



DECCA

ZUBIN MEHTA

LOS ANGELES PHILHARMONIC
COMPLETE DECCA RECORDINGS



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Lunchtime on the top floor of Los Angeles's Dorothy Chandler Pavilion in the 1960s must have been something of a celebrity, "you'll never guess who I spotted today" event. Having taken over as Music Director of the Los Angeles Philharmonic in 1962, Zubin Mehta's flamboyance allied with his dashing good looks created something of a midday buzz. Always known for carrying a handful of hot red chillies in his pockets to spice up the occasional meal, as the young conductor doused his bland American food with Tabasco, the ladies of the Philharmonic (those responsible for fund-raising and administrative tasks) gawped as the young maestro went about his business.

So it was that he became "Zubi Baby" to some, much to his own chagrin and completely at odds with the serious, creative, driven side of his personality. Charisma though, he had in abundance, and, on more occasions than it was warranted, led to his musicianship being equated with showmanship for its own sake. The more conservative members of the musical press were the first to complain – too much Tabasco, too little substance, they seemed to suggest.



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Zubin Mehta was born in Bombay, India, on 29 April 1936. His father, Mehli, was himself a violinist and conductor, and a pioneer of (western) classical music in India. Noted for building the Bombay Symphony Orchestra, when, in 1949, he returned from violin studies in New York with Ivan Galamian, he found his orchestra disbanded, and had to start from scratch to rebuild it. The fourteen-year-old Zubin who learned the piano, was appointed assistant manager and librarian and his tasks ranged from arranging chairs to arranging orchestral parts. With instruments – not to mention players – being

scarce, imagination was called for and when, on one occasion, there was no third horn player, Zubin transcribed the B-flat horn part to E-flat so that a Bengali saxophonist could play it. When, once, the strings were rehearsing the Mendelssohn Octet and the second cellist was missing, Zubin was there to *sing* the part! An unavailable cor anglais for another piece was quickly transposed for viola.

Creativity and imagination abounded in the young Mehta and his father, perhaps sensing that great things were to come, started him on violin lessons while continuing his piano studies. But like all teenage boys, practice wasn't always high on the agenda for the young Zubin and Mehli recalls how, "instead of practising after school, he would sneak out and play cricket. The whole crux of the matter was that my son had no intention of becoming an instrumentalist." So, his parents prepared him for a career in medicine and he began his premedical training at Bombay's St. Xavier's College. As the story goes, medicine was the last thing the young Zubin wished to pursue and once, at an anatomy class, when reprimanded by the lecturer for dreaming rather than dissecting his dogfish, he retorted, "Cut it up yourself" and tossing the specimen into the air, stalked out of the room.

In October 1954, then eighteen, he boarded a ship for Italy and upon disembarking there took a train to Vienna to pursue his life's ambition. Under the strict, somewhat dry tutorship of Hans Swarowsky, Mehta was quickly immersed in Viennese musical life.

Decca's legendary producer John Culshaw first met Mehta as an eighteen-year-old in Vienna and immediately recognising his potential wished to sign him, but, as he explains in his autobiography *Putting the Record Straight*, "could not get a start for him with Decca until years later when he became conductor of the Los Angeles Orchestra, in succession to Georg Solti's brief tenure in that city". A complicated political situation ensued within Decca at the time. Solti was something of an artistic figurehead in the company and there was enmity between him and Mehta, which stemmed from his feeling that Mehta, who had initially been appointed his assistant in Los Angeles, had betrayed him and "taken over". "In fact, if anyone betrayed Solti," Culshaw explains, "it was the management of the orchestra," who appointed Mehta as director without consulting the Hungarian. In his autobiography *The Score of My Life* (first published in German as *Die Partitur meines Lebens*) Mehta recounts that he learned of Solti's resignation from the Los Angeles Philharmonic when



reading an article in *Time* magazine. "The whole thing was caused by a string of misunderstandings and clumsy moves, and Solti did not forgive me for many years," he writes. Their paths crossed several times given both were principal conductors of American orchestras (Mehta the LAPO, Solti the Chicago Symphony Orchestra) and both were contracted to Decca: "The president of [Decca] always gave Solti precedence whenever a repertoire was being recorded. For me this was a given, and I did not mind at all. Our relationship was quite strained for twenty years."

Mehta's full-time appointment in 1962 to, and Solti's abandonment of, the LAPO caused "a big scandal and a lot of excitement in Los Angeles" according to Mehta. For one thing, various city executives wanted to placate Solti (who stuck to his decision to quit). For another, the orchestra found itself with a younger, and at the time, relatively unknown conductor. But, things fell into place. Mehta's tenure with the orchestra until 1978, and the enduring quality of the recordings, provides the obvious proof of the fruits of this relationship. Given his training in Vienna, Mehta was pleased to find that the orchestra he took over included several musicians who had come to the United States as immigrants from Europe and were therefore schooled in

a style he was familiar with. His first bassoonist had played under Arthur Nikisch in Berlin. Several members had worked extensively under Wilhelm Furtwängler, Bruno Walter, Otto Klemperer and Josef Krips. "I took the musicians' vast experience as a challenge, and yet it was also a wonderful chance for me to pick up the thread of this musical history."

Parallel to working with European musicians in the LAPO, Mehta also brought along with him instruments from Europe. From the Vienna Philharmonic's principal trumpet Helmut Wobisch he brought along a mouthpiece for the trumpet





which he then had reproduced in Los Angeles. Its altogether warmer sound was ideally suitable for their recording of Bruckner's Eighth Symphony: "There should be no coarseness at the end of a Bruckner symphony or in Brahms. The brass should blend smoothly with the orchestral sound, to which trumpets are very important." The lighter French bow for double basses was replaced for Austro-German repertoire with the German bow, requiring greater strength. This was a more difficult change and some compromise had to be made. Michelle Zukowsky, soloist on the Weber Clarinet Concertino for the delightful record *Concertos in Contrast*, highlighting soloists from the LAPO, had to entirely change her style of playing when she took on the Viennese clarinet.

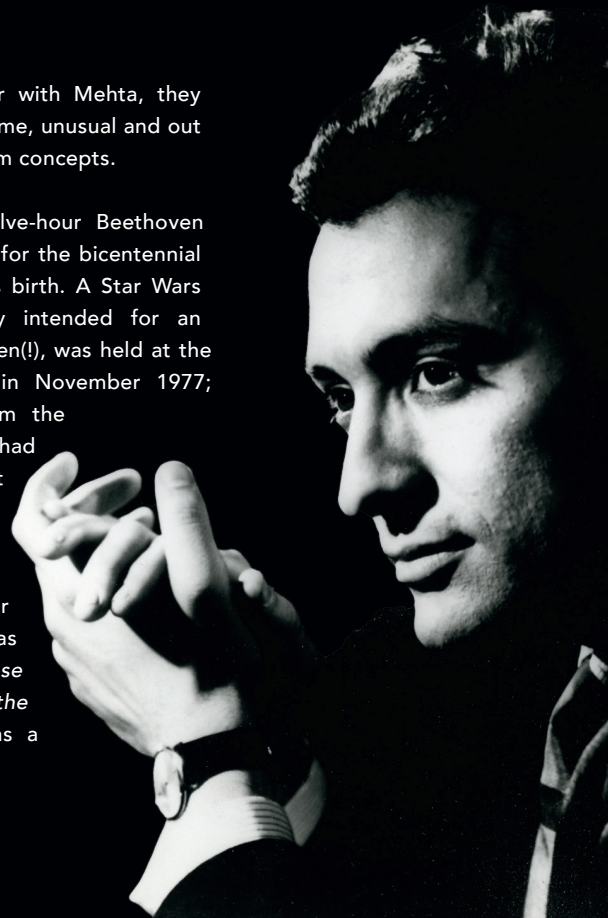
Five years after his appointment to the LAPO, Mehta embarked on his first major worldwide tour. 41 concerts were given over a period of nine weeks and included France, Italy, Belgium, Luxembourg, Germany, Austria, Yugoslavia, Romania, Hungary, Turkey, Greece, Cyprus, Iran and India. The President of Turkey who attended one of the concerts in Istanbul allegedly fell asleep, but awoke during *Pictures at an Exhibition*. In Athens, the Queen Mother, a devoted Indophile, served up Indian curries for Mehta. The concerts in Tehran

