



Piano Richard Glazier



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Complete artist information including video, audio and interviews are available at www.pricerubin.com

Richard Glazier – Biography



Richard Glazier - Pianist
Raconteur - Cultural Historian

Pianist, raconteur, narrator and cultural historian Richard Glazier brings a unique perspective to his lecture/performances, through his solo recitals, engagements with symphony orchestras, critically acclaimed CDs and DVDs, and PBS appearances on television, all drawing upon his extensive collection of multi-media musical memorabilia gathered from a lifetime study of George Gershwin and other American composers of Hollywood's Golden Age.

Every artist has an epiphany. For classically-trained, award-winning pianist Richard Glazier, it happened at age nine, when he saw the film “Girl Crazy” with a score by George & Ira Gershwin. So excited was he by the music he heard, Glazier was prompted to write a fan letter to famed lyricist Ira Gershwin. After corresponding with each other for three years, Gershwin invited his young friend, then 12, to meet him in Beverly Hills. During their visit, Ira asked Glazier

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Richard Glazier – Biography

to play a Gershwin tune on the piano that once belonged to his brother, legendary composer George Gershwin. Fueled by Ira's encouragement and interest, Glazier dedicated himself---that very day---to the Gershwin repertoire and the American Popular Songbook, eventually becoming one of the genre's leading authorities.

Early Life

Originally from Indianapolis, Indiana, Glazier began studying piano when he was 6 years old. Trained in the classics, Glazier earned Bachelor and Master degrees in Piano Performance from Indiana University School of Music, Bloomington, where he studied with famed pianist and teacher, Menaham Pressler, and a Doctorate of Musical Arts from the Cleveland Institute of Music.

In addition to Ira Gershwin's blessings, Glazier has received the Alumni Achievement Award from the Cleveland Institute of Music for his contributions to the American Popular Song. He also won several major international piano competitions including the Pro Musicis International Award and the National Federation of Music Clubs' Grand Prize. He also has the distinction of being selected as a Steinway Artist.

Concert Career

Glazier's passion for the rich cultural heritage of early 20th-century America led him to create special programs celebrating the era—the music, the composers, the performers, old-time Broadway shows and movie musicals. In these concerts, Glazier plays the piano and weaves in commentary on the history behind the songs, telling fascinating inside stories about the composers, the shows, the films and the stars, sharing funny anecdotes and showing rare vintage images and film clips. He has performed these multi-media programs in every state of the union, at the United Nations, the Smithsonian Institute, and Carnegie Hall.

Glazier is also committed to performing for those less fortunate---people who seldom have the chance to hear live music. Through the auspices of the Pro Musicis organization, he has done community service concerts in every conceivable venue from prisons to homeless shelters, from retirement homes to elementary schools.

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Richard Glazier – Biography

Television Specials

Glazier's concerts have inspired two national television specials: "From Gershwin to Garland - A Musical Journey With Richard Glazier", which was broadcast on PBS stations throughout the country in 2010, and "From Ragtime to Reel Time - Richard Glazier in Concert", which starts airing on PBS stations in March 2012.

Glazier has won multiple awards for his television shows, including four Telly Awards for Outstanding Achievement in Entertainment, Documentary and Cultural Programming.

The Glazier Collection

After his career, Glazier's greatest passion is his collection of memorabilia related to the Gershwins, their contemporaries and the Golden Era. He has spent a lifetime collecting autographed sheet music, concert programs, photographs, books, records and letters, as well as an extensive collection of original vintage movie posters.

Richard Glazier and his wife Jan, Director of Music at PianoDisc, live in Sacramento.

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Richard Glazier – Concert Programs

Richard Glazier Salutes the American Popular Song

Award winning pianist and master storyteller, Richard Glazier, takes audiences on a musical tour of the 20th century in this fascinating program dedicated to the American Popular Song.

Using his piano as a time machine, Glazier starts when Ragtime was King and continues through the decades that followed, with stops in Tin Pan Alley, Broadway and Hollywood. Glazier's exciting piano performances are made even more meaningful with fascinating inside stories and rare film and audio clips. Whether he's playing the music of Joplin, Gershwin, Rodgers, Kern or a host of other Golden Era composers, Glazier brings new life to old favorites, and his narration never fails to dazzle an audience—so real and deep is his passion for the music. Concluding each program with the complete solo piano version of *Rhapsody in Blue*, Glazier gives audiences an evening to remember.



Gershwin - Remembrance and Discovery

From their days in Tin Pan Alley and Broadway, to Carnegie Hall and the final years in Hollywood, George and Ira Gershwin were popular music royalty—the golden songwriting team that created some of our most memorable and beloved music. Richard Glazier is a master storyteller whose charming, insightful narration is the perfect accompaniment to his brilliant piano performances. Playing rare arrangements of the great Gershwin songs, and the complete solo piano version of *Rhapsody in Blue*, Glazier brings his audiences entertainment of the highest order.

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A Salute to Judy Garland and Friends

Pianist Richard Glazier's new show, "A Salute to Judy Garland and Friends", is a tribute to the woman most often called the world's greatest entertainer. Glazier will play all the famous Garland songs, including "Over The Rainbow", "Where Or When", "The Boy Next Door", "The Trolley Song" and "The Man That Got Away", as well as songs made famous by her friends and co-stars **Fred Astaire, Gene Kelly** and **Mickey Rooney**. The show will also feature film clips, rare home movies, video tributes and the kind of fascinating stories and inside information that are Glazier's trademark. Special bonuses include a tribute to Hollywood's piano superstars, **Jose Iturbi** and **Oscar Levant**, with performances of the exciting *Ritual Fire Dance* and *Sabre Dance*.

