his senior year he played *Rhapsody in Blue* four shows a day for a week with the Alhambra Theatre Orchestra. The following week, after three shows, he walked from the theatre to the Milwaukee Auditorium to play, for an audience of 5,000, the Moszkowski Concerto with the Young People's Symphony Orchestra, conducted by Milton Rusch. Next day he walked to school reading the following "Wisconsin News" review: "The orchestra certainly shot off a dazzling musical rocket in the debut performance of its soloist, Frank Glazer. The tall, black-haired high school senior astounded his audience, delivering a version of the Moszkowski E Major Concerto, most admirable for vibrancy, well-schooled finish in every detail of pianism, and a confident mastery of interpretive demands. His tone has genuine beauty and his legato passage work and poise were a delight and the audience acclaimed him, recognizing in his playing that of a pianist with the genuine gift."

Moerschel died shortly afterward and Glazer, graduating with highest honors, followed his mentor's advice to go to Germany to study with Artur Schnabel. Armed with two years of high school German, a steamer trunk and two valises he set sail for Europe in October 1932, just as Hitler was rising to power.

Since he didn't know a soul in all of Germany, Schnabel arranged to have his former student, Leonard Shure, also an American, look after him like a "big brother." In the course of their developing friendship, Glazer decided that

studying with Shure also would facilitate the lessons with Schnabel, thus ensuring more rapid progress.

Since Arnold Schoenberg was also in Berlin, the young Glazer, eager to pursue his interest in composing, visited him in his apartment, with a view to studying with him. Though Schoenberg agreed to take him, saying he was "Geschickt" (skillful) in counterpoint, Glazer didn't do so at that time. However, at a second opportunity in Boston a year later, he did study with him, having two lessons per week for several months.

In January 1933, Hitler became Chancellor. The following May, because of the continuing political turmoil in Germany – clashes between Communists and Nazis, the burning of the Reichstag, the boycott of the Jewish-owned shops, etc. – Schnabel decided that conditions were too unstable to remain in Germany any longer and moved to Tremezzo on Lake Como, Italy. Glazer followed him there and lived in the adjoining village of Cadenabbia. Studies with Schnabel continued all summer long. The original plan was to be with Schnabel for two years, but now at the end of the first year, Schnabel decided that he wouldn't teach the following year because he was uncertain as to whether he would live in London or Italy. After discussing alternative plans, it was mutually agreed that it would be best to go to Boston, where Shure had gone in May, and continue along the



Paris, September, 24, 1944
l. to r.: cellist Paul Tortelier, Tortelier's mother, Frank Glazer, flutist René Rateau.

same "musical lines" with Shure and then return to Schnabel the following year.

During the Boston years, Glazer heard the weekly concerts of the Symphony, attended theatre performances, taught piano, played chamber music, studied piano with Shure and counterpoint with Schoenberg. At Harvard Extension Division he took courses in "Current Philosophical Tendencies" and in "History of Florentine Painting." Here, too, Leonard Shure helped him get started with students and friends.

When he returned to Italy in 1935, he went back to the same Inn in Cadenabbia. This time, in addition to piano practice and lessons with Schnabel, he availed himself of the opportunity to practice the organ in a small English church. Not long afterward, the organist asked him to play for the Sunday services so that he could take off on his bicycle for a vacation.

In the Fall of 1936, he made his debut in New York's Town Hall to a packed house. Kurt Weill, who was present at the concert, wrote to a friend, "Frank Glazer is an excellent musician and a pianist of high qualities. The best test for his great talent for me was his fine interpretation of the Schubert Sonata (A minor, op. 42) which is a very difficult work to perform. I am sure he will make his way in the concert halls of the world." Some weeks later Glazer made his Boston recital debut in Jordan Hall.

Despite the rich cultural life that Boston had to offer and the happy ambiance he enjoyed, by April 1938, he decided the time had come for him to move to New York - it was, after all, the marketplace for the arts. He made the move the following September.

During the ensuing period, engagements included appearances on "The Night of Stars" program in Madison Square Garden before an audience of 18,000, his first performance of the Tchaikowsky Concerto before an audience

of 50,000 in a Milwaukee Park, and a pair of performances of the Brahms B-flat Concerto with the Boston Symphony, Koussevitzky conducting.

This New York period was followed by a sojourn to Southern California. What started out as a simple attempt to further improve his technique expanded into a search for a rational theory concerning all of piano technique. The intended three months there, in which to accomplish the original goal, developed into a period of almost two years. During this time he also composed songs, some of which were performed on a transcontinental tour by the famous baritone John Charles Thomas.

