

Playing
Time:
59:20



Arthur
FOOTE
(1853-1937)

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|-----------|--|--------------|
| 1 | Francesca da Rimini, Op. 24 (1890) | 14:41 |
| | Air and Gavotte | |
| | (from Serenade, Op. 25) | 12:19 |
| 2 | Air (1889) | 8:42 |
| 3 | Gavotte (1866) | 3:37 |
| | Four Character Pieces after the Rubáiyát | |
| | of Omar Khayyám, Op. 48 (1900) | 16:37 |
| 4 | No. 1 Andante comodo | 3:41 |
| 5 | No. 2 Allegro deciso – Più moderato | 3:42 |
| 6 | No. 3 Comodo | 3:53 |
| 7 | No. 4 Andante ben marcato – Molto allegro | 5:21 |
| | Suite in E major, Op. 63 (1907) | 15:43 |
| 8 | Praeludium: Allegro comodo | 3:41 |
| 9 | Pizzicato and Adagietto: | |
| | Capriccioso – Allegretto | 7:48 |
| 10 | Fugue: Allegro giusto | 4:14 |

Seattle Symphony • Gerard Schwarz

Recorded at Seattle Center Opera House, Washington, USA,
on February 24, 1997 (tracks 1, 4-7), and at Benaroya Hall,
Seattle, on January 5, 2007 (tracks 2 and 3), and on
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Engineers: Al Swanson and Dmitriy Lipay
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Cover image: *Francesca da Rimini* by Ary Scheffer (1795-1858)
(Wallace Collection, London / The Bridgeman Art Library)



AMERICAN CLASSICS

Born in Massachusetts, Arthur Foote was unusual among 19th century American composers in that practically all of his training took place in the United States. His individualistic style recalls the classical structure of Brahms while reveling in exotic harmonies and colorful orchestrations typical of late romanticism. Foote's 'Symphonic Prologue,' *Francesca da Rimini*, based on the story of the doomed lovers Francesca and Paolo as immortalized in Dante's *Inferno*, is a thrillingly original musical vision, and offers a fascinating comparison to Tchaikovsky's well-known tone poem of the same name. Also featured on this CD are exquisite character pieces inspired by the poetry of the medieval Persian mystic Omar Khayyám.

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