Ragtime and Romance - The Music of Joplin and Gershwin

The King of Ragtime, Scott Joplin, and his counterpart in American Popular Song, George Gershwin, led lives as fascinating as their music. Richard Glazier weaves stories and piano performances into a thrilling celebration of these two American geniuses. From Joplin's early works to his greatest hit, the Maple Leaf Rag, Glazier demonstrates not only the music's infectious melodies and rhythms, but also its inherent lyricism, a quality that is often overlooked. Glazier explores Joplin's influence on the young Gershwin, the progression of Gershwin's musical genius, and how Joplin's dream for his own music was realized by Gershwin with *Rhapsody In Blue* (played in the complete solo piano version).

Hooray For Love - The Music of Harold Arlen

The 20th century's number one song, according to the American Film Institute and other surveys, was "Over The Rainbow", written in 1939 by composer Harold Arlen. "If he had written no other song during his entire career it would have been enough," Richard Glazier tells his audiences, "but during his lifetime, Harold Arlen wrote some of the most beloved and enduring songs in American popular music." Glazier then takes his audiences from Arlen's earliest musical influences to his years writing for the Cotton Club, to Broadway and then Hollywood. Mixing audio and video clips with fascinating stories and brilliant piano performances in jazz, classical and pop arrangements, Glazier offers an

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Richard Glazier – Concert Programs

evening of non-stop entertainment, capped off with the signature piece of Arlen's idol and great friend, George Gershwin, *Rhapsody in Blue*.

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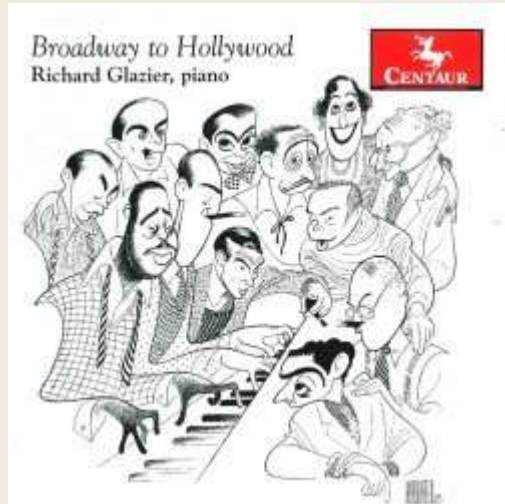
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Richard Glazier – Discography

CDs

Broadway to Hollywood



BUY NOW!

CD - 17.00

- 1 Drifting from “Auntie Mame”
- 2 Theme from “Vertigo”
- 3 Scene D’Amour from “Vertigo”
- 4 Embraceable You from “Girl Crazy”
- 5 Medley from “My Fair Lady”
- 6 Soon from “Strike Up The Band”
- 7 My Ship from “Lady in the Dark”
- 8 So In Love from “Kiss Me Kate”
- 9 Street Scene
- 10 An Affair to Remember
- 11 Ev’ry Time
- 12 The Boy Next Door
- 13 My Funny Valentine
- 14 Where or When
- 15 One For My Baby
- 16 Bess You Is My Woman
- 17 I Love A Piano/They Say It’s Wonderful
- 18 Too Late Now
- 19 Sabre Dance

Harold Arlen: Hooray for Love



BUY NOW!

Harold Arlen: Hooray for Love; Richard Glazier, piano
CD - \$16.00

Track Listing

- Sleepin' Bee/Let's Fall in Love
- Stormy Weather
- American Minuet
- One For My Baby
- Hooray For Love
- Happiness Is A Thing Called Joe
- Rhythmic Moments
- Come Rain Or Come Shine
- That Old Black Magic
- Over The Rainbow
- Blues In The Night
- Last Night When We Were Young
- I've Got The World On A String
- Here's What I'm Here For
- Someone At Last
- The Man That Got Away
- It's A New World
- Get Happy

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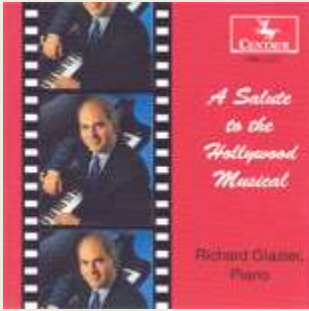


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A Salute to the Hollywood Musical



BUY NOW!

"A Salute to the Hollywood Musical" Richard Glazier, piano
CD - \$16.00

Track Listing

Smoke Gets In Your Eyes
Begin The Beguine
Moon River
Body And Soul
Isn't It Romantic
If I Only Had A Brain
Over The Rainbow
Medley From Meet Me In St. Louis
Lullaby
It's A New World
The Man That Got Away
Orchids In The Moonlight
Indian Love Call
September In The Rain
Hallelujah
You Go To My Head
I Cover The Waterfront
An American In Paris

Gershwin: Remembrance and Discovery, Volume 2



BUY NOW!

Gershwin: Remembrance and Discovery, Volume 2, Richard Glazier, Piano
CD - \$16.00

Track Listing

S'Wonderful/Funny Face (trans. Artis Wodehouse)
Maybe (trans. Artis Wodehouse)
Soon (concert paraphrase by Maurice C. Whitney)
I'll Build A Stairway To Paradise
But Not For Me (stylized by Stan Freeman)
Rialto Ripples
How Long Has This Been Going On (arr. Chris Rutkowski)
Two Waltzes In C (adapted by Saul Chaplin)
Jazzbo Brown Blues
For You, For Me, Forever More
Isn't it a Pity
Love is Here to Stay
Rhapsody in Blue (for piano solo)

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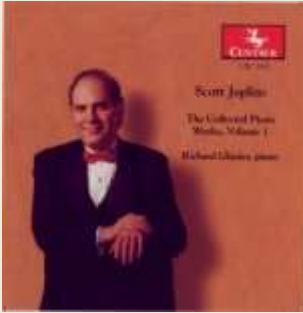


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Scott Joplin: The Collected Piano Works, Volume 1



BUY NOW!

