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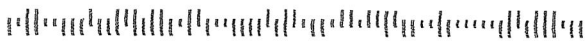
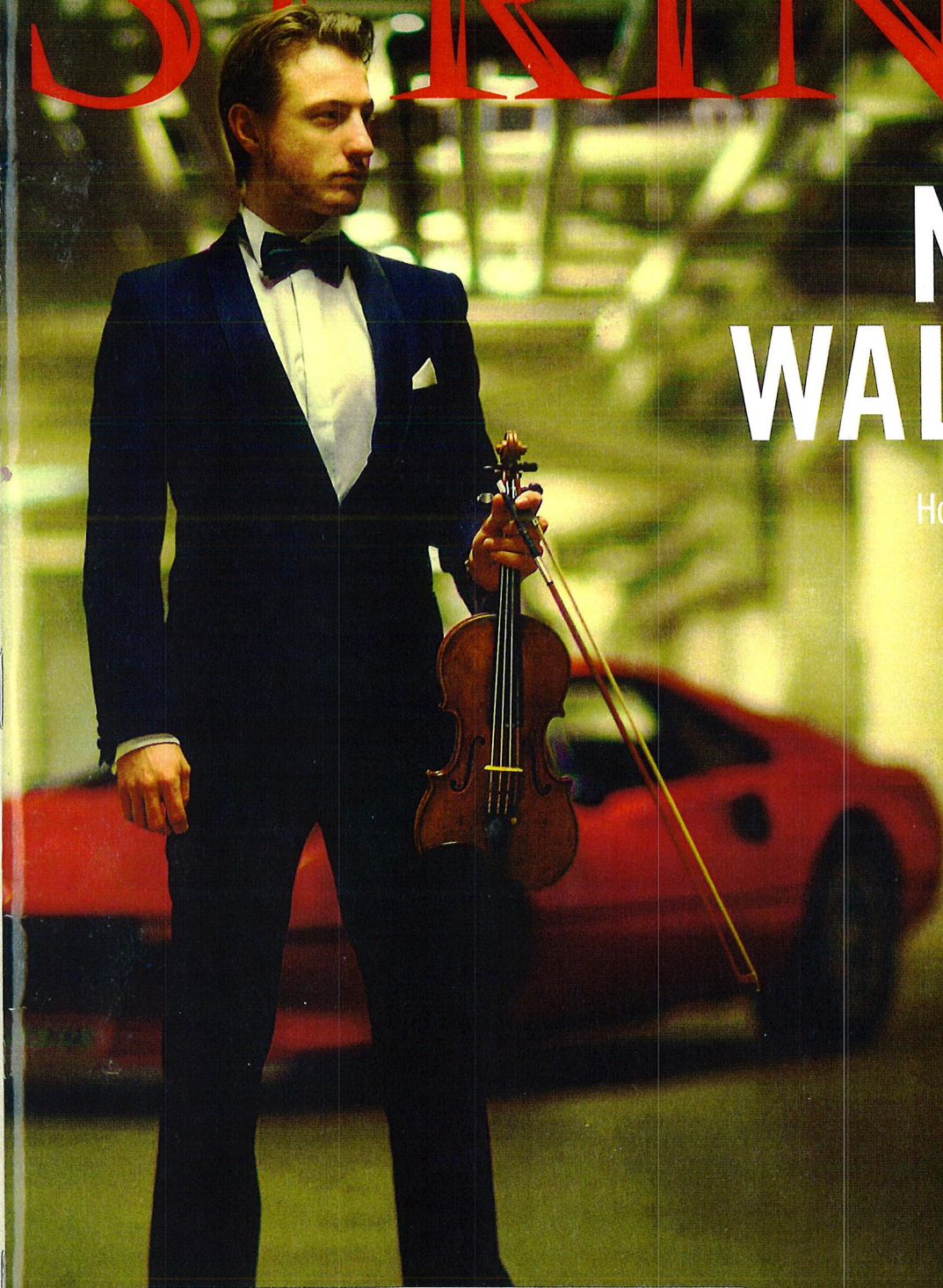
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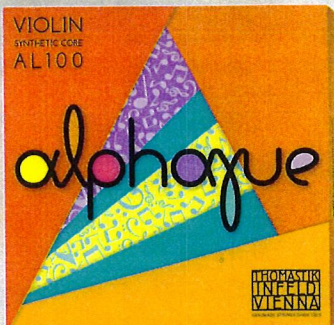
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In Print Berg's String Quartet, Op. 3



