

**Nicolas Altstaedt and Jonathan Cohen play Bach: 3 Sonatas for Viola da Gamba & Harpsichord**

In 2010, cellist Nicolas Altstaedt played the Schumann concerto with Gustavo Dudamel and the Vienna Philharmonic in Lucerne. In 2011, at the suggestion of Gidon Kremer, the 29-year old Altstaedt was named Artistic Director of the Lockenhaus Chamber Music Festival. In 2012, playing an 1821 Nicolas Lupot fitted with steel strings tuned to 415 and partnered by rising star Jonathan Cohen on a modern copy of a 1754 French harpsichord, Altstaedt's suave capture of Bach's Three Cello Sonatas' elusive beauty could spark a reevaluation of where they lie relative to the 6 Solo Suites. The most dramatic revelation is how big a piece BWV 1029 in G minor is, with Altstaedt and Cohen giving it a splendid virtuoso flair in the opening movement and, in the fugal last movement, seeming to prophesy the last movement of Beethoven's Cello Sonata Op 102 No 2. Similarly, in the last movement of BWV 1027, the normally choppy lines are revealed as being long-limbed with a lyrical attitude that enhances the music's flow and momentum. Throughout, the engineers at Jesus-Christus-Kirche in Berlin insure that there is balance between the two instruments, acoustically as well as musically. © 2014 The Huffington Post

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