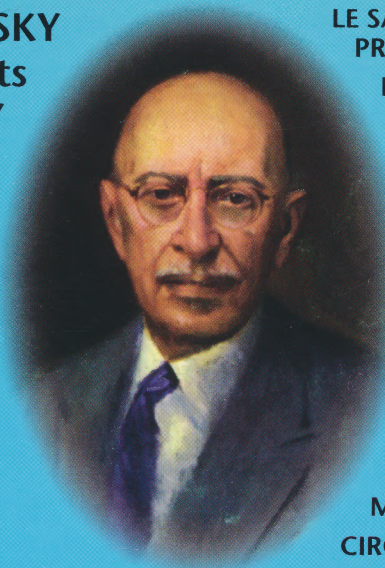


STRAVINSKY
conducts
STRAVINSKY

THE
AMERICAN
RECORDINGS
1940-46



LE SACRE DU
PRINTEMPS

PETROUCHKA

FIREBIRD

SCÈNES DE
BALLET

PASTORALE

NORWEGIAN
MOODS

FIREWORKS

EBONY
CONCERTO

SYMPHONY IN
THREE
MOVEMENTS

CIRCUS POLKA

with the
NYPSO

Joseph Szigeti and
Woody Herman

Pearl

2 **disc**
COMPACT
DIGITAL AUDIO

STRAVINSKY conducts STRAVINSKY

CD 1

Le Sacre Du Printemps (The Rite of Spring) [30' 36"]

Part One: *The Fertility of the Earth*
[14' 09"]

1. Introduction [2' 50"]
2. Dance of the Youths and Maidens [3' 10"]
3. Dance of Abduction [1' 16"]
4. Spring Rounds [3' 01"]
5. Games of the Rival Towns [2' 23"]
6. Entrance of the Celebrant; The Kiss to the Earth; Dance to the Earth [1' 29"]

Part Two: *The Sacrifice* [16' 25"]

7. Introduction (The Pagan Night) [3' 50"]
8. Mystic Circle of the Adolescents [2' 50"]
9. Dance to the Glorified One [1' 36"]
10. Evocation of Ancestors [0' 44"]
11. Ritual Performance of the Ancestors [2' 58"]
12. Sacrificial Dance [4' 27"]

Suite from **Petrouchka** [15' 55"]

13. Scene I: The Shrove-Tide Fair [3' 54"]
14. Scene II: Petrouchka's Room [3' 56"]
15. Scene IV: Grand Carnival [7' 57"]

The Firebird, Suite (New Augmented Version, 1945) [26' 30"]

16. Introduction and Dance of the Firebird [4' 36"]
17. Adagio (Pas de Deux) [4' 11"]
18. Scherzo [2' 26"]
19. Rondo (Khorovod) [4' 00"]

20. Infernal Dance [4' 11"]

21. Lullaby [3' 47"]

22. Final Hymn [3' 02"]

Total playing time: 73' 13"

CD 2

Scènes de Ballet [16' 08"]

1. Introduction [0' 53"]
2. Corps de Ballet Dances (Moderato) [2' 58"]
3. Variations of the Ballerina (Allegretto) [0' 58"]
4. Pantomime (Lento) [2' 03"]
5. Pas de Deux (Adagio; Allegretto; Adagio) [2' 46"]
6. Pantomime (Agitato) [0' 32"]
7. Variation of the Dancer (Risoluto) [1' 11"]
8. Variation of the Ballerina (Andantino) [1' 09"]
9. Pantomime (Andantino) [0' 22"]
10. Corps de Ballet Dances (Con Moto) [1' 10"]
11. Apotheosis [1' 59"]
12. **Pastorale for Violin and Wind Quintet** (arr. Dushkin-Stravinsky) [2' 47"]

Norwegian Moods [8' 01"]

13. Intrada [2' 22"]
14. Song [2' 12"]
15. Wedding Dance [1' 07"]
16. Cortège [2' 17"]

17. **Fireworks** (Feux d'Artifice, Fantasy for Orchestra, Op. 4) [3' 53"]

Ebony Concerto [8' 31"]

18. i. Moderato [3' 01"]

19. ii. Andante [2' 08"]

20. iii. Moderato [3' 17"]

Symphony No. 3 (Symphony in Three Movements) [20' 56"]

21. i. Overture (Allegro) [9' 38"]

22. ii. Andante [5' 02"]

23. iii. Con Moto [6' 10"]

24. **Circus Polka** [3' 43"]

Total playing time: 64' 41"

Transfers & compilation: David Lennick. Digital noise reduction: Graham Newton.

