



THE COMPLETE CELLO WORKS

ARTHUR FOOTE

JULIAN SCHWARZ



MENU

**ARTHUR FOOTE
THE COMPLETE CELLO WORKS**

JULIAN SCHWARZ

MARIKA BOURNAKI

GERARD SCHWARZ

DEEPEST THANKS

CREDITS

TRACK LIST

ARTHUR FOOTE

THE COMPLETE CELLO WORKS

It was a performance of Arthur Foote's *Francesca da Rimini* that drew me into the world of the nineteenth-century American composer. Though most composers of the First and Second New England Schools received musical training in Europe, their works stand out as prototypic explorations of an "American" sound. Yes, Dvořák searched for a hybrid indigenous-nationalistic Americana while stateside, but substantial work had begun to this end well in advance of his arrival. In Arthur Foote's Cello Concerto in G minor, Op. 33 (1887–93, first performance 1894), one can clearly hear the four-note motive of Dvořák's own Cello Concerto in the opening measures. 1894 was a crucial year for the American cello concerto — Antonín Dvořák's in B minor, Victor Herbert's in E minor, and Arthur Foote's in G minor, were all either written or premiered that year. Though the Herbert is often cited as the impetus for Dvořák's masterpiece, it is worth noting that Arthur Foote's contribution might have had the motivic influence, whereas the Herbert proved the *viability* of a cello concerto on a major stage (the Music Hall, now Carnegie Hall). There are other examples of motivic overlap between Dvořák and the Americans — most notably the theme from the opening movement of Edward

MacDowell's celebrated Second Piano Concerto (1885) in D minor bears striking resemblance to the last movement theme of Dvořák's New World Symphony (1893) one step up in E minor.

Yet, regardless of the probability that Dvořák heard some of these great American masterworks while here in the states and, possibly, borrowed material from them, the music of the Boston Six remains largely unperformed and undercelebrated. Apart from a recent renaissance of the music of Amy Beach, and the occasional performance of MacDowell's piano works, the output of Foote, Parker, Chadwick, and Paine are not championed in this country, nor anywhere else. The fact that this album features the world premiere commercial recording of a great American cello concerto, some 130+ years later, is proof enough. But why? I hope through listening to these great works, we can approach a collective American reckoning, that our nineteenth-century musical art is worthy of advocacy.

After hearing that performance of Arthur Foote's *Francesca da Rimini* so many years ago, I was delighted to learn that Foote was the only member of the Boston Six to have been entirely trained in the United States, and was the first

recipient of a music degree from Harvard. In a sense, Foote could be viewed as our first home-grown talent, and he used his refined sense of counterpoint and a lush harmonic language to produce a wealth of music for cello and piano, in addition to the Concerto. I owe a great deal of this album to the research of cellist Douglas Moore who, like me, saw enough beauty in these works to create performing editions of the 3 Pieces, Op. 1, *Aubade*, Op. 77, Scherzo, Op. 22, and Cello Sonata in E minor, Op. 78, using source material, early published editions, and manuscript (AR Editions ed. Douglas B Moore). The Cello Concerto was sourced from a nineteenth-century facsimile of the orchestral score, in a newly edited and published edition of solo and orchestral parts (JSGS Publishing ed. Julian Schwarz).

The 3 Pieces, Op. 1 (1881), showcase the pathos of both instruments in a deeply personal way. Schumann-esque piano writing is featured throughout the work – Foote was a celebrated keyboardist and organist in Boston (one of the founders of the American Guild of Organists). The cello writing is highly syllabic, with individual articulations over each pitch

throughout the first piece. The second is a song in ternary form, showcasing the cantabile properties of the cello along with a fiery middle section. The third is an energetic tarantella with expansive secondary material of unabashed romantic individualism.

The *Aubade*, Op. 77 (1912), is a work of French influence, reminiscent of a sicilienne. This work was written for the famous cellist of the time Alwin Schroeder – known best for his writing and compiling etude compendia, in addition to stints as principal cellist of the Boston Symphony and cellist of the Kneisel Quartet. A bariolage focused cadenza for the cello is a nod to Schroeder's technical arsenal. The Scherzo, Op. 22 (1890), is perhaps the most American sounding work on the album, as its trio section could pass as an American folk song. Foote's Cello Sonata in E minor, Op. 78 (1912–18), is the most substantial of the cello-piano works in form, scope, and length. Here we see Foote's expansion of the use of chromatic harmony, motive, and expository writing in and around sonata form. This is the work with the largest recorded legacy, having been featured on various albums of American Cello Sonatas.

