

Selected Works for Cello and Piano by Auguste Franchomme, with Introduction by Louise Dubin. Mineola, New York: Dover Publications, 2017.*

The French cellist-composer Auguste Franchomme (1808-1884) is often remembered as Chopin's friend and collaborator, but in his day he was renowned as one of the best cellists in Europe. In addition to performing chamber music with Chopin, Alard, and many others, he also served as the solo cellist of Louis-Philippe's *Musique du Roi*, the *Théâtre Italien* and several other orchestras, taught for 38 years at the Paris Conservatoire, and published over 50 original works for his instrument. His cello compositions are superb examples of the genres popularized by violinists and pianists in early 19th century Paris, especially *airs variés*, *fantaisies*, caprices, and nocturnes (Franchomme composed the first Chopin-style nocturnes for the cello). His works often feature opera themes, national anthems, and other tunes that were very familiar to him and his concert audiences.

Many of Franchomme's compositions showcased his virtuosic left hand and elegant bow arm. Some of this technique was expanded from the practices of his predecessors, including Bernhard Romberg, Charles-Nicolas Baudiot, and Jean-Louis Duport. Although his cello-writing reaches new heights of virtuosity, it comes from a refined temperament; often sweet, melancholy or humorous, but never bombastic, angst-ridden, or exaggerated in any way. In the Introduction, I discuss Franchomme's innovations, including possible influences on and by Chopin.

Franchomme's *Caprices*, Op. 7 and *Etudes*, Op. 25 are still in print and owned by many cellists. But most of his other works, including the compositions I selected for the volume, have been out of print since Franchomme's death in 1884, or longer. Several are already becoming known through recordings released by Anner Bylsma, Roel Dieltiens, and myself. Some have fascinating stories attached to them, as I explain in the Introduction. Also featured are some of Franchomme's arrangements of Chopin's piano works, as well as his collaboration with George Osborne. Due to the original research, and the inclusion of Franchomme's fingerings and bowings, this volume should be of interest not only to cellists looking for new concert pieces, but also to any scholar of string instrument technique, Chopin, and 19th century music in general.

**Note: This is a facsimile edition; the word "transcribed" on the title page is an error by the publisher.*