Full details of recording dates and matrix numbers can be found in the accompanying booklet.

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10. Corps de Ballet Dances (Con Moto) [1' 10"]
 11. Apotheosis [1' 59"]
 (Rec. 5/2/45; Mats. XCO 34207-1A, 34208-1A, 34209-1A, 34210-1B; Col. 11997/8-D in set X 245)
 12. **Pastorale for Violin and Wind Quintet** (arr. Dushkin-Stravinsky) [2' 47"]
 (Rec. 9/2/46; Mat. XCO 35830-1; Col. 72495-D)

Norwegian Moods [8' 01"]

13. Intrada [2' 22"]
 14. Song [2' 12"]
 15. Wedding Dance [1' 07"]
 16. Cortège [2' 17"]
 (Rec. 5/2/45; Mats. XCO 34211-1, 34212-1; Col. 12371-D)
 17. **Fireworks** (Feux d'Artifice, Fantasy for Orchestra, Op. 4) [3' 53"]
 (Rec. 28/1/46; Mat. XCO 35699-1A; Col. 12460-D)

Ebony Concerto [8' 31"]

18. i. Moderato [3' 01"]
 19. ii. Andante [2' 08"]
 20. iii. Moderato [3' 17"]
 (Rec. 19/8/46; Mats. XCO 36778-1B, 36779-1B; Col. 7479-M)

Symphony No. 3 (Symphony in Three Movements) [20' 56"]

21. i. Overture (Allegro) [9' 38"]
 22. ii. Andante [5' 02"]
 23. iii. Con Moto [6' 10"]
 (Rec. 28/1/46; Mats. XCO 35700-1B; 35701/5, all take 1A; Col. 12565/7-D in set MM 680)

24. Circus Polka [3' 43"]

(Rec. 4/2/45; from a broadcast concert; Mat. JDB-VP 1756-D5-TC-1814-1F; V-DISC 608)

Total playing time: 64' 41"

Tracks 1-11, 13-17, 21-24:

IGOR STRAVINSKY conducting the PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK

Track 12

JOSEPH SZIGETI, violin; MITCHELL MILLER, oboe; ROBERT MCGINNIS, clarinet; BERT GASSMAN, English Horn; SOL SCHOENBACH, bassoon; conducted by IGOR STRAVINSKY

Tracks 18-20

WOODY HERMAN, clarinet, and his orchestra: SONNY BERMAN, CONRAD GOZZO, SHORTY ROGERS, PETE CANDOLI, CARROLL LEWIS, trumpets; BILL HARRIS, RALPH PFIFFNER, ED KIEFER, trombones; MICKEY FOLUS, FLIP PHILLIPS, SAM RABINOWITZ, SAM MAROWITZ, JOHN LA PORTA, saxophones; JIMMY ROWLES, piano; CHUCK WAYNE, guitar; JOE MONDRAGON, bass; DON LAMOND, drums; JOHN CAVE, French horn; STANLEY CHALOUKKA, harp; conducted by IGOR STRAVINSKY.

Ebony Concerto recorded in Hollywood; all other selections recorded in New York.

Transfers & compilation: David Lennick. Digital noise reduction: Graham Newton.

Original 78s from the collections of David Lennick, John Rutherford, Gerald Levitch, and the Sniderman Recordings Archive, University of Toronto.

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STRAVINSKY ON Pearl



KOUSSEVITZKY conducts STRAVINSKY and MUSSORGSKY/RAVEL
This is mighty stuff. *Petrushka*, *Capriccio* and *Song of the Volga Boatmen* together with the great conductor's fine recording of his own commission, the Ravel orchestration of *Pictures from an Exhibition*, with the Boston Symphony Orchestra. '...in repertoire such as this the combination of Koussevitzky and the Boston Symphony Orchestra was unbeatable... rapt and sensuous recording of the *Apollo* excerpt ... Sanroma is at his considerable best... Koussevitzky's accompaniment is ideal.'
ARG.

GEMM CD 9020

STOKOWSKI conducts STRAVINSKY and LIADOV

The value of this issue is clear. With the Philadelphia Orchestra are *Petrushka*, *The Firebird Suite* (1919 version), *Pastorale* and *Fireworks*, plus Stokowski's luminous 1934 recordings of the Liadov *Eight Russian Folk Dances*. The superb transfers are by Ward Marston. 'surpass all the LP transfers I've heard' *Gramophone*.