were held during Coronation Week which also marked the opening of a newly-built opera house. Those in India marked his first artistic homecoming since having left his birthplace in 1954. Following an overwhelming welcome, the audiences were treated to the first Indian performances of Strauss's *Ein Heldenleben* and Mahler's First Symphony, given at the Shanmukhanada Hall in Mumbai (Bombay). In December that year, Mehta and the orchestra were featured on the celebrated *Bell Telephone Hour*, the Ed Spiegel documentary introducing Mehta as bringing to the stage "the undeniable vigour of rugged youth and a chemistry of commanding virility". In January the following year, *Time* magazine put Mehta on its front cover – remarkable for any conductor, let alone one just 31 years old.

In 1970 the influential Ernest Fleischmann (1924 2010) took over as executive director of the LAPO – a position he held for thirty years. A musician turned business-man whose Jewish family had fled Nazi Germany and migrated first to South Africa, then England, and eventually America, he is acknowledged with substantially increasing the orchestra members' salaries during his tenure as well as adding a summer season at the Hollywood Bowl. (*Hits from the Hollywood Bowl* went on to become one of the orchestra's best-selling Decca

records.) Together with Mehta, they planned, for the time, unusual and out-of-the-box program concepts.

There was a twelve-hour Beethoven marathon in 1970 for the bicentennial of the composer's birth. A Star Wars concert, originally intended for an audience of children(!), was held at the Hollywood Bowl in November 1977; the first film from the original trilogy had been released that year and the concert included a suite from John Williams's music for the film, as well as that from his *Close Encounters of the Third Kind*. It was a





kind of *son et lumière* show with laser beams criss-crossing the Bowl, altering in shape as the intensity of the music altered. A crowd of nearly 18,000 were frenzied in their adulation. Losing no time, the month after Decca made a recording of the two suites which went on to become a chart-topping success. The concert also included excerpts from Holst's *Planets* (which the orchestra had recorded six years earlier), and all of Strauss's *Also sprach Zarathustra*. The latter had been recorded ten years earlier, in May 1968, coincidentally exactly a month after the appearance of Stanley Kubrick's film *2001: A Space Odyssey* which, of course, famously included the tone poem's imposing opening, "Sonnenaufgang" as its theme music. The 1977 concert was billed "Music from Outer Space". Twenty years later, the Holst, Strauss and Williams works were successfully compiled together in the CD era as part of the company's 'Double Decca' series – a compilation that sold in massive quantities.

There was also a concert where the orchestra alternated performances of Bach, Lalo, Stravinsky and Orff with those by The Who and Santana. The LAPO's principal timpanist was William Kraft, and from him Mehta commissioned *Contextures I*, a new multimedia orchestral work, which they recorded in April 1968. Not all such experiments were,

however, successful. One, with Frank Zappa – *200 Motels* – scored for his band and the LAPO took things over the limit: the players were required to snort, grunt, throw confetti, and the 104-strong orchestra were at one point required to stand up and walk into the audience improvising their own music. Despite Zappa's protests, Mehta cut the entire second part of the piece and the two never reconciled. "It was the worst piece of music I have ever heard. But I'd given him my word, so we performed it," Mehta says. Memories are not so short, however, and when in 1978 Mehta left the LAPO to assume music directorship of the New York Philharmonic, *Time* magazine noted: "In his sixteen-year tenure there, Mehta made a few memorable mistakes, one an embarrassing rock-classical concert".

Following Mehta's first recordings of Bruckner, Liszt and Wagner in 1965–66 with the Vienna Philharmonic, a new relationship ensued with the LAPO. They were signed exclusively to Decca for an initial four-year contract. It signalled the first exclusive contract ever signed between an American orchestra and a major European recording company. The news made headlines and in April 1967, before the first recording sessions commenced, the *Bell Telephone Hour* was there again, with a television special devoted to Mehta, "whose sable

locks, honey-coloured aquiline features and voracious energy give him the appeal of a matinee idol and make him a kind of culture hero" (*Time*).

The recording crew arrived from London. With them were 56 crates weighing more than two-and-a-half tonnes. Culshaw and his engineers Gordon Parry and James Lock announced that the recording sessions would be held in the UCLA's Royce Hall. A whole new stage platform had to be built, strong enough for the musicians, their instruments and the microphones. All very well, except that the entire set-up had to be dismantled regularly between sessions because the hall had been booked for lectures and for performances by the American Ballet Theater. The sessions themselves were extensive. Starting with *Pictures at an Exhibition*, they included Stravinsky's *Petrushka*, Tchaikovsky's Fourth Symphony, and music by Schönberg and Scriabin – all recorded over five days.

Right through his tenure with the LAPO, Mehta produced a sizeable quantity of material for Decca – the Tchaikovsky symphonies (re-recording the Fourth in 1977), several of the Strauss tone poems, Mahler's Third and Fifth symphonies and Bruckner's Fourth and



Eighth. There were discs of popular fare, as well as a championing of music of the Second Viennese School – Schönberg's *Verklärte Nacht*, the Variations, Op. 31 and the First Chamber Symphony. The focus was clearly to showcase the panoramic sound of the orchestra. There are very few concerto recordings in the Mehta/LAPO discography, the one exception being Beethoven's Fifth Piano Concerto with Alicia de Larrocha, made during the final sessions with the orchestra in March 1978. Otherwise, the handful of other concerto recordings, including Kraft's Percussion Concerto (1968), all feature soloists from the orchestra. For his recording team he had Decca's top-drawer producers and engineers. Culshaw and Ray Minshull were his chief producers, and the legendary team of Gordon Parry and James Lock his sound engineers.

To the world at large Mehta has, of course, achieved greater stardom than many of his generation through his association as conductor of the "Three Tenors" concerts, the first of these, with the joint Maggio Musicale Fiorentino Orchestra and Rome Opera Orchestra on 7 July 1990, going on to become the biggest selling single classical recording of all time. The second, held on 16 July 1994 at the 56,000 Dodger Stadium in Los Angeles, was with the LAPO. It was recorded



by the Decca team, Christopher Raeburn returning as Producer, though released by the Warner Music Group.

Jolly master of ceremonies as he is at these events, he retains all the qualities of a serious musician, but continues to maintain that experimentation is key to the survival and growth of classical music: "This is why I believe that we should allow a lot of innovation or 'gimmicks' so that people are enticed to attend concerts and operas. Ceremonious solemnity alone is not enough to win over the younger generation. The valuable musical heritage that we are responsible for merits careful consideration. We simply have to come up with new ways of awakening our interest in classical music."

