

# DECCA CLASSICAL, 1929-2009

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## INTRODUCTORY NOTE FOR THE CHARM VERSION

### **THIS IS WORK IN PROGRESS, July 2009:**

Many of the details, from the start of stereo recording until the late-1970s, were taken from pre-session schedules, which were the best source then available. At the end of 2008, Andrew Dalton found the corresponding post-session producers' reports ("long sheets"), which show that there were often changes to the allocation of producers and engineers to mono or stereo responsibilities, or to specific works within a group of sessions. In addition there may have been a few changes of venue and minor adjustments of dates or repertoire details. Work on this source will be completed by the end of 2009. If your interest is in producer / engineer credits, you are advised to await a revised edition. Other amendments will be listed in the next edition.

A draft INDEX of REPERTOIRE is in an accompanying file  
- it may be of use in checking composers' names and dates.  
Full INDEXING by both REPERTOIRE and ARTISTS may be added later.

### HELPFUL HINT:

If you want to find complete recordings of operas, search for the name of a character, rather than the name of the opera, thereby by-passing excerpts.

**If you spot any errors or omissions, or have any comments,  
please contact the author at [philip1discog@yahoo.co.uk](mailto:philip1discog@yahoo.co.uk)**

### ACKNOWLEDGMENTS

This discography could not have been compiled without access to Decca's own archives, so Maureen Fortey (the company's Librarian until 2006) and her successor Andrew Dalton deserve special thanks for their co-operation.

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Howard Snell helped fill in some missing details and Stephen Coster drew my attention to a couple of errors.

## SOURCES

The discography is the culmination of thirty years work by various hands. Malcolm Walker, who was then the editor of "Gramophone", had the idea of marking Decca's fiftieth anniversary in 1979 and invited Brian Rust to undertake the initial research. Working from hand-written office files, he compiled a numerical list of around thirty thousand matrices, covering a thousand pages of typescript. Producing a publishable version proved impracticable before the advent of word-processors, but in 2000 Rust's work was used as the basis of the section of this study covering UK made 78rpm recordings. During the 1980s and '90s, Malcolm Walker himself undertook further research on the studio day reports at Decca Head Office, unearthing many of the production and engineering credits, besides adding the post-war Swiss, Dutch and French matrix series and UK LP numbers. Over the same period, Michael Gray worked on the Session Return Sheets for the 1950s, bringing in the Viennese, Italian and Scandinavian recordings, and extending overall coverage to 1979. He also supplied the US LP numbers. Philip Stuart collated and edited all this material, supplementing it with his own research into the Artists' Cards and Label Registers in the Decca archives in Chiswick. He added the Viennese, Italian and Rosengarten matrix series, US 78rpm numbers (mainly taken from "WERM" and the Rigler Deutsch Index) and all release dates. He also researched the French-made discs of 1930-31, all the post-1980 recordings and all CD issues including transfers on non-Decca labels.

## SCOPE

This is a chronological discography of Decca-made recordings, divided into eight regional sequences:

>>0	GREAT BRITAIN	3670 entries
>>F	FRANCE & Belgium	182 entries
>>H	HOLLAND	137 entries
>>S	SWITZERLAND	364 entries
>>I	ITALY & Monte Carlo	176 entries
>>V	VIENNA, Austria, Germany, Hungary, etc.	768 entries
>>U	U.S.A. & Canada	411 entries
>>X	Scandinavia, Spain, Poland, Russia, Israel, Japan & Australia	112 entries
	TOTAL	5820 entries

It includes sessions undertaken by Decca production teams in association with Telefunken in Germany and Polyphon/Tono in Denmark, recordings for the subsidiary labels Argo [669 entries] and L'Oiseau-Lyre [434 entries], sessions for RCA [142 entries] and Vox [19 entries] (whilst Decca was their UK

licensee) and recordings made for independent clients including Reader's Digest [110 entries] and Lyrita [122 entries]. A few independently made recordings licensed to Decca for their first release are also included, as are some live performances by Decca artists (notably Kathleen Ferrier and Benjamin Britten) obtained from radio stations. Videos made by Decca production teams are listed, as are video counterparts to audio recordings, plus some videos featuring artists contracted to Decca.

Some of Decca's overseas branches broke away, French Decca being sold to Edison Bell in the 1930, Dutch Decca evolving into Philips in the 1950s and American Decca (known as Brunswick in the UK) being absorbed by MCA in 1959. Their products are generally excluded, as are recordings licensed for UK or US issue from labels such as Polydor, Fonit & Ultraphon in the 1930s, MK (USSR) during World War II, Selmer (France) in the 1950s, Kapp (USA, on Ace of Clubs) & Erato (France, on Argo) in the 1960s, Véga (France) & CIME (Italy) in the 1970s and Discos Columbia (Spain) from 1957 until the 1980s, plus a few East German recordings issued in the US in 1969-71. Recordings made by Delysé and reissued on Decca labels in 1972-73 and British Council sponsored recordings originally issued by Pye or HMV are also omitted. From 1959 it was usual to distinguish licensed recordings by adding "-R" to the prefix of the UK catalogue number and by inserting an "X" at the beginning of the matrix number. Under Polygram ownership, recordings made by Deutsche Grammophon or Philips occasionally reappeared in Decca compilations and vice-versa. Under Universal, Philips was gradually absorbed completely and there were a few transfers from other labels acquired by the group (eg: from Koch International Classics in 2003) but otherwise slimming down was the rule, and some unwanted recordings were sold on to other labels.