GEMM CD 9031



MONTEUX conducts STRAVINSKY

The very rare 1928/9 recordings of *The Rite of Spring* and *Petrushka*. 'these performances offer the ineffable satisfaction of bringing us a little closer to the source of great music. This is fascinating stuff, and Pearl deserves high praise not only for the careful restoration job but for the thorough and considered documentation that accompanies the releases' *Keynote*. 'The transfers to CD have been brilliantly made by Denis Hall' *Musical Times*.

GEMM CD 9329

STRAVINSKY conducts STRAVINSKY

The 1929 recordings of *The Rite of Spring* and *The Firebird*. Notes by Professor Louis Cyr of Montreal. 'It may well preserve responses of the period but is not necessarily the paradigm of how we want to hear the work today. Still, I can't see how anyone who cares about Stravinsky, could ignore this re-issue' *Fanfare*. 'the transfer is excellent' *CD Review*.

GEMM CD 9334

and Joseph Szigeti may be heard on



JOSEPH SZIGETI I

The 1932 Beethoven Concerto recording under Walter and the 1928 Brahms Concerto with Harty. 'these two magnificent readings ... greater fullness, impact and clarity ... side-joins are seamless, and the overall openness of the sound provides further evidence (that) this CD offers two of the finest recordings of the 78-rpm era in restorations that are close to ideal. A release to be cherished' *Fanfare*. 'incandescent performances set an awesomely high standard for all subsequent recordings, Szigeti's own remakes included. No lover of great violin playing should be without them. The same goes for the rest of Szigeti's pre-war concerto recordings.' *Musical America*.

GEMM CD 9345

THE SZIGETI/BEECHAM RECORDINGS

Mozart: Violin Concerto no. 4 Prokofiev: Concerto no. 1 Mendelssohn: Concerto in E minor. LPO/Beecham. 'I've never heard anything that approached (the Mendelssohn) for beauty of tone and depth of feeling, or that was so charged with meaning ... along with (the other concerti on this disc and on GEMM CD 9345) these are the greatest violin concerto performances ever recorded' *Fresh Air* (NPR - USA)

GEMM CD 9377

SZIGETI and SCHNABEL

Mozart: Sonata K. 481, Beethoven: Sonata no. 5 in F, op 24, Sonata no. 10 in G, op 96. 'this remarkably intimate recital, recorded on 4th April 1948 at the Frick collection in New York, in such fine sound and with such detailed presentation... there is some stunning music-making here... Thank you, Pearl (again)' *Soundscapes*. 'the best 'Spring' I have ever heard' *AbsoluteSound/TAS Journal*.

GEMM CD 9026

JOSEF SZIGETI plays BACH and BLOCH

The Concerto in D minor for Two Violins (w. Carl Flesch) and Bloch's *Nigun* and the Violin Concerto in A minor cond. Münch. 'The Bach selections are among Szigeti's highest achievements, which means they're among the highest achievements in the history of violin playing ... (the Bloch) powerful examples of Szigeti in far more romantic style ... irresistible' *Boston Phoenix*. 'Listeners coming to Szigeti for the first time should try the extraordinary CDs published by Pearl... all indispensable' *San Francisco Examiner*.

GEMM CD 9938

The Cream of **Woody Herman** (in another character)
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STRAVINSKY conducts STRAVINSKY

The years 1938 and 1939 were among the most turbulent of Igor Stravinsky's life. As if the deaths of three members of his immediate family were not enough to bear, the deteriorating political situation in Europe created a deep sense of disquiet. In 1939 the composer decided to leave his adopted France and, together with many other artists, sought refuge in the United States, a country he had previously toured as a conductor.

When he arrived in America, Stravinsky was almost destitute and in desperate need of some source of income. The major record companies soon came to his rescue. Goddard Lieberson, chief recording producer for CBS, was first on the scene with an offer for the composer to record some of his own music for the label. There was no talk of an exclusive contract at this stage, that was to come a decade later, however Stravinsky was happy enough to accept the proposal. The first two works to be recorded, in April 1940, were *Le Sacre du Printemps* ('The Rite of Spring') and a suite from *Petrouchka*.

The germ of the idea for the ballet *Le Sacre* came to Stravinsky in 1910

at St. Petersburg while he was working on *The Firebird*. As he recorded in his memoirs: 'One day I had a fleeting vision which came to me as a complete surprise, my mind at the time being full of other things. I saw in my imagination a solemn pagan rite – sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of *Le Sacre du Printemps*.