Scott Joplin: The Collected Piano Works,
Volume 1, Richard Glazier, piano
CD - \$16.00

Gershwin: Remembrance and Discovery



BUY NOW!

Gershwin: Remembrance and Discovery,
Richard Glazier, piano
CD - \$16.00

Track Listing

- Etude on Embraceable You by Earl Wild
- Etude on Somebody Loves Me by Earl Wild
- Jilted
- Meadow Serenade
- Love Walked In (trans. by Percy Grainger)
- The Man I Love (trans. by Percy Grainger)
- Impromptu in 2 Keys
- Sleepless Night
- Three Preludes for Piano
- Three Quarter Blues
- They Can't Take That Away From Me
- Promenade
- Ballet Music from Primrose
- Sixteen Bars Without a Name
- Three Concert transcriptions by Beryl Rubinstein from Porgy and Bess
- Melody No. 40 (trans. by Sylvia Rabinof)

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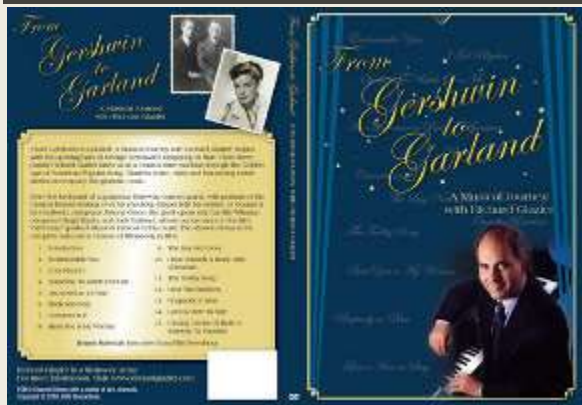
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DVDs

From Gershwin to Garland



BUY NOW!

"From Gershwin to Garland: A Musical Journey with Richard Glazier" begins with the opening bars of George Gershwin's *Rhapsody in Blue*. From there, pianist Richard Glazier takes us in a musical time machine through the Golden Age of American Popular Song. Glazier's warm, witty and fascinating inside stories accompany the glorious music. From the keyboard of a gorgeous Steinway concert grand, with portraits of his musical heroes looking over his shoulders, Glazier tells his stories of George & Ira Gershwin, composer Johnny Green, the great opera star Camilla Williams, composer Hugh Martin, and Judy Garland, whose performance in the film "Girl Crazy" sparked Glazier's interest in this music. The show's climax is the complete solo piano version of *Rhapsody in Blue*.

From Ragtime to Reel Time



BUY NOW!

From Ragtime to Reel Time - Richard Glazier in Concert was filmed live in front of a studio audience in San Francisco, CA. The concert features Glazier telling fascinating backstage stories, and playing glorious arrangements of songs by a host of Golden Era composers including Gershwin, Arlen, Rodgers and Kern. Film legend Mickey Rooney is along as Glazier's special guest, and the two sing a duet in what was once the old MGM pre-recording stage. If you like great music, Old Hollywood, inside stories and a charming host, *From Ragtime to Reel Time* is for you!

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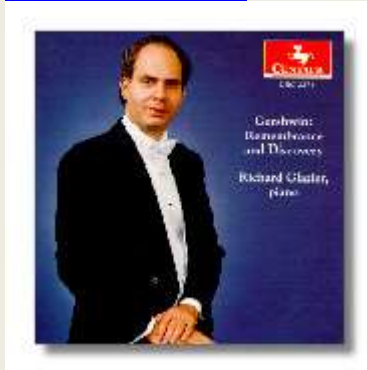
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Richard Glazier – Reviews

 CD Review

[George Gershwin](#)



Remembrance and Discovery, Volume 1

- Two Études by Earl Wild on Gershwin Songs
- Embraceable You
- Somebody Loves Me
- Jilted from *Of Thee I sing*
- Meadow Serenade from *Strike up the Band*
- Love Walked In (trans. Percy Grainger)
- The Man I Love (trans. Percy Grainger)
- Impromptu in 2 keys
- Sleepless Night
- Three Préludes for Piano
- Three Quarter Blues
- They Can't Take That Away From Me
- Promenade
- Ballet Music from *Primrose*
- Sixteen Bars Without A Name
- Three Concert Transcriptions by Beryl Rubinstein for solo piano from *Porgy and Bess*
- Bess You Is My Woman
- Summertime

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Richard Glazier – Reviews

- I Got Plenty of Nuttin
- Melody #40 (arr. from the violin original by Sylvia Rabinof and dedicated to Richard Glazier)

Richard Glazier, piano

Centaur CRC2271 DDD 61:45



This year, Santa made me a present of a collection of Gershwin songs. For a very long time, I've been trying to figure out the harmonies on my own, with little success. Seeing the sheet music made the reasons (other than the limitations of my ear) apparent. Those harmonies are hard, by gosh! – augmented chords with flattened sevenths, chords built from adjacent keys, unusual voicings. I'm currently studying "Nice Work If You Can Get It" and have reached the point where my own playing doesn't make me sick, but, as we say in the Midwest, I still have a ways.