Cyrus Meher-Homji

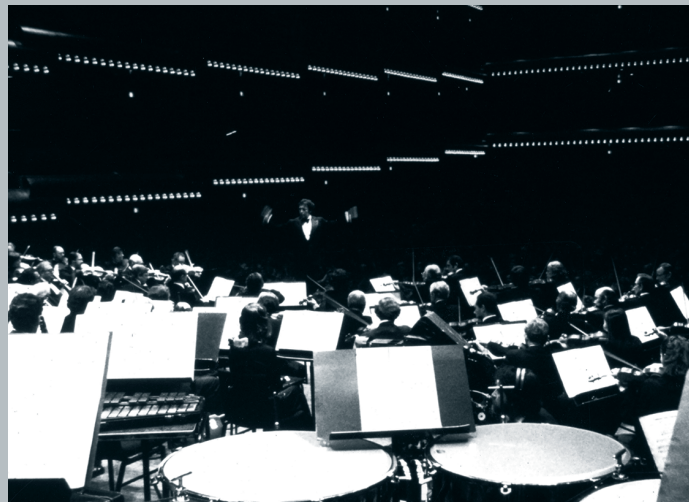


RECORDING IN ROYCE HALL

Royce Hall was already an established Decca recording venue for the LAPO when I made my first visit there as a tape operator. A lot of work had to take place in the hall in order to create an acoustic. Wood panels and plastic sheeting were placed over the auditorium seats to prevent the sound being absorbed by the plush fabric. Amongst the regular visitors to the sessions was Danny Kaye, a keen music lover. My greatest recollection was the recording of the John Williams album, at which the composer was present. Jimmy Lock, the balance engineer, pushed up the faders for the first take and we were met with this incredible wall of sound. It was fantastic, with such complex but clean textures in the orchestral score. There was a lot of pressure with this album. It had to be released quickly in the USA following the huge box office successes of Star Wars and Close Encounters of the Third Kind. This meant that I had to edit the tapes in Los Angeles immediately after the sessions. The master tape was then taken to downtown Los Angeles, by me, to have the LP mastered by the legendary Stan Ricker. Recordings at Royce Hall achieved highly acclaimed plaudits for their sound quality. This can be put down to that magic combination of a first rate sounding orchestra with a conductor who can balance its forces, a hall which supports and

enhances this sound, and producers and engineers who are sympathetic to the whole recording process. This was the epitome of the "Decca Sound" in action.

Simon Eadon *2nd May 2017.*





WORKING WITH MEHTA

No wonder that many great orchestras enjoy being led by Zubin Mehta. This was also true for all my colleagues at Decca, as well as for everyone who has known or worked with him. His bright, attractive personality, his sense of humour, his musicianship and professional commitment are irresistible.

I had the pleasure of producing just 3 records with him and the LAPO all those years ago. We worked in Royce Hall on the campus of UCLA where, thanks to the expertise of engineers Gordon Parry and Jimmy Lock, the theatre had been transformed by an ingenious jigsaw of risers into a superb recording studio. It not only comfortably accommodated the orchestra but also provided an excellent acoustic, thus allowing us to carry on the tradition of the legendary "Decca Sound". Setting it up took a good couple of days.

In passing, as a tribute to Gordon Parry and Jimmy Lock, it is worth mentioning that, as far as recording was concerned, their innovative style and sense of imagination seemed to know no bounds. They scouted out recording venues and, as necessary, adapted them. Their respect and love of the music they were recording also brought out their

sense of adventure. For the Tchaikovsky *1812 Overture* with the LAPO, for instance, they found and went to a military establishment in the area which fired the cannons which they recorded and later incorporated in the final tapes! It is also a tribute to John Culshaw, not only a brilliant producer, but a visionary and indulgent boss, who permitted many such seemingly extravagant ideas to take flight.

This was my first taste of working in the USA, when I discovered the intimidating experience of having an orchestral union representative sitting next to me in the control room with a stopwatch to make sure that we did not go into a single second of overtime! This was something that Zubin was quite used to, and with consummate professionalism, took it in his stride so as to complete every recording session on time.

The recordings that made up the Liszt programme as well as *The Planets*, being relatively familiar repertoire, went quite seamlessly. The recording of the Varèse pieces was not so easy. Due to the complicated scoring, these were recorded in small chunks which had to be repeated several times and then edited together. However, we were very happy with the final results!

Happy days!

John Mordler



CD 1

LUDWIG VAN BEETHOVEN 1770-1827

- ① **Egmont Overture, op.84** 9.05

Symphony No.7 in A major, op.92

A-Dur

- ② I Poco sostenuto — Vivace 14.39
③ II Allegretto 8.59
④ III Presto — Assai meno presto 8.19
⑤ IV Allegro con brio 7.07

Piano Concerto No.5 in E flat major, op.73 "Emperor"*

Es-Dur

- ⑥ I Allegro 20.36
⑦ II Adagio un poco mosso — 8.11
⑧ III Rondo: Allegro 10.22



Alicia de Larrocha piano
Los Angeles Philharmonic Orchestra
Zubin Mehta

Recording Location: Royce Hall,
University of California, Los Angeles,
23 April 1974; 27-31 March 1978*
Recording Producers: Christopher
Raeburn, Ray Minshull*
Balance Engineers: Gordon Parry, Colin
Moorfoot, James Lock*, Simon Eadon*,
Michael Mailes*
First released as: SXLN 6673 (October 1974),
SXL 6899* (May 1979)
© 1974, 1979* Decca Music Group Limited
Total timing: 87.39

CD 2

FRANZ LISZT 1811-1886

- | | | |
|---|--|-------|
| ① | Hunnenschlacht, S105 – Symphonic Poem No.11
Battle of the Huns | 13.51 |
| ② | Orpheus, S98 – Symphonic Poem No.4 | 10.50 |
| ③ | Mazeppa, S100 – Symphonic Poem No.6 | 16.27 |

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 20, 21 & 26 April 1971

Recording Producer: John Mordler

Balance Engineers: James Lock, Colin Moorfoot

First released as: SXL 6535 (April 1972)

© 1971 Decca Music Group Limited

Total timing: 41.20



CD 3

CAMILLE SAINT-SAËNS 1835-1921

Symphony No.3 in C minor, op.78 "Organ Symphony" *c-Moll "Orgel-Sinfonie"*

- | | | |
|---|---|------|
| ① | I Adagio — Allegro moderato — | 9.38 |
| ② | Poco adagio | 9.33 |
| ③ | II Allegro moderato — Presto — Allegro moderato —
Maestoso — Più allegro — Molto allegro — | 7.21 |
| ④ | Maestoso — Più allegro — Molto allegro | 7.25 |

Anita Priest organ

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 16-17 March 1970

Recording Producer: Christopher Raeburn

Balance Engineers: James Lock, Colin Moorfoot

First released as: SXL 6482 (January 1971)

© 1970 Decca Music Group Limited

Total timing: 34.00

CD 4

ANTON BRUCKNER 1824-1896

Symphony No.4 in E flat major "Romantic"

Es-Dur "Romantische"

(1880 version)

- | | | |
|---|--|-------|
| ① | I Bewegt, nicht zu schnell | 16.59 |
| ② | II Andante, quasi allegretto | 15.35 |
| ③ | III Scherzo: Bewegt — Trio: Nicht zu schnell
Keinesfalls schleppend — Scherzo | 10.56 |
| ④ | IV Finale: Bewegt, doch nicht zu schnell | 20.43 |

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 13-14 April 1970

Recording Producer: Ray Minshull

Balance Engineers: Gordon Parry, Colin Moorfoot

First released as: SXL 6489 (April 1971)

© 1970 Decca Music Group Limited

Total timing: 64.26

CD 5

Symphony No.8 in C minor

(1890 version, ed. Nowak)

c-Moll

- | | | |
|---|--|-------|
| ① | I Allegro moderato | 14.56 |
| ② | II Scherzo: Allegro moderato — Trio: Langsam | 14.27 |
| ③ | III Adagio: Feierlich langsam; doch nicht schleppend | 27.48 |
| ④ | IV Finale: Feierlich, nicht schnell | 21.31 |

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 22 April 1974

Recording Producer: Christopher Raeburn

Balance Engineers: Gordon Parry, Colin Moorfoot

First released as: SXL 6671-72 (October 1974)

(p) 1974 Decca Music Group Limited

Total timing: 78.52

CD 6

GIUSEPPE VERDI 1813-1901

Quattro pezzi sacri

❶	I Ave Maria	5.01
❷	II Stabat Mater	12.26
❸	III Laudi alla vergine Maria	5.42
❹	IV Te Deum*	15.37