Commissioned by Diaghilev for the Ballets Russes, the first performance, conducted by Pierre Monteux, at the Théâtre des Champs-Élysées on 29 May 1913 was one of the most-famous scandals in the history of twentieth century music. Usually regarded simply as a clash between traditionalists and modernists, the fire was fuelled by a clique of youngsters employed by Diaghilev to applaud wildly at all costs. In the event the impresario was, no doubt, delighted to have such a highly-publicised 'succès de scandale' on his hands.

So many years after the première it is difficult to imagine just what an impact Stravinsky's thrillingly barbaric score must have had on

the audiences of the day. Although the work never loses its power to shock or excite, our familiarity with the idiom disguises just how 'difficult' the music must have seemed to the average listener more than three-quarters of a century ago.

As far as the 1940 recording itself is concerned, Stravinsky seems to have found it a fairly congenial experience. Happily he and producer Lieberson worked extremely well together, while the notoriously difficult New York musicians were in excellent form with tympanist Sol Goodman quite outstanding in handling the complexities of his part.

Another piece written for the Ballets Russes, *Petrouchka*, was first performed in Paris in June 1911; Monteux was again the conductor. In stark contrast to *Le Sacre*, two years later, the première was a triumph. Nijinsky gave an amazing performance in the title role while the Benois sets and Fokine's choreography were greatly admired. Stravinsky himself played an active part in the actual stage presentation, ensuring that his concept was fully realised.

Stravinsky produced several versions of the music from *Petrouchka* over the years including a piano transcription for Rubinstein in 1921 as well as the major revision of 1947

which encompassed substantial changes of orchestration. The brief suite of extracts chosen for the composer's 1940 recording includes the bustling opening scene at the Shrove-Tide Fair; the second scene in Petrouchka's room and, finally, the Grand Carnival with its series of dances. In the absence of a standard suite of excerpts forming a work for the concert hall, many such abridgements were sanctioned by the composer.

The Firebird, together with *Le Sacre* and *Petrouchka*, form the trio of Stravinsky's great scores for the Ballets Russes. The work developed initially as a result of team work between Diaghilev, Fokine and Stravinsky. The impresario had the original idea, the choreographer furnished it with a plot, the composer provided the spark of genius which made it such a masterpiece. Popular with the public from the time of its first performance in 1910, its lush musical language is harmonically less revolutionary than in the two later ballets. The influence of Stravinsky's teacher Rimsky-Korsakov is apparent in the rich use of chromaticism.

As with *Petrouchka* Stravinsky made a number of suites and arrangements of *The Firebird*. The original score

lasts for some forty-five minutes and calls for an enormous orchestra with quadruple wind. In 1911 he prepared a suite for a large orchestra consisting of five extracts, concluding with the Infernal Dance. The 1919 suite, with double woodwind, ends with the Grand Finale while the Suite de ballet used here (described as a 'New Augmented Version') was prepared in the United States during 1945, just before this recording was made. Many of Stravinsky's revisions of his earlier works during his first few years in the United States were undertaken as much for reasons of financial necessity as through artistic impulse. Copyright payments were not forthcoming from Central Europe during the war, so the composer produced revamped scores of pieces such as *The Firebird* with a view to having them published and performed in America and thereby re-establishing the copyright. The exquisite, bitter-sweet *Pastorale for Violin and Wind Quintet* is another example. Originally composed in 1907 as a *Vocalise* for soprano and piano, it was transformed into a miniature chamber work by Stravinsky in the mid-'forties.

Scènes de ballet was written by Stravinsky in 1944 as the result of an unlikely commission from

Broadway showman Billy Rose who was producing a new revue *The Seven Lively Arts*. This extraordinary hybrid entertainment starring Beatrice Lillie, Bert Lahr, Benny Goodman and Dolores Gray mixed comic sketches by George S. Kaufman, Moss Hart and Ben Hecht with songs by Cole Porter and a fifteen minute ballet danced by Alicia Markova and Anton Dolin. Stravinsky duly composed an abstract eleven-part work based on the four staples of classical ballet: 'pas d'action', 'pas de deux', 'variations' and 'coda' with three 'pantomimes' inserted in an attempt to give the work some narrative structure. He was finishing the composition on 23 August 1944 when he heard of the liberation of Paris. Greatly moved by the news, he wrote the words 'Paris n'est plus aux Allemands' between the lines of the score.