Decca's top-price labels, though primarily devoted to what the company for a time described as "permanent music", were occasionally used for spoken word and world music recordings outside the scope of this survey. "Permanent" is itself an arguable concept in terms of both artists and repertoire. Decca made many recordings that are marginally "classical" and some discrimination was considered necessary: arrangements of undisputed classics for salon orchestras, military bands and cinema organs are excluded, as are most arias with piano accompaniment. Such composers as Ketèlbey, German and Sullivan are treated selectively, as are Christmas carols, English and Neapolitan songs, French and Viennese operettas, film music, organ recitals and instrumental solos in the Kreisler genre. Little trace will be found here of the huge number of Decca sessions played by the orchestras of Mantovani, Stanley Black and Salvador Camarata. Some unpublished sides by little known artists, which were probably no more than auditions, have also been omitted.

Owing to all these exclusions, this is **not** a complete numerical catalogue of Decca labels. Moreover single discs excerpted from sets (such as opera highlights) and compilations of reissued titles do not appear, as normally only the first UK and US releases of a recording in a particular format are listed (though the earliest Decca / London release of ex-RCA issues is also shown).

Consequently labels that were primarily used for breaking down twelve-inch LPs into component parts (LW and CEP), for compilations (SPA), or for reissues (Ace of Clubs, Ace of Diamonds, Eclipse, Jubilee, Viva!, Serenata) are sparsely represented here. First transfers from 78rpm to vinyl and from both to CD are included, plus first Decca transfers where preceded by another label (whether licensed or after the lapse of copyright). In the absence of a UK CD transfer, Australian or Japanese Decca issues are listed. In the absence of any CD transfer, digital downloads are listed *in italics*: this format being used from 2007 for some Argo and L'Oiseau-Lyre reissues.

### **HISTORY: TECHNICAL and MARKETING**

The Decca Record Company's first session was entrusted to Ambrose and his Orchestra on 7 February 1929. The first classical recording took place just four days later. The first releases were announced in July 1929. Twelve-inch discs were initially priced at six shillings and six pence [£0.33] (S prefix) and 4s 6d (T) but it was quickly apparent that Decca could not compete with HMV and Columbia at this level. The higher price series was abandoned within three or four months and in March 1930 Decca re-launched at 3s 6d (K), with a reduction to 2s 6d in April 1931. The ten-inch equivalents were prefixed A, M and F respectively, with prices falling from 4s 6d to 1s 6d. There was no return to the top end of the market until 1935 when a five shilling label (X) was introduced. Immediately before war added tax to record prices, Decca was marketing discs at six shillings (X), four shillings (K), three shillings (M), and two shillings (F).

Recording continued at West Hampstead Studios throughout World War II, though marketing was disrupted by a shortage of shellac. Britain's economic position in the immediate post-war years then meant that production had to be channelled into exports. In consequence many discs recorded from 1944-49 never appeared on the domestic market, or their UK release was severely delayed. These are marked [Export] or [Switz], as issues in Switzerland are relatively well documented. For the company, the positive results of the war far outweighed such minor inconveniences. Its engineers were able to turn their contribution to anti-submarine warfare into ffr (full frequency range recording) with spectacular results from Kingsway Hall sessions. Meanwhile most recording contracts had expired or lapsed during the hostilities, so that many eminent artists, previously exclusive to rival labels, could be enticed by Decca's technical edge. By 1950, when the Vienna Philharmonic signed up, the company had an artists' roster to match any of the pre-war majors, a status marked by the resumption of issues on the top-price gold label.

With the growing popularity of auto-changers, sets were released in optional manual or auto-couplings from 1944, then in auto-couplings only from November 1948. But by then American Columbia had launched the vinyl LP (long playing) disc and Decca brought it to Britain in June 1950. The established hierarchy of disc sizes and prices was carried over wholesale, with LX, LK, LM

and LF all being allotted new number series. The slight premium charged for the classical series persisted throughout the LP era (and was enhanced from 1960 with a de luxe opera series, a move copied by EMI with its Angel label) but ten-inch LPs were discontinued in 1966, having been dropped in the US ten years earlier. After initial resistance to a two-speed solution to the problem of finding a suitable format for shorter works, Decca marketed seven-inch 45rpm singles from 1954 and EPs (extended play) from 1955. But the advent of LPs in the same price range (around 50p-65p) from such labels as Saga and MfP killed off the classical seven-inch disc in the mid-1960s.

Decca started recording in stereo in 1954, the first discs appearing in both the UK and the US in 1958. To avoid confusing purchasers, mono and stereo versions were initially given quite distinct catalogue numbers, but parallel numbering was adopted in September 1962 and the mono alternative terminated in 1969. Decca's solution to the continuing exploitation of mono-only back catalogue - reissuing it at half-price on the Ace of Clubs label, thereby recapturing a market lost to mail-order record clubs - was a considerable success in the UK, less so in the US where Musical Heritage Society (with a substantial stereo catalogue) survived and the Richmond series had to resort to newly made stereo recordings. In April 1965 Decca responded to its competitors with a bargain-priced stereo label (Ace of Diamonds, with Stereo Treasury Series following in the US two years later) and from 1969 it sought to reinvigorate its older recordings with fake stereo transfers on the Eclipse label.