Still, a Gershwin accompaniment satisfies the hands. It's great fun, once you've got it. I wonder what real pianists, who probably get this stuff at sight, must think. At least four really good ones have provided virtuoso paraphrases of Gershwin's music: Earl Wild, Percy Grainger, Beryl Rubinstein, and Gershwin himself in *George Gershwin's Song Book*. Each approaches the job differently. Wild wants to give his fingers something to do. Grainger wants to set off the melody. Rubinstein tries to reproduce an "orchestral" feeling. Gershwin turns "arrangeable" songs into tight epigrams of composition.

Kudos to Richard Glazier, simply on his choice of repertoire. There are, by his count, four recording premières. By mine, there are eight. The best-known works here are the *Three Preludes*, and you can't exactly call them over-recorded. The disc represents a serious exploration of the Gershwin catalogue. Even better, the player confronts these pieces in a way that strikes me as new.

Quite simply, he plays Gershwin like most pianists would play Chopin or Debussy – a neat idea, and not all that far-fetched. After all, the three composers (other than himself) Gershwin played most often were Bach, Chopin, and Debussy (I forget the source of this information, unfortunately). To judge by the available recordings, Gershwin played his own music pretty straight (although almost never the same way twice), and pianists have pretty much followed this. To me, the great difficulty Gershwin's work poses to performers is not virtuosic, but architectural: how to bring sense to the "flow" of the piece. One encounters the same sort of problem in Debussy. Gershwin himself remarked to Mitch Miller (then playing oboe in a touring orchestra led by Gershwin) that he couldn't notate precisely how he wanted the music to sound, which makes sense if you take a look at the rather long tempo indications prefacing many of works – it's almost like reading a stanza of Dante. The straight-ahead approach can't really be all that straight.

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Richard Glazier – Reviews

Glazier brings something more to the keyboard, without losing the music's dance quality – a plasticity of line (*rubato* is only part of it), whereby the music seems to just breathe. I don't know how he does this, but the music is not merely in his fingers, it's in his bones and blood. Earl Wild has a long association with Gershwin's music. For many years, his recordings of the *Concerto in F* and the "*I Got Rhythm*" *Variations* with Fiedler were the best around (RCA Gold Seal 6519-2RG reissued on [Living Stereo SACD 82876-61393-2](#)), and they're still pretty damn good. Wild also has arranged Gershwin works for solo piano, including his *Seven Virtuoso Études* on Gershwin songs. Glazier takes two: the études on "Embraceable You" and "Somebody Loves Me." In the first, the melody sings out amid a continual swirl of notes – to a large extent, a study in arpeggio. The second transcription is less note-y, varies the texture more, and succeeds better. Glazier brings off the happy illusion that he has made them up on the spot, so far has his performance come from just note-playing. Incidentally, Wild has recorded the complete set ([Chesky CD-32](#)). I'm not crazy about the études as a whole, however. Some definitely do work better than others.

The Grainger arrangements of "Love Walked In" and "The Man I Love" are fairly interesting and, understandably, share many features with Grainger's own solo piano music. For Grainger, melody was the rock on which one built a composition. This explains his attraction to Grieg, Delius, Gershwin, and folk song. Although they require a player of professional calibre, they're pretty spare. The melody is always dominant. Grainger varies the subordinate texture very subtly, and we seem to watch the melody – like Monet's cathedral paintings – under different light. Richard and John Contiguglia have also recorded these ([MCA MCAD-6226](#)) rather stiffly, I'm afraid, compared to Glazier, who turns these charmers into living music.

Music-loving Clevelanders of a certain age remember Beryl Rubinstein with fondness and respect – a musician of high and wide culture and for many years the director of the Cleveland Institute of Music, of great influence in the city's musical life. It turns out that Rubinstein was one of the first of the "serious" musicians in the country (as early as the early 20s) to recognize Gershwin's worth as a composer. Richard Glazier has uncovered several links between the two men. Gershwin composed "16 Bars Without a Name" (later incorporated into "Short Story," originally a violin piece for Samuel Dushkin) and dedicated it to Rubinstein. Rubinstein composed "Three Concert Transcriptions" from *Porgy and Bess*, brought out by Gershwin Publishing Corporation in 1945, and subsequently forgotten. Glazier rediscovered the music, and it's a genuine find: "Bess, You Is My Woman Now," "Summertime," and "I Got Plenty o' Nuttin" for solo piano. The arrangements are elegant enough to remind me of von Bülow's arrangements of Wagner – no flashy effects, and almost every note contributes something meaningful. The fact that Gershwin's arias can blossom under that kind of treatment amazes even me, quite frankly. These transcriptions indicate the great structural integrity of Gershwin's music. Glazier phrases like Mengelberg and, most important, conveys the narrative coherence of these works.

Many pianists (and some big-name string players) have recorded the *Three Préludes*, gems of solo repertoire, including Gershwin himself. The composer's recording doesn't satisfy me, and indeed he seemed to have an attitude toward recording, unusual by today's standard. He apparently had no interest in a "definitive" performance, if we judge by those pieces recorded more than once, for the interpretations vary widely. They become a record of how he felt about

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Richard Glazier – Reviews

the work at that moment. The best recording for me remains Levant's of 1949 – incisive and exciting. Bolcom's on Nonesuch is a bit dry. Tilson Thomas on Sony fidgets about like a flea on a hot brick, with bizarre, even downright ugly, touches of "interpretation," as if the *Préludes* aren't interesting enough on their own. As far as I'm concerned, Glazier's interpretation doesn't meet the standard he himself has set for the rest of the disc. There's nothing terrible about Glazier's *Préludes*, but nothing exceptional either.

