

= John Barbirolli =

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 .

= = Biography = =

= = = Early years = = =

Giovanni Battista Barbirolli was born in Southampton Row , Holborn , London , the second child and eldest son of an Italian father and a French mother . He was a British national from birth , and as Southampton Row is within the sound of Bow Bells , Barbirolli always regarded himself as a Cockney . His father , Lorenzo Barbirolli ( 1864 ? 1928 ) , was a Venetian violinist who had settled in London with his wife , Louise Marie , née Ribeyrol ( 1870 ? 1962 ) . Lorenzo and his father had played in the orchestra at La Scala , Milan , where they had taken part in the première of *Otello* in 1887 . In London they played in West End theatre orchestras , principally that of the Empire , Leicester Square .

The young Barbirolli began to play the violin when he was four , but soon changed to the cello . He later said that this was at the instigation of his grandfather who , exasperated at the child 's habit of wandering around while practising the violin , bought him a small cello to stop him from " getting in everybody 's way " . His education at St. Clement Danes Grammar School overlapped , from 1910 , with a scholarship at Trinity College of Music . As a Trinity student , he made his concert debut in a cello concerto in the Queen 's Hall in 1911 . The following year he won a scholarship to the Royal Academy of Music , which he attended from 1912 to 1916 , studying harmony , counterpoint and theory under Dr. J. B. McEwen and the cello with Herbert Walenn . In 1914 he was joint winner of the academy 's Charles Rube Prize for ensemble playing , and in 1916 *The Musical Times* singled him out as " that excellent young ' cello player , Mr Giovanni Barbirolli . " The principal of the Academy , Sir Alexander Mackenzie , had forbidden students to play the chamber music of Ravel , which he regarded as " a pernicious influence " . Barbirolli was keenly interested in modern music , and he and three colleagues secretly rehearsed Ravel 's *String Quartet* in the privacy of a men 's lavatory in the Academy .

From 1916 to 1918 Barbirolli was a freelance cellist in London . He recalled , " My first orchestral engagement was with the Queen 's Hall Orchestra ? I was probably the youngest orchestral musician ever , joining them in 1916 . We had an enormous repertory ? six concerts a week , three

hours or more rehearsal a day . In those days we were happy if we began and finished together " . While playing in the Queen 's Hall Orchestra , Barbirolli also played in the opera pit for the Beecham and Carl Rosa opera companies , in recitals with the pianist Ethel Bartlett , with orchestras in theatres , cinemas , hotels and dance @-@ halls , and , as he said , " everywhere except the street " . During the last year of World War I , Barbirolli enlisted in the army and became a lance @-@ corporal in the Suffolk Regiment . Here he had his first opportunity to conduct , when an orchestra of volunteers was formed . He later described the experience :

I was stationed on the Isle of Grain ? a ghastly place but the first line of defence against invasion ? and in our battalion of the Suffolks we had a number of professional musicians . So we formed an orchestra and played in the equivalent of the NAAFI during our spare time . I was the principal cello and we were conducted by the bandmaster , one Lieutenant Bonham . The other boys knew that I was longing to conduct and one day when Bonham fell ill with ' flu , they thought " old Barby " ? as I was known ? should have a go . It was really rather romantic ? I was scrubbing the floor in the Officers ' Mess when they came and invited me to take over . We did the Light Cavalry overture and Coleridge @-@ Taylor 's Petite Suite de Concert but I can 't say I recall the rest of the programme .

While in the army , Barbirolli adopted the anglicised form of his first name for the sake of simplicity : " The sergeant @-@ major had great difficulty in reading my name on the roll @-@ call . ' Who is this Guy Vanni ? ' he used to ask . So I chose John . " After demobilisation he reverted to the original form of his name , using it until 1922 .