Recording technology had moved on from the two tracks required for stereo to multi-track tape machines that allowed studio re-balancing and re-mixing of separate components of the music. This led in 1962 to the Phase Four label, whose ventures into symphonic repertory sold (despite some critical disapproval) well enough to be copied by EMI with its Columbia Studio Two series from 1966. Samplers - compilations of excerpts - were originally supplied to record dealers for in-store demonstrations, but in 1968 Decca realised that this marketing tool was itself marketable, hence "The World of..." series, which ran to more than five hundred LPs, still to be seen in charity shops throughout the land. An increasing demand for complete sets of works was met most spectacularly by a Haydn project running from 1969-77 that encompassed the symphonies (the first cycle by a major record company and still one of the few to be completed), the string quartets and the piano music. The practice of pricing sets by simply multiplying the label price by the number of discs survived until 1971, when the BB (bargain box) prefix was introduced. Five years later all sets were individually priced with the same D number series used for all labels.

The idea of a label dedicated to Early Music, well established in Germany with Archiv and Das Alte Werk, was adopted in November 1974 with the launch of Florilegium. It flourished with the popularity of "authentic performances" in the 1980s, whilst Headline, an attempt to do something similar for contemporary repertoire, foundered after a couple of dozen issues. Decca made the correct market choices regarding both quadruphony, keeping well clear of it, and digital recording, embracing it with vinyl issues from 1979 and launching CDs in

March 1983. Acquisition by Polygram in 1980 linked the company to the Philips and Deutsche Grammophon labels and meant the loss of its West Hampstead studios and substantial parts of its archives as it moved from Decca House to less spacious office premises. In turn the sale of Polygram to Seagram in 1998 led to the formation of Universal Classics and Jazz in March 1999 and Decca's absorption of the Philips label. UCI also acquired American Decca through MCA, so the original name could once again be used in the US, obviating the need to re-label product as London Records.

Label prefixes had been adjusted to denote the use of digital recording, but before long all the previous number series were abandoned in favour of Polygram's bar-code based international six digit sequence, with a number suffix indicating the format and letters the label and price range, plus a further number for multiple disc sets. As LP and cassette issues lapsed, the .2 CD format indicator became redundant and the seventh digit was used to provide a ten-fold increase in the available numbers from 2004, a useful move as the series took in other UCI labels such as ABC Classics, Accord and ECM. Medium-price CDs, initially labelled Ovation, appeared in 1987, to be followed by Weekend Classics and a succession of attempts to re-market the back catalogue with the nostalgic appeal of such labels as The Classic Sound, Legends, The Originals and Heritage Masters. Bargain-priced CDs were for a time delegated to Belart (1993-99) and Eloquence (2000-2), the latter then taken up by Decca's Australian branch to provide first CD transfers of hitherto overlooked recordings. Other series (Gramophone Awards, Penguin Rosette and Critics' Choice) drew attention to recordings that had attracted favourable reviews, but evidently insufficient sales to remain in the catalogue at full price. From 2003-6 there were a few sporadic SACD issues, which met with limited market interest.

Decca New Line, a 1988 attempt to locate contemporary repertoire with popular appeal, foundered after a couple of years, though Michael Nyman's recordings were passed on to the revived Argo label and Ute Lemper became one of the principal voices of Entartete Musik, a bold venture into a neglected area of twentieth century music. The general crisis in the industry around the turn of the century put a stop to such enterprise. In its place an influx of "crossover" artists and soundtrack albums steered the label back towards the sort of market it had captured in the Mantovani era. Decca's claim to be "the opera label" was sustained by a flow of recital discs, though studio versions of complete operas virtually ceased, to be replaced by live videos. Symphonic and chamber music sessions dried up too, other than as occasional vehicles for a handful of pianists and violinists. By 2009, sets marking major composer anniversaries drew almost exclusively on back catalogue, whilst Decca's monthly classical new issues were regularly outnumbered by those on such labels as Hyperion and Chandos.

### **HISTORY: ARTISTS and REPERTOIRE**

See the start of each regional section [at >>].

## **RECORDING VENUES**

See the start of each regional section [at >RV].

## **RECORDING DATES**

Various discographers who have worked on this material have noticed minor discrepancies between artists' diaries and the dates given in Decca files. In the 78rpm era, Decca probably often noted the date when paperwork from a session reached the office. Following the adoption of recording on tape, the artists' cards sometimes have two conflicting dates - and sometimes no date at all. Wherever possible sessions have been dated from the evidence of those who were there - artists, producers or engineers. In the absence of such evidence, notably in the case of some Danish and Belgian sessions, and some licensed material, the only available date may be the office's date for the receipt of an edited master, probably several months after the sessions. Hence a recording listed as, for example (-Jly) 1972, was made not later than, but perhaps considerably earlier than, the date given.

