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# GLAZUNOV

## PIANO CONCERTOS 1 AND 2

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### Piano Concerto No. 1 in F minor, Op. 92 (1910-1911)

- Piano Concerto 1 - 1st mvt. - Allegro moderato (13:04)
- 2nd mvt. - Tema con variazioni (Andantino tranquillo) (17:47)

Recorded 31st October 1956

### Piano Concerto No. 2 in B major, Op. 100 (1917)

- Piano Concerto No 2 in B minor, Op 100 (20:09)

Recorded 29th October 1956

Elena Glazunov, piano

Hamburg Philharmonic Orchestra

conductor Alois Melichar

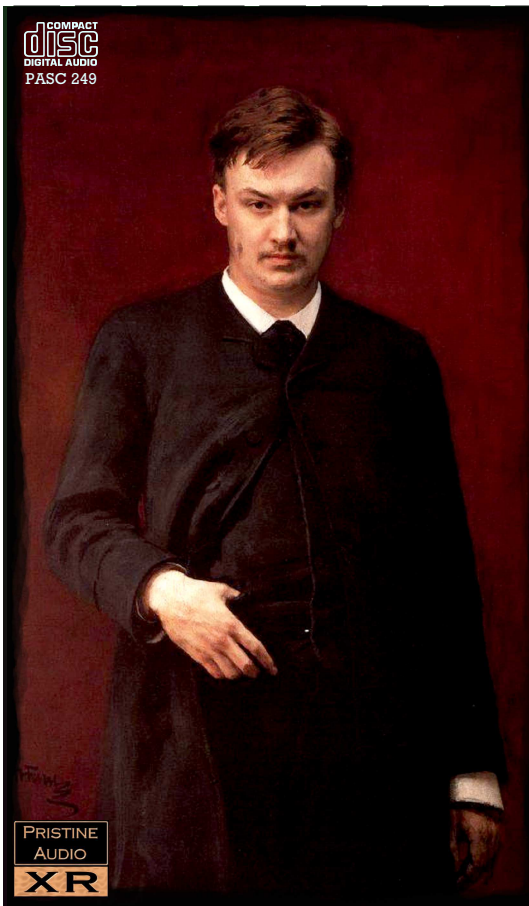
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Cover artwork: portrait of Glazunov by Ilya Repin, 1887 (detail)

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# GLAZUNOV

## PIANO CONCERTOS

NO. 1 IN F MINOR, OP. 92  
NO. 2 IN B MAJOR, OP. 100

ELENA GLAZUNOV  
PIANO

HAMBURG PHILHARMONIC  
ORCHESTRA

CONDUCTED BY  
ALOIS MELICHAR

RECORDED IN 1956

# GLAZUNOV

## PIANO CONCERTOS 1 AND 2

**Alexander Konstantinovich Glazunov** (Russian: Алекса́ндр Константи́нович Глазуно́в, Aleksandr Konstantinovič Glazunov; French: Glazounov; German: Glasunow; 10 August [O.S. 29 July] 1865 – 21 March 1936 (aged 70)) was a Russian composer of the late Russian Romantic period, music teacher and conductor. He served as director of the Saint Petersburg Conservatory between 1905 and 1928 and was also instrumental in the reorganization of the institute into the Petrograd Conservatory, then the Leningrad Conservatory, following the Bolshevik Revolution. He continued heading the Conservatory until 1930, though he had left the Soviet Union in 1928 and did not return. The best known student under his tenure during the early Soviet years was Dmitri Shostakovich.

Glazunov was significant in that he successfully reconciled nationalism and cosmopolitanism in Russian music. While he was the direct successor to Balakirev's nationalism, he tended more towards Borodin's epic grandeur while absorbing a number of other influences. These included Rimsky-Korsakov's orchestral virtuosity, Tchaikovsky's lyricism and Taneyev's contrapuntal skill. His weaknesses were a streak of academicism which sometimes overpowered his inspiration and an eclecticism which could sap the ultimate stamp of originality from his music. Younger composers such as Prokofiev and Shostakovich eventually considered his music old-fashioned while also admitting he remained a composer with an imposing reputation and a stabilizing influence in a time of transition and turmoil.

In 1929, at age 64, Glazunov married the 54-year-old Olga Nikolayevna Gavrilova (1875–1968). The previous year, Olga's daughter Elena Gavrilova had been the soloist in the first Paris performance of his Piano Concerto No. 2 in B major, Op. 100. He subsequently adopted Elena (she is sometimes referred to as his stepdaughter), and she then used the name Elena Glazunova. In 1928, Elena had married the pianist Sergei Tarnowsky, who managed Glazunov's professional and business affairs in Paris, such as negotiating his United States appearances with Sol Hurok. Elena later appeared as Elena Gunther-Glazunova after her second marriage, to Herbert Gunther (1906–1978).

Glazunov died in Paris at the age of 70 in 1936. The announcement of his death shocked many. They had long associated Glazunov with the music of the past rather than of the present, so they thought he had already been dead for many years. In 1972 his remains were reinterred in Leningrad.