



Ludwig van Beethoven: Complete Works for Cello and Piano

aud 23.440

EAN: 4022143234407



[American Record Guide](#) (David W Moore - 2018.09.01)

Here are two identical programs handled, similar but different. The first thing I notice about Linden and Breitman is their emphasis on early music sound. Breitman is playing a forte-piano copied by Philip Belt from a five-octave Anton Walter instrument made circa 1800. It has a good, if skinny sound. Linden is playing a 1799 cello made by Johannes Cuyper. He plays with little vibrato but an otherwise full sound. The recording was made in Clonick Hall at Oberlin Conservatory in 2013.

The concept is good. Unfortunately, the players don't work closely together in phrasing; and Linden plays with notable lack of sensitivity and poor intonation. This is not as evident in the earlier works as in the later three sonatas that are really not worth hearing under these conditions. Breitman needs a better partner.

Coppey and Laul put forward a much more effective case for this great music. Their sound is well balanced, the recording much more satisfying. These recordings were made at a concert in Moscow. There seems very little audience noise and no applause, and the players are technically remarkable. Coppey plays a Goffriller cello from 1711. These two musicians play together as one, and their sensitivity for when to pause and how to make the most of Beethoven's music is just as I would wish to play it myself. In a word, these are outstanding interpretations of some of the greatest cello music.

Marc Coppey was winner of the Bach Competition Leipzig back when he was 18 and has done well since. I loved his Bach Suites (Aeon 316; M/J 2004) and Don Vroon praised his Haydn and CPE Bach concertos (Audite 97716; J/A 2016). Here is another winner, up there with the best I have heard.

BEETHOVEN: Cello Sonatas & Variations
Jaspier Linden, David Breitman, fp
Nimbus 6362 (2CD) 147 minutes
Marc Coppey, Peter Laul, p
Audite 23.440 (2CD) 145 minutes

Here are two identical programs handled, similar but different. The first thing I notice about Linden and Breitman is their emphasis on early music sound. Breitman is playing a forte-piano copied by Philip Belt from a five-octave Anton Walter instrument made circa 1800. It has a good, if skinny sound. Linden is playing a 1799 cello made by Johannes Cuyper. He plays with little vibrato but an otherwise full sound. The recording was made in Clonick Hall at Oberlin Conservatory in 2013.

The concept is good. Unfortunately, the players don't work closely together in phrasing; and Linden plays with notable lack of sensitivity and poor intonation. This is not as evident in the earlier works as in the later three sonatas that are really not worth hearing under these conditions. Breitman needs a better partner.

Coppey and Laul put forward a much more effective case for this great music. Their sound is well balanced, the recording much more satisfying. These recordings were made at a concert in Moscow. There seems very little audience noise and no applause, and the players are technically remarkable. Coppey plays a Goffriller cello from 1711. These two musicians play together as one, and their sensitivity for when to pause and how to make the most of Beethoven's music is just as I would wish to play it myself. In a word, these are outstanding interpretations of some of the greatest cello music.

Marc Coppey was winner of the Bach Competition Leipzig back when he was 18 and has done well since. I loved his Bach Suites (Aeon 316; M/J 2004) and Don Vroon praised his Haydn and CPE Bach concertos (Audite 97716; J/A 2016). Here is another winner, up there with the best I have heard.

D. MOORE

BEETHOVEN: *Cello Sonatas & Variations*

Jaap ter Linden; David Breitman, fp
Nimbus 6362 [2CD] 147 minutes

Marc Coppey; Peter Laul, p
Audite 23.440 [2CD] 145 minutes

Here are two identical programs handled, similar but different. The first thing I notice about Linden and Breitman is their emphasis on early music sound. Breitman is playing a fortepiano copied by Philip Belt from a five-octave Anton Walter instrument made circa 1800. It has a good, if skinny sound. Linden is playing a 1799 cello made by Johannes Cuypers. He plays with little vibrato but an otherwise full sound. The recording was made in Clonick Hall at Oberlin Conservatory in 2013.

The concept is good. Unfortunately, the players don't work closely together in phrasing; and Linden plays with notable lack of sensitivity and poor intonation. This is not as evident in the earlier works as in the later three sonatas that are really not worth hearing under these conditions. Breitman needs a better partner.

Coppey and Laul put forward a much more effective case for this great music. Their sound is well balanced, the recording much more satisfying. These recordings were made at a concert in Moscow. There seems very little audience noise and no applause, and the players are technically remarkable. Coppey plays a Goffriller cello from 1711. These two musicians play together as one, and their sensitivity for when to pause and how to make the most of Beethoven's music is just as I would wish to play it myself. In a word, these are outstanding interpretations of some of the greatest cello music.

Marc Coppey was winner of the Bach Competition Leipzig back when he was 18 and has done well since. I loved his Bach Suites (Aeon 316; M/J 2004) and Don Vroon praised his Haydn and CPE Bach concertos (Audit 97716; J/A 2016). Here is another winner, up there with the best I have heard.

D MOORE