

Maurice Abravanel, (born Jan. 6, 1903, Thessaloniki, Greece—died Sept. 22, 1993, Salt Lake City, Utah) U.S. conductor who, was of Spanish-Portuguese Sephardic parentage and had his early career in the cultural ferment of Weimar Germany, but he later spent more than three decades as music director and conductor of the Utah Symphony Orchestra. Abravanel grew up in Lausanne, Switz., and gave up the prospect of medicine to study music. In 1922 he went to Berlin, where he studied performance and composition with Kurt Weill, and two years later he made his debut as a conductor. He conducted throughout Europe and in 1933 fled to Paris and was engaged as music director for George Balanchine's Les Ballets 1933. In 1936 he went to the U.S., where he became the youngest conductor in the history of the Metropolitan Opera. Abravanel then conducted musicals on Broadway, including works of Weill. In 1947 he became director of the Utah Symphony, and he remained there until 1979. Under his leadership the orchestra flourished and gained widespread recognition; among their many recordings was the first complete cycle of the symphonies of Gustav Mahler made by a U.S. orchestra. In 1982 Abravanel began an affiliation with the Berkshire Music Center, in Tanglewood, Mass. He was awarded the National Medal of Arts in 1991.

Hermann Scherchen, (born June 21, 1891, Berlin, Ger.—died June 12, 1966, Florence, Italy) German conductor and champion of 20th-century music. He was influential in the careers of many contemporary composers.

Scherchen was musically self-taught. Early in his career he played the viola, and for a time he toured with the Austrian composer Arnold Schoenberg. Interned in Russia during World War I, he returned to Berlin after the war and there in 1918 founded the Neue Musikgesellschaft ("Society for New Music"). He edited the music journal Melos in 1920-21. In 1933 he fled Germany to Brussels, where he edited the journal Musica viva (1933-36). He conducted also in Spain, France, and elsewhere in Europe during and after World War II; he made his American debut with the Philadelphia Orchestra in 1964.

Scherchen collaborated with avant-garde composers in introducing their works in recordings and live performances. He recorded with the orchestras of Vienna, London, and Paris and devoted particular attention to the works of Baroque masters and of Ludwig van Beethoven. Serving as an important link between Schoenberg and his school and the younger composers, Scherchen influenced the careers of Luigi Nono and other leading mid-century composers, especially in Italy.

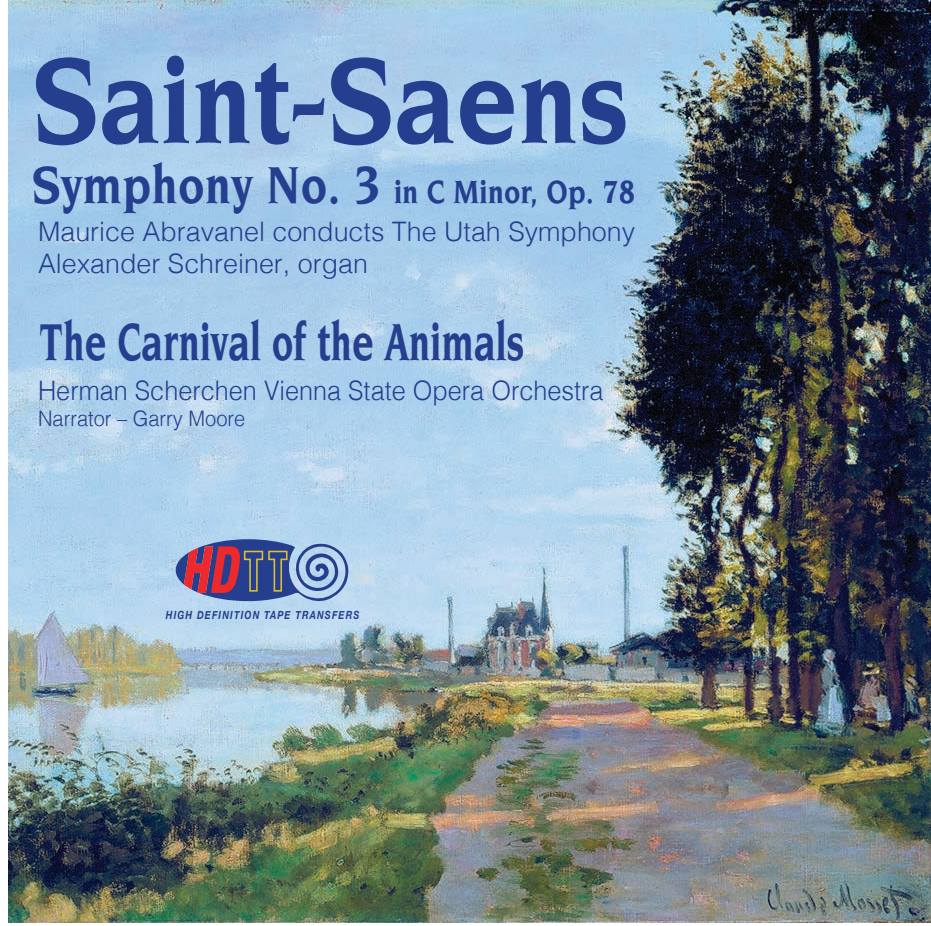
# Saint-Saens

## Symphony No. 3 in C Minor, Op. 78

Maurice Abravanel conducts The Utah Symphony  
Alexander Schreiner, organ

## The Carnival of the Animals

Herman Scherchen Vienna State Opera Orchestra  
Narrator – Garry Moore



Claude Monet

Organ Symphony, byname of Symphony No. 3 in C Minor, Op. 78, orchestral work by French composer Camille Saint-Saëns, notable especially for its grand use of an organ in the final movement. The work premiered on May 19, 1886, in London, where Saint-Saëns was engaged in a concert tour, and it became one of the first widely praised symphonies by a French composer. More than a century later, the main theme of the last movement was recast as a lullaby for an ailing pig—the protagonist of the 1995 film *Babe*.