Glazier fills the remainder of the disc with short Gershwin pieces (some of them still really sketches) very little known. Tilson Thomas and Bolcom have recorded some of these. Bolcom does a better job than Thomas, and Glazier beats them both with his usual virtues, conveying the works' architecture and getting the music to breathe. Particularly interesting are the "Meadow Serenade" from the original *Strike Up the Band* and "They Can't Take That Away From Me" from the Astaire-Rogers flick *Shall We Dance*. *Strike Up the Band* initially flopped on Broadway ("Satire is what closes on Saturday night"), and the wonderful original score disappeared. When the Secaucus trunk was discovered at a Warner Bros. warehouse in 1982 (the Gershwin scholar's equivalent of the restoration of the library at Alexandria), several scores (with orchestral parts) were found – *Strike Up the Band* among them. The version Glazier records comes from that trunk. We hear "They Can't Take That Away From Me" in its incarnation as a piano rehearsal score for a ballet sequence in the film. Gershwin himself composed and orchestrated the film's "Walking the Dog" sequence (now known as the concert piece *Promenade*), but the ballet is probably the work of either Robert Russell Bennett or Joseph A. Livingstone, credited for orchestrations and arrangements, respectively. I must say I prefer the ballet in its solo piano version, since its orchestral form struck me as corny as Mazola. Of course, it helps that Glazer plays with great taste here.

Piano sound is a bit forward but doesn't really distract. All in all, a fine disc.

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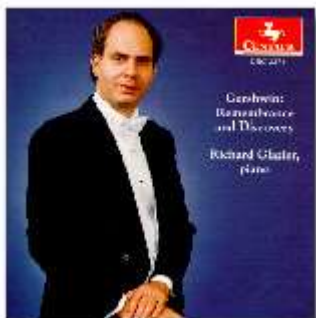
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George Gershwin



Remembrance and Discovery, Volume 1

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In *Bring on the Girls*, P.G. Wodehouse and Guy Bolton's account of their life in the musical theatre of the 1910s and 1930s, there occurs a delightful account of a conversation between the two about plans for a new musical. Previously their collaborations were mainly with Jerome Kern, but he was not available for their new show.

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Richard Glazier – Reviews

"If we can't have Jerry, who else is there?" asked "Plum" (Wodehouse)
"Irving," [Berlin] replied Bolton.

"Fine, but he wouldn't want me. He writes his own lyrics."

"Do you remember that boy who was rehearsal pianist at the Century?" [Bolton and Wodehouse had previously worked on *The Second Century Show* for impresarios C.B. Dilligham and Flo' Ziegfield for the Century Theatre, which "stood at the bottom of Central Park West and was the last word in theatres, its girders made of gold and \$1000 bills used instead of carpets"]

"You mean the lad who could make a piano sound like a whole jazz orchestra?"

"That's the one. He said he'd like to play us some of his music."

"Every rehearsal pianist wants to play you his music."

"I know, but I was with some people not long ago and they talked about this chap and someone said he was a genius."

"You're sure it was the same fellow?"

"Yes, I'd clean forgotten his name but when they said it I remembered it. I've written it down so I won't forget it again and when I get back I'll look him up."

"What was the name?"

"George Gershwin."

"That's right, I recall him now. Pink cheeks, nice smile, a terrifically strong beard that even the closest shave couldn't conceal."

"If I decide he'll do, will you come over?"

"Yes, but try to get Jerry. After all there's only one Kern."

"True. Still, who knows? Maybe there's only one George Gershwin."

Having grown up in England I may well have less of my childhood invested emotionally in this music than many North Americans, although the American influence was pervasive enough that at least half of the melodic material on this disc is instantly recognizable.

Nevertheless, it may be that I can bring a slightly more objective view to this music than would be possible for somebody brought up conscious of the tradition of Gershwin rather than that of, say, Noel Coward.

Richard Glazier, whose fascination with the music of Gershwin is lifelong, opens his recital with two studies by the great Earl Wild; Wild takes the Gershwin as a starting point, much as Liszt might have taken Mozart or Verdi as a starting point for one of his fantasies – with results which are, to these ears, no less musically satisfying than his great predecessor – although Wild's ambition is somewhat less all-embracing than Liszt's, who would probably have spun a *Gershwin Paraphrase* out to 15 or 20 minutes, as opposed to Wild's 2:47 and 3:19 respectively.

Having opened on that high note, Glazier's disc never once falters, either technically or musically. He treads a fine line between treating the music with kid gloves and divesting it of its jazz-influenced authentic Americanism on the one hand and vulgarizing it, thus riding roughshod over its manifold subtleties, on the other. It's a balancing act that few pianists are constitutionally capable of.

Of the many high points on a recording which is a succession of high points, I particularly enjoyed Percy Grainger's two transcriptions, affectionate and effective, and those of Beryl Rubinstein (to whom the fleeting *Sixteen bars Without a Name* is dedicated) of the three

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famous songs ('arias', with all due respect, is surely too *serious* a word) from *Porgy and Bess*.

Rubinstein, who – as Glazier tells us in his informative liner note – was born in the same years as Gershwin, made these transcriptions around 1945, the year they were published. They subsequently vanished and were only rediscovered by Glazier, in the archive of the Cleveland Institute of Music, while he was a doctoral student. Their discovery alone would be sufficient reason to thank Glazier, for they are simply wonderful pieces, but he performs them – as indeed he does everything on this disc – with affection, insight and abundant technique.

This record is a joy from start to finish; moreover, the exemplary, natural-sounding recording captures the sound of the piano very faithfully.

In his liner note, Glazier relates the story of visiting Ira Gershwin at the age of 12 and his delight at being invited to play upon Gershwin's own piano. In a private correspondence he told me that, as he left, Ira Gershwin said to him: "people say my brother George played that piano, and Oscar Levant played that piano...someday maybe they'll say Richard Glazier played that piano".

I shouldn't be at all surprised.