## **MATRIX NUMBERS**

When recordings were made directly on to wax, matrix numbers were usually allocated during the session and consequently they are quite reliable for dating recordings and tracing unpublished sides. Take numbers also draw attention to sides that were re-made. Once wax was replaced by tape, delays in editing prior to the allotment of numbers could disrupt the chronological sequence and some recordings, marked for issue on LP only, were not given 78rpm numbers at all. From late in 1954, when it was clear that 78s were obsolete, numbers were allocated to individual titles, movements, or even complete sides, irrespective of duration. These band numbers continued with the same prefixes and number series, but their allocation was then too remote from the session to date it accurately. So too the matrix numbers for LP sides, which ran in a single numeric sequence prefixed ARL (mono), ZAL (stereo), EAL (electronic, ie-fake, stereo), PZAL (following the Polygram takeover in 1980), PDZAL (digital) or ADZAL (analogue digitally re-mastered).

The 78rpm matrix numbers began at 1, prefixed by MA for twelve-inch sides or by MB for ten-inch. From October 1929, sides intended for export were prefixed FMA/FMB and from September 1930 M was replaced by G. This series ended at GB7730 when the studios in Chenil Galleries, Chelsea, closed in March 1936. A second series, prefixed KA/KB and running from 1-245, was allotted to recordings made between 1931-33 using a mobile unit. A third series, prefixed TA/TB and running from 1001-3663, was used for sessions at studios in a former warehouse in Thames Street, which was taken over from the BBC in



June 1933 and closed in May 1938. Following the acquisition of Crystalate, this prefix was altered to DTA/DTB from July 1937.

In March 1937 Decca purchased the Crystalate Gramophone Record Manufacturing Company and its studios in Broadhurst Gardens, West Hampstead. Ten-inch matrices made there for the Rex label since 1933 had used the numbers F500-2243; Decca continued the series but changed the prefix to R or DR for sides intended for its own label, adding AR for twelve-inch sides. Despite the replacement of wax masters by tape in May 1949, this series continued in use until the final 78rpm releases in 1959, by which time it had reached DR26636.

The first overseas recordings, made in France in 1930, used matrix numbers beginning at 1 and prefixed FA/FB or SA/SB, perhaps denoting different venues - some of the former are labelled "Enregistré chez Gaveau à Paris". Post-war recordings made in Switzerland were at first prefixed ARS, then from 1947 SAR (followed by Italy, Holland, France, Vienna and Copenhagen, respectively IAR, HAR, FAR, VAR and CAR) for twelve-inch sides (and SDR, FDR for ten-inch). Sides made on Maurice Rosengarten's account were prefixed MRY (twelve-inch) and MRZ (ten-inch) in 1948, then MRA/MRB from 1949-54.

### LABEL PREFIXES

S10001-	black	UK	12"	78rpm	Jly29-Oct29
A1001-	black	UK	10"	78rpm	Jly29-Oct29
T101-	magenta	UK	12"	78rpm	Jly29-Oct33
TF	magenta	France	12"	78rpm	Oct30-May31
T10001-	magenta	France	12"	78rpm	May31-???31
M1-	magenta, then red	UK	10"	78rpm	Jly29-Jan54
MF	magenta, then red	France	10"	78rpm	Oct30-Jly31
M30001-	magenta, then red	France	10"	78rpm	May31-???31
M33001-	red	Germ.	10"	78rpm	???50-???51
M38001-	red	Switz.	10"	78rpm	Aug49-???52
AM	red	UK	10"	78rpm auto	Sep49-Feb50
K500-	black, blue, then red	UK	12"	78rpm	Mar30-Mar51
KF	black, blue	France	12"	78rpm	Oct30-May31
K20001-	black, blue, then red	France	12"	78rpm	May31-???31
K23001-	red	Germ.	12"	78rpm	???50-???52
K24001-	red	Scand.	12"	78rpm	???49-???53
K28001-	red	Switz.	12"	78rpm	Aug49-Sep52
KX28001-	red	Switz.	12"	78rpm auto	???50-???56
AK	red	UK	12"	78rpm auto	Nov44-Jun51
F1501-	blue	UK	10"	78rpm	Jly29-Sep54
FF	blue	France	10"	78rpm	Oct30-Jly31
F40001-	blue	France	10"	78rpm	May31-???31
AF9001-	blue	UK	10"	78rpm auto	May50
AF1-	French Decca	France	10"	78rpm	???48-May50