On re @-@ entering civilian life , Barbirolli resumed his career as a cellist . His association with Edward Elgar 's Cello Concerto began with its première in 1919 , when he played as a rank and file member of the London Symphony Orchestra . He was the soloist at another performance of the concerto just over a year later . The Musical Times commented , " Signor Giovanni Barbirolli was not entirely equal to the demands of the solo music , but his playing unquestionably gave a considerable amount of pleasure . " At the Three Choirs Festival of 1920 he took part in his first Dream of Gerontius , under Elgar 's baton , in the LSO cellos . He joined two newly founded string quartets as cellist : the Kutcher Quartet , led by his former fellow student at Trinity , Samuel Kutcher , and the Music Society Quartet ( later called the International Quartet ) led by André Mangeot . He also made several early broadcasts with Mangeot 's quartet .

= = = First conducting posts = = =

Barbirolli 's ambition was to conduct . He was the prime mover in establishing the Guild of Singers and Players Chamber Orchestra in 1924 , and in 1926 he was invited to conduct a new ensemble at the Chenil Gallery in Chelsea , initially called the " Chenil Chamber Orchestra " but later renamed " John Barbirolli 's Chamber Orchestra " . Barbirolli 's concerts impressed Frederic Austin , director of the British National Opera Company ( BNOC ) , who in the same year invited him to conduct some performances with the company . Barbirolli had never conducted a chorus or a large orchestra , but had the confidence to accept . He made his operatic debut directing Gounod 's Roméo et Juliette at Newcastle , followed within days by performances of Aida and Madama Butterfly . He conducted the BNOC frequently over the next two years , and made his debut at the Royal Opera House , Covent Garden , with Madama Butterfly in 1928 . The following year he was invited to conduct the opening work in Covent Garden 's international season , Don Giovanni , with a cast that included Mariano Stabile , Elisabeth Schumann and Heddle Nash .

In 1929 , after financial problems had forced the BNOC to disband , the Covent Garden management set up a touring company to fill the gap , and appointed Barbirolli as its musical director and conductor . The operas in the company 's first provincial tour included Die Meistersinger , Lohengrin , La bohème , Madama Butterfly , The Barber of Seville , Tosca , Falstaff , Faust , Cavalleria rusticana , Pagliacci , Il trovatore , and the first performances in English of Turandot . In later tours with the company Barbirolli had the chance to conduct more of the German opera repertory , including Der Rosenkavalier , Tristan und Isolde , and Die Walküre . During his years with the touring opera companies Barbirolli did not neglect the concert hall . In 1927 , deputising at short notice for Sir Thomas Beecham , he conducted the London Symphony Orchestra in a performance

of Elgar 's Symphony No. 2 , winning the thanks of the composer . Barbirolli also won warm praise from Pablo Casals , whom he had accompanied in Haydn 's D major cello concerto at the same concert . He conducted a Royal Philharmonic Society concert at which Ralph Vaughan Williams was presented with the society 's Gold Medal , and another RPS concert at which Gustav Mahler 's music , rarely heard at that time , was given ? Kindertotenlieder , with Elena Gerhardt as soloist . Although Barbirolli later came to love Mahler 's music , in the 1930s he thought it sounded thin .

When the Hallé Orchestra announced in 1932 that its regular conductor , Hamilton Harty , was to spend some time conducting overseas , Barbirolli was one of four guest conductors named to direct the orchestra in Harty 's absence : the other three were Elgar , Beecham and Pierre Monteux . Barbirolli 's programmes included works by composers as diverse as Purcell , Delius , Mozart and Franck . In June 1932 , Barbirolli married the singer Marjorie Parry , a member of the BNOC . In 1933 Barbirolli was invited to become conductor of the Scottish Orchestra . It was not then , as its successor the Scottish National Orchestra was later to be , a permanent ensemble , but gave a season lasting about six months of each year . Barbirolli remained with the Scottish Orchestra for three seasons , " rejuvenating the playing and programmes and winning most favourable opinions " . Notwithstanding his growing reputation in Britain , Barbirolli 's name was little known internationally , and most of the musical world was taken by surprise in 1936 when he was invited to conduct the New York Philharmonic Orchestra in succession to Arturo Toscanini .

