

Decca Super Audio CD/CD hybrid Collection

A milestone of Super Audio CD/CD re-mastering, bringing a new experience to all listeners
- brought to you by the experience and technology of ESOTERIC.



W.A. Mozart
Piano Concerto
No. 20 K. 466 & No. 27 K. 595

Clifford Curzon (piano)
Benjamin Britten
English Chamber Orchestra

Product Details
 ■Product ID: ESSD-90014 ■Format: SACD Hybrid
 ■Label: Decca ■DSD mastering / SACD layer: Stereo / CD layer: ADD
 ■Deluxe Digipak packaging



Antonin Dvořák
Symphony No. 9 in E minor, Op. 95
"From the New World"

István Kertész
Vienna Philharmonic Orchestra

Product Details
 ■Product ID: ESSD-90015 ■Format: SACD Hybrid
 ■Label: Decca ■DSD mastering / SACD layer: Stereo / CD layer: ADD
 ■Deluxe Digipak packaging



Manuel de Falla
El sombrero de tres picos

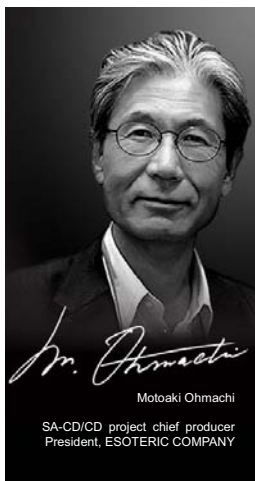
Ernest Ansermet
L'Orchestre de la Suisse Romande
Teresa Berganza (Soprano)

Product Details
 ■Product ID: ESSD-90016 ■Format: SACD Hybrid
 ■Label: Decca ■DSD mastering / SACD layer: Stereo / CD layer: ADD
 ■Deluxe Digipak packaging

UK Decca masterpiece collection

A selection of UK Decca historical masterpiece recordings, re-mastered with cutting edge technologies and with ESOTERIC's respect for music - ESOTERIC Super Audio CD/CD collections take listeners to the "next level" of musical expression.

A note from producer...



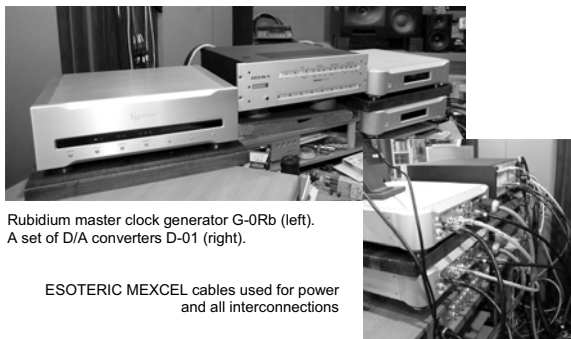
"This SA-CD/CD hybrid project has been one of my dreams. The performance is great, and my particular desire was to share this harmonically rich sound quality of the original master tape with as many listeners as possible. All instruments are perfectly blended, yet each instrument is clearly rendered against the background. I believe we can capture a true master sound within a disc. The highest quality sound of a masterpiece, as a result of reviving the recording process, brings us to the next level of the musical experience, a dramatic step up from the usual hi-fi experience. This is to create a new experience for listeners, to share the dream or emotion with the performer."

Motoaki Ohmachi

SA-CD/CD project chief producer
President, ESOTERIC COMPANY

ESOTERIC equipment used for re-mastering

The criterion of re-mastering is to faithfully capture the quality of the original master tapes. ESOTERIC's flag ship D/A converters, model D-01VU, Rubidium master clock generator model G-0Rb and ESOTERIC MEXCEL cables, were all used for this re-mastering session. This combination of highly advanced technology greatly contributed to capturing the high quality sound of the original master tapes.

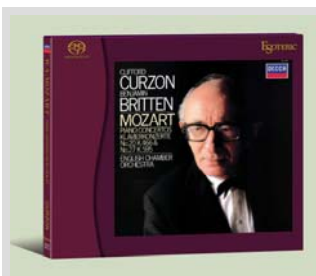


Rubidium master clock generator G-0Rb (left).
A set of D/A converters D-01 (right).

ESOTERIC MEXCEL cables used for power and all interconnections

Experience by yourself...

