

DVOŘÁK

SYMPHONY NO. 9, "FROM THE NEW WORLD"



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FOUR BLACK AMERICAN DANCES

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PITTSBURGH SYMPHONY ORCHESTRA
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MANFRED HONECK ON DVOŘÁK'S SYMPHONY NO. 9, "FROM THE NEW WORLD"

What makes Dvořák so special? It is undoubtedly his ingenuity and his compositional skill, which he mastered to perfection. As the son of a butcher, he was deeply immersed in the Bohemian musical world. In his day, it was taken for granted that young people would learn an instrument; they played and sang almost every day, and he even learned to play the organ as a young boy. In this way, he developed a keen instinct for his musical sensibility. What set him apart, however, was that he had the gift of putting to paper only what he felt deep within his heart. In his earnest quest for the highest quality, he delved into his emotional world and developed a distinctive musical language.

The Ninth Symphony is the result of this immense creative power and experience. He internalized the influences of American music. Yet the music had to spring entirely from his emotional world, which is, however, imbued with Czech sensibilities. It was genuine, sincerely felt, and thus incomparable and unmistakably linked to his name.



I am often asked about the differences between the music business in America and Europe. It is no secret that cultural institutions in Europe are largely financed by the state, whereas in the United States many patrons, sponsors, and private individuals provide active support. This was also the case at the end of the 19th century, when

Jeannette Thurber, the head of the National Conservatory of Music of America, lured Antonín Dvořák to New York with an extremely lucrative contract. Had this woman not possessed extraordinary determination and assertiveness, some works would probably not exist in their present form — among them the Cello Concerto, the “American” String Quartet, and, of course, the Ninth Symphony.

What motivated this woman to contact Dvořák, and why did she choose him? Dvořák’s fame certainly did not stop at the borders of Prague or England. He was a committed advocate of national musical expression in the Czech world. Precisely these qualities were what Mrs. Thurber needed for the establishment of a national American music tradition. “The Americans expect great things of me,” Dvořák wrote, “above all, that I should create for them a national music.”

When Dvořák arrived in America with his family in the summer of 1892, he immediately set to work:

“I carefully studied a certain number of Indian melodies which a friend gave me and became completely absorbed in their characteristics — or rather, in their spirit. It was this spirit that I attempted to reproduce in my new symphony, without actually using the melodies themselves. I simply wrote original themes that embody the peculiarities of Indian music and developed them using the means of modern rhythm, harmony, counterpoint, and orchestral color.”

Expectations for the symphony were enormous. Countless reports were published in advance, and the public dress rehearsal was completely sold out. The premiere on December 16, 1893, at Carnegie Hall with the New York Philharmonic Orchestra under the direction of Anton Seidl became the greatest triumph of Dvořák’s career.

Dvořák reported to his publisher Fritz Simrock:

“My dear friend Simrock! The success of the symphony on December 15 and 16 was spectacular; the papers are saying that no composer has ever achieved a triumph such as this. I sat in a box, the auditorium was filled with New York’s finest, and people applauded for so long that I had to acknowledge them from my box like a king (don’t laugh!). You know that I prefer to avoid such ovations, but I had to do it and show myself!”

The reactions were euphoric. *The New York Times* wrote on December 17, 1893:

“In the first place, Dr. Dvořák has shown his thorough mastery of symphonic writing by avoiding the pitfall which has invariably entrapped the American composer. He has not made any use whatever — except in one instance — of existing melodies. What he has done is to saturate himself with the spirit of Negro music and then invent his own themes. He has made himself completely master of the fundamental melodic, rhythmic, and harmonic peculiarities of Negro tunes. He has had the musical skill to perceive the essence of these melodies. [...]

“To sum up, the fundamental melodies of the symphony are beautiful as well as full of character; the development is clear and logical, and the symphony as a whole is symmetrical, powerful, and intensely interesting. We are inclined to regard it as the best of Dr. Dvořák’s works in this form, which is equivalent to saying that it is a great symphony and must take its place among the finest works in this form produced since the death of Beethoven. [...] We Americans should thank and honor the Bohemian master who has shown us how to build our national school of music.”

The first music director of the PSO, Victor Herbert, when asked whether the symphony would influence the future of music in the country, replied: “Yes — if the composers are Dr. Dvořák.”