= = = New York Philharmonic = = =

By the spring of 1936 , the management of the New York Philharmonic was confronted with a problem . Toscanini had left in search of higher fees with the NBC Symphony Orchestra . Wilhelm Furtwängler had accepted the orchestra 's invitation to fill the post , but he was politically unacceptable to a section of the Philharmonic 's audience because he continued to live and work in Germany under the Nazi government . Following a campaign of protest in New York he felt unable to take up the appointment . For want of any available conductor of comparable fame the management of the orchestra invited five guest conductors to divide the season among them . Barbirolli was allotted the first ten weeks of the season , comprising 26 concerts . He was followed by the composer @-@ conductors Igor Stravinsky , Georges Enescu and Carlos Chávez , each conducting for two weeks , and finally by Artur Rodzi?ski of the Cleveland Orchestra , for eight weeks .

Barbirolli 's first concert in New York was on 5 November 1936 . The programme consisted of short pieces by Berlioz and Arnold Bax , and symphonies by Mozart ( the Linz ) and Brahms ( the Fourth ) . During his ten weeks , he programmed several American novelties including Charles Martin Loeffler 's tone @-@ poem Memories of My Childhood , a symphony by Anis Fuleihan , and Philip James 's Bret Harte overture . He also conducted Serge Koussevitzky 's Double Bass Concerto . The players told the Philharmonic management that they would be happy for Barbirolli to be appointed to a permanent position . The outcome of this was an invitation to him to become Music Director and Permanent Conductor for three years starting with the 1937 ? 38 season . At the same time as this great change in his professional life , Barbirolli 's personal life was also transformed . His marriage had not lasted ; within four years he and Marjorie Barbirolli had been living apart . In 1938 she sued for divorce on the grounds of his desertion . The suit was undefended , and the divorce was granted in December 1938 . In 1939 , Barbirolli married the British oboist Evelyn Rothwell . The marriage lasted for the rest of Barbirolli 's life .

One of the features of Barbirolli 's time in New York was his regular programming of modern works . He gave the world premières of Walton 's second Façade Suite , and Britten 's Sinfonia da Requiem and Violin Concerto ; he also introduced pieces by Jacques Ibert , Eugene Goossens , and Arthur Bliss and by many American composers including Samuel Barber , Deems Taylor and Daniel Gregory Mason . The new works he presented were not avant @-@ garde , but they nevertheless alienated the conservative subscription audience , and after an initial increase in ticket sales in his early years sales declined . Barbirolli also had to cope with what The Gramophone described as " a rough press campaign in New York from interested parties who wished to evict him from his post " .

The influential critic Olin Downes had opposed Barbirolli 's appointment from the outset , insisting that , though " we abhor chauvinism " , preference should have been given to " native conductors " . Downes had a grudge against the Philharmonic : shortly before Barbirolli 's appointment Downes was sacked as the commentator for the orchestra 's prestigious Sunday broadcasts . He and the composer Virgil Thomson continually wrote disparagingly about Barbirolli , comparing him unfavourably with Toscanini . The management of the orchestra nevertheless renewed Barbirolli 's appointment in 1940 . In 1942 , when his second contract was reaching its expiry , he was offered 18 concerts for the 1943 ? 44 season , and the Los Angeles Philharmonic invited him to become its conductor , but he accepted neither offer as he had decided to return to England .