Yvonne Minton mezzo-soprano*

Los Angeles Master Chorale

(Chorus master: Roger Wagner)

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 14 April 1970

Recording Producer: Ray Minshull

Balance Engineers: Gordon Parry, Colin Moorfoot

First released as: SET 464 (November 1970)

© 1970 Decca Music Group Limited

Total timing: 39.01



CD 7

MODEST MUSSORGSKY 1839-1881

Pictures at an Exhibition*

Bilder einer Ausstellung

(Ravel orchestration)

①	Promenade — Gnomus	3.39
②	Promenade — il vecchio castello <i>Das alte Schloss</i>	5.33
③	Promenade — Tuileries	1.29
④	Bydlo	2.32
⑤	Promenade — Ballet of the Unhatched Chicks <i>Ballett der Küchlein</i>	1.53
⑥	Samuel Goldenberg and Schmuyle	2.07
⑦	Limoges: the market place <i>Der Marktplatz von Limoges</i>	1.17
⑧	Catacombae: Cum mortuis in lingua mortua <i>Catacombs · Katakomben</i>	3.56
⑨	The Hut on Hen's Legs (Baba Yaga) <i>Die Hütte auf Hühnerkrallen (Baba Yaga)</i>	3.25
⑩	The Great Gate of Kiev <i>Das Tor von Kiev</i>	5.28

Pictures at an Exhibition

Bilder einer Ausstellung

(Original piano version)

⑪	Promenade — Gnomus	4.07
⑫	Promenade — il vecchio castello <i>Das alte Schloss</i>	5.30
⑬	Promenade — Tuileries	1.23
⑭	Bydlo	2.38
⑮	Promenade — Ballet of the Unhatched Chicks <i>Ballett der Küchlein</i>	1.54
⑯	Samuel Goldenberg and Schmuyle	2.24
⑰	Promenade — Limoges: the market place <i>Der Marktplatz von Limoges</i>	2.45
⑱	Catacombae: Cum mortuis in lingua mortua <i>Catacombs · Katakomben</i>	4.17
⑲	The Hut on Hen's Legs (Baba Yaga) <i>Die Hütte auf Hühnerkrallen (Baba Yaga)</i>	3.29
⑳	The Great Gate of Kiev <i>Das Tor von Kiev</i>	5.45

Vladimir Ashkenazy piano

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 10-11 April 1967;

Kingsway Hall, London, 5-6 June 1967*

Recording Producers: John Culshaw, Ray Minshull*

Balance Engineers: Gordon Parry, James Lock, Michael Mailes*

First released as: SXL 6328 (May 1968)

© 1967 Decca Music Group Limited

Total timing: 65.43

CD 8

PYOTR ILYICH TCHAIKOVSKY 1840-1893

- | | | |
|---|---|-------|
| ① | 1812 Overture, op.49* | 15.15 |
| ② | Romeo and Juliet — Fantasy Overture* | 19.08 |

Symphony No.4 in F minor, op.36

f-Moll

- | | | |
|---|--|-------|
| ③ | I Andante sostenuto — Moderato con anima
— Moderato assai, quasi Andante — Allegro vivo | 17.15 |
| ④ | II Andantino in modo di canzone | 9.55 |
| ⑤ | III Scherzo (pizzicato ostinato): Allegro | 5.37 |
| ⑥ | IV Finale: Allegro con fuoco | 8.36 |



Los Angeles Philharmonic Orchestra
Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 20 April 1967;
15 August 1969*
Recording Producers: John Culshaw,
Ray Minshall*
Balance Engineers: Gordon Parry, James Lock
First released as: SXL 6323 (January 1968),
SXL 6448* (May 1970)
© 1967, 1970* Decca Music Group Limited
Total timing: 76.09

CD 9

Symphony No.1 in G minor, op.13 "Winter Daydreams"

g-Moll "Winterträume"

- | | | |
|---|---|-------|
| ① | I Allegro tranquillo | 10.44 |
| ② | II Adagio cantabile ma non tanto | 9.43 |
| ③ | III Scherzo | 6.32 |
| ④ | IV Finale: Andante lugubre — Allegro maestoso | 11.20 |

Symphony No.2 in C minor, op.17 "Little Russian"

c-Moll "Kleinrussische"

- | | | |
|---|---|-------|
| ⑤ | I Andante sostenuto — Allegro vivo | 10.37 |
| ⑥ | II Andantino marziale, quasi moderato | 5.59 |
| ⑦ | III Scherzo: Allegro molto vivace — Trio. L'istesso tempo | 4.45 |
| ⑧ | IV Finale: Moderato assai — Allegro vivo — Presto | 10.14 |



CD 10

Symphony No.3 in D major, op.29 "Polish"

D-Dur "Polnische"

- | | | |
|---|-----------------------------------|-------|
| ① | I Introduzione e Allegro | 13.22 |
| ② | II Alla tedesca: Allegro moderato | 6.17 |
| ③ | III Andante elegiaco | 9.24 |
| ④ | IV Scherzo: Allegro vivo | 5.27 |
| ⑤ | V Finale: Allegro con fuoco | 7.49 |

Symphony No.4 in F minor, op.36

f-Moll

- | | | |
|---|--|-------|
| ⑥ | I Andante sostenuto — Moderato con anima
— Moderato assai, quasi Andante — Allegro vivo | 16.53 |
| ⑦ | II Andantino in modo di canzone | 9.27 |
| ⑧ | III Scherzo (pizzicato ostinato): Allegro | 5.35 |
| ⑨ | IV Finale: Allegro con fuoco | 8.40 |

CD 11

Symphony No.5 in E minor, op.64

e-Moll

- | | | |
|---|--|-------|
| ① | I Andante — Allegro con anima | 13.49 |
| ② | II Andante cantabile, con alcuna licenza
— Moderato con anima | 11.56 |
| ③ | III Valse (Allegro moderato) | 6.02 |
| ④ | IV Finale: Andante maestoso — Allegro vivace | 11.42 |

Symphony No.6 in B minor, op.74 "Pathétique"

h-Moll

- | | | |
|---|---------------------------------------|-------|
| ⑤ | I Adagio — Allegro non troppo | 17.17 |
| ⑥ | II Allegro con grazia | 7.13 |
| ⑦ | III Allegro molto vivace | 8.54 |
| ⑧ | IV Finale: Adagio lamentoso — Andante | 10.36 |

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles,
19 April 1976, 22, 24, 26 & 28 August 1977

Recording Producer: Ray Minshull

Balance Engineer: James Lock

First released as: D95D6 (November 1978)

© 1978 Decca Music Group Limited

Total timing: CD 9: 69.49 / CD 10: 83.14 / CD 11: 87.56

CD 12

NIKOLAI RIMSKY-KORSAKOV 1844-1908

Scheherazade, op.35

Symphonic suite after *A Thousand and One Nights*

Symphonische Suite nach Tausendundeiner Nacht

- | | | |
|-----|---|-------|
| [1] | The Sea and Sinbad's Ship
<i>Das Meer und Sinbads Schiff</i> | 10.22 |
| [2] | The Story of the Calender Prince
<i>Die Geschichte vom Prinzen Kalender</i> | 11.38 |
| [3] | The Young Prince and the Young Princess
<i>Der junge Prinz und die Prinzessin</i> | 12.04 |
| [4] | Festival at Bagdad — The Sea — Shipwreck — Conclusion
<i>Fest in Bagdad — Das Meer — Schiffbruch — Schluss</i> | 12.03 |

Sydney Harth violin

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 29-30 April 1974

Recording Producer: Christopher Raeburn

Balance Engineers: Gordon Parry, Colin Moorfoot

First released as: SXL 6731 (October 1975)