AG	French Decca	France	10"	78rpm	???	48-Nov51	
GAF	French Decca	France	12"	78rpm	???	50-Nov51	
GAG	French Decca	France	12"	78rpm	???	50-Nov51	
X101-	gold	UK	12"	78rpm	Nov35-	Jly54	
AX	gold	UK	12"	78rpm auto	Dec49-	Oct51	
X53001-	gold	Germ.	12"	78rpm	???	50-???	51
SX63001-	gold	Germ.	12"	78rpm	???	51-???	52
Z1-	gold	UK	10"	78rpm	May	43	
C16001-	black	UK	10"	78rpm	Jly48-	Jan53	
RVW	Rimington, Van Wyck	UK	12"	78rpm	Aug41-	May42	
Rex	Rex	UK	10"	78rpm	1941-	42	
ED	American Decca	USA		78rpm set	Jan47-	Jly47	
EDA	American Decca	USA		78rpm set	Jan47-	Sep49	
T5001-	London	USA	12"	78rpm	Oct48-	???	51
R10001-	London	USA	10"	78rpm	Oct48-	???	50
LA	London	USA		78rpm set	Oct48-	???	51
LXT2501-	gold	UK	12"	33rpm mono	Jun50-	Jan55	
LXT5000-	gold	UK	12"	33rpm mono	Jan55-	Jly62	
SXL2001-		UK	12"	33rpm stereo	Aug58-	Jly62	
LXT6000-	gold	UK	12"	33rpm mono	Sep62-	Mar69	
SXL6000-		UK	12"	33rpm stereo	Sep62-	Mar84	
SXDL7500-		UK	12"	33rpm digital	May79-	Apr84	
LX3001-	gold	UK	10"	33rpm mono	Jun50-	Mar57	
LX133001-	French Decca	France	10"	33rpm mono	???	51-???	55
FA143001-	French Decca	France	10"	33rpm mono	???	53-???	60
FST153001-	French Decca	France	12"	33rpm mono	???	53-???	60
FAT173001-	French Decca	France	12"	33rpm mono	???	53-???	60
LM4501-	red	UK	10"	33rpm mono	Jun50-	Nov53	
LK4001-	red	UK	12"	33rpm mono	Jun50-	Oct62	
SKL4001-	black	UK	12"	33rpm stereo	Aug58-	Oct62	
LK4500-	black	UK	12"	33rpm mono	Sep62-	Mar69	
SKL4500-	black	UK	12"	33rpm stereo	Sep62-	Sep83	
LF1001-	blue	UK	10"	33rpm mono	Jun50-	Sep64	
LW5001-	medium-play	UK	10"	33rpm mono	May53-	Sep59	
W91001-	London International	UK	10"	33rpm mono	Sep54-	Feb55	
BR3001-	medium-play	UK	10"	33rpm mono	Oct59-	Jly62	
SWL8001-	medium-play	UK	10"	33rpm stereo	Oct61-	May63	
BR8500-	medium-play	UK	10"	33rpm mono	Sep62-	May66	
SWL8500-	medium-play	UK	10"	33rpm stereo	Sep62-	May66	
F-45	single (popular)	UK	7"	45rpm mono	Nov54-	May82	
45 71001-	single	UK	7"	45rpm mono	Dec54-	Feb62	
DFE	extended play (popular)	UK	7"	45rpm mono	Sep55-	Dec68	
STO	extended play (popular)	UK	7"	45rpm stereo	Dec58-	Dec68	
CEP	extended play	UK	7"	45rpm mono	Oct57-	Jan66	
SEC	extended play	UK	7"	45rpm stereo	Dec58-	Jan66	
MET201-	(premium)	UK	12"	33rpm mono	Nov60-	Mar69	
SET201-	(premium)	UK	12"	33rpm stereo	Nov60-	Jun81	

TXS101-	(premium)	UK	12"	33rpm stereo	Jly66-Sep83
PFS34001-	Phase Four	UK	12"	33rpm stereo	Feb62-Oct79
OPFS1-	Phase Four (premium)	UK	12"	33rpm stereo	Dec71-Oct75
ACL1-	Ace of Clubs	UK	12"	33rpm mono	Jun58-Jly70
ADD101-	Ace of Diamonds	UK	12"	33rpm mono	Apr65-Mar69
SDD101-	Ace of Diamonds	UK	12"	33rpm stereo	Apr65-Mar82
GOM501-	Ace of Diamonds	UK	12"	33rpm mono	Oct66-Nov68
GOS501-	Ace of Diamonds	UK	12"	33rpm stereo	Oct66-Nov75
DML701-	Deram	UK	12"	33rpm mono	Oct67-Oct69
SML701-	Deram	UK	12"	33rpm stereo	Oct67-Oct70
SPA1-	The World of...	UK	12"	33rpm stereo	Sep68-Mar83
ECM501-	Eclipse	UK	12"	33rpm mono	Oct69-Jly79
ECS501-	Eclipse	UK	12"	33rpm stereo	Oct69-Mar80
HDN	Haydn	UK	12"	33rpm stereo	Sep70-Sep77
.BB	bargain box	UK	12"	33rpm stereo	Jun71-Feb76
SB301-	Sounds of Brass	UK	12"	33rpm stereo	Sep72-Aug80
HEAD1-	Headline	UK	12"	33rpm stereo	Apr74-Jly80
DPA501-	Favourite... (double)	UK	12"	33rpm stereo	Nov74-Dec79
D...D	set	UK	12"	33rpm stereo	Jun76-Feb84
MOR501-	middle of the road	UK	12"	33rpm stereo	Aug77-Mar83
JB1-	Jubilee	UK	12"	33rpm stereo	Sep77-Nov83
VIV1-	Viva!	UK	12"	33rpm stereo	Jly81-May83
GRV1-	Grandi Voci	UK	12"	33rpm either	Dec81-Oct83
SA1-	Serenata	UK	12"	33rpm stereo	Feb82-Jun83
-R	licensed recordings	UK		33rpm	Sep59-Mar80
LLP	London	USA	12"	33rpm mono	Aug49-Mar52
LLPA	London (set)	USA	12"	33rpm mono	Feb50-Feb52
LL	London	USA	12"	33rpm mono	Apr52-Feb60
LLA	London (set)	USA	12"	33rpm mono	Aug52-Sep57
XLL	London (with libretto)	USA	12"	33rpm mono	Oct55-Nov56
XLLA	London (set/libretto)	USA	12"	33rpm mono	Oct55-Oct57
LPS	London	USA	10"	33rpm mono	Aug49-Mar52
LS	London	USA	10"	33rpm mono	Apr52-Dec55
LPB	London (popular)	USA	10"	33rpm mono	Aug49-May50
LB	London (popular)	USA	10"	33rpm mono	Apr52-Jly56?
LD9001-	London (medium-play)	USA	10"	33rpm mono	Jan53-Jly56
5001-	London (vocal)	USA	12"	33rpm mono	Oct57-May67
OS25001-	London (vocal)	USA	12"	33rpm stereo	Sep58-May84
OM36001-	London (vocal)	USA	12"	33rpm mono	Feb67-Jan68
A4001-	London (vocal set)	USA	12"	33rpm mono	Oct57-Jan68
OSA	London (vocal set)	USA	12"	33rpm stereo	Sep58-Nov81
PS101-	London (popular)	USA	12"	33rpm stereo	Sep58-Dec82
CM9001-	London	USA	12"	33rpm mono	Apr60-Jan68
CS6001-	London	USA	12"	33rpm stereo	Sep58-Mar84
CMA	London (set)	USA	12"	33rpm mono	May60-Jan68
CSA	London (set)	USA	12"	33rpm stereo	Sep58-Feb80
CSP1-	London (bargain set)	USA	12"	33rpm stereo	Oct70-Nov82
B19001-	Richmond	USA	12"	33rpm mono	Sep58-Jly65