Barbirolli 's first reason for leaving was local musical politics . He later said , " The Musicians Union there ... brought out a new regulation saying that everyone , even soloists and conductors , must become members . Horowitz , Heifetz and the rest were shocked by this but there was little they could do about it . They also said that conductors must become American citizens . I couldn 't do that during the war , or at any time for that matter . " His second reason for leaving was that he felt strongly that he was needed in England . In the spring of 1942 he made a hazardous Atlantic crossing :

I was in America when the war broke out , as conductor of the New York Philharmonic . A. V. Alexander , who was First Sea Lord , wrote to me to say that , contrary to expectations , music was flourishing and would I come back as I was missed . I was longing to return and it was just a question of how it was to be managed . A.V. went to Churchill , who apparently said , " If he 's fool enough to come , let him come " . It took us 23 days to cross on a fruit trader and , of our convoy of 75 , only 32 ships arrived in Liverpool . I played here for ten weeks with the LSO and LPO for the benefit of the musicians , and then went back on a Fyffe banana boat of 5 @, @ 000 tons . We were spotted by U @-@ boats the moment we left Northern Ireland but that kind of thing never worries me as I 'm something of a fatalist . It had been wonderful anyhow to be back , to see England at its greatest , and to visit my old mother .

Barbirolli returned to New York to complete his contractual obligations to the Philharmonic . Shortly after his return he received an appeal from the Hallé Orchestra to become its conductor . The orchestra was in danger of extinction for lack of players , and Barbirolli seized the opportunity to help it .

= = = Hallé Orchestra = = =

In 1943 Barbirolli made another Atlantic crossing , avoiding death by a fluke : he changed flights with the actor Leslie Howard when the latter wished to postpone his own flight for a few days . Barbirolli 's plane landed safely ; Howard 's was shot down . In Manchester , Barbirolli immediately set about reviving the Hallé . The number of players in the orchestra was down to about 30 . Most younger players were serving in the armed forces , and to compound the shortage the management of the orchestra had ended the arrangement by which many of its players were also members of the BBC Northern Orchestra . The Hallé board resolved that its orchestra must follow the example of the Liverpool Philharmonic , which the Hallé 's former conductor Malcolm Sargent had transformed into a full @-@ time , permanent orchestra . Only four of the players shared with the BBC chose to join the Hallé .

The Times later wrote of Barbirolli 's first actions for the orchestra : " In a couple of months of endless auditions , he rebuilt the Hallé , accepting any good player , whatever his musical background ? he found himself with a schoolboy first flute , a schoolmistress hornist , and various brass players recruited from brass and military bands in the Manchester area ... The reborn Hallé 's first concert somehow lived up to the Hallé 's great reputation . " The Musical Times also noted , " From his earliest days with the orchestra it was the string tone that commanded immediate attention and respect . There was a fiery intensity and glowing warmth that proclaimed the born string coach " . Barbirolli retained his reputation for training orchestras : after his death , one of his former players commented , " If you wanted orchestral experience you 'd be set for life , starting in the Hallé with John Barbirolli . " Further afield , critics , audiences and players in Europe and the United States

commented on the improvement in the playing of their orchestras when Barbirolli was in charge . Later he extended his teaching skills to the Royal Academy of Music , where he took charge of the student orchestra from 1961 .

Barbirolli refused invitations to take up more prestigious and lucrative conductorships . Shortly after he took over the Hallé he received an offer from the sponsors of an ambitious scheme that would have put him in charge of the London Symphony Orchestra , and in the early 1950s the BBC sought to recruit him for the BBC Symphony Orchestra . Also in the early 1950s the head of the Royal Opera House , David Webster , wanted him to become the musical director there . Barbirolli conducted six operas for Webster , *Turandot* , *Aida* , *Orfeo ed Euridice* , *Tristan und Isolde* , *La bohème* and *Madama Butterfly* , 1951 ? 53 , but he declined to be wooed away from the Hallé . His biographer Charles Reid wrote , " His Manchester kingdom is a kingdom indeed . He is not manacled or chivied in his choice of programmes . Broadly speaking he conducts only what he loves ... His kingdom approximates to a conductor 's paradise . " Nevertheless , in 1958 , after building the orchestra up and touring continually , conducting up to 75 concerts a year , he arranged a less onerous schedule , allowing him more time to appear as a guest conductor with other orchestras . He also appeared at the Vienna State Opera , and Rome Opera House , where he conducted *Aida* in 1969 . In 1960 he accepted an invitation to succeed Leopold Stokowski as chief conductor of the Houston Symphony in Texas , a post he held until 1967 , conducting an annual total of 12 weeks there in early spring and late autumn between Hallé engagements . In 1961 he began a regular association with the Berlin Philharmonic Orchestra , which lasted for the rest of his life .