© 1975 Decca Music Group Limited

Total timing: 46.18

CD 13

ANTONÍN DVOŘÁK 1841-1904

Symphony No.8 in G major, op.88

- | | | |
|-----|--|-------|
| [1] | I Allegro con brio | 9.33 |
| [2] | II Adagio | 10.12 |
| [3] | III Allegretto grazioso — Molto vivace | 5.39 |
| [4] | IV Allegro ma non troppo | 9.38 |
| [5] | The Wood dove, op.110 | 19.03 |

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 7-8 May 1975

Recording Producer: Ray Minshall

Balance Engineer: James Lock

First released as: SXL 6750 (February 1977)

© 1976 Decca Music Group Limited

Total timing: 54.21

CD 14

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

e-Moll "Aus der Neuen Welt"

- | | | |
|---|-----------------------------------|-------|
| ① | I Adagio — Allegro molto | 8.54 |
| ② | II Largo | 11.26 |
| ③ | III Scherzo: Molto vivace | 7.36 |
| ④ | IV Allegro con fuoco | 10.39 |
| ⑤ | Carnival (Karneval), op.92 | 9.25 |
| | Concert overture | |

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 6-8 May 1975

Recording Producer: Ray Minshull

Balance Engineers: Kenneth Wilkinson, James Lock

First released as: SXL 6751 (November 1976)

© 1976 Decca Music Group Limited

Total timing: 48.18

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CD 15

RICHARD STRAUSS 1864-1949

Also sprach Zarathustra, op.30

Tondichtung frei nach Nietzsche

Thus spake Zarathustra — Tone poem freely composed after Nietzsche

- | | | |
|---|--|------|
| ① | Einleitung (Sonnenaufgang)
<i>Introduction (Sunrise)</i> | 2.01 |
| ② | Von den Hinterweltern
<i>Of the backworldsmen</i> | 3.41 |
| ③ | Von der großen Sehnsucht
<i>Of the great longing</i> | 2.01 |
| ④ | Von den Freuden- und Leidenschaften
<i>Of joys and passions</i> | 2.03 |
| ⑤ | Das Gräblich
<i>Funeral song</i> | 2.19 |
| ⑥ | Von der Wissenschaft
<i>Of science</i> | 3.53 |
| ⑦ | Der Genesende
<i>The convalescent</i> | 5.12 |
| ⑧ | Das Tanzlied
<i>Dance song</i> | 7.34 |
| ⑨ | Nachtwandlerlied
<i>Night-wanderer's song</i> | 4.17 |

David Frisina violin

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 1-2 April 1968

Recording Producer: Ray Minshull

Balance Engineers: Gordon Parry, James Lock

First released as: SXL 6379 (March 1969)

© 1968 Decca Music Group Limited

Publisher: Peters Edition Ltd.

Total timing: 33.07



In the control room with David Frisina and Decca producer Ray Minshull

CD 16

Don Quixote, op.35

Phantastische Variationen über ein Thema ritterlichen Charakters

Fantastic variations on a theme of knightly character

- | | | |
|-----|--|------|
| [1] | Einleitung: Mäßiges Zeitmaß — Thema: Mäßig
Der Ritter von der traurigen Gestalt
<i>The knight of the sorrowful countenance</i> | 8.06 |
| [2] | Variation I: Gemächlich
Das Abenteuer mit den Windmühlen
<i>The adventure of the windmills</i> | 2.35 |
| [3] | Variation II: Kriegerisch
Der Kampf gegen die Hammelherde
<i>The battle with the sheep</i> | 1.38 |
| [4] | Variation III: Mäßiges Zeitmaß
Gespräche zwischen Ritter und Knappe
<i>Dialogue of Knight and Squire</i> | 8.12 |
| [5] | Variation IV: Etwas breiter
Das Abenteuer mit der Prozession von Büßern
<i>The adventure with the procession of penitents</i> | 1.56 |
| [6] | Variation V: Sehr langsam
Don Quixotes Waffenweche und Herzensergüsse
<i>Don Quixote's vigil</i> | 4.16 |
| [7] | Variation VI: Schnell
Die verzauberte Dulcinea
<i>Dulcinea's enchantment</i> | 1.12 |

- | | | |
|------|--|------|
| [8] | Variation VII: Ein wenig ruhiger als vorher
Der Ritt durch die Luft
<i>The ride through the air</i> | 1.24 |
| [9] | Variation VIII: Gemächlich
Die Fahrt auf dem verzauberten Nachen
<i>The adventure of the enchanted boat</i> | 1.54 |
| [10] | Variation IX: Schnell und stürmisch
Der Kampf gegen die vermeintlichen Zauberer
<i>The contest with the enchanter</i> | 1.06 |
| [11] | Variation X: Viel breiter
Zweikampf mit dem Ritter vom blanken Monde;
Heimkehr des geschlagenen Don Quixote
<i>Joust with the Knight of the White Moon;
the defeated Don Quixote's journey home</i> | 4.18 |
| [12] | Finale: Sehr ruhig
Don Quixotes Tod · <i>Death of Don Quixote</i> | 5.04 |

Jan Hlinka viola

Kurt Reher cello

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 2 April 1973

Recording Producer: Ray Minshull

Balance Engineers: Gordon Parry, James Lock

First released as: SXL 6634 (May 1974)

© 1974 Decca Music Group Limited

Publisher: Edition Peters, Frankfurt am Main

Total timing: 41.48

CD 17

Ein Heldenleben, op.40

- | | | |
|---|--|-------|
| ① | Der Held
<i>The hero</i> | 4.08 |
| ② | Des Helden Widersacher
<i>The hero's adversaries</i> | 3.32 |
| ② | Des Helden Gefährtin
<i>The hero's companion</i> | 13.09 |
| ③ | Des Helden Walstatt
<i>The hero's battlefield</i> | 7.00 |
| ④ | Des Helden Friedenswerke
<i>The hero's works of peace</i> | 6.18 |
| ⑤ | Des Helden Weltflucht und Vollendung
<i>The hero's retirement from the world and fulfilment</i> | 11.47 |

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 3, 8 & 9 May 1968
Recording Producer: Ray Minshull
Balance Engineers: Gordon Parry, James Lock
First released as: SXL 6382 (May 1969)
© 1968 Decca Music Group Limited
Publisher: F.E.C. Leuckart Verlag, Leipzig
Total timing: 45.54

CD 18

Sinfonia domestica, op.53

- | | | |
|---|--|-------|
| ① | I Thema I: Bewegt — Thema II:
Sehr lebhaft — Thema III: Ruhig | 5.23 |
| ② | II Scherzo: Munter | 13.10 |
| ③ | III Adagio (Langsam) | 12.44 |
| ④ | IV Finale: Sehr lebhaft | 14.31 |

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 6 & 8 August 1969
Recording Producer: Ray Minshull
Balance Engineers: Gordon Parry, James Lock
First released as: SXL 6442 (September 1970)
© 1970 Decca Music Group Limited
Publisher: Bote & Bock, Berlin
Total timing: 44.42

CD 19

Eine Alpensinfonie, op.64

An Alpine Symphony

①	Nacht <i>Night</i>	3.22
②	Sonnenaufgang <i>Sunrise</i>	1.23
③	Der Anstieg <i>The ascent</i>	2.04
④	Eintritt in den Wald — Wanderung neben dem Bache <i>Entering the forest — Wandering by the brook</i>	6.07
⑤	Am Wasserfall <i>By the waterfall</i>	0.14
⑥	Erscheinung <i>Apparition</i>	0.44
⑦	Auf blumigen Wiesen <i>Flowery meadows</i>	0.50
⑧	Auf der Alm <i>In the mountain pasture</i>	2.03
⑨	Durch Dickicht und Gestrüpp auf Irrwegen <i>On the wrong track through thickets and undergrowth</i>	1.21
⑩	Auf dem Gletscher <i>On the glacier</i>	0.53
⑪	Gefährliche Augenblicke · Auf dem Gipfel <i>Precarious moments · On the summit</i>	5.52