S29001-	Richmond	USA	12"	33rpm	stereo	Sep59-Sep61
R23001-	Richmond	USA	12"	33rpm	mono	Nov62-Nov78
SR33001-	Richmond	USA	12"	33rpm	stereo	Oct67-Feb78
RS	Richmond (set)	USA	12"	33rpm	mono	Nov62-Apr77
SRS	Richmond (set)	USA	12"	33rpm	stereo	Oct67-Apr72
SPC21001-	Phase Four	USA	12"	33rpm	stereo	Mar64-May80
PM55001-	Phase Four	USA	12"	33rpm	mono	Feb65-Jan68
STS15001-	Stereo Treasury Series	USA	12"	33rpm	stereo	Mar67-Oct83
LDR	London	USA	12"	33rpm	digital	Apr79-Mar84
JL41001-	London Jubilee	USA	12"	33rpm	stereo	Apr82-Sep83
LM	RCA Red Seal	USA	12"	33rpm	mono	Mar50-Jly68
LSC	RCA Red Seal	USA	12"	33rpm	stereo	Aug58-May73
LSP	RCA (popular)	USA	12"	33rpm	stereo	Aug58-May73
LD	RCA Soria Series	USA	12"	33rpm	mono	Dec59-Jly64
LDS	RCA Soria Series	USA	12"	33rpm	stereo	Dec59-Jly64
RB16001-	RCA Red Seal	UK	12"	33rpm	mono	Jun57-Jly62
SB2001-	RCA Red Seal	UK	12"	33rpm	stereo	Aug58-Jly62
RB6500-	RCA Red Seal	UK	12"	33rpm	mono	Sep62-May68
SB6500-	RCA Red Seal	UK	12"	33rpm	stereo	Sep62-May68
RD27001-	RCA (popular)	UK	12"	33rpm	mono	Jun57-Jly62
SF5001-	RCA (popular)	UK	12"	33rpm	stereo	Aug58-Jly62
RE25001-	Red Seal (premium)	UK	12"	33rpm	mono	Jly58-Jun62
SER4501-	Red Seal (premium)	UK	12"	33rpm	stereo	Apr60-Jun62
RE5500-	Red Seal (premium)	UK	12"	33rpm	mono	Oct62-Apr68
SER5500-	Red Seal (premium)	UK	12"	33rpm	stereo	Oct62-Apr68
VIC1001-	RCA Victrola		12"	33rpm	mono	Nov62-Jly68
VICS1001-	RCA Victrola		12"	33rpm	stereo	Nov62-Sep73
VIC6000-	RCA Victrola (set)		12"	33rpm	mono	Apr64-Jly68
VICS6000-	RCA Victrola (set)		12"	33rpm	stereo	Apr64-Dec71
ARL	RCA Red Seal		12"	33rpm	stereo	May73-May86
LRL	RCA Red Seal		12"	33rpm	stereo	Nov75-Jun77
CRL	RCA Red Seal		12"	33rpm	stereo	Mar76-Jun85
GL25001-	RCA Gold Seal	UK	12"	33rpm	stereo	Oct76-Oct81
RL	RCA Red Seal	UK	12"	33rpm	stereo	Feb77-Nov80
45RCA	RCA single	UK	7"	45rpm	mono	Jun57-Jun62
RCX	RCA extended play	UK	7"	45rpm	mono	Jly57-Jly67
SRC7001-	RCA extended play	UK	7"	45rpm	stereo	Dec58-Apr62
RD3	Reader's Digest	US	12"	33rpm	mono	???59-???68
RD4	Reader's Digest	US	12"	33rpm	stereo	???59-???88
RDM	Reader's Digest	UK	12"	33rpm	mono	???59-???68
RDS	Reader's Digest	UK	12"	33rpm	stereo	???59-???88
RG	Argo	UK	12"	33rpm	mono	Nov52-Mar69
ZRG	Argo	UK	12"	33rpm	stereo	Sep58-Oct83
ZRDL1000-	Argo	UK	12"	33rpm	digital	Oct81-Oct83
NF1-	Argo (premium)	UK	12"	33rpm	mono	Dec61-Jun66
ZNF1-	Argo (premium)	UK	12"	33rpm	stereo	Dec61-Jun77
ZFB1-	Argo	UK	12"	33rpm	stereo	Jan70-Oct76
.BBA	Argo bargain box	UK	12"	33rpm	stereo	Nov71-Sep75

