

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.



**Aaron  
COPLAND**  
(1900-1990)

<b>Rodeo: Four Dance Episodes</b>		<b>19:25</b>	<b>Piano Concerto</b>	<b>17:52</b>
<b>1</b>	I. Buckaroo Holiday	7:08	<b>5</b> Andante sostenuto	8:04
<b>2</b>	II. Corral Nocturne	4:16	<b>6</b> Molto moderato (molto rubato) – Allegro assai	9:48
<b>3</b>	III. Saturday Night Waltz	4:43		
<b>4</b>	IV. Hoe Down	3:18		
			<b>7</b> <i>Billy the Kid: Suite</i>	<b>20:52</b>



**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

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