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8.571202

Playing Time:

58:09



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Inspired by the spacious landscape of the American prairie, Copland's ballets are amongst the most vibrant and tuneful in the repertoire. *Rodeo*, the second of his cowboy ballets, is about the desperate attempts of a cowgirl to become a ranch cowhand, and quotes a variety of American folk-tunes, including the irrepressible 'Hoe Down'. The orchestral suite of *Billy the Kid* evokes prairie and frontier town in scenes of suspense, violence and fleeting romance, orchestrated with vivid immediacy. The 1926 *Piano Concerto* caused uproar at its premiere. In two movements, it is saturated in jazz and blues effects, rhythmically unorthodox and highly sophisticated – a blistering assertion of New York swagger.



SEATTLE SYMPHONY

Aaron COPLAND

(1900-1990)

Rodeo: Four Dance Episodes 19:25

- | | |
|-----------------------------|------|
| 1 I. Buckaroo Holiday | 7:08 |
| 2 II. Corral Nocturne | 4:16 |
| 3 III. Saturday Night Waltz | 4:43 |
| 4 IV. Hoe Down | 3:18 |

Piano Concerto

- | | |
|--|------|
| 5 Andante sostenuto | 8:04 |
| 6 Molto moderato (molto rubato) –
Allegro assai | 9:48 |

7 Billy the Kid: Suite 20:52



Lorin Hollander, Piano
Seattle Symphony • Gerard Schwarz



Recorded on 1-2 October 1990 (*Rodeo & Billy the Kid*); 26 May 1993 (*Piano Concerto*) at the Seattle Center Opera House, USA • Executive Producer: Amelia S. Haygood • Recording Producer: Adam Stern • Recording Engineers: John M. Eargle (*Rodeo & Billy the Kid*); Al Swanson (*Piano Concerto*) • Associate Engineer: Al Swanson (*Rodeo & Billy the Kid*) • Assistant Engineer: Li Teo (*Rodeo & Billy the Kid*) • Editor: Cho Yiu Wong (*Piano Concerto*)

Booklet notes: Keith Anderson, Joseph Horowitz & Peter Quinn

Cover photo and inlay photo of Gerard Schwarz by Ben VanHouten • Previously released on Delos International