Experience the legendary performance in this new Super Audio CD/CD format. Not only for new followers, but also for well experienced followers of these recorded materials. All will be equally impressed by the "soul" hidden within the notes, but never before found in previously released recordings.



W.A. Mozart

Piano Concerto
No. 20 K.466 & No. 27 K.595

Clifford Curzon (piano)
Benjamin Britten
English Chamber Orchestra

W.A. Mozart (1756-1791)

Piano Concerto
No. 20 in D Minor K.466
1. 1st. Mov.: Allegro
2. 2nd. Mov.: Romance
3. 3rd. Mov.: Rondo (Allegro assai)

Piano Concerto
No. 27 in B Flat Major K.595
4. 1st. Mov.: Allegro
5. 2nd. Mov.: Larghetto
6. 3rd. Mov.: Allegro

Sir Clifford Curzon (Piano)
English Chamber Orchestra
Conducted by Benjamin Britten

Recording
Producer: Ray Minshull
Engineer: Kenneth Wilkinson
Location: Maltings, Snape
Recording date: September 1970

"Mozart's final piano concerto K.595 was central to Clifford Curzon's musical personality for at least the last half of his life and revealed much of his attitude towards performance and recording. He was virtually hypnotized by the piece as a source of endless variation in phrasing, touch and meaning, and proof that he was still making new discoveries in it, right to the end of his life, is that he planned to record it for the fourth time in January 1984..."
"The present performance is the result of recording sessions held on 24 and 25 September 1970. It was only natural that with two such Mozartians as Benjamin Britten and Clifford Curzon these sessions were dominated by musical rather than technical considerations and on the first day things went so well with K.466 that by the end of the second session we not only had a final version of K.466 but a complete performance of K.595 as well. After listening to the tape of K.595 in the evening, work was completed to everyone's satisfaction the following day. Editing took only a few days and Clifford Curzon heard the result soon afterwards..."

—Ray Minshull



Clifford Curzon
Photo: Decca



Antonin Dvořák

Symphony No. 9 in E minor, Op. 95
"From the New World"

István Kertész
Vienna Philharmonic Orchestra

Antonin Dvořák (1841-1904)

Symphony No. 9 in E minor, Op. 95
"From the New World"

1. Adagio-Allegro molto
2. Largo
3. Scherzo-Molto vivace
4. Allegro con fuoco

Conducted by István Kertész
Vienna Philharmonic Orchestra

Recording
Producer: Ray Minshull
Engineer: James Brown
Location: Sofiensaal, Vienn
Recording date: March 22-24 1961

During this period, he recorded many great albums for Decca, conducting the VPO, the LSO, and the Israel Philharmonic Orchestra, (but sadly drowned in 1973 while swimming in Tel Aviv, which was a great loss to all).

This album is a monumental recording for Kertész as his debut for the UK's Decca label. Particularly in Japan, *From the New World* has been a "must have" ever since its first release by King Records in 1961. In this respect, it sits alongside the RCA version by Reiner/Chicago Symphony Orchestra, the Columbia version by Bernstein/New York Philharmonic, the Epic version by Szell/Cleveland Orchestra, and the DG version by Karajan/BPO. Taking advantage of the full timbre of the VPO with its long tradition, Kertész—then just 32 years old—added dramatic changes in tempo and gave full life to the work. The heavy hammering rhythms of the tympani and the roar of brass created a thrilling intensity, as if it was a concert recording. Five years later in 1966, Kertész re-recorded this symphony, conducting the London Symphony Orchestra, accomplishing a mellower performance in place of the youth and dynamism of his earlier recording. Among Japanese fans, this VPO version has been much more appreciated.

■ A great recording in the Sofiensaal, where the Decca sound was created

The album was produced by Ray Minshull who was responsible many of Kertész's recordings for Decca, working with engineer James Brown. The Sofiensaal was built as a bathhouse in the early 19th century, was later used as a dance hall, and is famous for Johann Strauss's frequent appearances on its stage. From 1956 to the 1980's, it served as the home of Decca's stereo recording sessions in Vienna. This venue is the most suitable for Decca's recording policy of clearly recording and reproducing the details of the sound, and the legendary recording of Solti's "The Ring of the Nibelung" has been accompanied by recording after recording representing the Decca sound. This *From the New World* is one of them, definitively and three-dimensionally reproducing the crisp sounds of the tympani, the delicate brightness of the brass, the unique resonance of the Vienna oboes, clarinets, and other woodwinds, and the silky, deep string parts—particularly the solid low strings. And even after nearly 50 years since its recording, its enchanting clear sounds have never lost their freshness.

