

Pierre Fournier (1906-1986) was born in Paris on June 24, and known in his lifetime as "the aristocrat of cellists," because of his lyrical playing, and for his impeccable artistic sensitivity.

Fournier was the son of a French army general, and as a child was taught piano by his mother. At the age of nine he suffered a mild case of polio, and lost some of the dexterity in his legs and feet. No longer able to master the use of the piano pedals, he searched for another musical instrument, and turned to the cello.

He quickly made good progress on his new instrument, and was able to win entrance to the Paris Conservatoire, where he became a pupil of Paul Bazelaire, and later Anton Hekking. He graduated at the age of seventeen, in the year 1923. Maurice Marechal called him "the cellist of the future." Even at such a young age, Fournier had tremendous virtuosity, and was famous for his bowing facility. Fournier was a friend of another great French cellist, Tortelier. Once, meeting backstage after a recital by Tortelier, Pierre said to him, "Paul, I wish I had your left hand." Tortelier replied, "Pierre, I wish I had your right arm!"

Fournier became well known in 1925 after a successful performance with the Edouard Colonne Orchestra in Paris, and began to give concerts all over Europe. Fournier played with all the great musicians of his time, including Cortot, Thibaud, Furtwangler, Karajan and Kubelik. Together with Artur Schnabel, Szigeti and Primrose he recorded nearly all of the chamber music of Brahms and Schubert.

Unfortunately the acetates on which the BBC recorded the series deteriorated before they could be copied to a more durable medium. In the years 1937-1939 Fournier directed the cello class at the Ecole Normale, and from 1941-1949 also at the Paris Conservatoire.

Fournier made his first tour of the USA in 1948 to great acclaim in New York and Boston. Virgil Thomson wrote in the New York Herald Tribune, "I do not know his superior among living cellists, nor any...who give one more profoundly the feeling of having been present at music-making." His performing career occupied more and more of his time, and he had to resign from his teaching post in Paris. In 1959 he appeared for the first time in Moscow, where he played most of the standard concertos of the cello repertoire.

He enjoyed modern music, as well as classical. Many modern composers wrote works for him, including Martinu, Martinon and Poulenc. As a teacher Fournier insisted that his students develop a smooth tone, and a high elbow for the right arm. He believed that the Sevcik violin exercises were valuable for cellists who wanted to perfect bowing technique.

In 1956 he made his home with his family in Switzerland, but retained his French citizenship. His son, Jean Pierre Fournier was a fine pianist, and often performed cello/piano sonatas together with his father. In 1963 he was made a member, and a year later an officer, of the French Legion of Honor.

Fournier was still performing and playing well at the age of 78, when he gave a recital at the Queen Elizabeth Hall in London. He died in January 1986, at the age of 80. In 1988 the Royal Northern College of Music began an International Cello Festival to honour his memory.

Classical and jazz pianist and composer, Friedrich Gulda was one of Austria's premiere pianists. Born in Vienna in 1930, Gulda started piano lessons at the age of seven. When he was 12, he enrolled in the Vienna Music Academy, and four years later received first place in the Geneva International Music Festival. In 1949, Gulda toured Europe and South America, earning international acclaim for his treatments of Bach, Mozart, and Beethoven, and the following year he successfully debuted at Carnegie Hall. Gulda became more involved in jazz from 1951 on, when he improvised with Dizzy Gillespie following a performance with the Chicago Symphony. Five years later, Gulda played his first American jazz concert at Birdland (N.Y.C.), followed by a performance at the Newport Jazz Festival. After this, Gulda formed the Eurojazz Orchestra, a jazz combo and big band which drew from both jazz and classical compositions. In 1966, ten years after his Birdland appearance, Gulda organized a modern jazz competition in his native city. He was awarded the Vienna Academy's Beethoven Ring in 1970, but later returned it to protest what he regarded as a constricting educational system. This only reinforced the public's perception of Gulda as an eccentric. This reputation was not helped when he abruptly called off major performances more than once. A 1988 incident occurred in reaction to objections to his program for a Salzburg music festival that included jazz musician Joe Zawinul; he made another last minute cancellation by faking his own death with a phony obituary only days before a scheduled performance of Mozart. On January 27, 2000, Friedrich Gulda died of an apparent heart attack in Vienna, the city of his birth.



