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Hilary Hahn and
Leonidas Kavakos on
their favourite encores

—
Stefan-Peter Greiner
on the future of
violin making



Frank Peter ZIMMERMANN

TWENTY YEARS AFTER HIS BREAKTHROUGH
RECORDING OF THE MOZART CONCERTOS,
THE GERMAN VIOLINIST REVISITS THE CYCLE ON DISC

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THE FRANCHOMME PROJECT

CHOPIN Ballade no.2 in F major op.38; Prelude in E major op.28 no.9; Marche funèbre (Piano Sonata no.2 in B flat minor op.35); Mazurka in C major op.33 no.3; Introduction and Polonaise brillante op.3 **FRANCHOMME** Caprices: op.7 nos.1 & 9, op.24 no.2; Nocturne op.14 no.1; Three Nocturnes op.15; La Norma de Bellini from *Mélodies italiennes* op.17 no.6; Solo op.18 no.3

Louise Dubin, Julia Bruskin, Sæunn Thorsteinsdóttir, Katherine Cherbas (cellos) Héléne Jeanney, Andrea Lam (piano)

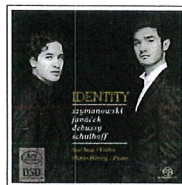
DELOS DE 3469

Delightful rediscoveries of Chopin arrangements and original works

The Franchomme Project showcases some of the celebrated French cellist Auguste Franchomme's original cello compositions and Chopin arrangements, most of which have remained unpublished and unheard since the late 19th century. It represents the culmination of years of research by Louise Dubin, who also performs here as principal cellist.

Dubin is an artist of refined taste and musicianship, unconcerned with display or self-projection; indeed, there are times when she comes close to understatement, as, for example, in the operatic Caprice op.24 no.2 and the Bellini paraphrase, and the mix of lyricism and bravura in the op.18 Solo. She gives Chopin's C major Mazurka a more cavalier treatment and, sparked perhaps by pianist Héléne Jeanney, loosens her belt in Franchomme's embellished version of Chopin's *Introduction and Polonaise brillante*. She shapes her moving, lyrical lines in Franchomme's nocturnes with innate musicality – and her sparring in op.15 no.2 with co-cellist Sæunn Thorsteinsdóttir is delightful.

Effective also are three of Franchomme's unpublished cello



quartets and arrangements of Chopin, transcribed by Dubin from manuscripts preserved in Paris – the short Prelude op.28 no.9, expansively realised, the rich-textured Ballade op.38 and the famous *Marche funèbre* from Chopin's Second Piano Sonata. The recording is warm and resonant.

ROBIN STOWELL

★ IDENTITY

DEBUSSY Violin Sonata **JANÁČEK** Violin Sonata **SCHULHOFF** Violin Sonata **SZYMANOWSKI** Violin Sonata op.9; Notturmo and Tarantella op.28

Noé Inui (violin) Mario Häring (piano)

ARS PRODUKTION ARS 38 189 (SACD)

Intelligent programming and ideal performances

This is a thoughtfully produced disc. The booklet notes, linking these early 20th-century compositions, create a useful conceptual context for these varied but complementary works, including a new discovery for me – the Violin Sonata (1927) of Erwin Schulhoff, a dark, driven work testifying poignantly to the troubled circumstances that surrounded its author's life.

The performers are ideal advocates for this music. Noé Inui, recipient of the Prix d'Honneur at the 2012 Verbier Festival, shows a good deal of tonal versatility. Szymanowski's music, which frames the programme, suits his style well, given the animated shaping of his phrases and the rich intensity of his full-bodied sound. The Tarantella makes a suitable conclusion to the disc, and the complexities of the opening op.9 Sonata set things off well after a somewhat cautious start (and some slightly challenging intonation in the first movement).

The Debussy Sonata, too, feels a little as though it takes a while to get going but benefits from an effervescent



performance of the finale; and the impassioned Janáček Sonata (especially in the first two movements) is taken at a good pace. Häring, throughout, matches Inui's intensity very well. The recording quality itself strikes a good balance between energy and warmth, and this disc is highly recommended.

DAVID MILSOM

PAGANINI REDISCOVERED

PAGANINI Sonata a preghiera; Three Ritornelli; Six Preludes; Rondo for violin & cello; Capriccio; Grand Concerto (no.6) in E minor (original version for violin and guitar)

Luca Fanfoni, Daniele Fanfoni (violins) Luca Simoncini (cello) Luca Ballerini (piano) Fabrizio Giudice (guitar)

DYNAMIC CDS 7672

Important repertoire played on Paganini's own violin

Paganini's music is so difficult that it is always a wonder to me that it is played at all. Certainly, many of the works on this disc are immensely hard, including the sul-G *Sonata a preghiera* (with rediscovered opening sections) and the exuberant Grand Concerto in E minor for violin and guitar, with its opening movement of extraordinary length. Even the short works elsewhere require amazing prowess.

Sadly, much of the interest (these works are played on Paganini's 1743 'Cannon' Guarneri 'del Gesù') is lost in the execution. Luca Fanfoni's supporting cast is right enough but I was disappointed by his own playing. Throughout the disc there are numerous (often substantial) discrepancies of intonation – as in the fourth of the Six Preludes; and the tone quality, while always admirably energetic, is overplayed to the point of distortion and certainly well beyond the confines of tonal beauty; most of the time, this is an uncomfortable experience.