ZDA201-	Argo	UK	12"	33rpm stereo	Jun74-Jun75
ZK1-	Argo (mid-price)	UK	12"	33rpm stereo	Dec76-Oct83
EAF1-	Argo (extended play)	UK	7"	45rpm mono	Jly60-Jun71
ZFA1-	Argo (extended play)	UK	7"	45rpm stereo	Jly60-Feb74
OL50001-	L'Oiseau-Lyre	UK	12"	33rpm mono	Nov53-Sep62
SOL60001-	L'Oiseau-Lyre	UK	12"	33rpm stereo	Jan59-Sep62
OL250-	L'Oiseau-Lyre	UK	12"	33rpm mono	Sep62-Nov68
SOL250-	L'Oiseau-Lyre	UK	12"	33rpm stereo	Sep62-Jun77
DSLO1-	L'Oiseau-Lyre	UK	12"	33rpm stereo	May72-Jan81
DSLO501-	Florilegium	UK	12"	33rpm stereo	Nov74-Sep83
DSDL701-	Florilegium	UK	12"	33rpm digital	Aug82-Jan84
VBX	Vox Box		12"	33rpm mono	Jan58-Nov66
SVBX	Vox Box		12"	33rpm stereo	Sep61-Apr84
TV34001-	Vox Turnabout		12"	33rpm stereo	Feb66-Feb84
TV37001-	Vox Turnabout		12"	33rpm stereo	Sep71-Dec81
GBY601-	Vox (mid-price)	UK	12"	33rpm mono	May68-Feb69
STGBY601-	Vox (mid-price)	UK	12"	33rpm stereo	May68-May75
RCS	Lyrta	UK	12"	33rpm mono	Oct59-Oct66
SRCS	Lyrta	UK	12"	33rpm stereo	Sep66-Aug85
.1DH	Decca	UK	12"	33rpm	Oct83-Mar93
.1DS	Serenata	UK	12"	33rpm	Jan84-Aug85
.1DG	Grandi Voci	UK	12"	33rpm	Feb84-May87
.1DJ	Jubilee	UK	12"	33rpm	Mar84-Sep86
.1DW	The World of...	UK	12"	33rpm	May84-Feb86
.1DV	Viva!	UK	12"	33rpm	Oct84-Jly85
.1DM	Decca (mid-price)	UK	12"	33rpm	Nov84-May89
.1DB	Ovation	UK	12"	33rpm	Aug86-Oct87
.1DNL	Decca New Line	UK	12"	33rpm	Nov88-Apr90
.1LH	London	USA	12"	33rpm	Dec83-??88?
.1LJ	London Jubilee	USA	12"	33rpm	Mar84-??88?
.1LE	London Enterprise		12"	33rpm	Jun85-Aug87
.1ZH	Argo		12"	33rpm	Mar84-Mar88
.1ZM	Argo (mid-price)		12"	33rpm	Jly84-May87
.1OH	L'Oiseau-Lyre		12"	33rpm	Feb84-Nov89
.2DH	Decca	CD			Mar83-
.2DHO	Decca (opera)	CD			Apr92-
.2DM	Decca (mid-price)	CD			Sep87-
.2DM	Ovation	CD			Apr87-Jan00
.2DM	Historic	CD			Mar90-Aug94
.2DM	Enterprise	CD			May90-Apr92
.2DM	Serenata	CD			Sep90-Dec95
.2DM	Legends	CD			Sep99-Oct01
.2DMO	Grand Opera	CD			Dec92-Apr01
.2DY2	D'Oyly Carte	CD			Mar86-Feb87
.2DA	Opera / Cinema / Ballet Gala	CD			Mar88-Jun95
.2DC	Weekend Classics	CD			Sep88-Aug90
.2DC	Decca (mid-price set)	CD			Nov91-

