

Playing  
Time:  
**58:40**

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# Aaron COPLAND

(1900–1990)

## Symphony No. 1

- |          |                                   |              |
|----------|-----------------------------------|--------------|
| <b>1</b> | <b>I. Prelude: Andante</b>        | <b>6:51</b>  |
| <b>2</b> | <b>II. Scherzo: Molto allegro</b> | <b>8:01</b>  |
| <b>3</b> | <b>III. Finale: Lento</b>         | <b>10:27</b> |

## Short Symphony (No. 2)

- |          |                            |             |
|----------|----------------------------|-------------|
| <b>4</b> | <b>I. crotchet = 144</b>   | <b>4:21</b> |
| <b>5</b> | <b>II. minim = 44</b>      | <b>5:08</b> |
| <b>6</b> | <b>III. crotchet = 144</b> | <b>6:02</b> |

## Dance Symphony

- |          |   |             |
|----------|---|-------------|
| <b>7</b> | <b>I. Dance of the Adolescent:<br/>Lento/Molto allegro</b>                    | <b>6:56</b> |
| <b>8</b> | <b>II. Dance of the Girl Who Moves as if<br/>in a Dream: Andante moderato</b> | <b>5:12</b> |
| <b>9</b> | <b>III. Dance of Mockery: Allegro vivo</b>                                    | <b>5:17</b> |

**Bournemouth Symphony Orchestra**  
**Marin Alsop**

**DDD**

**COMPACT**  
**disc**  
DIGITAL AUDIO

8.559359

**NAXOS**

Recorded in The Concert Hall, Lighthouse, Poole, UK,  
30–31 March 2007  
Producer & Editor: Andrew Walton (K&A Productions Ltd)  
Sound engineer: Phil Rowlands  
Booklet Notes: Richard Whitehouse  
Publisher: Boosey & Hawkes Music Publishers Ltd  
Cover image © Stratum / Dreamstime.com  
American flag, folk artist, 1880s



AMERICAN CLASSICS

This second Naxos disc of Copland Symphonies (*No. 3* is available on 8.559106) opens with *Symphony No. 1*, an arrangement of the 1924 *Symphony for Organ and Orchestra*. Copland was especially fond of his *Short Symphony* (*Symphony No. 2*) on account of its complex, irregular rhythms and clear textures. The so-called *Dance Symphony*, described by the composer as ‘a large *symphonic* work’ (hence the *Symphony* title), is derived from his early vampire ballet *Grohg*, inspired by the 1921 German expressionist film *Nosferatu*. Copland wrote: ‘If the first movement is thin, dainty and pointed, the second movement is songful and sustained. The third movement is characterized by violence and syncopation.’

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