Dvořák sought themes that were American in nature. He went so far as to have young Black students sing their original songs to him. Consciously or not, Dvořák understood these songs and spirituals to be “Bohemian,” with syncopation and pentatonic scales found in both traditions.

In an interview with the *New York Herald*, he said:

“I am now convinced that the future music of this country must be founded on what are called Negro melodies. They are American. In Negro melodies I discover everything that is needed for a great and noble school of music. They are pathetic, tender, passionate, melancholy, solemn, religious, bold, merry, and joyful...”



FIRST MOVEMENT

According to Dvořák's instructions, the entire introduction should be “drawn out, where possible,” which is not always observed in performance.

The opening of the first movement's introduction is very lyrical and calm.

The first horn entry sounds like a signal — perhaps inspired by the arrival of ships or trains. Dvořák was fascinated by such moments and took great pleasure watching ships come into harbor and trains pull into the station. Powerful *fortissimo* chords interrupt the previously tranquil introduction. Often the following *diminuendo* is spread over two measures; Dvořák, however, wrote — what I found interesting — a *diminuendo* over only one bar. The ensuing *pianissimo* has a very mystical effect. The main theme of the *Allegro molto* is first hinted at in bar 16 (1:27). Here I would like to point out a common practice of playing the first of the two accented notes too short. I try instead to shape this phrase more compellingly by connecting the note

between the two accents more smoothly.

To enhance the effect of certain phrases, it is sometimes necessary to make small retouches. This is also the case in bar 47 (2:17), where I begin the crescendo at piano rather than forte.

Because timpani development was not yet very advanced, composers were not always able to use the instrument melodically. For example, from bar 65 onward (2:33), the timpani — tuned to E and B — do not follow the bass line of the third trombone and the cellos/basses. I have therefore assigned the modern timpani the pitches of the other instruments, creating a pleasing homogeneity.

The first secondary theme calls for two different types of emphasis: an *fx* and an accent (bar 92, 2:59). If they are played differently, it gains a dance-like quality. Interestingly, in the repeat eight bars later, the second violin is marked with only one accent on the second beat. In bar 115 (3:23), Dvořák uses only the second bar of the

theme (bar 92) for developing a transition, but this time did not mark any accent. Therefore, it was important to me to shape a very expressive, singing melody.

The second secondary theme in bar 149 (4:01) I chose play more lyrically and unobtrusively, especially in its repetition by the violins. In the recapitulation, this second secondary theme is presented by the second flute — we do not know why. But Dvořák rarely repeated themes or passages exactly. He was a master of variation techniques. The transition to the second theme in bar 141, for example, is an ongoing *diminuendo*, whereas in contrast to the recapitulation he asks for a sudden *subito ppp*.

In the following development section, Dvořák processes all themes. In the second part, from bar 217 to 261 (7:59), there is no *diminuendo*, but many *fortissimo* markings. It is highly energetic and full of colors. To sustain the power on passages where usually an energy is lost, I asked for the strings to use a different type of *spiccato* (bar 236, 8:17).

In bar 400 (11:11), the coda section of the first movement, Dvořák brings the main theme and secondary theme together in condensed form. This passage is highly energetic and, in my view, allows no restraint — neither dynamically nor rhythmically.

SECOND MOVEMENT

Dvořák said of the second movement:

“The second movement is a kind of Adagio, but one that differs from the classical form of such a movement. It is in reality a study or sketch for a longer composition, either a cantata or an opera, which I intend to write after Longfellow’s *Hiawatha*...”

The movement begins with a beautiful, calm introduction by the brass, clarinets, and bassoons, originally conceived as Adagio and later changed by Dvořák to the tempo marking *Largo*. Interestingly, the tuba is used for only eight measures in the entire symphony — at the beginning and end of the second movement. In total,

it plays only eight bars, lending a darker color shading that was evidently important to the mood. Already in the repetition of the introductory bars at bar 25, it is no longer used. For Dvořák, such decisions were always based on a specific desired sound effect, regardless of economy. (Incidentally, Dvořák uses the English horn in his Eighth Symphony for only four bars in the entire symphony.)

