

Maurice Abravanel (1903–1993) Born in Saloniki , Greece. In 1909, his family moved to Lausanne, Switzerland. The Abravanel family lived in the same house as Ernest Ansermet, the conductor of the Orchestre de la Suisse Romande. The young Abravanel was passionate about music and knew he wanted a career as a musician. In 1922, Abravanel went to Berlin where he became a student of the composer Kurt Weill. In 1927 in Altenburg, Abravanel was appointed conductor at his first major opera house in Kassel. Because of the rise of Hitler, Jewish musicians were being forced to leave Germany. Abravanel went to Paris with Kurt Weill in 1933. In Paris he worked with Bruno Walter and Pierre Monteux. He also met George Balanchine in Paris and conducted his ballets. In 1936, he received an offer from the Metropolitan Opera in New York to come and conduct the German and French repertoire. He also conducted Kurt Weill's productions on Broadway.

In 1947, the most important cultural event in both his and the City of Salt Lake happened Abravanel accepted a one-year contract to conduct the recently formed Utah Symphony. Abravanel stayed, eventually maintaining the position of Music Director for thirty-two years. The Maestro retired from the podium in 1979, but he remained active in Utah's cultural community until his death in 1993. His relationship with that orchestra proved to be the longest of any conductor of a major US Orchestra, his only competitor for the title being Ormandy with the Philadelphia.

Under Abravanel, the Utah Symphony grew from a community ensemble to a symphony orchestra of worldwide fame. He was most influential in the building of Utah's acclaimed Symphony Hall, renamed Abravanel Hall in his honor in 1993. Unfortunately, he never conducted there, having retiring the season before its opening. In 1993, Abravanel died in Salt Lake City, Utah, at the age of 90.

Ludwig van Beethoven

The Creatures Of Prometheus

Utah Symphony Orchestra - Maurice Abravanel



Beethoven's ballet score *Die Geschöpfe des Prometheus* (The Creatures of Prometheus) was created in collaboration with choreographer Salvatore Viganò. Commissioned in 1800, the ballet was the composer's first major work for the stage. Premiered in Vienna's Burgtheater on March 28, 1801, *Prometheus* was initially a great success, and within a few years it had been performed dozens of times. Still, it was criticized by a contemporary as "fragmentary" and "too learned for a ballet," and the score, save for the overture, has since been generally neglected as little more than an historical curiosity. The work's opus number is somewhat problematic. In June 1801, Artaria published Beethoven's piano arrangement of the score, dedicated to Prince Lichnowsky, as Opus 24. In the same year, the firm of Mollo intended to publish a pair of violin sonatas as Opus 23; likely because of a printing error, the second of these, now familiar as the "Spring" Sonata, was issued separately as Opus 24, necessitating a change in opus number for *Prometheus*. Three years later, Hoffmeister published the full score of the overture only as Opus 43, lending the false impression that the work was composed some

years later than it actually was.

Aside from a few interesting aspects of its orchestration, the most important part of the ballet, musically speaking, is the 16th and final number. This section shares its key, main theme, and bass line with the seventh of the Twelve Contredanses, WoO 14, composed at intervals between 1791 and 1802. It is certain that the material of this particular dance dates from about the time of the ballet, though scholars disagree on which work was the first to take shape; considering the composer's working method, it is entirely possible that the two developed simultaneously. In any event, this workhorse of a theme came to even greater prominence through its use in Beethoven's 15 Variations and Fugue for piano, Op. 35, and in the finale of his epochal Symphony No. 3 in E flat major, "Eroica," Op. 55.

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- 1 Overture 5:16
 - 2 Introduction 1:59
 - 3 Poco Adagio; Allegro Com Brio 3:28
 - 4 Adagio; Allegro Con Brio 1:43
 - 5 Allegro Vivace 1:56
 - 6 Maestoso; Andante 1:26
 - 7 Adagio; Andante Quasi Allegretto 8:21
 - 8 Adagio; Allegro Moito 4:19
 - 9 Pastorale (Allegro) 2:49
 - 10 Andante; Allegro 4:52
 - 11 Andantino; Adagio; Allegro 4:39
 - 12 Finale (Allegretto) 6:38
- Total Time: 47:26

Recording Info: Released 1965 by Vanguard Records



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