

classical music recording. The label played a crucial role in advancing stereo recording techniques and produced many landmark classical recordings. The Decca team, led by engineers such as Kenneth Wilkinson and Roy Wallace, made significant contributions to the development of stereo sound in the classical music genre.

Kenneth Wilkinson: He was a renowned Decca engineer known for his work with the "Decca Tree" microphone setup, a configuration that used three omnidirectional microphones to create a natural and spacious stereo image. Wilkinson was involved in numerous classical recordings and worked with conductors like Sir Georg Solti and Sir Adrian Boult.

Roy Wallace: Another influential Decca engineer, Roy Wallace, developed the "Decca Tree" system alongside Wilkinson. Wallace worked on many classical recordings and contributed to the label's reputation for high-quality sound. His work included collaborations with conductors like Sir John Barbirolli and Sir Malcolm Sargent.

Cyril Windebank: Windebank was another Decca engineer who made significant contributions to classical recordings. He worked closely with conductors such as Herbert von Karajan and Otto Klemperer.

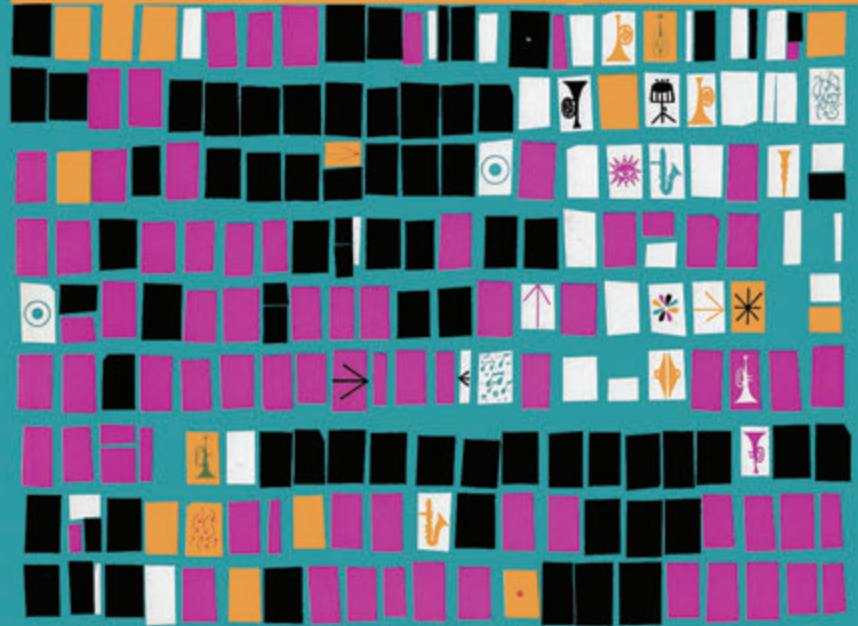
The Decca team's approach to recording involved capturing the natural acoustics of the performance space and using minimal microphone techniques to preserve the integrity of the sound. The "Decca Sound" became synonymous with clarity, richness, and a lifelike representation of orchestral and vocal performances.

Some notable classical recordings from the Decca label during this period include the works of conductors like Sir Georg Solti, Sir Colin Davis, and Sir Neville Marriner, as well as performances by artists like pianist Arthur Schnabel and cellist Jacqueline du Pré.

The contributions of Decca's classical engineers during the Golden Age of Stereo had a lasting impact on the way classical music was recorded, influencing recording techniques that are still valued today.

OVERTURE! OVERTURE

The New Symphony Orchestra of London • Raymond Agoult, Conductor



The "Light Cavalry Overture" was composed in 1866 and is part of the operetta "Light Cavalry" ("Die leichte Kavallerie"). While the operetta itself is not as well-known as the overture, the overture has achieved great popularity as a standalone piece. It is often performed by orchestras in concert settings and has also been used in various films, cartoons, and commercials due to its energetic and memorable character.

The overture is characterized by its lively and spirited nature, with a prominent and catchy brass fanfare. The fast-paced and vibrant melodies capture the essence of a cavalry charge, making it a favorite among audiences and musicians alike.

Hérold's opera "Zampa, or The Moorish Girl" ("Zampa, ou La fiancée de marbre" in French), which premiered in Paris in 1831. The opera tells the story of Zampa, a pirate captain who falls in love with the Moorish girl Zéila.

The "Zampa Overture" is a lively and dramatic piece that captures the adventurous and romantic spirit of the opera. It features memorable themes, dynamic orchestration, and a sense of excitement that has made it a popular and frequently performed work in the classical repertoire. The overture is often programmed in classical concerts and has also been used in various films and other media.

Adolphe Adam, a French composer known for his ballets and operas, composed "If I Were King" in the mid-19th century. The operetta is based on the play of the same name by Justin Huntly McCarthy. The story is a romantic and historical tale set in 15th-century France, and it follows the adventures of François Villon, a poet and rogue, who temporarily becomes the king.

The overture to "If I Were King" is known for its lively and engaging character, typical of Adolphe Adam's style. It often features memorable themes and serves as a musical preview of the themes and emotions that will unfold in the operetta.

The overture to "Morning, Noon, and Night in Vienna" (in German, "Guten

Morgen, Herr von Flügel") is one of the most well-known compositions by Franz von Suppé. Suppé was an Austrian composer of light operas and operettas in the 19th century, and this overture is a lively and spirited piece that has become a staple in the classical repertoire.

The overture is often performed as a standalone piece in concert settings due to its catchy melodies and energetic character. It typically features playful and contrasting sections, showcasing Suppé's skill in crafting engaging and memorable tunes. The title reflects the three different times of the day (morning, noon, and night), and the music captures the essence of each period with its changing moods.

Pique Dame (The Queen of Spades) is an operetta in two acts by Franz von Suppé to a German-language libretto very loosely based on Alexander Pushkin's 1834 short story "The Queen of Spades". The author of the libretto is S. Strasser (probably Suppé's second wife Sofie Strasser). Pique Dame was a revised version of Suppé's 1862 operetta Die Kartenschlägerin ("The Fortune Teller") and premiered in June 1864 at the Thalia Theater in Graz. The work is primarily known today for its overture which remains a popular concert piece.

The overture to "The Crown Diamonds" (in French, "Les diamants de la couronne") by Daniel Auber is a lively and engaging orchestral introduction to the opera. Auber was a prominent French composer known for his contributions to the operatic genre, particularly in the 19th century.

The overture typically captures the spirit of the opera, setting the tone for the unfolding drama and incorporating musical themes that will be explored in the subsequent acts. It is marked by Auber's characteristic use of elegant melodies, rhythmic energy, and orchestral color.

During the "Golden Age of Stereo," which generally refers to the period from the late 1950s to the early 1960s, Decca Records was known for its pioneering work in



OVERTURE! OVERTURE

Raymond Agoult / The New Symphony Orchestra Of London

- 1 Light Calvary 6:08
- 2 Zampa 7:47
- 3 If I Were King 6:49
- 4 Morning, Noon, And Night In Vienna 7:38
- 5 Queen Of Spades 7:19
- 6 The Crown Diamonds 7:29

Producer: Erik Smith Engineer: Cyril Windebank

Recorded by Decca for RCA 9 Jan & 5 Feb 1957 Kingsway Hall

Overture! Overture - Raymond Agoult

Overture! Overture - Raymond Agoult



For more info e-mail us:
info@highdeftapetransfers.ca
or visit our website:
www.highdeftapetransfers.ca