The Cello Concerto in G minor was dedicated to Bruno Steindel (1866–1949), the superstar solo cellist of the Theodore Thomas Orchestra (now the Chicago Symphony Orchestra) who was to Chicago what Victor Herbert was to New York. Steindel was the recipient of many concerto commissions to keep him engaged – as he was recruited as solo cello of the Berlin Philharmonic to come west. Given the various demands of Foote's Concerto, including extended cadenzas in the first and third movements, it is clear that Steindel had a formidable technique. In a strange series of unfortunate events, Steindel was falsely accused of espionage for the German government during WWI, and was fired from the Chicago Symphony. He joined the Lyric Opera of Chicago as their solo cellist, only to be later absolved by his previous employer. Steindel refused to return, and finished his career with the opera. As it happens, the subject of Eakins' famous portrait of the cellist that adorns this album is, in fact, Steindel's successor as principal cello in the Theodore Thomas Orchestra – Rudolf Hennig – painted only two years following the premiere of the Concerto (1896).

Though most of the Concerto's early performances took place in Chicago, I was able to bring Foote's Concerto back to Boston, where he flourished, for the Boston-Area Premiere on February 14th, 2026 with Avlana Eisenberg and the Boston Chamber Symphony – 132 years after its world premiere.

© Julian Schwarz, 2026

JULIAN SCHWARZ



GRAMMY®-nominated cellist Julian Schwarz is a third generation classical artist having presented over 250 concerto performances to date. He won First Prize in the inaugural Schoenfeld International String Competition in Hong Kong in 2013, and First Prize in the Boulder International Chamber Music Competition with his wife, pianist Marika Bournaki, in 2016. He has toured the United States as soloist with the Moscow State Radio Orchestra, and toured China as a recitalist. Many contemporary composers have written concertos for Julian, including Lowell Liebermann, Samuel Jones, and Richard Danielpour. Two-time Pulitzer

Prize winning composer Jennifer Higdon wrote her First Cello Concerto for Julian, which was premiered and recorded with the Rochester Philharmonic Orchestra in 2026.

An active chamber musician, Julian is a founding member of the mixed touring ensemble Frisson and is a core member of the Olmos Ensemble in San Antonio, in addition to having presented over 100 performances at Brooklyn's Bargemusic. Julian is a devoted teacher serving as Associate Professor of Cello and String Area Coordinator at Shenandoah Conservatory in Winchester VA, Distinguished Artist-In-Residence at Lynn Conservatory, and on the Artist Faculty of NYU Steinhardt. Julian received both BM and MM degrees from The Juilliard School studying with Joel Krosnick. Other teachers include Toby Saks, Lynn Harrell, Ronald Leonard, and David Tonkonogui. He has contributed articles and blogs to *Strings Magazine* and *The Strad*, in addition to a series of edited editions of the works of Ernest Bloch for Carl Fischer Publishing. He endorses Pirastro Perpetual strings and performs on a cello by Gennaro Gagliano *circa* 1743.

julianschwarz.com

MARIKA BOURNAKI



Named “the Celine Dion of classical” by *HuffPost*, world-class Canadian pianist Marika Bournaki is known for the combination of her effervescent youth and innovative approach to her art.

Her evolution into an esteemed performer was documented by Bobbi Jo Hart, from the age of 12 to 20, for the multi award-winning feature-length documentary “I Am Not A Rock Star” and was a critical success at multiple international film festivals as well as being featured on BBC Four. The film has also been seen in Greece (ERT), The Netherlands (NTS), Norway (NRK),

Sweden (SVT) the United Kingdom (BBC4), Australia (SBS) and New Zealand (Sky).

She appears frequently as a soloist, as a duo with partner cellist Julian Schwarz, and as pianist of the touring ensemble Frisson. In 2016, the Schwarz-Bournaki Duo was awarded First prize at the Boulder International Chamber Music Competition.

Marika serves as Assistant Professor of Piano Pedagogy and Performance at Shenandoah Conservatory, on the piano faculty of the Eastern Festival of Music in Greensboro, NC, and as an artist in residence at the Lunenburg Academy of Music Performance in Nova Scotia. A frequent guest artist at Bargemusic in Brooklyn, she recently presented a complete cycle of the 32 Beethoven Sonatas.

Marika holds both BM and MM degrees from The Juilliard School, where her principal teachers were Yoheved Kaplinsky and Matti Raekallio.