From 1953 onwards , Barbirolli and the Hallé appeared regularly at the Henry Wood Promenade Concerts at the Royal Albert Hall in London . As well as major works from the mainstream repertory they gave an annual concert of music by Viennese composers , including Franz Lehár and Johann Strauss , which , like Sir Malcolm Sargent 's annual Gilbert and Sullivan nights , rapidly became a firm favourite with the promenaders . At one 1958 promenade concert Barbirolli and the Hallé played a replica of Charles Hallé 's first concert with the orchestra in 1858 .

Barbirolli 's interest in new music waned in post @-@ war years , but he and the Hallé appeared regularly at the Cheltenham Festival , where he premiered new works of a mostly traditional style by William Alwyn , Richard Arnell , Arthur Benjamin , Peter Racine Fricker , Gordon Jacob , Alan Rawsthorne , Kenneth Leighton and others . For its hundredth anniversary in 1958 the Hallé commissioned several new works , including Walton 's virtuosic divertimento *Partita* . Increasingly , Barbirolli concentrated on his core repertory of the standard symphonic classics , the works of English composers , and late @-@ romantic music , particularly that of Mahler . In the 1960s he made a series of international tours with the Philharmonia ( Latin America , 1963 ) , BBC Symphony Orchestra ( Czechoslovakia , Poland and the USSR , 1967 ) and the Hallé ( Latin America and West Indies , 1968 ) . It was a lasting disappointment to him that it never proved possible to take the Hallé on a tour of the United States .

In 1968 , after 25 years with the Hallé , Barbirolli retired from the principal conductorship ; no successor was appointed in his lifetime . He was appointed the orchestra 's Conductor Laureate . He reduced the number of his appearances with the Hallé , but nevertheless took it on another European tour in 1968 , this time to Switzerland , Austria and Germany . In his last years a propensity to concentrate on detail at the expense of the whole of a piece became marked . His loyal friend and admirer the critic Neville Cardus wrote privately in 1969 , " he seems so much to love a single phrase that he lingers over it , caressing it ; meanwhile the general momentum is lost . " His final year , 1970 , was dogged by heart trouble ; he suffered collapses in April , May , June and July . His last two concerts were with the Hallé at the 1970 King 's Lynn Festival . He produced " inspired " renderings of Elgar 's *Symphony No. 1* and *Sea Pictures* . The last work he conducted in public was Beethoven 's *Symphony No. 7* on the Saturday before his death . On the day he died , 29 July 1970 , he spent several hours rehearsing the New Philharmonia Orchestra for a forthcoming tour of Japan that he was scheduled to lead .

Barbirolli died at his London home of a heart attack , aged 70 . He was cremated and his ashes interred in his parents ' grave at Kensal Green Cemetery , London . Among planned engagements forestalled by his death were a production of *Otello* at the Royal Opera House , which would have

been his first appearance there for nearly 20 years , and opera recordings for EMI , including Puccini 's Manon Lescaut and Verdi 's Falstaff .

= = Honours , awards and memorials = =

Among Barbirolli 's state awards were a British knighthood in 1949 and Companion of Honour in 1969 ; the Finnish Grand Star and Collar of Commander 1st Class of the Order of the White Rose in 1963 ; from Italy the Order of Merit in 1964 ; and from France , Officier de l 'Ordre des Arts et des Lettres , 1966 , and Officier de l 'Ordre national du Mérite , 1968 . Awards from musical institutions included the Freedom of the Worshipful Company of Musicians , 1966 ; Honorary Academician of the Accademia Nazionale di Santa Cecilia , 1960 ; Gold Medal of the Royal Philharmonic Society , 1950 ; Bruckner Medal , Bruckner Society of America , 1959 ; and the Mahler Medal , Mahler @-@ Bruckner Society of America , 1965 .

