

Playing  
Time:  
**55:18**

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8.559844



Aaron  
**COPLAND**  
(1900-1990)

**Symphony No. 3 (1946)**

- |  |              |
|--|--------------|
| <b>1</b> I. Molto moderato, with simple expression | <b>10:40</b> |
| <b>2</b> II. Allegro molto                         | <b>8:33</b>  |
| <b>3</b> III. Andantino quasi allegretto           | <b>11:02</b> |
| <b>4</b> IV. Molto deliberato (freely, at first)   | <b>14:54</b> |

**Three Latin American Sketches  
(1971)**

- |                                  |             |
|----------------------------------|-------------|
| <b>5</b> No. 1. Estribillo       | <b>3:17</b> |
| <b>6</b> No. 2. Paisaje Mexicano | <b>3:23</b> |
| <b>7</b> No. 3. Danza de Jalisco | <b>3:28</b> |

**Detroit Symphony Orchestra**  
**Leonard Slatkin**

Recorded at the Orchestra Hall at the Max M.  
and Marjorie S. Fisher Music Center, Detroit, USA,  
from 23rd to 25th October, 2015 (tracks 1-4),  
and from 10th to 12th October, 2013 (tracks 5-7)  
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Cover photograph of Leonard Slatkin by Donald Dietz

**45:09****10:09**

AMERICAN CLASSICS

Premièred in 1946, a year after the end of World War II, Copland's iconic *Third Symphony* was described by the composer as 'a wartime piece – or, more accurately, an end-of-war piece – intended to reflect the euphoric spirit of the country at the time.' The fourth movement, heard on this recording in its original uncut form, opens by quoting one of his most well-known pieces, *Fanfare for the Common Man*. Copland described the *Three Latin American Sketches* 'as being just what the title says. The tunes, the rhythms and the temperament of the pieces are folksy, while the orchestration is bright and snappy and the music sizzles along.'

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