

Sir John Barbirolli, CH (2 December 1899 – 29 July 1970), né Giovanni Battista Barbirolli, was a British conductor and cellist. He is remembered above all as conductor of the Hallé Orchestra in Manchester, which he helped save from dissolution in 1943 and conducted for the rest of his life. Earlier in his career he was Arturo Toscanini's successor as music director of the New York Philharmonic, serving from 1936 to 1943. He was also chief conductor of the Houston Symphony from 1961 to 1967, and was a guest conductor of many other orchestras, including the BBC Symphony Orchestra, London Symphony Orchestra, the Philharmonia, the Berlin Philharmonic and the Vienna Philharmonic, with all of which he made recordings.



Born in London of Italian and French parentage, Barbirolli grew up in a family of professional musicians. After starting out as a cellist, he was given the chance to conduct, from 1926 with the British National Opera Company, and then with Covent Garden's touring company. On taking up the conductorship of the Hallé he had less opportunity to work in the opera house, but in the 1950s he conducted productions of works by Verdi, Wagner, Gluck, and Puccini at Covent Garden with such success that he was invited to become the company's permanent musical director, an invitation he declined. Late in his career he made several recordings of operas, of which his 1967 set of Puccini's *Madama Butterfly* for EMI is probably the best known.

Both in the concert hall and on record, Barbirolli was particularly associated with the music of English composers such as Elgar, Delius and Vaughan Williams. His interpretations of other late romantic composers, such as Mahler and Sibelius, as well as of earlier classical composers, including Schubert, are also still admired.

*Barbirolli conducts
music of
Franz von Suppé
&
Johann Strauss II*

Franz von Suppé

Principally known today only for his overtures, Franz von Suppé was the eminent composer of Viennese operetta and light concert music during the latter part of the 19th century. Born to an Austrian civil servant of Italian and Belgian ancestry and his wife on April 18, 1819, Suppé's full given name was Francesco Ezechiele Ermenegildo Cavaliere di Suppé-Demelli. When he later moved to Vienna, he Germanized and shortened his name to Franz von Suppé, though outside of Germany his name sometimes appeared as Francesco Suppé-Demelli.

Suppé's parents were unsupportive of a musical career despite the early talent their son displayed for composition. Nevertheless, Suppé sought out instruction from a local bandmaster and a cathedral choirmaster. In 1832, his first extant composition, a Mass, was premiered at a Franciscan church. Regardless of Suppé's growing skill as a composer, his father sent him to Padua at the age of sixteen to study law, though he continued his musical studies during this time. He also came into contact with an already famous distant relative, Gaetano Donizetti. Donizetti took an active part in the young lad's development as a composer and Suppé even made his debut as a singer, performing the basso profundo role of Dulcamara in Donizetti's *L'elisir d'amore* in 1842.

After his father's death, Suppé returned to Austria and made his way to the musical capital of the Germanic world—Vienna. Once in Vienna, Suppé studied with Ignaz von Seyfried and Simon Sechter. He was eventually appointed as conductor at the Theater in der Josefstadt. Though the post was without pay, Suppé secured an opportunity to present his own operas there. In 1841, his career as a composer of operetta began to take flight with the singspiel *Jung Lustig* (Young and Merry). A few years later in 1846, his most well-known work, *Dichter und Bauer* (Poet and Peasant) appeared. Though a staple on "pops" concerts today, it was nearly passed over at the time of its premiere. Suppé's fame soon solidified and he became the premiere composer of operetta in Vienna, rivaling the fame of his French counterpart Jacques Offenbach.

After his retirement from conducting, Suppé returned to his roots and focused more on the composition of sacred music. He died in Vienna on May 21, 1895. Despite his successful career as a composer of light music, Suppé's works are but little known today with only a few exceptions. Those exceptions, however, such as *Boccaccio* and the overtures to *Poet and Peasant* and *Light Cavalry* are some of the most easily recognized pieces in classical music.

Austrian composer Johann Strauss surpassed his father, Johann Strauss the Elder's popularity and productivity, becoming known as the "Waltz King."

Johann Strauss, often referred to as Johann Strauss II, was born on October 25, 1825, in Vienna, Austria. His father, Johann Strauss the Elder, was a self-taught musician who established a musical dynasty in Vienna, writing waltzes, galops, polkas and quadrilles and publishing more than 250 works. Johann the Younger went on to write more than 500 musical compositions, 150 of which were waltzes, and he surpassed both his father's productivity and popularity. Compositions such as *The Blue Danube* helped establish Strauss as "the Waltz King" and earned him a place in music history. He died in Vienna in June 1899.

Johann Strauss, often referred to as Johann Strauss II or "the Younger," was born on October 25, 1825, in Vienna, Austria. He was the oldest son of Johann Strauss (the Elder), also a composer, but one whose reputation would eventually be eclipsed by his son's.

Strauss the Elder wanted his son to follow a different career path than he himself had followed, so Strauss II became a bank clerk while secretly studying the violin with a member of his father's company. His father left the family when Strauss was 17, and Strauss soon began openly embracing the musician's life, conducting a band in a Viennese restaurant when he was still a teenager, in 1844.

A year after the restaurant appearance, Johann Strauss formed his own band and suddenly found himself competing with his father. He also began writing at this point—quadrilles, mazurkas, polkas and waltzes, which were then performed by his orchestra. He soon began receiving praise for his work and, in 1845, was awarded the honorary bandmaster position of the 2nd Vienna Citizens' Regiment. (To shed some light on the competition between father and son, Strauss the Elder was bandmaster of the 1st regiment.)

Strauss began composing for the Vienna Men's Choral Association in 1847. His father died two years later, prompting him to conflate his own and his father's orchestras, after which he mounted a successful career. In 1853, Strauss fell ill, and his younger brother, Josef, took control of the orchestra for six months. After recovering, he dove back into conducting and composing activities—a pursuit that proved to be stronger than ever, gaining the eventual attention of such luminaries as Verdi, Brahms and Wagner.

Barbirolli conducts music of Franz von Suppé & Johann Strauss II

1. Light Calvary
2. Jolly Robbers
3. The Beautiful Galatea
4. Die Fledermaus Overture
5. Tales of the Vienna Woods
6. Blue Danube Waltz

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks.

Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HD TT disc receives during its very demanding manufacturing process.