

Playing  
Time:  
70:13

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Aaron  
**COPLAND**  
(1900-90)

**Rodeo (Complete Ballet) (1942)**

- |   |                          |       |
|---|--------------------------|-------|
| 1 | I. Buckaroo Holiday      | 24:48 |
| 2 | II. Corral Nocturne      | 7:55  |
| 3 | III. Ranch House Party   | 3:47  |
| 4 | IV. Saturday Night Waltz | 3:19  |
| 5 | V. Hoe Down              | 5:01  |
|   |                          | 4:47  |

**Dance Panels: A Ballet in Seven Sections (1959, rev. 1962)**

- |    |  |       |
|----|--|-------|
| 6  | I. Introduction: Moderato (Tempo di valzer) –<br>Espressivo un poco rubato | 26:18 |
| 7  | II. Allegretto con tenerezza (Un poco rubato)                              | 3:47  |
| 8  | III. Scherzando – Moderato   | 4:21  |
| 9  | IV. Pas de trois: Lento  | 4:02  |
| 10 | V. Con brio  | 4:10  |
| 11 | VI. Con moto   | 3:36  |
| 12 | VII. Molto ritmico – Coda – Come prima – Moderato                          | 1:33  |
|    |  | 4:48  |

13 **El Salón México (1932, rev. 1936)** 11:55

14 **Danzón Cubano (1942, rev. 1945)** 7:12

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

Recorded at the Orchestra Hall at the Max M. Fisher Music Center, Detroit, USA, from 9th to 11th November, 2012 (tracks 1-5), and from 12th to 14th October, 2012 (tracks 6-14)  
Producer: Blanton Alsbaugh (Soundmirror, Inc.)

Engineer: Matt Pons (Detroit Symphony Orchestra)  
Mixing and Mastering: Mark Donahue (Soundmirror, Inc.)

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Booklet notes: Charles Greenwell

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AMERICAN CLASSICS

While Copland's hugely successful celebration of the American West, *Rodeo*, has become an American classic, *Dance Panels* is barely known despite working beautifully as a concert work. Based on popular Mexican melodies, the glittering, even exotic *El Salón México* is one of Copland's most frequently performed works. Of his rhythmically complex *Danzón Cubano*, inspired by a visit to a dance hall in Cuba, in which there were two orchestras playing at both ends, the composer himself wrote: "I did not attempt to reproduce an authentic Cuban sound but felt free to add my own touches of displaced accents and unexpected silent beats." GRAMMY® Award-winning conductor Leonard Slatkin's recording of Copland's *Lincoln Portrait* (8.559373-74) received "the kind of performance that brought tears to my eyes" (*Audiophile Audition*).

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