⑫	Vision	3.33
⑬	Nebel steigen auf <i>Rising mists</i>	0.16
⑭	Die Sonne verdüstert sich allmählich <i>The sun gradually dims</i>	0.46
⑮	Elegie <i>Elegy</i>	1.44
⑯	Stille vor dem Sturm <i>Calm before the storm</i>	2.49
⑰	Gewitter und Sturm, Abstieg <i>Thunderstorm, descent</i>	3.22
⑱	Sonnenuntergang <i>Sunset</i>	2.05
⑲	Ausklang <i>Epilogue</i>	6.02
⑳	Nacht <i>Night</i>	2.30

Los Angeles Philharmonic Orchestra Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 6-7 May 1975
 Recording Producer: Ray Minshull
 Balance Engineer: James Lock
 First released as: SXL 6752 (April 1976)
 © 1976 Decca Music Group Limited
 Publisher: F.E.C. Leukart Verlag, Leipzig
 Total timing: 48.11

CD 20-21

GUSTAV MAHLER 1860-1911

CD 20

Symphony No.3 in D minor

d-Moll

- | | | |
|---|-------------------------|-------|
| ❶ | I Kräftig — Entschieden | 33.11 |
|---|-------------------------|-------|

CD 21

- | | | |
|---|---|-------|
| ❶ | II Tempo di menuetto. Sehr Mässig | 10.22 |
| ❷ | III Comodo. Scherzando. Ohne Hast | 16.41 |
| ❸ | IV Sehr langsam. Misterioso: "O Mensch! Gib Acht" | 9.12 |
| ❹ | V Lustig im Tempo und keck im Ausdruck:
Bimm bamm ... Es sungen drei Engel | 3.54 |
| ❺ | VI Langsam. Ruhevoll. Empfunden | 23.22 |

Maureen Forrester contralto

California Boys' Choir

Los Angeles Master Chorale

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 27-31 March 1978

Recording Producer: Ray Minshull

Balance Engineers: James Lock, Simon Eadon

First released as: D117D2 (May 1980)

© 1979 Decca Music Group Limited

Total timing: CD 20: 33.11 / CD 21: 63.49

CD 22

Symphony No.5 in C sharp minor

cis-Moll

Part I · Erster Teil

- | | | |
|---|---|-------|
| ❶ | I Trauermarsch: In gemessenem Schritt.
Streng. Wie ein Kondukt. | 11.21 |
| ❷ | II Stürmisch bewegt. Mit größter Vehemenz –
Bedeutend langsamer – Tempo I subito | 12.43 |

Part II · Zweiter Teil

- | | | |
|---|--|-------|
| ❸ | III Scherzo: Kräftig, nicht zu schnell | 17.10 |
|---|--|-------|

Part III · Dritter Teil

- | | | |
|---|----------------------------|-------|
| ❹ | IV Adagietto: Sehr langsam | 9.38 |
| ❺ | V Rondo-Finale: Allegro | 14.03 |

Symphony No.10 in F sharp major

fis-Dur

- | | | |
|---|----------|-------|
| ❻ | I Adagio | 21.01 |
|---|----------|-------|

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 20, 26 & 27 April 1976

Recording Producer: Ray Minshull

Balance Engineers: James Lock, Simon Eadon

First released as: SXL 6806-7 (November 1977)

© 1977 Decca Music Group Limited

Total timing: 86.23

CD 23

5 Lieder

Nach Gedichten von· on poems by Friedrich Rückert

- | | | |
|---|------------------------------------|------|
| ① | Ich atmet' einen linden Duft | 2.50 |
| ② | Liebst du um Schönheit | 2.39 |
| ③ | Blicke mir nicht in die Lieder | 1.13 |
| ④ | Um Mitternacht | 6.32 |
| ⑤ | Ich bin der Welt abhanden gekommen | 7.08 |

Lieder eines fahrenden Gesellen*

Text: Gustav Mahler

- | | | |
|---|---|------|
| ⑥ | Wenn mein Schatz Hochzeit macht | 4.20 |
| ⑦ | Ging heut' morgen übers Feld | 4.04 |
| ⑧ | Ich hab' ein glühend Messer | 2.55 |
| ⑨ | Die zwei blauen Augen von meinen Schatz | 5.46 |

Marilyn Horne mezzo-soprano

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 27-31 March 1978

Recording Producer: Ray Minshull

Balance Engineers: James Lock, Simon Eadon, Michael Miles

First released as: SXL 6898 (November 1979)

© 1979 Decca Music Group Limited

Total timing: 37.27



CD 24

IGOR STRAVINSKY 1882-1971

Petrushka (Original version, 1911): Burlesque in four scenes

① **Tableau I: The Shrovetide Fair** 9.28

Der Jahrmarkt

I The Crowds · Die Volksmassen

II The Showman's Booth · Der Taschenspielertrick

III Russian Dance · Russischer Tanz

② **Tableau II: Petrushka's Room** 4.18

Petruschkas Zelle

③ **Tableau III: The Blackamoor and the Ballerina** 6.51

Der Mohr und die Ballerina

I The Moor's Room · In der Zelle des Mohren

II Entrance of the Ballerina · Tanz der Ballerina

III Waltz · Walzer

④ **Tableau IV: The Shrovetide Fair (towards evening)** 13.04

Der Jahrmarkt (gegen Abend)

I Wet-Nurses' Dance · Tanz der Ammen

II Peasant with Bear · Der Bauer und der Bär

III Gypsies and a Rake Vendor · Tanz der Zigeunerinnen

IV Dance of the Coachmen · Tanz der Kutscher

V The Masqueraders · Die Masken

VI Petrushka's Death · Petruschkas Tod

⑤ Circus Polka for a young elephant° 3.35

8 Instrumental Miniatures for 15 players*

arr. of *The Five Fingers* for piano

⑥ I Andantino 0.56

⑦ II Vivace 0.36

⑧ III Lento 0.51

⑨ IV Allegretto 0.51

⑩ V Moderato 0.45

⑪ VI Tempo di Marcia 1.07

⑫ VII Larghetto 1.24

⑬ VIII Tempo di tango 0.52

Le Sacre du printemps*

The Rite of Spring — Scenes of pagan Russia in two parts

Das Frühlingsopfer — Bilder aus dem heidnischen Russland in zwei Teilen

Première Partie: L'Adoration de la terre

Part I: The Adoration of the Earth · Erster Teil: Die Anbetung der Erde

⑭ Introduction 3.22

⑮ Les Augures printaniers — Danses des adolescents 2.55

Augurs of spring — Dances of the young girls

Vorboten des Frühlings — Tänze der jungen Mädchen

⑯ Jeu du rapt 1.21

Ritual of abduction · Spiel der Entführung

⑰ Rondes printanières 4.10

Spring rounds · Frühlingsreigen

18	Jeux des cités rivales <i>Ritual of the rival tribes · Spiele der feindlichen Stämme</i>	1.52
19	Cortège du sage <i>Procession of the sage · Prozession des Weisen</i>	0.40
20	Le sage <i>The sage · Der Weise</i>	0.20
21	Danse de la terre <i>Dance of the Earth · Tanz der Erde</i>	1.09

Seconde Partie: Le Sacrifice

Part II: The Sacrifice · Zweiter Teil: Das Opfer

22	Introduction	4.13
23	Cercles mystérieux des adolescents <i>Mystic circles of the young girls</i> <i>Mystischer Reigen der jungen Mädchen</i>	3.03
24	Glorification de l'élue <i>Glorification of the chosen one</i> <i>Verherrlichung der Auserwählten</i>	1.28
25	Évocation des ancêtres <i>Evocation of the ancestors · Anrufung der Ältesten</i>	0.48
26	Action rituelle des ancêtres <i>Ritual action of the ancestors</i> <i>Weihvolle Handlung der Ältesten</i>	3.23
27	Danse sacrale: l'élue <i>Sacrificial dance: The chosen one · Opfertanz</i>	4.10