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Classical Music Review: New Releases

Pianist Richard Glazier Salutes The Hollywood Musical. 1. Smoke Gets In Your Eyes (Kern/Harbach); 2. Begin The Beguine (Porter); 3. Moon River (Mancini/Mercer); 4. Body And Soul (Green/Heyman/Sour/Eyron); 5. Isn't It Romantic (Rodgers/Hart); 6. If I Only Had A Brain (Arlen/Harburg); 7. Over The Rainbow (Arlen/Harburg); 8. Medley From Meet Me In St. Louis (Martin/Blane); 9. Lullaby (Martin/ Alec Wilder); 10. It's A New World (Arlen; Gershwin); 11. The Man That Got Away (Arlen/Gershwin); 12. Orchids In The Moonlight (Youmans); 13. Indian Love Call (Friml /Harbach /Hammerstein); 14. September In The Rain (Warren/Dubin); 15. Hallelujah (Youmans/Grey/ Robin); 16. You Go To My Head (Coots/Gillespie); 17. I Cover The Waterfront (Green/Heyman); 18. An American In Paris (in miniature) (Gershwin). Arrangers : Gregory Stone (1, 12); Cy Walter (2-5) ; Roger Kellaway (8) ; Maurice C. Whitney (13-18) ; Richard Glazier (11); all others are original arrangements; Richard Glazier, piano. Centaur CRC 2577 (63'52).

Some music is made for day, and some for night. Though Sacramento-based pianist Richard Glazier's new Centaur CD, *A Salute To The Hollywood Musical*, isn't the least bit dark, it's tailor-made for romance, and dreaming. His album is also a collection of standards, and they're standards because they're perfectly made songs, with clever, even probing lyrics, beautiful melodies, and rich harmonies. And though these are piano-only versions their poetry comes through loud and clear. Or should I say elegantly? For Glazier's touch is never forced, and though he can produce powerful sounds on his Steinway, the music always comes out full of nuance, satin smooth. The recent Fred Hersch-produced AIDS benefit CD, *The Richard Rodgers Centennial Jazz Piano Album*, had a team of crack musicians who improvised on Rodgers' immortal tunes. Glazier's solution here is different -- he uses concert paraphrases

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Richard Glazier – Reviews

made by some of the best arrangers in the business. Designed for intermediate to advanced pianists, these transcriptions are highly sophisticated, and often far more elaborate than the original tunes, which is exactly what you'd expect an elaborately trained classical pianist like Glazier to do. This is the same tactic French concert pianist Jean-Yves Thibaudet used when he tried to crack Ellington's genius on his CD tribute to him. And guess what? It works.

Glazier has spent the last few years devoting his energies to masters of the American popular song, which is our biggest and best artistic export. Gershwin -- he knew the composer's lyricist brother Ira -- was an early inspiration, as well as an abiding influence, and the subject of two impeccably played and deeply felt Centaur albums -- *Remembrance and Discovery*. His current multi-media cum piano project, which he tours the country with under the aegis of Community Concerts, is an homage to some of the classic composers and arrangers of Hollywood's glory days, and includes several of the MGM-Arthur Freed musicals, which set standards at their time, and still do. Producer Freed was also a lyricist and that sensitivity probably influenced his decision to get the top musicians available -- people like composer Johnny Green (1908-1989), to head the music department, and Roger Edens (1905-1970), who was, according to legendary composer-orchestrator Alexander Courage (1919-) -- he worked on all the great MGM musicals of the 50's -- "in charge of the Freed unit."

Edens started out as a vocal coach to Judy Garland, and was the musical supervisor for one of her best films, Vincente Minnelli's charming and evocative *Meet Me In Saint Louis* (1944). Glazier plays a striking medley of tunes from its Hugh Martin/Ralph Blane score, arranged here by jazz pianist Roger Kellaway. Martin, who's now 88, was also responsible for cultivating Garland's singing style, and worked as her vocal arranger on Cukor's 1954 remake of *A Star Is Born*, with its Harold Arlen showstopper "The Man That Got Away". The pianist's own arrangement returns the tune to its original roots -- a bluesy, introspective, and quite simple, lament, with softly tolling left hand chords.

Glazier also performs other music indelibly linked to Garland -- Arlen and E.Y. Harburg's immortal songs from *The Wizard of Oz* (1939) -- "Over The Rainbow," in a reading full of rich parallel chords, and "If I Only Had A Brain" -- gossamer light, with hints of a Chopin *mazurka*. His classical chops show in Cole Porter's 1933 "Begin The Beguine", which was used in *Broadway Melody of 1940*. The 1941 Cy Walter (1925-1968) arrangement he plays here is an elaborate stylization of the syncopated West Indian dance which gives it its name, and which oddly enough seems to call up lots of Astaire-Rogers duets, particularly their big number in George Stevens' *Swing Time* (1936), which had an exquisite Jerome Kern score. That composer is represented by a Gregory Stone arrangement of "Smoke Gets In Your Eyes" from the 1933 musical *Roberta*, which RKO filmed 2 years later, and which Glazier performs with real, and very delicate romantic feeling. The pianist gives all the other tunes their due, and he's always supremely sensitive to their musical structures and emotional shapes. His reading of the Rodgers and Hart song, "Isn't It Romantic?" (1932), for example, which they wrote for Maurice Chevalier and Jeanette MacDonald to sing in *Love Me Tonight*, lacks even the faintest hint of irony, and gets its special poetry from a left hand figure straight out of Ravel's *Rapsodie Espagnole* (1908). And what could be more atmospheric than the rich descending chords which open Walter's 1962 arrangement of Mancini's 1961 "Moon River"? (Thank God we're spared Audrey Hepburn strumming guitar.) And it certainly doesn't hurt that Walter's