For five months he was a fire-fighter at the Santa Ana Army Air Base as a Civil Service employee. When Japan attacked Pearl Harbor, he also joined the Civil Defense, for there was fear of a Japanese invasion of Southern California. With four brothers already in the service, he was himself inducted in May 1943. Before he completed basic training, his original classification was changed from Cryptography to Interpreter-Investigator. After eight weeks of study at the Provost Marshall General's School (Criminal Investigation Division) at Fort Custer, Michigan, he was assigned to the band at Camp Barkeley, near Abilene, Texas, to play the bass drum and glockenspiel instead of joining a company of MP's as an Interpreter in Criminal Investigation. After three month of this, he was called out for an interview about going overseas. He crossed the Atlantic on the Mauretania, unescorted, in February 1944, to serve in the newly formed Division G-5 (Military Government) as an Interpreter-Investigator (French, Italian, German). He arrived at Omaha Beach on D-Day plus eleven and served a total of twenty-two months overseas, eight of which were in Germany.

Following his discharge December 31, 1945, he moved once again to

New York. While preparing for a Carnegie Hall debut, he took summer courses in Columbia University's School of General Studies in English and French. He taught piano, coached singers, and played on Broadway in Marc Blitzstein's *The Cradle Will Rock*. And continuing his search for a rational theory of piano technique, he enrolled in New York Trade School's Piano Crafts

Department, graduating with a Certificate in Piano Technology. As a consequence of this and other related studies, he has lectured extensively on "The Science and Common Sense of Piano Technique."

After his successful Carnegie Hall debut, Glazer resumed his career with annual recital tours and several State Department sponsored tours in Germany, France, Turkey, and Iceland (where he played the Icelandic premiere of the Brahms B-flat Concerto).

He has played over forty different concerti with leading orchestras in the United States, Europe, South America, and the Near East (New York Philharmonic, Chicago and Boston Symphonies, the Lamoureux in Paris, the Orchestre de la Suisse Romande in Geneva) and performed recitals in over

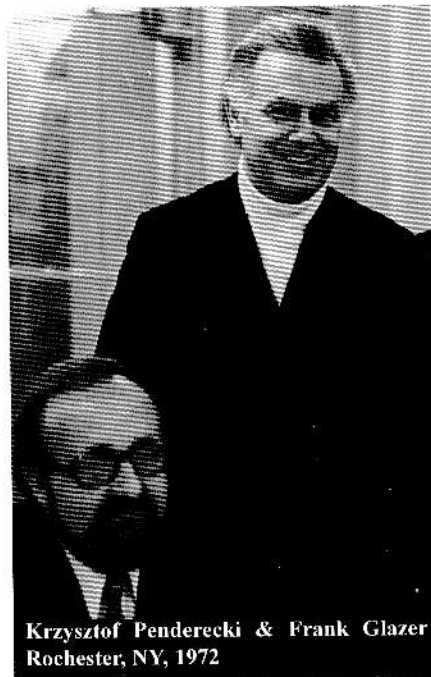
twenty-three countries in such halls as Carnegie in New York, the Queen Elizabeth in London, the Salle Pleyel in Paris and the Teatro Colon in Buenos Aires.

Widely known for the uncommon breadth of his repertoire, Frank Glazer is at home as a composer with numerous published songs, as chamber music player with his own ensembles and as guest of many others (Fine Arts, Kroll, Cleveland Quartets, New York Woodwind Quintet), and as a recording artist for Vox, Candide, Turnabout, Columbia, Concert-Disc, Everest, RCA, Orion, Musical Heritage, Arabesque, and Pro Arte Records. He is a founding member of the Eastman Quartet, the Cantilena Chamber Players, and the New England Piano Quartette.

He has written, narrated, and performed on his own prime-time television series (NBC-WTMJ), lectured on various musical topics, appeared as guest on the major radio and television networks in the United States and Europe, and is the recipient of numerous awards including the Paderewski Centenary Medal, given annually in London to an "Artist of Superlative Degree," the University of Wisconsin-Milwaukee award for Distinguished Performances of Chamber Music, the Distinguished Scholar in the Performing Arts Award from the University of Southern Maine, and a special citation from the Maine Legislature for his contribution to music in the elementary schools.

For fifteen years a Professor of Piano and member of the Artist Faculty at the Eastman School of Music, he is currently "Artist-in-Residence and Lecturer in Music" at Bates College.

-Ruth Glazer



Krzysztof Penderecki & Frank Glazer
Rochester, NY, 1972



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Frank Glazer, 2005