■ The Decca debut of a great conductor—Kertész

Hungarian conductors, starting with Nikisch and followed by Fricsay, Ormandy, Szell, and Solti, István Kertész (August 28, 1929–April 16, 1973), dominated the world of glorious conducting in the 1960's, filling various posts as the General Music Director of the Augsburg Opera (1960–1963), and the Cologne Opera (1964–1973), and as principal conductor of the London Symphony Orchestra (1965–1968).



Manuel de Falla

El sombrero de tres picos

Ernest Ansermet
L'Orchestre de la Suisse Romande
Teresa Berganza (Soprano)

Manuel de Falla (1786-1946)

El Sombrero de tres picos

1. Introduction *
Parte prima
2. La tarde
3. Danza de la molinera (Fandango)
4. Las uvas

Parte segunda
5. Danza de los vecinos (Seguidillas)
6. Danza del molinero (Farruca) *
7. Danza del corregidor
8. Danza final

La vida breve-Interludio y danza
9. La vida breve-Interludio y danza

Recording
Producer: James Walker
Engineer: Roy Wallace
Location: Victoria Hall, Geneva
Recording date: February, 1961

Many of these recordings were highly evaluated in the LP age, complemented as they were by excellent recording technology.

■ The epitome of Spanish music by Ansermet

Among Ansermet's many recordings, this album receives especial praise. It is a masterpiece of historic proportion, and was considered the representative version of the *Three-Cornered Hat* throughout the LP age. This album—Ansermet's third recording since his first monaural recording of 1952—was recorded in 1961, and was also known for the appointment of Teresa Berganza just after her debut. James Walker, the producer responsible for all of the stereo recordings of Ansermet, and Roy Wallace, the creator of the Decca stereo recording system, joined forces to realize this great recording. The interlude and dance from the opera, *The Short Life*, were also included in the original LP.

■ The tone and color of Spanish music caught in its entirety

"This is a performance to be known as 'one of the greats.' The composition, *Three-Cornered Hat* was premiered by Ansermet, and with its lively rhythms, subtle narratives, dynamic development, and vivid contrast and tone-colors, this version is a masterly performance that none other appears able to exceed. The performance illustrates an ethnic taste that is rich in wild beauty in a truly vivid and dynamic way, while highlighting the lyricism of Falla's music in a sophisticated, uncompromising manner. The solo singing by the young Berganza is also worth listening to."—Takahiko Utsaki, *Classic Melban Taizen* (Complete Classic Masterpieces): *Orchestral Works*, 1998.
In Japan, this version of the *Three-Cornered Hat* is known for its artwork using a Goya painting different from that of the original LP released in the UK. When it was re-released in the CD format, coupled with *Love the Magician*, this famous artwork was used again. This re-release in the SACD/CD hybrid format uses the design of the original UK edition, showing a dancer standing in the plaza in the evening.

■ Ansermet, a great conductor who left his mark on the history of classical music with his exquisite and colorful performances

As the conductor for Diaghilev's Ballets Russes, the master Swiss conductor Ernest Ansermet (November 11, 1883–February 20, 1969) premiered many important compositions of the early 20th century, such as Stravinsky's *Soldier's Tale*, *Nightingale*, and *Pulcinella*; Falla's *Three-Cornered Hat*; Prokofiev's *Tale of the Buffoon*; and Satie's *Parade*. And above all, he is known for founding the Swiss Romande Orchestra in 1919 and, as its musical director, developing it into a global presence. In 1946, he entered an exclusive contract with the Decca label and made a vast amount of recordings covering French, Russian, 20th century, and German and Austrian music.

■ Great recording in the legendary Victoria Hall favored by Decca

Recordings by Ansermet and the Swiss Romande Orchestra were basically made at the Victoria Hall in Geneva, the home base of the Orchestra. Built by a British consul general who was posted in Geneva in the 19th century, this hall has superb acoustics and is optimal for recording. The first stereo recording by Decca was Rimsky-Korsakov's symphony, *Antar*, by the Swiss Romande Orchestra conducted by Ansermet, recorded here on May 13, 1954. This legendary hall has been the setting for many great recordings ever since.