A remarkable musical prodigy, Saint-Saëns was performing in public as a pianist by age 10. By the mid-1850s, when he was in his early 20s, he had matured into one of the most-influential figures in music in Paris, with a post as organist at the city's Madeleine church. As a composer, Saint-Saëns was stylistically conservative and carried the harmonies and musical structures of the early Romantic period into the 20th century. He often travelled outside his homeland to promote and perform his works, and it was for one of these tours that he composed his Symphony No. 3 in C Minor. (The work was, in fact, his fifth completed symphony. However, only three were published with numbers, so this one is universally known as number three.)

The piece was written at the request of the Philharmonic Society of London (now the Royal Philharmonic Society), which had been impressed by the composer's opera *Henry VIII*. For the new work, Saint-Saëns was awarded the sum of £30 (equivalent to about \$4,000 in 2010); his reputation alone would have dictated far greater compensation, but the composer apparently felt that the prestige of a London premiere was sufficient reward. Saint-Saëns himself led the premier performance at the grand St. James Hall (demolished in 1905) in a concert in which he also performed as the soloist in his *Piano Concerto No. 4 in C Minor*.

Although the first three movements of the symphony have their charms, it is to the last movement that the composition owes its reputation as the Organ Symphony. Here, after a dramatic pause, the richly resonant chordal blasts of the organ enter with all the glory befitting a Gothic cathedral. The well-known theme that follows, first heard gently in the strings as the piano flutters in the background, soon develops into a majestic march complete with organ, brass, and percussion, in the manner of a victory parade. Throughout the movement, however, the organ (as well as the piano) is generally treated not as a solo instrument but as just another member of the full ensemble. Be that as it may, Saint-Saëns was fully aware of the instrument's ability to astonish, and, indeed, he drew upon that ability to magnificent effect in the symphony's grand finale.

Following a disastrous concert tour of Germany in 1885–86, Saint-Saëns withdrew to a small Austrian village, where he composed *The Carnival of the Animals* in February 1886. It is scored for two pianos, two violins, viola, cello, double bass, flute (and piccolo), clarinet (C and B), glass harmonica, and xylophone.

From the beginning, Saint-Saëns regarded the work as a piece of fun. On 9 February 1886 he wrote to his publishers Durand in Paris that he was composing a work for the coming Shrove Tuesday, and confessing that he knew he should be working on his Third Symphony, but that this work was "such fun" ("... mais c'est si amusant!"). He had apparently intended to write the work for his students at the École Niedermeyer, but it was first performed at a private concert given by the cellist Charles Lebouc on Shrove Tuesday, 9 March 1886.

A second (private) performance was given on 2 April at the home of Pauline Viardot with an audience including Franz Liszt, a friend of the composer, who had expressed a wish to hear the work. There were other private performances, typically for the French mid-Lent festival of *Mi-Carême*, but Saint-Saëns was adamant that the work would not be published in his lifetime, seeing it as detracting from his "serious" composer image. He relented only for the famous cello solo *The Swan*, which forms the penultimate movement of the work, and which was published in 1887 in an arrangement by the composer for cello and solo piano (the original uses two pianos).

Saint-Saëns did specify in his will that the work should be published posthumously. Following his death in December 1921, the work was published by Durand in Paris in April 1922 and the first public performance was given on 25 February 1922 by *Concerts Colonne* (the orchestra of Édouard Colonne)

*Carnival* has since become one of Saint-Saëns's best-known works, played by the original eleven instrumentalists, or more often with the full string section of an orchestra. Normally a glockenspiel substitutes for the rare glass harmonica. Ever popular with music teachers and young children, it is often recorded in combination with Prokofiev's *Peter and the Wolf* or Britten's *The Young Person's Guide to the Orchestra*.

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1. Part I Adagio - Allegro Moderato - Poco Adagio 18:55
2. Part II Allegro Moderato - Presto - Maestoso - Allegro 15:29
3. Introduction And Royal March Of The Lions  
(Introduction Et Marche Royale Du Lion) 2:23
4. Cocks And Hens (Poules Et Coqs) 1:13
5. Wild Jackass (Hemiones) 1:02
6. Turtles (Tortues) 1:56
7. Elephants (L Elephant) 2:13
8. Kangaroos (Kangourous) 1:26
9. The Aquarium (Aquarium) 2:44
10. The Mules (Personnages A Longues Oreilles) :53
11. The Cuckoo In The Woods (Le Coucou Au Fond De Bois) 2:30
12. The Bird (Voliere) 1:52
13. The Pianists (Pianistes) 2:08
14. The Fossils (Fossiles) 1:37
15. The Swan (Le Cygne) 2:47
16. Grand Finale (Final) 2:00

**Sym No 3 Recorded 1959 by Westminster**

**Carnival of the Animals Recorded 1957 by Westminster**



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