

Known as widely for his teaching as for his orchestral direction, Hans Swarowsky had much to share with a younger generation of musicians. He studied composition and conducting with several of the twentieth century's greatest icons, absorbing and exercising what he had learned in a respected career as a conductor. Despite an uneven cast, his recording of Wagner's Ring cycle, taped in Prague, has considerable power and poetry.

Born in Hungary, Swarowsky studied in Vienna with composers Arnold Schoenberg and Anton Webern and trained in conducting with Felix Weingartner, Richard Strauss, and Clemens Krauss. His engagements subsequently took him to many parts of Europe, first to Stuttgart and Hamburg, later to Berlin (1934), Zürich (1937-1940), and Krakow (1944-1946).

Following several harrowing experiences in flight from the Nazis, Swarowsky found his career stabilized once more in the postwar period with an engagement at Graz from 1947-1950. During this time and in subsequent assignments at the Wiener Staatsoper, Swarowsky was recognized as a conductor with a long measure of technical expertise. Thus, his classes at Vienna's Academy of Music and the Performing Arts, where he had been professor of conducting since 1946, drew a remarkable pool of aspiring young musicians. Among them were Claudio Abbado, Jesús López-Cobos, Mariss Jansons, Zubin Mehta, Giuseppe Sinopoli, and Bruno Weil, later to be among the most prominent of their generation. Vienna's Hans Swarowsky International Conductors' Competition has attracted musicians from all parts of the globe, becoming in the process one of the world's most important clearing houses for rising talent.

From 1957 to 1959, Swarowsky served as chief conductor of the Scottish National Orchestra. In 1959, he was appointed chief conductor of the Vienna Symphony Orchestra; together with his service to that ensemble, he continued to appear with the Wiener Staatsoper.

In addition to performing compositions from the Classical and Romantic periods, Swarowsky served his own age with diligence. Aside from Strauss and Webern, composers such as Britten, Einem, Hindemith, Pfitzner, and Stravinsky figured prominently in the conductor's programming. Among his recordings for Concert Hall, Erato, Nonesuch, Vanguard, Vox, and Weltbild, he committed to disc an especially delightful set of orchestral suites from Humperdinck operas.



## SAINT-SAENS

Symphony Nr. 3 In C Minor, Op. 78  
Vienna Philharmonica Orchestra  
Hans Swarowsky, conductor  
Franz Eibner, Organ

## Haydn

Trumpet Concerto in E flat major  
Italian Overture No.4 In D Major  
Vienna Philharmonica Symphony Orchestra  
Hans Swarowsky, conductor - Adolph Holler, trumpet



# TRUE STEREOPHONIC TAPE



The London Philharmonic Society commissioned the Symphony No. 3 from Saint-Saëns, much as it had Beethoven's Ninth Symphony. Saint-Saëns directed the first performance in London on May 19, 1886. Although he lived until 1921, Saint-Saëns would not compose another symphony. He later explained: "With it I have given all I could give. What I did I could not achieve again." He had intended to dedicate the piece to Liszt, but the score was published after Liszt's death with the inscription, "À la Memoire de Franz Liszt."

The Symphony in C minor shows Saint-Saëns' use of thematic transformation, also present in the overture *Spartacus* and the Fourth Piano Concerto. This technique Saint-Saëns observed in the symphonic poems of Liszt, as well as in Berlioz's *Symphonie fantastique*. Following their lead, Saint-Saëns takes his principal theme through transformations throughout his Third Symphony. To the typical forces of a large orchestra he added his and Liszt's primary instruments, the organ and piano. Saint-Saëns cast the symphony in two large sections, but each of these is in two clear parts, creating a traditional four-movement work.

After an Adagio introduction, the tempo shifts to *Allegro moderato* and the strings perform the main theme of the first movement, which incorporates the chant at the beginning of the *Dies irae*, a melody associated with both death and, in part because of the *Totentanz*, Liszt. The melody exhibits an AABB pattern, which is typical of the composer's works, and is the main idea, or "motto" theme, of the entire symphony. This restless theme is transformed

and eventually gives way to a new, calmer idea. Afterward, these two themes appear simultaneously in the development section before a return brings more transformational episodes and prepares for the slow "movement," in D flat major.

Strings, supported by organ chords, perform the main theme of the second movement, Adagio, which is the best known section of the Third Symphony. Woodwinds take the peaceful theme and vary it until a new transformation of the "motto" theme injects contrasting, restless energy. A return of the Adagio theme rounds off the movement. Near the end we hear a brilliant mixture of woodwinds with reed stops on the organ.

An aggressive, brief theme opens the Scherzo, a transformation of the motto contained in the low string outburst that follows the first phrase. When the tempo changes to *Presto*, the piano enters with rapid, rising arpeggios and scales, played several times on different harmonies. The Scherzo material returns, and what seems like a reprise of the *Presto* section introduces a new theme, played by the lower instruments under busy figurations and anticipating the finale.

The finale opens with a powerful chord played on the organ. Yet another transformation of the "motto" theme appears; this time its ties with the *Dies irae* are very clear. A few quiet statements follow before the organ and orchestra join in a powerful presentation of the transformed theme. After a development section, the piece closes with all the available forces in C major.

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