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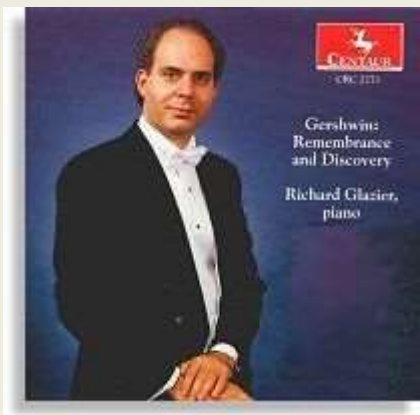
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Richard Glazier – Reviews

transcription is also a favorite of Glazier's famous pianist friend Michael Feinstein. In an age where every musician frantically pursues the next gig, like a cynical non-paying trick, it's nice to see an artist taking the time to find the beauty in all those standards we'd taken for granted for so long. Maybe we were all just too busy to notice. And a little too jaded to care.

Michael McDonagh

Gershwin: Remembrance and Discovery



- **Two Etudes by Earl Wild on Gershwin Songs** ("Embraceable You" & "Somebody Loves Me")
- **"Jilted"** from *Of Thee I Sing*
- **"Meadow Serenade"** from *Strike up the Band*
- **"Love Walked In" & "The Man I Love"** (trans. Percy Grainger)
- **Impromptu in Two Keys**
- **Sleepless Night**
- **Three Preludes for Piano**
- **Three Quarter Blues**
- **They Can't Take That Away From Me**
- **Promenade**
- **Ballet Music from Primrose**
- **Sixteen Bars Without A Name**
- **Three Concert Transcriptions** by Beryl Rubinstein for solo piano from *Porgy and Bess* ("Bess You Is My Woman", "Summertime" & "I Got Plenty of Nuttin")
- **Melody No.40** (arr. from the violin original by Sylvia Rabinof and dedicated to Richard Glazier)

RICHARD GLAZIER piano

CENTAUR Records CRC 2271

[61'45"] full-price

CD sleeve notes by performer. This review is kindly sponsored by [Centaur Records](http://www.centaurrecords.com).

by **Adrian Tan** [**Flying Inkpot, May 17, 1998**]



Left: Richard Glazier with Ira Gershwin in 1975

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Richard Glazier – Reviews

Every successful Gershwin performer shares one thing in common: they love Gershwin. Every album is a tribute to the music that has filled great symphony halls all over the world, as well as over the bedside radio of lovebirds then and now. This is Richard Glazier's remembrance of the music of a composer who had inspired him greatly during his youth. It is also the sharing of his discoveries of these gems of piano music, some arranged by musicians who share the same status as Gershwin does in the canon of music.

The repertoire itself is worth the price of this CD. The arrangements are as amazing as the music which inspired their creation. Glazier's technique is exceptional and he plays with a relaxed quality crucial in the delivery.

"The difficult must be made customary, the customary easy and the easy ... beautiful" (Konstantin Stanislavski). Earl Wild's **Two Etudes on Gershwin Songs**, "*Embracable you*" and "*Somebody Loves me*" turn the simple but charming melodies of Gershwin (right) into concert pieces for virtuosos the likes of Glazier. Though daunting in the ears of a trained pianist, Glazier breezes through these with an easy feel so essential to the music.



I was surprised to discover that Percy Grainger too had arranged the music of Gershwin. Even more surprising was the fact that he considered "*The man I love*" to be "on a par with the greatest of art songs by Faure, Schumann, Brahms and Schubert". Grainger remains faithful to the melody and original improvisations by Gershwin in this arrangement, but adds to it with his wonderfully organic and lush texturing of sound. Glazier beautifully executes these with clear and delicate voicing and phrasing.

Glazier also includes the popular **Three Preludes** in this selection, a set of pieces I fell in love with when I heard them played by the legendary Oscar Levant. The lively First Prelude is a landmark in the piano repertory, as is the serene blues-like Second Prelude. What makes this piece of music challenging is not merely the tricky dance rhythms but the lilting, jazzy feel that has to be captured despite the complex fingerwork. Glazier produces what I feel comes a close second to Levant's rendition, lacking only in the latter's debonair element that suitably characterizes and enhanced his interpretation.

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Left: "George in an Imaginary Concert Hall". Painting by David Siqueiros.

A highlight of this selection is Beryl Rubinstein's **Three Concert Transcriptions from Porgy and Bess**. Glazier (in his liner notes) highlights the special friendship between these two superb musicians. Gershwin dedicated "*Sixteen bars without a name*" (also included in this collection) to Rubinstein, being one of the first to recognize George's genius. The discovery of this music is an apt tribute to their memory indeed. Rubinstein picks the sublime "*Summertime*", the carefree and chirpy "*I've got plenty of nuttin'*" and the love duet "*Bess, you is my woman now*" as her thematic material for these transcriptions.

This creative effort was thoughtfully done, elaborating on the melodies, adding interesting chromatic harmonies and pianistic textures that demonstrates a thorough understanding of composition for the modern piano. Glazier handles each song carefully, fully intent in his interpretation. He delivers a beautiful and poetic "*Bess, you is my woman now*" while creating a rhythmically light mood for "I got plenty of nuttin'".

The last and perhaps most meaningful piece in this collection is **Melody No. 40**, which was originally a violin piece dedicated to George Gershwin's childhood friend, Max Rosen. Sylvia Rabinof (who was coincidentally a close friend of Rosen in the 40s) created this arrangement which "merged Gershwin, Rosen and Rabinof together in this concert piece". It is dedicated to Richard Glazier, who tells me this piece stands a special place in his heart and presents it in this recording with renewed passion and much expression.