# Beethoven Sonata For Cello And Piano

No. 1 in F Major, Op. 5  
No. 2 in G minor, Op. 5

Cello – Pierre Fournier  
Piano – Friedrich Gulda

Between May and July of 1796 Beethoven was in Berlin as part of a concert tour, traveling, as Mozart had done in 1789, with Prince Lichnowsky. While there, he began a number of important works, including the two cello sonatas of Op. 5 and the Variations for Cello and Piano in G major on "See the conqu'ring hero comes" from Handel's oratorio, Judas Maccabaeus, WoO 45. The Op. 5 cello sonatas are dedicated to Friedrich Wilhelm II, King of Prussia, a capable amateur cellist. Beethoven occasionally sought to dedicate works to influential people in the hopes of obtaining a reward. In the case of the Op. 5 sonatas, Beethoven received a gold snuff box filled with louis d'or -- French 20-franc gold pieces.

The first cellist of the Court Orchestra (and Wilhelm II's teacher) was Jean-Pierre Duport (1741-1818), for whom Beethoven composed the two Op. 5 cello sonatas. The premiere of the two sonatas was given in Berlin in May or June of 1796 and it is possible that Beethoven performed the works not with Jean-Pierre Duport, but with Duport's younger brother, Jean-Louis. Certainly, the style and ability of these two cellists influenced Beethoven's compositions. In fact, a few aspects of the cello writing in the Op. 5 sonatas appear in a tutor for the instrument later published by Jean-Louis Duport. The two sonatas of Op. 5 were printed in February 1797 by Artaria & Co. in Vienna. Both are in two movements with a slow introduction to the first movement and a rondo-form finale.

Beethoven's composition of sonatas for cello and piano was unprecedented; he had no models in the works of Haydn or Mozart. Only recently had the instrument begun to liberate itself from its role in the traditional basso continuo. Beethoven was the first to completely write out the keyboard parts for large-scale cello and keyboard works. Although he composed variations for cello and piano -- Op. 66, WoO. 45, and WoO. 46 -- Beethoven would not write another sonata for the combination until 1807, when he began the Cello Sonata, Op. 69. The sonatas of Op. 5 are remarkable in the density of their material as well as Beethoven's increasing ability to relate more distant keys to the tonic. In these aspects, the two sonatas have no parallel in their time.

Each of the two sonatas of Op. 5 features a slow introduction in the manner of Haydn's symphonies; that for No. 2 opens in G minor, the key of the piece, but moves astray into flat harmonies. The main theme of the Allegro is brief in comparison to that of the first movement of Op. 5, No.2, and sounds once in each instrument before being subjected to motivic transformation in the transition to the second theme area. On the relative major (B flat), the second theme has a shape exactly the opposite of the first. The implications of the "flat" harmonies in the introduction are realized in both the second theme area and the brief development section. As in Op. 5, No. 1, the Rondo finale proves to be a vehicle for virtuosity that must have tested the limits of even the best players of the time.

# Beethoven Sonata For Cello And Piano

F Major, Op. 5 No. 1 & No. 2 in G minor, Op. 5

Cello – Pierre Fournier Piano – Friedrich Gulda

**Sonata In F Major, Op. 5 No. 1**

**1. Adagio Sostenuto. Allegro 13:43**

**2. Allegro Vivace 6:16**

**Sonata In G Minor, Op. 5 No. 2**

**3. Adagio Sostenuto Ed Aspressivo.**

**Allegro Molto Più Tosto Presto 13:16**

**4. Rondo. Allegro 8:00**

**Total Time: 41:15**

**Transferred from a 15ips 2-track tape**

**Date of Recording: 1960 Recorded by DGG**



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