Cellist Louise Dubin



The
Franchomme
Project: Newly
Discovered
Works by
Auguste
Franchomme
Louise Dubin
(Delos)

FROM STUDY TO STUDIO

Cellist Louise Dubin unearths works by Auguste Franchomme

By Cristina Schreil

Wrapping up her studies at Indiana University, cellist Louise Dubin delved into research on all things Auguste Franchomme, exploring the most complete assemblage of works by the French cellist and composer at the Bibliothèque Nationale de France and even meeting his descendents. Listeners now have a chance to crack open a door to times past themselves. *The Franchomme Project* presents some newly discovered works. Many, Dubin says, haven't been recorded before and offer a rare musical treat.

Dubin has conjured an informative listener's journey into Franchomme, and the *Project* seems to sing in celebration. The album includes works for solo cello and

piano (with Andrea Lam and Hélène Jeanney accompanying), for two cellos, and for four cellos, when cellists Julia Bruskin, Sæunn Thorsteinsdóttir, and Katherine Cherbas unite with Dubin in various iterations. The cello quartet works, in particular, and vibrates with robust, beautiful layers of sound.

In the album notes, Dubin champions Franchomme as an innovator. His intimate relationship with Chopin, famously his pal and collaborator, is especially foregrounded here, with five Chopin works included, arranged by Franchomme. In Chopin's *Introduction et polonaise brillante*, Franchomme revised the cello part "to make it more brilliant," Dubin writes, and indeed, her

performance unfolds with radiant energy. While it may seem he competes, Chopin hardly snags the spotlight. Franchomme's four nocturnes for two cellos are notably mesmerizing and melancholic. In Op. 15, No. 1, performed by Dubin and Thorsteinsdóttir, gentle triplets layer under long, velvety bow strokes. It is so easily likable many may wonder why it's not more popular, or at the very least recorded more often.



Haydn The Creation

Handel + Haydn Society
(CORO)

Talk about creative spirit. It's hardly a shock that a new recording of Haydn's *The Creation* by the Handel+Haydn Society is as gripping as the first audiences hailed it in 1799. The album, split over two discs, was recorded in Boston's Symphony Hall in a concert celebrating the society's bicentennial season last year.

Adhering to the religious underpinning of the oratorio or not, today's listeners can appreciate Haydn's masterful knack for bringing alive in breathtaking detail the story of God's monumental task. This performance, led by artistic director Harry Christophers, is on point every step of the way, particularly in conjuring an evocative soundscape. Soprano Sarah Tynan, tenor Jeremy Ovenden, and bass-baritone Matthew Brook perform gorgeously in English.

But the orchestra speaks, too. A pop of pizzicato in "In the Beginning," illustrating the sudden presence of light, is delicate yet unmistakable. When God creates "great whales," the lower strings, taking over to conjure rumbling, profound depths, are smooth and sumptuous as Brook sings "Be fruitful, grow, and multiply."

"Cattle and creeping things and beasts of the earth" features a nimble tiger—sparked to life with bouncy strings—and later summons a pastoral feeling, with soft pizzicato against a warm flute melody as steed and cattle spring forth. The beautiful tone painting contrasts with bolder moments of God's triumph, where the orchestra is at its most powerful.

Throughout, the vocals and orchestra are well balanced; one gets a clear sense of the live-staged performance and even when the vocalists boom, all sections are audible.

—CS