.2DC	Decca (opera highlights)	CD	Jly97
.2DNL	Decca New Line	CD	Nov88-Feb91
.2DX	Decca (bargain-price)	CD	Nov89-
.2DWO	The World of...	CD	Mar90-Oct02
.2DSP	Headline Classics	CD	Oct91-Dec92
.2DF2	Favourites	CD	Sep92
.2DF2	Double Decca	CD	Apr94-Feb06
.2DSE	Solti Edition	CD	Oct92
.2DCS	The Classic Sound	CD	Mar95-Aug97
.2DEC	Eclipse	CD	Nov95-Dec96
.2DP	Penguin Classics	CD	Feb99-Oct99
.2DL2	Legends	CD	Apr01-Mar02
.2DSR	The Singers	CD	Oct01
.2DOC	Opera Collection	CD	May02-Apr03
.2DTR	Decca Trio	CD	Jun02-Oct03
.2DSA	Decca	SACD	Apr03-Dec06
.2DGR	Gramophone Awards	CD	Sep03-Jly05
PR	Penguin Rosette	CD	Jun04-Jly06
CC	Critics' Choice	CD	May05
DOR	Decca The Originals	CD	May06-Jan09
DB	Decca (bargain-price set)	CD	Dec06-Jly07
DC	Heritage Masters	CD	Mar09-
.2LH	London	CD	Aug83-Dec98
.2LM	London (mid-price)	CD	Mar89-Oct97
.2LC	London Weekend Classics	CD	May90-Jan93
.2LC	London (mid-price set)	CD	Jun95-Dec98
.2LF2	London (mid-price opera)	CD	Dec93-Feb95
.2LRX	Music for Relaxation	CD	Dec93-Apr95
.2LA	Operetta Gala	CD	Sep94
.2LPF	Phase Four	CD	Mar96-Oct97
.2ZH	Argo	CD	Apr83-Jun98
.2ZHO	Argo (opera)	CD	Jly93-May94
.2OH *	L'Oiseau-Lyre	CD	Mar83-Sep03
.2OHO	L'Oiseau-Lyre (opera)	CD	May92-Feb01
.2OM *	L'Oiseau-Lyre (mid-price)	CD	Jly90-Apr96
.2OC	L'Oiseau-Lyre (mid-price set)	CD	Jun97
.2OF2	L'Oiseau-Lyre (double)	CD	Dec97-Aug98
400	see suffix	CD	Mar83
410	see suffix	LP/CD	Apr83-Aug91
411	see suffix	LP/CD	Feb84-Jun91
414	see suffix	LP/CD	Jly84-Feb91
417	see suffix	LP/CD	Feb86-Aug93
421	see suffix	LP/CD	Aug87-Mar98
425	see suffix	LP/CD	Nov88-Aug95
430	see suffix	LP/CD	Feb90-Jun95
433	see suffix	LP/CD	May91-Dec95
436	see suffix	LP/CD	Feb92-Mar03
440	see suffix	CD	Jun93-Sep97

442 *	see suffix		CD	Oct06-
443	see suffix		CD	Feb94-Mar98
444	see suffix		CD	Sep94-Dec97
448	see suffix		CD	May95-Jly99
450	Belart		CD	Sep93-Aug96
452	see suffix		CD	Mar96-Aug00
455	see suffix		CD	Dec96-Feb04
458	see suffix		CD	Aug97-May03
460	see suffix		CD	Mar98-Apr04
461	Belart		CD	Sep94-May99
466	see suffix		CD	Nov98-Nov02
467	see suffix		CD	Nov99-Jly04
467	Eloquence		CD	Oct00-Oct02
468	see suffix		CD	May01-Aug02
470	see suffix		CD/SACD	Sep01-Mar07
472	see suffix		CD	Oct02-Oct03
473	see suffix		CD	Oct02-Nov04
475 *	see suffix		CD/SACD	Jun03-
476	see suffix		CD	Oct03-Jun07
478	see suffix		CD	Nov07-
480	see suffix		CD	Dec07-
RCD	RCA Red Seal		CD	Mar83-Nov86
.2RC	RCA Red Seal	USA	CD	Dec86-Jan93
.2RG	RCA Gold Seal	USA	CD	Oct87-Mar93
.2RV	RCA Victrola	USA	CD	Jly88-???91
RD	RCA Red Seal	UK	CD	Apr85-Nov92
GD	RCA Gold Seal	UK	CD	Sep87-Nov92
VD	RCA Victrola	UK	CD	Apr88-May92
09026	RCA		CD	Sep92-Mar03
07863	RCA		CD	Nov92-May94
74321	RCA		CD	May93-Nov04
82876	RCA		CD	Apr03-
RDCD	Reader's Digest		CD	???87-???98
SRCD	Lyrta		CD	Nov90-Jly09
071.1	Decca	Video	Laser Disc	Oct88-Jun96
071.3	Decca	Video	VHS	Mar90-Aug97
071.2	Decca	Video	DVD	May98-Mar01
071.9	Decca	Video	DVD	Jun01-Nov07
074.3	Decca	Video	VHS	Jun97-Apr03
074.9	Decca	Video	DVD	Jun01-Jun04
074 *	Decca	Video	DVD	Jun04-
074 [Blu]	Decca	Video	Blu-Ray	Oct08-

\* Serial numbers were changed from three digits to four from 475 6000 and 074 3000 in Jun04, displacing the obsolete .2 (audio) and .9 (video) suffixes.

442 three-digit numbers had been used by Philips from 1993-96; four-digit

numbers from 442 8000 were used by various UCJ labels from Oct06.

The L'Oiseau-Lyre label was revived for reissues in Sep07 and new issues in Jly08, using DM and DH suffixes respectively.

### **NOTES**

UK release dates are taken from Decca's monthly supplements where possible, or from advertisements or reviews in "The Gramophone"; US dates are mainly from "Notes" (1940s) and the "Schwann Long Playing Record Catalog" (from 1950).

(nr) = number allocated but not released.

nr / not released in UK / US = no number allocated.

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