Shibley Boyes piano
Los Angeles Chamber Ensemble
Los Angeles Philharmonic
Orchestra
Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles,
10-11 April 1967; 11-13 August 1969*
Recording Producers: John Culshaw,
John Mordler*
Balance Engineers: Gordon Parry,
James Lock
First released as: SXL 6324 (January 1968), SXL 6444* (April 1970)
© 1967, 1969* Decca Music Group Limited
Publishers: Boosey & Hawkes Music
Publishers Ltd, Schott Musik International®.
Total timing: 77.36



CD 25

GUSTAV HOLST 1874-1934**The Planets, H125**

- | | | |
|---|---|------|
| ① | I Mars, the Bringer of War
<i>Mars, der Kriegsbringer</i> | 7.13 |
| ② | II Venus, the Bringer of Peace
<i>Venus, die Friedensbringerin</i> | 8.05 |
| ③ | III Mercury the Winged Messenegr
<i>Merkur, der gerflügelte Bote</i> | 3.51 |
| ④ | IV Jupiter, the Bringer of Jollity
<i>Jupiter der Bringer der fröhlichkeit</i> | 7.51 |
| ⑤ | V Saturn, the Bringer of Old Age
<i>Saturn, der Bringer des Alters</i> | 9.54 |
| ⑥ | VI Uranus, the Magician
<i>Uranus, der Magier</i> | 5.40 |
| ⑦ | VII Neptune, the Mystic*
<i>Neptun, der Mystiker</i> | 7.09 |

Female Voices of the Los Angeles Master Chorale*

(Chorus master: Roger Wagner)

Los Angeles Philharmonic Orchestra**Zubin Mehta**

Recording Location: Royce Hall, University of California, Los Angeles, 19 April 1971

Recording Producer: John Mordler

Balance Engineers: James Lock, Colin Moorfoot

First released as: SXL 6529 (November 1971)

© 1971 Decca Music Group Limited

Total timing: 49.48

CD 26

MAURICE RAVEL 1875-1937**Daphnis et Chloë — Suite No.2**

- | | | |
|---|-----------------|------|
| ① | Lever du jour | 6.13 |
| ② | Pantomime | 6.37 |
| ③ | Danse Générale* | 3.28 |

Ma Mère l'oye — Suite

- | | | |
|---|---|-------|
| ④ | I Pavane de la Belle au bois dormant | 1.41 |
| ⑤ | II Petit poucet | 3.40 |
| ⑥ | III Laideronnette, Impératrice des Pagodes | 3.25 |
| ⑦ | IV Les Entretiens de la Belle et de la bête | 4.16 |
| ⑧ | V Le Jardin féérique | 3.35 |
| ⑨ | La Valse | 12.03 |

Los Angeles Master Chorale*

(Chorus master: Roger Wagner)

Los Angeles Philharmonic Orchestra**Zubin Mehta**

Recording Location: Royce Hall, University of California, Los Angeles, 17-18 March 1970

Recording Producer: Christopher Raeburn

Balance Engineers: James Lock, Colin Moorfoot

First released as: SXL 6488 (February 1971)

© 1970 Decca Music Group Limited

Total timing: 45.16

CD 27

CARL NIELSEN 1865-1931

Symphony No.4 "The Inextinguishable"

❶	Allegro —	11.33
❷	Poco allegretto —	4.09
❸	Poco adagio quasi andante —	9.02
❹	Con anima — Allegro	8.37

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 3 April 1973

Recording Producer: Ray Minshull

Balance Engineers: Gordon Parry, James Lock

First released as: SXL 6633 (December 1974)

© 1974 Decca Music Group Limited

Total timing: 33.25



CD 28

CHARLES IVES 1874-1954

Symphony No.1

❶	I Allegro	11.28
❷	II Adagio molto sostenito	7.49
❸	III Scherzo: Vivace	4.28
❹	IV Allegro molto	6.42



EDWARD ELGAR 1857-1934

Variations on an Original Theme, op.36 "Enigma"

❺	Theme: Andante	1.37
❻	Variation I (C.A.E.) L'istesso tempo	1.51
❼	Variation II (H.D.S-P.) Allegro	0.44
❽	Variation III (R.B.T.) Allegretto	1.23
❾	Variation IV (W.M.B.) Allegro di molto	0.28
❿	Variation V (R.P.A.) Moderato	2.18
⓫	Variation VI (Ysobel) Andantino	1.20
⓬	Variation VII (Troyte) Presto	0.59
⓭	Variation VIII (W.N.) Allegretto	1.58
⓮	Variation IX (Nimrod) Adagio	3.45
⓯	Variation X (Dorabella) Intermezzo: Allegretto	2.30
⓰	Variation XI (G.R.S.) Allegro di molto	0.57
⓱	Variation XII (B.G.N.) Andante	2.54
⓲	Variation XIII (***) Romanza: Moderato	2.29
⓳	Variation XIV (E.D.U.) Finale: Allegro — Presto	5.22

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 1-2 May 1972

Recording Producer: Ray Minshull

Balance Engineers: Gordon Parry, James Lock

First released as: SXL 6592 (September 1973)

© 1973 Decca Music Group Limited

Publisher: Peer International Corp.

Total timing: 61.17



CD 29

IVES

Symphony No.2

①	I Andante moderato	5.53
②	II Allegro	10.29
③	III Adagio cantabile	9.36
④	IV Lento maestoso	2.32
⑤	V Allegro molto vivace	9.01

A Symphony: New England Holidays

⑥	II Decoration Day	9.36
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⑦	Variations on "America"* (orch. William Schuman)	6.49
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Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 5-6 May 1975

Recording Producer: Ray Minshull

Balance Engineer: James Lock

First released as: SXL 6753 (July 1976)

© 1976 Decca Music Group Limited

Publishers: Peer International Corp., Theodore Presser Co.*

Total timing: 54.19

CD 30

AARON COPLAND 1900-1990

- ① Lincoln Portrait* 15.07

WILLIAM KRAFT b. 1923

Concerto for Four Percussion Soloists & Orchestra

- ② I Recitativo quasi senza misura 3.44
③ II Allegro con brio 4.40
④ III Cadenza con variazioni 10.13

Contextures: Riots — Decade '60

- ⑤ I Interlude —
II Prestissimo 6.01
⑥ III Con calore 2.48
⑦ IV Presto —
V Molto adagio 7.42

Gregory Peck speaker*

Los Angeles Percussion Ensemble

(William Kraft · Walter Goodwin · Charles Delancey · Forrest Clark · Charles Lorton)

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 29-30 April & 8 May 1968*

Recording Producer: Ray Minshull

Balance Engineers: Gordon Parry, James Lock

First released as: SXL 6388 (September 1969)

© 1969 Decca Music Group Limited

Publishers: Boosey & Hawkes Music Publishers Ltd.*; New Music West

Total timing: 50.38

CD 31

LEONARD BERNSTEIN 1918-1990

- ① **Candide — Overture** 4.15

GEORGE GERSHWIN 1900-1937

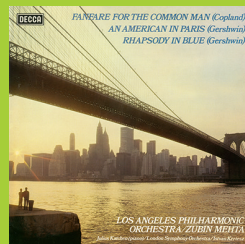
- ② **An American in Paris** 17.40

COPLAND

- ③ **Fanfare for the Common Man*** 2.45

Appalachian Spring — Suite

- ④ Very slowly 2.55
⑤ Allegro 2.49
⑥ Moderato: The Bride and her husband 3.29
⑦ Fast: The Revivalist and his Flock 3.30
⑧ Allegro: Solo Dance of the Bride 2.53
⑨ Meno mosso 1.56
⑩ Doppio movimento: Variations on a Shaker hymn 2.45
⑪ Moderato: Coda 3.14



Los Angeles Philharmonic Orchestra
Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 19 April 1976, August 1977*

Recording Producer: Ray Minshull

Balance Engineers: James Lock, Simon Eadon

First released as: SXL 6811 (September 1976),

SPA 525* (December 1977)

© 1976, 1977* Decca Music Group Limited

Publishers: Boosey & Hawkes Inc. (Copland);

Universal Music Publishing International Ltd.