There are memorials to Barbirolli in Manchester and London . Barbirolli Square in Manchester is named in his honour and features a sculpture of him by Byron Howard ( 2000 ) . The square includes the present base of the Hallé Orchestra , the Bridgewater Hall , in which the Barbirolli Room commemorates the conductor . At his old school , St Clement Danes , now relocated in Chorleywood , the main hall is named in his honour . A commemorative blue plaque was placed on the wall of the Bloomsbury Park Hotel in Southampton Row in May 1993 to mark Barbirolli 's birthplace . The Sir John Barbirolli Memorial Foundation of the Royal Philharmonic Society was instituted after his death to assist young musicians with the purchase of instruments . In 1972 the Barbirolli Society was set up with the principal aim of promoting the continued release of Barbirolli 's recorded performances . Its honorary officers have included Evelyn Barbirolli , Daniel Barenboim and Michael Kennedy . In April 2012 , he was voted into the inaugural Gramophone " Hall of Fame " .

= = Repertoire and recordings = =

Barbirolli is remembered as an interpreter of Elgar , Vaughan Williams and Mahler , as well as Schubert , Beethoven , Sibelius , Verdi and Puccini , and as a staunch supporter of new works by British composers . Vaughan Williams dedicated his Seventh and Eighth Symphonies to Barbirolli , whose nickname , " Glorious John " , comes from the inscription Vaughan Williams wrote at the head of the score of the Eighth : " For glorious John , with love and admiration from Ralph . " Barbirolli did not disdain lighter repertoire . The music critic Richard Osborne wrote that , if all Barbirolli 's recordings were to be lost except that of Lehár 's Gold and Silver Waltz , " there would be reason enough to say , ' Now , there was a conductor ! ' " .

Barbirolli 's repertoire was not as wide as that of many of his colleagues because he insisted on exhaustive preparation for any work he conducted . His colleague Sir Adrian Boult liked and admired Barbirolli but teased him for his meticulousness : " We can 't all be like you and spend months studying these things and then have days of rehearsals before we conduct them . For some of us they 're only sporting events . " Barbirolli was shocked by such levity . His approach was illustrated by the care he took with Mahler 's symphonies . His biographer Michael Kennedy commented , " it is ironical that the effort of composing the symphonies shortened Mahler 's life ; interpreting them certainly put an enormous strain on Barbirolli in his last decade . " He found that mastering a Mahler symphony took between 18 months and two years , and he would spend hours meticulously bowing all the string parts in preparation for his performances . His first performance of Mahler 's Ninth took nearly 50 hours of rehearsal .

= = = Pre @-@ war = = =

From almost the start of his career Barbirolli was a frequent recording artist . As a young cellist he made four records for Edison Bell in 1911 , with piano accompaniment by his sister Rosa , and as part of the Kutcher and the Music Society string quartets he recorded music by Mozart , Purcell ,

Vaughan Williams and others in 1925 and 1926 . As a conductor he began recording in 1927 for the National Gramophonic Society ( an offshoot of The Gramophone ) . Among his records from that period was the first to be made of Elgar 's Introduction and Allegro for Strings . On hearing it , the composer said , " I 'd never realised it was such a big work . " Elgar , despite an extensive discography as a conductor , never recorded the work himself , and some have speculated that " the breadth , nobility and lyrical poetry " of Barbirolli 's interpretation left the composer disinclined to compete . In 1928 Barbirolli made some recordings for the Edison Bell label . The same year , he began his long association with the His Master 's Voice ( HMV ) label . Immediately after the LSO concert at which he had stood in for Beecham , he was approached by Fred Gaisberg , the chief recording producer for HMV who signed him for his company shortly afterwards . An HMV colleague of Gaisberg described Barbirolli as " a treasure " , because he " could accompany Chaliapin without provoking an uproar , win golden opinions from Jascha Heifetz , Artur Rubinstein , Fritz Kreisler and Pablo Casals , and conduct one of the finest recorded performances of the Quintet from Meistersinger " .