I wanted the famous English horn theme to be shaped very simply. Merely an echo — the reduction of dynamics in bar 13 (1:26) further intensifies the feeling of Hiawatha's funeral lament for his beloved Minnehaha, who has died. I also applied this method of dynamic reduction in bars 31 (3:29) and 88 (8:25), which are identical to the preceding measures. Dvořák's immeasurable inventiveness is also evident in the wonderful melodies of the following section, where it was important to me to clarify the phrasing even further (bar 46, 5:06). I also attempted to give the accompaniment of the clarinets' beautiful melody — *pizzicato* double

basses in bar 54 (5:39) — a slightly more rhythmic character in its repetition by the first violins in bar 78 (7:31). The celli, marked *tremolo*, play their notes with small accents so that it sounds like a *pizzicato* replacing the double bass in the phrase before. The result is a mysterious unrest.

Dvořák's mastery of the art of variation is also evident in the transition section at bar 90 (8:41) in the oboe, where he transforms the head of the English horn's lamenting melody into a scherzo-like character. I took the freedom to phrase the line in the oboe in the first bar slightly freely, more in the common style of *rubato*. Dvořák has written in the following bars accents on the third and fourth beats, turning this section into joyful, dancing music, typical of Czech folk tunes. I added these accents also in the violins, celli, and basses.

It is also a movement of farewell, separation, and passing on. Dvořák has impressively conveyed this musically by

not only prescribing *sempre diminuendo* (bar 105, 10:12) after the return of the English horn solo, but also by reducing the strings to just a few players.

The melody is interrupted by several pauses, which could suggest a frail heart. In this way, he achieves a sense of losing oneself. Perhaps the following measures of the solo violin and cello can be felt as a final duet — a reminder of the song of Minnehaha and Hiawatha (bar 110, 10:48).

The calm melody from the opening returns, this time without the trumpets, resulting in an even darker coloration than at the beginning. The movement ends with an ascending line in the strings and divided double basses, something quite unusual at the time.

According to Dvořák's own statement, this movement may also have been conceived as a sketch for a cantata or opera. It indeed tells a story — of beauty, sadness, and transcendence; of rapture, reality, and infinity.

THIRD MOVEMENT

The third movement is also based on Longfellow's Native American epic. Dvořák himself stated:

“The Scherzo of my symphony was inspired by the scene of the Indian feast in *Hiawatha*, in which the Indians sing and dance. I wanted to express the Indian national character through musical means.”

Dvořák refers to Hiawatha's wedding feast and the wild dance of the magician Pau-Puk-Keewis. It is interesting how Dvořák plays with rhythmic accents here, for example in bar 41 (0:26), where he lets the horns play in a hemiola rhythm.

He allows the main theme of the first movement to reappear in the transition to the Trio, first in the cellos in bar 154 (2:41) and then in the violas in bar 166 (2:50). The Trio itself, however, is of an exclusively Bohemian character. It is striking that Dvořák notates the melody differently in

the winds: in bars 176/177 (2:59), the third beat is written as a short eighth note, whereas four bars later the same rhythm is written as a longer quarter note (with the exception of the flutes). Accordingly, I shape the first four bars in a very dance-like manner, while the following four bars should be played very melodically. The second part of the Trio (bar 193, 3:30) should also be played in a distinctly folkloristic style of the time. This means that the upbeat in the violins should be played lively, the initial eighth notes more briskly, and the third beat articulated very precisely in time. We can hear this same rhythm in various compositions of his colleagues, like Mahler or Johann Strauss (the *Fledermaus* waltz, for example).

I have allowed myself to prepare the powerful and dramatic outburst at the beginning of the Coda with a rich crescendo in the strings (bar 140, 7:01). It brings back the main theme of the first movement in the horns as well as the second theme in the very low trumpets (bar 280, 7:25).

FOURTH MOVEMENT

This movement is almost unmatched in its wealth of ideas — a successful blend of serious music and folk-inspired dances. It is interesting that Dvořák does not notate an accent in the opening bars, but only in the third bar. This does not mean that the first bars should be played less forcefully, but rather that the third bar must be attacked even more strongly.

The main theme in E minor is very heroic, yet also lyrical in character. (It later served as a model — in altered form — for the main theme of the Cello Concerto composed in New York as well). It is repeatedly interspersed with Bohemian folk elements.

In bars 26-33 (0:26), Dvořák writes accents on the downbeat in nearly every bar, but also a strong *sforzato* on the third beat in bars 28 and 32, which must be played even more strongly.

