

played Glazunov's concerto with the composer conducting. He continued to tour the Soviet Union for the next five years. During this time, Milstein made numerous joint appearances with Vladimir Horowitz, and Horowitz's sister Regina also joined them as Milstein's accompanist. In 1925, Milstein and Horowitz were encouraged by government officials to make a concert trip outside of Russia; Milstein would never return. Milstein recalled in his memoirs that the dramatic "grand manner" of Horowitz immediately made the pianist a star, while Milstein, a much more reserved person, did not have such immediate success. In 1926, he went to Brussels to consult with and discuss matters of interpretation with the great violinist and teacher Ysaÿe.

He made his American debut with Leopold Stokowski and the Philadelphia Orchestra in 1929, and made his New York debut in 1930. He soon established his base there, eventually becoming a United States citizen in 1942. He may not have become a concert-hall idol like Horowitz, but he had a strong musical reputation and was always in demand. When Arturo Toscanini ended his tenure as music director of the New York Philharmonic in 1936, he asked for Milstein as soloist in his final concert. After World War II Milstein made his home primarily in London, teaching master classes around the world. He was widely regarded as a sympathetic and approachable teacher.

He also established a major recording career and remains best known for his landmark recordings of the complete solo works of J.S. Bach, becoming a pioneer of the Bach solo violin literature at a time when few players programmed these pieces, and he eschewed more superficial works that were a primary part of the violin soloist's repertory. His 1950s recording of the Bach solo partitas and sonatas on the American Capitol Records label are exemplary traversals of that great cycle and are still counted as classics of recording art. Milstein maintained a remarkably long career, keeping the muscular strength and fluid joint motion he needed until his retirement at the age of 83, acquiesced to only after he broke his arm in a fall.



Dvorak Cello Concerto In B Minor, Op. 104

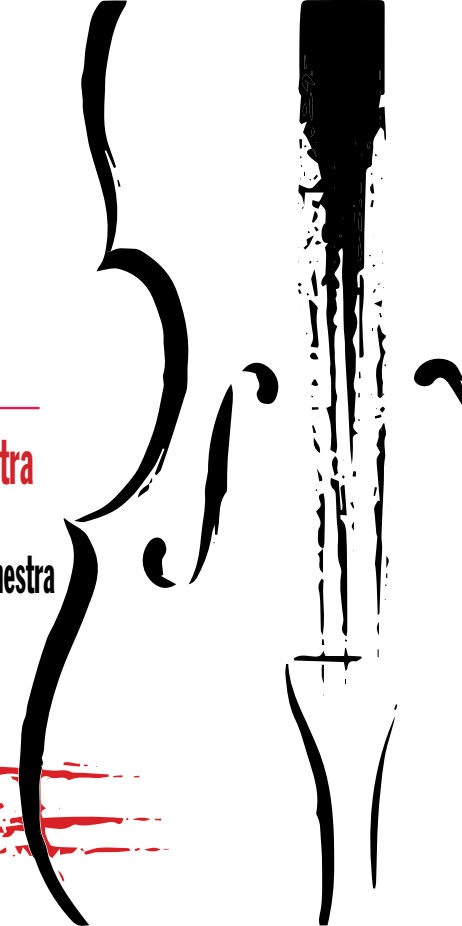
Pierre Fournier, cello

George Szell Berlin Philharmonic Orchestra

Dvorak Concerto for Violin and Orchestra

Nathan Milstein, violin

William Steinberg Pittsburgh Symphony Orchestra



Pierre Léon Marie Fournier was born into a military family. His father was a general; his mother was musical and taught him piano lessons. At the age of 9, he suffered a mild attack of polio. Weakness of his legs made pedaling the piano difficult. So he turned to the cello, and after making rapid progress, he was admitted to the Paris Conservatoire. His teachers there were Paul Baze-laire and Anton Hekking; he graduated in 1924 at the age of 17. Fournier made his debut the year after his graduation. This was a solo appearance with the Concerts Colonne Orchestra, which received favorable notices. The almost invariable comment in reviews was the perfection of his bowing technique. He began a successful career as a touring concert artist and as a performer in chamber music concerts, gaining a great reputation in Europe.