Total timing: 48.35



CD 32

ARNOLD SCHOENBERG 1874-1951

Verklärte Nacht, op.4 (version for string orchestra)

①	Grave	7.01
②	Molto rallentando (bar 100)	6.17
③	Pesante. Grave (Interlude) (bar 201)	2.24
④	Adagio (bar 229)	10.20
⑤	Adagio (bar 370)	5.13

ALEXANDER Scriabin 1872-1915

⑥	Le Poème de l'extase, op.54 <i>The Poem of Ecstasy · Das Gedicht der Ekstase</i>	20.01
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Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 17 & 19 June 1967

Recording Producer: John Culshaw

Balance Engineers: Gordon Parry, James Lock

First released as: SXL 6325 (January 1968)

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Publisher: Universal Edition A.G., Wien

Total timing: 51.24

CD 33

SCHOENBERG

- | | | |
|---|------------------------------------|-------|
| ① | Chamber Symphony No.1, op.9 | 21.13 |
|---|------------------------------------|-------|

Variations, op.31*

- | | | |
|---|---|------|
| ② | Introduktion. Mäßig, ruhig | 1.32 |
| ③ | Thema: Molto moderato | 1.07 |
| ④ | Variation I: Moderato | 1.14 |
| ⑤ | Variation II: Langsam | 1.50 |
| ⑥ | Variation III: Mäßig | 0.47 |
| ⑦ | Variation IV: Walzertempo | 1.19 |
| ⑧ | Variation V: Bewegt | 2.09 |
| ⑨ | Variation VI: Andante | 1.30 |
| ⑩ | Variation VII: Langsam | 2.45 |
| ⑪ | Variation VIII: Sehr rasch | 0.35 |
| ⑫ | Variation IX: L'istesso tempo; aber etwas langsamer | 0.59 |
| ⑬ | Finale: Mäßig schnell | 6.07 |

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 6-7 May 1968

Recording Producer: Ray Minshull

Balance Engineers: Gordon Parry, James Lock

First released as: SXL 6390 (July 1969)

© 1969 Decca Music Group Limited

Publisher: Universal Edition A.G., Wien

Total timing: 43.24

CD 34

EDGARD VARÈSE 1883-1965

- | | | |
|---|--------------------|-------|
| ① | Arcana | 18.39 |
| ② | Intégrales | 10.37 |
| ③ | Ionisation* | 5.08 |

Los Angeles Philharmonic Orchestra

Los Angeles Percussion Ensemble*

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 21 April 1971

Recording Producer: John Mordler

Balance Engineer: James Lock

First released as: SXL 6550 (September 1972)

© 1972 Decca Music Group Limited

Publisher: Universal Music Publishing Ricordi Srl.

Total timing: 34.37



Zubin Mehta with John Williams (left) and producer Ray Minshull (right),
Star Wars – Suite sessions



CD 35

JOHN WILLIAMS b. 1932

Star Wars — Suite

Krieg der Sterne

- | | | |
|---|--|-------|
| ❶ | I Main title | 5.08 |
| ❷ | II Princess Leia's Theme | 4.26 |
| ❸ | III The Little People | 4.42 |
| ❹ | Cantina Band | 2.35 |
| | Cantina Band director: Jules Chaikin | |
| ❺ | IV The Battle | 5.35 |
| ❻ | V The Throne Room and End Title | 7.14 |
| ❼ | Close Encounters of the Third Kind — Suite* | 12.38 |
| | <i>Umheimliche Begegnung der dritten Art</i> | |

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, December 1977

Recording Producer: Ray Minshull

Balance Engineers: James Lock, Simon Eadon, Michael Mailes

First released as: SXL 6880 (March 1978), SXL 6885*

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Publishers: Fox Fanfare Music Inc., WB Music Corp, Warner Chappell North America, Warner Chappell North America Ltd., Warner/Chappell Artemis Music; Gold Horizon Music Corp.*

Total timing: 42.41

CD 36

HITS AT THE HOLLYWOOD BOWL

RAVEL

① **Boléro** 13.51

TCHAIKOVSKY

② **Marche slave, op.31** 9.08

GEORGES BIZET 1838-1875

③ **Carmen — Prélude to Act 1** 2.10

④ **Carmen — Prélude to Act 4** 2.05

VERDI

⑤ **La forza del destino — Overture** 7.33

The Force of Destiny · Die Macht des Schicksals

FRANZ VON SUPPÉ 1819-1895

⑥ **Dichter und Bauer — Overture** 9.13

Poet and Peasant

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 2 May 1972

Recording Producer: Ray Minshull

Balance Engineers: Gordon Parry, James Lock

First released as: SXL 6568 (February 1973)

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Total timing: 44.29

CD 37

VIRTUOSO OVERTURES

JOHANN STRAUSS II 1925-1899

① **Die Fledermaus — Overture** 8.15

WOLFGANG AMADEUS MOZART 1756-1791

② **Le nozze di Figaro — Overture** 4.24

GIOACCHINO ROSSINI 1792-1868

③ **La gazza ladra — Overture** 9.20

CARL MARIA VON WEBER 1786-1826

④ **Der Freischütz — Overture** 9.18

RICHARD WAGNER 1813-1883

⑤ **Rienzi — Overture** 12.04

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 30 March, 1 April 1973

Recording Producer: Ray Minshull

Balance Engineers: Gordon Parry, James Lock

First released as: SXL 6643 (June 1974)

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Total timing: 43.44

CD 38

CONCERTOS IN CONTRAST

FRANZ JOSEPH HAYDN 1732-1809

Trumpet Concerto in E flat major, Hob.VIle/1

Es-Dur

- | | | |
|---|-------------|------|
| ① | I Allegro | 5.51 |
| ② | II Andante | 3.43 |
| ③ | III Allegro | 4.15 |

ANTONIO VIVALDI 1678-1741

Flautino Concerto in A minor, RV 445

e-Moll

- | | | |
|---|--------------|------|
| ④ | I Allegro | 4.53 |
| ⑤ | II Larghetto | 2.53 |
| ⑥ | III Allegro | 3.37 |

WEBER

- | | | |
|---|---|------|
| ⑦ | Concertino for Clarinet and Orchestra in E flat major, Op.26 | 8.39 |
|---|---|------|

Es-Dur

HENRYK WIENIAWSKI 1835-1880

- | | | |
|---|--|------|
| ⑧ | Polonaise No.1 in D major, Op.4 | 5.18 |
| | <i>D-Dur</i> | |
| ⑨ | Scherzo-Tarantelle, op.16 | 4.25 |

Thomas Stevens trumpet

Miles Zentner piccolo

Michelle Zukovsky clarinet

Glenn Dicterow violin

Los Angeles Philharmonic Orchestra

Zubin Mehta

Recording Location: Royce Hall, University of California, Los Angeles, 20, 23, 29 & 30 April 1974

Recording Producer: Christopher Raeburn

Balance Engineers: Gordon Parry, Colin Moorfoot

First released as: SXL 6737 (February 1976)

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Total timing: 44.08



Miles Zentner, Michelle Zukovsky, Zubin Mehta, Thomas Stevens & Glenn Dicterow outside Royce Hall, Los Angeles

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