In bar 44 (1:08), Dvořák presents an overtly folkloristic dance; similarly,

in bar 92 (2:41) there is a kind of Slavic march with a harmonically foreign tone in the trumpet, which I have also tried to make clearly audible. Part of the folkloric character are the recurring *sforzati* on every beat of the measure (bars 94, 2:43, and 98, 2:50), which can already be found in the preceding Eighth Symphony as well.

Dvořák uses percussion instruments very sparingly. In the third movement, he has only a triangle play, while in the fourth movement the cymbal plays just once (bar 64, 1:41).

It was important for me to make this note sound more melodic than percussive.

Dvořák specifies a duration of seven beats.

In the beautiful, elegiac, singing secondary theme (1:49), I attempted in bar 80 (2:17) to achieve a sense of transcendence by reducing the dynamics, similar to the second movement.

Dvořák now isolates a motif from the folkloristic dance (bar 95) and restates it several times — for example in bar 106 in the cellos and double basses (3:04), in bars

110–114 in the woodwinds and violas (3:11), and again in bar 128 in the flutes and oboes (3:42). In each instance, it should be played in a very pointed, distinctly folkloristic manner.

Dvořák also brings back themes from the previous movements several times, for example from the second movement in bar 156 (4:28), at 299 in the winds, and from the first movement in bars 275 and 289 (8:33).

Particularly noteworthy is the often-covered and difficult-to-hear theme in bar 259 (7:57) in the first bassoon, which should be played like a Czech folk song.

Equally deliberate and effective is the transformation of the E-minor theme in *fortissimo* into a sudden, radiant E-major chord in bar 331 (10:25) at *fff*, creating an optimistic, triumphant effect — evoking America. The harmonic intensification of the main theme, especially in the trumpets, horns, and oboes in bar 334 (10:34), builds to an intensity that can emotionally be perceived as pain: Dvořák, far away from his beloved homeland.



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It is a symphony written in the New World —
but perhaps also a musical love letter to home,
a symphony of homesickness.

— MANFRED HONECK

CARLOS SIMON ON "FOUR BLACK AMERICAN DANCES"

Composed by: CARLOS SIMON. Born April 13, 1986 in Atlanta, Georgia.
Four Black American Dances (2023) premiered on February 9, 2023
by the Boston Symphony Orchestra, conducted by Andris Nelsons.

Dance has always been a part of any culture. Particularly in Black American communities, dance is and has been the fabric of social gatherings. There have been hundreds, perhaps thousands of dances created over the span of American history that have originated from the social climate of American slavery, Reconstruction and Jim Crow. This piece is an orchestral study of the music that is associated with the *Ring Shout*, *Waltz*, *Tap Dance* and *Holy Dance*. All of these dances are but a mere representation of the wide range of cultural and social differences within the Black American communities.



I. RING SHOUT. A 'ring shout' is an ecstatic, transcendent religious ritual, first practiced by enslaved Africans in the West Indies and the United States, in which worshipers move in a circle while shuffling and stomping their feet

and clapping their hands. To evoke the celebratory nature of this dance, I have asked the percussionist to use a large stick on a wooden floor board paired with fast-moving passages in the strings and woodwinds.

II. WALTZ. Cotillion balls existed for 'upper-class' families as they allowed aristocratic families to vie for better marriage prospects for their daughters. However, cotillion balls were segregated and expensive, and did not include Black Americans. Debutante balls finally appeared in Black social circles during the 1930s, in large part due to the efforts of Black sororities, fraternities and the growing number of affluent Black Americans. The waltz was the dance of choice in these environments.

III. TAP! Tap dance is a form of dance characterized by using the sounds of tap shoes striking the floor as a form of percussion. For this movement, I have emulated the sound of the tap with the side rim of the snare drum in the percussion section. The strings play in very short, disconnected passages alongside the brass drawing on jazz harmonies.

IV. HOLY DANCE. Protestant Christian denominations, such as the Church of God in Christ (C.O.G.I.C.), Pentecostal Assemblies of God, Apostolic and Holiness Church, among many others, are known for their exuberant outward expressions of worship. The worship services in these churches will often have joyous dancing, spontaneous shouting, and soulful singing. The music in these worship services is a vital vehicle in fostering a genuine spiritual experience for the congregation. This movement calls on the vibrant, celebratory character that still exists in many churches today. I have composed music that mimics the sound of a congregation 'speaking in tongues' (murmuring in an unknown spiritual language) by asking the orchestra to play in a semi-improvised manner. Often referred to as a 'praise break,' the music propels forward continuously with the trombone section at the helm. The section moves to a climatic ending with the plagal 'Amen' cadence.