Many of Barbirolli 's pre @-@ war recordings for HMV were of concertos . His reputation as an accompanist tended to obscure his talents as a symphonic conductor , and later , his detractors in New York " damned him with faint praise by exalting his powers as an accompanist and then implying that that was where it all stopped . " Barbirolli became very sensitive on this point , and for many years after the war he was reluctant to accompany anyone in the recording studio . Among his early HMV records are works , mainly concertos , by Brahms , Bruch , Chopin , Dvořák , Glazunov , Mendelssohn , Mozart , Schumann , Sibelius , Tchaikovsky and Vieuxtemps . From the 1990s onwards , archive recordings of Barbirolli 's early concerts in New York have been issued on CD . Kennedy wrote in 2004 that they " prove that the orchestra played superbly for him and that the criticism of him was largely unjustified . " Recordings from this period include symphonies by Beethoven , Mendelssohn , Mozart , Schubert , Schumann , Sibelius and Tchaikovsky , and other orchestral music by Berlioz , Debussy , Menotti , Purcell , Ravel , Respighi , and Rimsky @-@ Korsakov .

== = 1943 and later == =

Within six months of his return to Britain in 1943 , Barbirolli resumed his contract with HMV , conducting the Hallé in the Third Symphony of Bax and the Fifth of Vaughan Williams , followed by works by a wide range of composers from Corelli to Stravinsky . In 1955 he signed a contract with Pye Records , with whom he and the Hallé recorded a wide repertoire , and made their first stereophonic recordings . These records were distributed in the US by Vanguard Records . A company was formed , named Pye @-@ Barbirolli , of which he was a director : the arrangement was designed to ensure an equal partnership between the company and the musicians . They made many recordings , including symphonies by Beethoven , Dvořák , Elgar , Mozart , Nielsen , Sibelius , Mahler , Tchaikovsky and Vaughan Williams , as well as a few concertos , short orchestral pieces and operatic excerpts .

In 1962 , HMV persuaded Barbirolli to return . With the Hallé he recorded a Sibelius symphony cycle , Elgar 's Second Symphony , Falstaff and The Dream of Gerontius , Schubert 's Ninth Symphony , Vaughan Williams 's A London Symphony , and works by Grieg and Delius . With other orchestras , Barbirolli recorded a wide range of his repertoire , including many recordings still in the catalogues in 2012 . Of these , his Elgar recordings include the Cello Concerto with Jacqueline du Pré , Sea Pictures with Janet Baker , and orchestral music including the First Symphony , Enigma Variations and many of the shorter works . His Mahler recordings include the Fifth and Sixth Symphonies ( with the New Philharmonia ) and Ninth Symphony ( with the Berlin Philharmonic ) . With the Vienna Philharmonic , he recorded a Brahms symphony cycle , and with Daniel Barenboim , the two Brahms Piano Concertos . He made three operatic sets for HMV : Purcell 's Dido and Aeneas with Victoria de los Ángeles ( 1966 ) , Verdi 's Otello with James McCracken , Gwyneth Jones and Dietrich Fischer @-@ Dieskau ( 1969 ) , and a set of Madama Butterfly with Renata Scotto , Carlo Bergonzi and Rome Opera forces that has remained in the catalogues since its first

issue in 1967 . The impact of the last was such that the head of the Rome Opera invited him to come and conduct " any opera you care to name with as much rehearsal as you wish . " HMV planned to record Die Meistersinger with Barbirolli in Dresden in 1970 , but following the Warsaw Pact invasion of Czechoslovakia in 1968 he refused to conduct in the Soviet bloc , and his place was taken by Herbert von Karajan .