In 1937 to 1939, he was the director of cello studies at the Ecole Normal. It was often said that he became a friendly rival with his contemporary, cellist Paul Tortelier, and after attending a Tortelier concert remarked to him, "Paul, I wish I had your left hand." Tortelier responded, "Pierre, I wish I had your right." To Fournier, the secret of his great right hand (i.e., bowing technique) was keeping the elbow high, holding the bow firmly, but allowing the hand and arm to move fluidly. He prescribed the Sevcik violin bowing studies for his cello students.

In 1941, he became a member of the faculty at the Paris Conservatoire, but during the war years, his concert touring career was impossible. Once the war was over, though, was able to resume and he rapidly increased in fame and international stature. His old audience found that he had grown in artistic depth. Hungarian violinist Joseph Szigeti, meeting Fournier in rehearsals for a 1947 Edinburgh Festival appearance, had not heard him for over ten years and wrote that he was "tremendously impressed by the Apollonian beauty and poise that his playing had acquired in the intervening years. Szigeti, Fournier, violist William Primrose, and pianist Artur Schnabel formed a piano quartet in those years and gave some fabled concerts at which they played virtually all of

Schubert's and Brahms' piano chamber music. Sadly, the BBC acetate air checks of this cycle were allowed to deteriorate and have been lost.

Fournier made his first U.S. tour in 1948. His chamber music partner Artur Schnabel spread the word among cellists, other musicians, and critics that they were to be visited by a great new cellist. The New York and Boston critics were ecstatic. He had to give up his Conservatoire post because of his expanding concert career; he appeared in Moscow for the first time in 1959. Commentator Lev Grinberg wrote that he was notable for a romantic interpretation; clarity of form; vivid phrasing; and clean, broad bowing all "aimed at revealing the content."

He had a broad repertoire, including Bach, Boccherini, the Romantics, Debussy, Hindemith, and Prokofiev. Composers Martinu, Martinon, Martin, Roussel, and Poulenc all wrote works for him. He had a standing Friday night date to privately play chamber music with Alfred Cortot, the eminent French pianist, at which they might be visited by musicians like Jacques Thibaud. In 1953, he became a Chevalier of the Legion of Honor and was promoted to officer in 1963.

In 1972, he retired to Switzerland and gave master classes. He still gave concerts, even as late as 1984 when he was 78, and a London critic praised the fluency of his playing and his strong and solid left-hand technique.

Although Nathan Milstein hailed from Odessa, the cradle of Russian violin playing, his personal style was more classical and intellectual in approach than many of his colleagues. By the middle of the twentieth century he had become one of the most renowned violinists in the world, and he did as much as anyone else to imbue Bach's solo violin partitas and sonatas with the rather mystical aura they have presently. Milstein began to study violin at the age of seven. His first teacher was Pyotr Stolyarsky, who remained with him through 1914. Milstein's last recital as a Stolyarsky pupil included another promising student, the five-year-old David Oistrakh. Milstein then went to the St. Petersburg Conservatory to study with Leopold Auer.

Milstein began his concert career at age ten in Odessa, and soon after he

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Pierre Fournier, cello / George Szell Berlin Philharmonic Orchestra

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Cello Concerto In B minor, Op. 104

1 Allegro 14:39

2 Adagio, Ma Non Troppo 11:24

3 Finale: (Allegro Moderato - Andante - Allegro Vivo) 12:20

Violin Concerto

4 Allegro Ma Non Troppo 9:00

5 Adagio Ma Non Troppo 10:31

6 Allegro Giocoso Ma Non Troppo 9:14

Cello Concerto Recorded By Deutsche Grammophon
Recorded 1 June 1961 in Berlin at Jesus Christus-Kirche Engineer – Günter Hermanns
Violin Concerto Released by Capitol Records 1957



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