— CARLOS SIMON

CARLOS SIMON COMPOSER



“My dad, he always gets on me. He wants me to be a preacher, but I always tell him, ‘Music is my pulpit. That’s where I preach,’” Carlos Simon reflected for *The Washington Post*.

Having grown up in Atlanta, with a long lineage of preachers and connections to gospel music to inspire him, GRAMMY®-nominated Simon proves that a well-composed song can indeed be a sermon. His music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism.

Simon is the current Composer-in-Residence with the National Symphony Orchestra, Washington DC and holds the position of inaugural Composer Chair of the Boston Symphony Orchestra, the first in the institution’s history. From September 2026, he also holds a year-long Composer-in-Residence position with the Royal

Concertgebouw Amsterdam.

Simon frequently curates concert programs highlighting his own music as well as that of close collaborators, and is regularly commissioned by top artists and institutions for solo, chamber, symphonic and opera works.

Simon's albums include *Four Symphonic Works*, comprised of live concert recordings by the National Symphony Orchestra conducted by Gianandrea Noseda, *Together*, a compilation of solo and chamber compositions and arrangements featuring Simon and guests such as J'Nai Bridges, Randall Goosby, Seth Parker Woods and Will Liverman, and *brea(d)th*, written following George Floyd's murder as a direct response to America's unfulfilled promises and history of systemic oppression against Black Americans.

Simon was nominated for a 2023 GRAMMY® Award for Best Contemporary Classical Composition for *Requiem for the Enslaved*, a multi-genre musical tribute to commemorate the stories of the 272 enslaved men, women, and children sold in 1838 by Georgetown University.

Simon earned degrees from Georgia State University and Morehouse College, and his doctorate at the University of Michigan.

He was a recipient of the 2026 Samuel L. Jackson / Spike Lee Arts & Entertainment Award, the 2021 Sphinx Medal of Excellence, and was named a Sundance / Time Warner Composer Fellow.

MANFRED HONECK MUSIC DIRECTOR



Manfred Honeck has firmly established himself as one of the world's leading conductors, whose distinctive and revelatory interpretations receive great international acclaim. He has served as Music Director of the Pittsburgh Symphony Orchestra since 2008. Celebrated at home and abroad, he and the orchestra continue to serve as cultural ambassadors for the city of Pittsburgh. Guest appearances include Carnegie Hall and Lincoln Center in New York, as well as the major venues of Europe and leading festivals such as the BBC Proms, Salzburg Festival, Musikfest Berlin, Lucerne Festival, Rheingau Music Festival, Beethovenfest Bonn, and Grafenegg Festival.

Manfred Honeck's successful work in Pittsburgh is being extensively documented by recordings on the Reference Recordings label, featuring works by Beethoven, Brahms, Bruckner, Shostakovich, Strauss, Tchaikovsky,

and others. They have received a multitude of outstanding reviews and awards, including many GRAMMY® nominations, and he and the orchestra won the GRAMMY Award® for “Best Orchestral Performance” in 2018.

Born in Austria, Manfred Honeck completed his musical training at the University of Music in Vienna. His many years of experience as a member of the viola section in the Vienna Philharmonic and Vienna State Opera Orchestra have had a lasting influence on his work as a conductor, and his art of interpretation is based on his determination to venture deep beneath the surface of the music. He began his conducting career as assistant to Claudio Abbado and as director of the Vienna Jeunesse Orchestra. Subsequently, he was engaged by the Zurich Opera House, where he was awarded the European Conducting Prize. After early positions with the MDR Symphony Orchestra and the

Oslo Philharmonic Orchestra, he was appointed Music Director of the Swedish Radio Symphony Orchestra Stockholm.

Manfred Honeck also has a strong profile as opera conductor. From 2007 to 2011, he was General Music Director of the Stuttgart State Opera. He has also appeared as guest at leading houses such as Semperoper Dresden, Komische Oper Berlin, Théâtre de la Monnaie in Brussels, Royal Opera of Copenhagen, Theater an der Wien, the Metropolitan Opera in New York, and the Salzburg Festival.