It appears that during the twenty week run of 'The Seven Lively Arts' only fragments of the ballet were played on any given night. The first concert performance of the music was given by the composer and the New York Philharmonic immediately prior to this recording, early in 1945 and the work was finally staged *in toto* by Sadler's Wells ballet at Covent Garden in 1948 with Sir Frederick Ashton as choreographer. As for the

bumptious Billy Rose, well, his ill-considered attempts to move 'up market' led to losing considerable amounts of money. The producer's understanding of Stravinsky's music was summed up by his reaction on first hearing the neo-classical score. Totally bemused by the harmonies he famously sent a telegram to the composer thanking him for his work and offering to have the music re-orchestrated by a 'professional'! Undaunted by his unfortunate experience with the Broadway stage, Stravinsky carried on a brief dalliance with Hollywood. One of the ventures with which the composer was involved came in 1942 when he was co-opted to write the music for a film about Norwegian resistance to the Nazi invasion. Dismissed by one of the film moguls as being uncommercial, Stravinsky quickly re-worked the folk song-based music into the concert pastiche *Four Norwegian Moods*.

Stravinsky began the short orchestral fantasy *Fireworks* late in 1907 to mark the engagement of Rimsky-Korsakov's daughter Nadezhda to the composer Maximilian Steinberg. Sadly Rimsky died before it was completed. Although his health had been failing for some time, his death came as an enormous shock. As its

name would suggest *Fireworks* is awash with orchestral colour, full of rhythmic vitality with the percussion section playing an important part. While Stravinsky's assimilation of the American way of life had been reasonably smooth, few could have expected him to become so involved in the country's popular music that he would consider writing one of its leading 'swing' bands. But when Woody Herman asked him to write a short piece for his group, Stravinsky set to work with a will. It is not entirely clear that the bandleader knew quite what to expect from his 1945 commission, but if he was looking for a conventional showpiece clarinet concerto, then he got rather more than he bargained for. It is scored for a fairly standard big band line-up of six saxophones, five trumpets, three trombones, guitar, piano, bass and drums to which Stravinsky added French horn and harp. *Ebony Concerto* explores the sonorities and rhythmic possibilities of the jazz orchestra in a strikingly novel manner; the pensive slow movement, with hints of the blues, is a particularly happy inspiration.

It took Stravinsky a full three years to compose the *Symphony in Three Movements*. It began life, apparently, in 1942 as a piano concerto,

gradually changed shape and was finally completed in 1945. Following its first performance in February 1946 it was dubbed the 'War Symphony' by the critics, though Stravinsky was somewhat evasive on its subject matter. To begin with he seemed to concur with the interpretation placed on it, but later wrote: 'The Symphony is not programmatic. Composers combine notes. That is all. How and in what form the things of this world are impressed upon their music is not for them to say'.

In many ways the *Symphony in Three Movements* can be seen as a synthesis of Stravinsky's music of the preceding decade. Though notably clear in both form and structure, formal classical concepts are notable by their absence. Following the opening *fortissimo* theme, a *leitmotiv* is played by the horns which is then developed throughout the first movement. The

beautiful *andante*, translucent in texture, is interrupted by a mocking, almost Rossinian comic theme. A brief bridge passage leads into the *finale*. Directly related to the first movement it reaches its shattering climax by means of a fugue introduced by trombones and piano which is gradually taken up by the rest of the orchestra.

The rumbustious *Circus Polka* (complete with quotations from Schubert's *Marche Militaire*) has been much derided by writers on Stravinsky's music, which is rather missing the point for a piece commissioned by Barnum's Circus, to be played during a scene featuring its young star elephant Modoc. With choreography by no less a figure than Balanchine, fifty other elephants and a group of dancers in tutus were also involved. Loud circus music was required and that was precisely what Stravinsky gave them. It certainly makes a splendid *finale* to this programme.

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STRAVINSKY conducts STRAVINSKY

CD 1

Le Sacre Du Printemps (The Rite of Spring) [30' 36"]

Part One: *The Fertility of the Earth*

[14' 09"]

1. Introduction [2' 50"]
2. Dance of the Youths and Maidens [3' 10"]
3. Dance of Abduction [1' 16"]
4. Spring Rounds [3' 01"]
5. Games of the Rival Towns [2' 23"]
6. Entrance of the Celebrant; The Kiss to the Earth; Dance to the Earth [1' 29"]

Part Two: *The Sacrifice* [16' 25"]

7. Introduction (The Pagan Night) [3' 50"]
8. Mystic Circle of the Adolescents [2' 50"]
9. Dance to the Glorified One [1' 36"]
10. Evocation of Ancestors [0' 44"]
11. Ritual Performance of the Ancestors [2' 58"]
12. Sacrificial Dance [4' 27"]
(Rec. 29/4/40; Mats. XCO 27226/32, all take 1; 27233-1B; Col. 11367/70-D in set M-417)