I think this approach to Gershwin's music takes getting used to for one like myself, as I am so used to hearing snappy and jazzy takes on the music presented here. This is an alternative view. Glazier's approach is rather conservative and classical to music that begs to be liberated. But with these superb arrangements, he provides an added sense of depth in Gershwin's work.

I often ask this question to Gershwin lovers and performers: "How do you reconcile Gershwin's jazz impulses with the classical medium that he wrote for (referring to the *Rhapsody*)?" The responses are varied and all correct in their own ways. For me,

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Richard Glazier – Reviews

it has always been to let the music reign over any discipline one might want to exert in taming it, as Gershwin himself demonstrates in his "piano rolls" albums and in Oscar Levant's renditions.



I would like to thank Mr. Glazier for kindly sharing his music with us at the Inkpot as Ira Gershwin had with him in his youth. One gesture of goodness comes a long way, and I am sure this CD will too!

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Richard Glazier – Quotes

RICHARD GLAZIER, pianist-narrator

What Critics Are Saying About Richard Glazier:

“Two Transcriptions of Percy Grainger of Gershwin Standards were relaxed. Tender and Carefully Voiced.”

- The New York Times

“ 'Embraceable You' and 'Somebody Love Me' are opportunities for Glazier to phrase with affection as he dances smoothly about the keyboard.”

- Cleveland Plain Dealer

“Richard Glazier's thoughtful performance captures his intimate charm with suppleness and sensitivity.”

- Fanfare

“Gershwin's piano music finds an exquisite voice in Richard Glazier.”

- Clavier

“It was his engrossing performance of the signature piece 'Rhapsody in Blue' that highlighted the concert. He gave a commanding performance, delicate and powerful.”

- Indianapolis Star

“The playing was exceptional. Meticulous with detailing and touch, free and easy with pulse, ...”

- Los Angeles Times

“Richard Glazier has Gershwin in his soul.”

- Michael Feinstein

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Richard Glazier – Recent Concert Tour Schedule

2014

January 18, CD Release party at Harris Center, Folsom CA
February 4, Private Concert at Pacific Union Club, San Francisco, CA
February 7, Cinebar Theatre, Petaluma CA
February 14, Wabash IN
February 27, CD Release concert at Steinway Hall in New York City
March 9, Naval Museum, Vallejo, CA
March 25, Concert in Ripon CA
April 5 and 6, Guest Soloist with the Evansville IN Symphony Orchestra
April 17, Woodstock Opera House, Woodstock IL
June 15, Smith Rafael Film Center, San Rafael, CA
July 17-20, Newport, Rhode Island Music Festival
July 24, Filming performance segments for my new TV Show
July 30, Bear Valley Music Festival, Bear Valley CA

2013

February 9, Private concert in Palm Springs CA
March 3, Naval Museum, Vallejo CA
April 5, Judge the Ellis Two Piano Competition for the National Fed. of Music Clubs, Jackson, MS
April 10, Concert at Dunkley Music, Boise ID
April 11, Concert in Twin Falls, ID
May 12, Marrietta OH, Washington State Community College
May 24, Private Event in Grass Valley, CA
July 7, Napa Valley Opera House
July 26, Bear Valley Music Festival
August 4, Private Concert in Sacramento CA
October 5, Guest Soloist with the Ohio Valley Symphony
October 6, Pittsburgh PA, Temple Emanuel of South Hills
October 12, Valley Music Center, Fresno CA
November 10, Concert in Little Rock AR
December 15, Hillbarn Theater, Foster City CA
December 19, Rossmor CA

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David Alfaro Siqueiros, Portrait of George Gershwin
in a Concert Hall, 1932. 67 x 90 3/4 inches, oil on
canvas (University of Texas at Austin)

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Richard Glazier – YouTube Video Links

Richard Glazier "From Broadway to Hollywood" PBS trailer 2015

<https://www.youtube.com/watch?v=gfuEwhvfZDo>

(2:21)

Richard Glazier performs Arlen's "The Man That Got Away"

<https://www.youtube.com/watch?v=ZtejsVsv0Cg>

(3:49)

Richard Glazier performs Gershwin's "Embraceable You"

https://www.youtube.com/watch?v=POAMgan_kAw

(2:09)

Richard Glazier performs Gershwin's "Embraceable You" in the Gershwin Room

<https://www.youtube.com/watch?v=1aqduCuKND4>

(1:49)

Richard Glazier performs A Tribute To Composer Hugh Martin

<https://www.youtube.com/watch?v=ynVRUheRVKU>

(2:13)

Richard Glazier interview with CBC on 30 Jan 2012, remembering Camilla Williams, the first black soprano to sing at NYC Opera in May 1946

<https://www.youtube.com/watch?v=kSuMPY34KfE>

(6:17)

Richard Glazier performs Hugh Martin's "Athena" (to 1954 movie trailer)

<https://www.youtube.com/watch?v=vka8WIRPv1s>

(1:10)

Richard Glazier performs Gershwin's "Walking the Dog" from the 1937 film Shall We Dance

<https://www.youtube.com/watch?v=UsqMLPiGQCo>

(2:35)

[video featuring his dog "Sophie"]

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Richard Glazier – Celebrity Gallery



With Byron Janis



With Donald O'Connor

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With Hugh Martin



With Ira Gershwin

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With Johnny Green



With Jorge Bolet

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With Lalo Schifrin



With Michael Feinstein

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With Steve Allen



Hirschfeld drawing

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With Camilla Williams

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With Gershwin portrait of Jerome Kern at the Library of Congress



With Melissa Manchester and Margaret Whiting

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