Manfred Honeck holds honorary doctorates from several universities in the United States and was awarded the honorary title of Professor by the Austrian Federal President. In 2018, the jury of the International Classical Music Awards declared him “Artist of the Year.”

PITTSBURGH SYMPHONY ORCHESTRA



The Pittsburgh Symphony Orchestra is credited with a rich history of engaging the world's finest conductors and musicians and demonstrates a genuine commitment to the Pittsburgh region and its citizens. Known for its artistic excellence for more than a century, the Pittsburgh Symphony has been led by its worldwide acclaimed Music Director Manfred Honeck since 2008; past music directors have included Fritz Reiner (1938- 1948), William Steinberg (1952-1976), André Previn (1976-1984), Lorin Maazel (1984-1996) and Mariss Jansons (1997-2004). The Orchestra has always been at the forefront of championing new works, including recent commissions by Mason Bates, Stacy Garrop, James MacMillan, Wynton Marsalis, Jessie Montgomery and Julia Wolfe, in addition to performing the premiere of Leonard Bernstein's Symphony No. 1 "Jeremiah" in 1944 and John Adams' "Short Ride in a Fast Machine" in 1986. The two-time 2018 GRAMMY®-winning

orchestra has a long and illustrious history in the areas of recordings and live radio broadcasts. Manfred Honeck and the Pittsburgh Symphony Orchestra have received multiple GRAMMY® nominations for Best Orchestral Performance, taking home the award in 2018 for their recording of Shostakovich: Symphony No. 5; Barber: Adagio. As early as 1936, the Pittsburgh Symphony has been broadcast on the radio. The orchestra has received increased attention since 1982 through national network radio broadcasts on Public Radio International, produced by Classical WQED-FM 89.3, made possible by the musicians of the Pittsburgh Symphony Orchestra. Lauded as the Pittsburgh region's international cultural ambassador, the orchestra began regular touring in 1896 and has embarked on scores of domestic and international tours, including a much-praised December 2025 appearance at Carnegie Hall in New York City.



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
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
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PITTSBURGH SYMPHONY ORCHESTRA
MANFRED HONECK, MUSIC DIRECTOR

CREDITS

Pittsburgh Symphony Orchestra

Recorded Live:

Dvořák: Symphony No. 9

"From the New World" &

Carlos Simon: *Four Black*

American Dances

February 14-16, 2025

Heinz Hall for the Performing Arts

Pittsburgh, Pennsylvania

sound/mirror, Boston

RECORDING PRODUCER: Dirk Sobotka

RECORDING ENGINEER: Mark Donahue

EDITING: Dirk Sobotka

MASTERING: Mark Donahue

PROGRAM NOTES: Manfred Honeck

NOTES EDITOR: Keene Carter

TECHNICAL NOTES: Mark Donahue

Dirk Sobotka

ART DIRECTOR: JoAnn Nunes

FRONT COVER DESIGN: Brian Hughes

sound/mirror

We at **sound/mirror** believe that in a good and successful recording, the sound has to serve the music. While an important goal is to truthfully represent the acoustical event in the hall, another is to capture the composer's intention reflected in the score and its realization by the performer. To achieve these goals, extensive collaboration and communication between the artists and the recording team are of utmost importance. Based on our long experience of recording the Pittsburgh Symphony Orchestra in Heinz Hall, we chose five omnidirectional DPA 4006 microphones as our main microphone array. Supplementing those with "spot mics" to clarify the detail of the orchestration, we worked towards realizing the above goals. Extensive listening sessions with Maestro Honeck and orchestra musicians were crucial in refining the final balance. This recording was made and post-produced in DXD on a Pyramix workstation to give you, the listener, the highest sound quality possible.

We hope you will enjoy listening to this recording as much as we enjoyed making it.

**THIS RECORDING IS MADE POSSIBLE BY GENEROUS SUPPORT FROM
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REFERENCE
RECORDINGS FR-769SACD

DVOŘÁK

SYMPHONY NO. 9, "FROM THE NEW WORLD"

I. Adagio – allegro molto 12:05

II. Largo 13:10

III. Molto vivace 7:42

IV. Allegro con fuoco 11:23

SIMON

FOUR BLACK AMERICAN DANCES

I. Ring Shout 4:20

II. Waltz 3:26

III. Tap 1:44

IV. Holy Dance 5:03