Suite from **Petrouchka** [15' 55"]

13. Scene I: The Shrove-Tide Fair [3' 54"]
14. Scene II: Petrouchka's Room [3' 56"]
15. Scene IV: Grand Carnival [7' 57"]
(Rec. 29/4/40; Mats. XCO 27234-1, 27235-2A, 27236-2, 27237-2; Col. 11389/90-D in set X177)

The Firebird, Suite (New Augmented Version, 1945) [26' 30"]

16. Introduction and Dance of the Firebird [4' 36"]
17. Adagio (Pas de Deux) [4' 11"]
18. Scherzo [2' 26"]
19. Rondo (Khorovod) [4' 00"]
20. Infernal Dance [4' 11"]
21. Lullaby [3' 47"]
22. Final Hymn [3' 02"]
(Rec. 28/1/46; Mats. XCO 35692/8, all take 1A; Col. 12460/3-D in set MM 653)

Total playing time: 73' 13"

Igor Stravinsky conducting the Philharmonic-Symphony Orchestra of New York.

CD 2

Scènes de Ballet [16' 08"]

1. Introduction [0' 53"]
2. Corps de Ballet Dances (Moderato) [2' 58"]
3. Variations of the Ballerina (Allegretto) [0' 58"]
4. Pantomime (Lento) [2' 03"]
5. Pas de Deux (Adagio; Allegretto; Adagio) [2' 46"]
6. Pantomime (Agitato) [0' 32"]
7. Variation of the Dancer (Risoluto) [1' 11"]
8. Variation of the Ballerina (Andantino) [1' 09"]
9. Pantomime (Andantino) [0' 22"]

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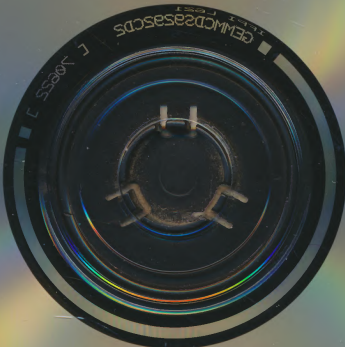
STRAVINSKY conducts STRAVINSKY

- Le Sacre Du Printemps (The Rite of Spring)** Part One: *The Fertility of the Earth*
 1. Introduction 2. Dance of the Youths and Maidens 3. Dance of Abduction 4. Spring
 Rounds 5. Games of the Rival Towns 6. Entrance of the Celebrant, The Kiss to the Earth;
 Dance to the Earth Part Two: *The Sacrifice* 7. Introduction (The Pagan Night) 8. Mystic
 Circle of the Adolescents 9. Dance to the Glorified One 10. Evocation of Ancestors
 11. Ritual Performance of the Ancestors 12. Sacrificial Dance **Suite from Petrouchka**
 13. Scene I: The Shrove-Tide Fair 14. Scene II: Petrouchka's Room 15. Scene IV:
 Grand Carnival **The Firebird, Suite (New Augmented Version, 1945)**
 16. Introduction and Dance of the Firebird 17. Adagio (Pas de Deux)
 18. Scherzo 19. Rondo (Khorovod) 20. Infernal Dance
 21. Lullaby 22. Final Hymn

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MONO	GEMM CDS 9292
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STRAVINSKY conducts STRAVINSKY

- Scènes de Ballet** 1. Introduction 2. Corps de Ballet Dances (Moderato) 3. Variations of the Ballerina (Allegretto) 4. Pantomime (Lento) 5. Pas de Deux (Adagio; Allegretto; Adagio)
6. Pantomime (Agitato) 7. Variation of the Dancer (Risoluto) 8. Variation of the Ballerina (Andantino) 9. Pantomime (Andantino) 10. Corps de Ballet Dances (Con Moto)
11. Apotheosis 12. **Pastorale for Violin and Wind Quintet** (arr. Dushkin-Stravinsky) **Norwegian Moods** 13. Intrada 14. Song 15. Wedding Dance
16. Cortège 17. **Fireworks** (Feux d'Artifice, Fantasy for Orchestra, Op. 4)
Ebony Concerto 18. i. Moderato 19. ii. Andante 20. iii. Moderato
Symphony No. 3 (Symphony in Three Movements)
21. i. Overture (Allegro) 22. ii. Andante
23. iii. Con Moto 24. **Circus Polka**