GERARD SCHWARZ



Gerard Schwarz is internationally acclaimed for his expressive performances, imaginative programming, and enduring commitment to music education. He serves as Music Director of the All-Star Orchestra, Eastern Festival of Music, Palm Beach Symphony, and Frost Symphony Orchestra. He is also Conductor Laureate of the Seattle Symphony and Conductor Emeritus of the Mostly Mozart Festival, and serves on the faculty of the Frost School of Music.

Guest-conducting highlights include a performance at Lincoln Center of *San Juan Hill: A New York Story*, by Etienne Charles; Vancouver USA Arts and Music Festival, featuring world-renowned soprano Renée Fleming and leading guitar virtuoso Sharon Isbin; and Syracuse Orchestra, performing Jennifer Higdon's new Cello Concerto, performed by his son Julian Schwarz.

With a discography of over 350 recordings, Gerard has collaborated with many of the world's foremost orchestras. A dedicated advocate for new music, he has commissioned more than 300 works. His honors include multiple Emmy Awards, 15 GRAMMY® nominations, and the Ditson Conductor's Award. His memoir, *Behind the Baton*, was published in 2017.

Deepest thanks to:

Bernd Gottinger for his dedication to the highest level of sound capture and his work as producer;

Douglas Moore for his scholarship related to the cello-piano works of Arthur Foote;

The Fleisher Collection in Philadelphia for access to the concerto's facsimile;

JoAnn Falletta and the Buffalo Philharmonic Orchestra for believing in this music enough to allow it to be performed and recorded live at the gorgeous Kleinhans Music Hall;

Jonathan Pasternack and the Port Angeles Symphony Orchestra for allowing a preparatory performance, greatly reducing errata in the new performing edition;

Scott Ninmer for his detailed copying of the orchestral parts;

Pat Takahashi-Blayney for her work as original librarian;

Marika Bournaki for her heroic learning and exquisitely sensitive playing of this demanding repertoire;

Parker Leigh for tuning the piano constantly throughout the recording sessions;

Ben Figgs for his page turning;

Barry Schnoor for his help with facilities;

Shenandoah University for the use of Goodson Chapel Recital Hall;

Patricia Price for shepherding this project into being;

Gerard Schwarz for his endless guidance and support of this album and my career to this point – what I have learned from him could fill many volumes, and I am deeply grateful;

Pirastro Strings for supplying Pirastro Perpetual Edition Cello Strings.

3 Pieces, Aubade, Scherzo & Cello Sonata

Recorded at Goodson Chapel Recital Hall,
Shenandoah Conservatory, USA,
on June 14 & 15, 2024

Engineer and Producer

Bernd Gottinger

Piano Technician

Parker Leigh

Cello Concerto

Recorded live at Kleinhans Music Hall,
Buffalo NY, USA,
on March 23 & 24, 2024

Engineer and Producer

Bernd Gottinger

Cello by Gennaro Gagliano *circa* 1743
Bow by Paul Martin Siefried *circa* 2001
Pirastro Perpetual Cello Strings
Steinway Model B (Hamburg)

Executive Producer

Charles Adriaenssen

Label Manager

Timothée van der Stegen

Design

Pragma Création

Cover Image

"The Cello Player" (1896)
by Thomas Eakins (1844 – 1916)



THE COMPLETE CELLO WORKS

ARTHUR FOOTE

JULIAN SCHWARZ

Julian Schwarz

cello

Marika Bournaki

piano

Gerard Schwarz

conductor

**Buffalo Philharmonic
Orchestra**

ARTHUR FOOTE (1853–1937)

3 Pieces, Op. 1

- | | | |
|----|-------------------|------|
| 1. | Andante con moto | 5:13 |
| 2. | Andante | 3:46 |
| 3. | Allegro con fuoco | 4:30 |

- | | | |
|----|-----------------------|------|
| 4. | Aubade, Op. 77 | 5:34 |
|----|-----------------------|------|

- | | | |
|----|------------------------|------|
| 5. | Scherzo, Op. 22 | 4:12 |
|----|------------------------|------|

Cello Sonata in E minor, Op. 78

- | | | |
|----|----------------------|------|
| 6. | Allegro appassionato | 9:11 |
| 7. | Andantino con moto | 7:39 |
| 8. | Vivace assai | 4:14 |

Cello Concerto in G minor, Op. 33*

- | | | |
|-----|-----------------------|-------|
| 9. | Allegro ma non troppo | 11:08 |
| 10. | Andante con moto | 6:52 |
| 11. | Allegro comodo | 7:39 |

* world-premiere commercial recording

Total Running Time

69:50