

6
Suites a
Violoncello Solo
... senza
Basso
composées
par
A. J. L. Bach.

Kivie Cahn-Lipman, cello

Six Suites for Solo Violoncello without Bass

Disc 1

Suite 1 in G Major, BWV 1007

1. Prelude	2:23
2. Allemande	3:43
3. Corrente	2:16
4. Sarabande	2:22
5. Menuet	3:05
6. Giga	1:42

Suite 2 in D Minor, BWV 1008

7. Prelude	3:34
8. Allemande	2:57
9. Corrente	1:53
10. Sarabande	3:42
11. Menuet	2:42
12. Giga	2:24

Suite 3 in C Major, BWV 1009

13. Prelude: Presto	2:41
14. Allemande	3:09
15. Corrente	3:40
16. Sarabande	3:06
17. Bourée	3:38
18. Giga	3:13

Total 52:05

Johann Sebastian Bach (1685-1750)

Disc 2

Suite 4 in Eb Major, BWV 1010

1. Prelude	3:04
2. Allemande	4:14
3. Corrente	3:00
4. Sarabande	3:34
5. Bourée	4:48
6. Giga	2:45

Suite 5 in C Minor, BWV 1011

7. Ouverture	5:10
8. Allemande	5:00
9. Courante	2:22
10. Sarabande	2:50
11. Gavotte	4:50
12. Gigue	2:17

Suite 6 in D Major, BWV 1012

13. Prelude	4:13
14. Allemande: (Molto) adagio	5:57
15. Corrente	3:23
16. Sarabande	4:41
17. Gavotte	4:21
18. Giga	3:43

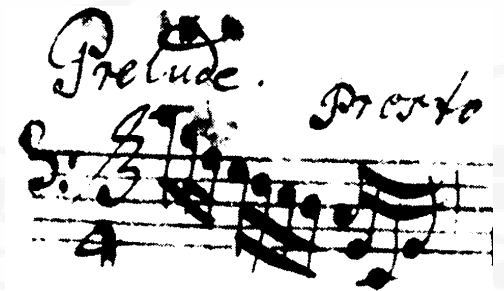
Total 70:11



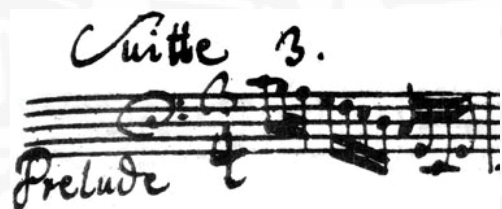
The Sources

Example 1 below, which is taken from the oldest known source for the Suites, reveals a clear *tempo* marking of *presto*.¹ Yet I've searched through more than a dozen twentieth- and twenty-first-century editions of the Suites, and none has a *tempo* indication for the prelude to Suite 3. In twenty-three recordings that I own, split about evenly between "modern" performances and "period-instrument" performances, none approaches a *presto tempo*; in fact, the median and average *tempi* are both nearly 50% slower than mine, and most could be described as *andante* or *allegretto*. Why would this valuable information not have been disseminated? The reason is that the only source utilized in creating modern editions—and therefore modern recordings—of the Suites is a copy by Anna Magdalena Bach, which contains perhaps the least information of the extant copies. The first half of these notes will focus on acknowledging the remaining sources and pointing out the discrepancies between them and Anna Magdalena's copy.

Example 1
Suite 3 Prelude
m. 1
Source B



J.S. Bach's own holograph for the Suites—which was written around 1721 and unpublished in his lifetime—is lost. The music has been transmitted through four handwritten eighteenth-century manuscript copies and an early nineteenth-century publication. Anna Magdalena Bach's copy from approximately 1730, referred to as Source A and seen below in Example 2, has been the sole source utilized in creating nearly all modern editions.²



Example 2: Suite 3 Prelude; m. 1: Source A

This assumption recently has been called into question. Comparing her copy of the Violin Sonatas and Partitas, BWV 1001-1006, to Bach's extant holograph reveals numerous inconsistencies, such as the imprecise slurrings found in Example 3.

Organist Johann Peter Kellner (Source B, shown in Example 1) passed through Leipzig in 1726 and hastily copied a great deal of Bach's music. Kellner's copy is imperfect and contains even more mistakes than Anna Magdalena's. It is also missing part of Suite 5, which he attempted to re-notate from *scordatura* tuning with little success (more on this later).

One might expect that Anna Magdalena's trusted role as Johann Sebastian's copyist, as well as her close proximity to the source material, would have resulted in her work being extremely precise.

Example 3a,
Partita 2 Ciaccona
mm. 26-28

J.S. Bach



Anna Magdalena



J.P. Kellner



J.S. Bach



Anna Magdalena



J.P. Kellner

Example 3b,
Partita 2 Ciaccona
mm. 57-59

Kellner's copy of the Sonatas and Partitas survives as well (and can be found on the previous page in Example 3), and it also contains many inaccuracies, as well as shortened versions of the *ciaccona* and two of the *fugues*.⁴ Nevertheless, his is the oldest extant copy of the Suites, and it contains some information which is found nowhere else.

Sources C and D were both made by anonymous copyists in the late eighteenth century sometime after Bach's death.⁵ Source E is the first publication of the Suites, from Paris in 1824.⁶ These three more recent sources frequently have identical idiosyncrasies which are not shared with Sources A or B, yet they could not have been copied from each other. Therefore, current speculation among Bach scholars is that a third, older copy made in Bach's lifetime, now lost, was used as the basis for Sources C, D, and E.

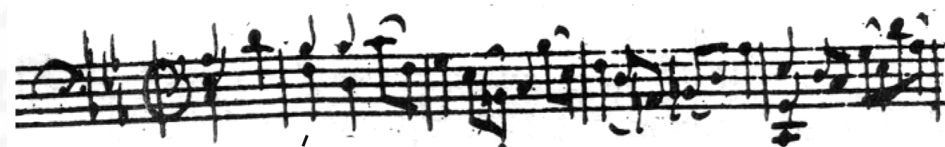
The final relevant manuscript is the surviving holograph of Bach's Lute Suite, BWV 995 in G Minor, which was an alternate version of Suite 5 dating from the 1730s.⁷ Bach frequently rewrote older pieces as newer ones, making only subtle changes to instrumentation.

Example 4 is a tree diagram showing the stemmatic relationship of all sources for the Suites, using as an example the beginning of the Suite 5 *gavotte*.

As is typical, sources C, D, and E have an element in common—in this case the grace-note suspensions—not shared by Sources A and B, indicating that the lost copy likely had those ornaments as well, but that they were not contained within Bach's holograph. This missing source generally seems to have had more details than A and B, added by the unknown copyist (who was likely a cellist, as several idiomatic double-stops and chords are to be found among the trills and *appoggiatura*). These ornaments appear in no modern editions.

Bach was composing at a time when ornamentation was generally left to the performer, and he was criticized by several of his contemporaries for over-notating. The argument was summarized by his contemporary, Johann Adolf Scheibe, who complained, "Every ornament, every little grace, and everything that one thinks of as belonging to the method of playing, he expresses in notes."⁸ The ornaments found above in Sources C, D, and E, likely copied from the lost manuscript dating from around Scheibe's time, are therefore invaluable for their insight into early eighteenth-century performance practice, showing us what ornamentation possibilities remained to a cellist in this music despite Bach expressing himself with "too many notes." Throughout this recording, I generally play the first time through a passage in its plainest version, and the second time using a selection of the ornaments found in the various sources.

Example 4
Suite 5 Gavotte
mm. 1-4



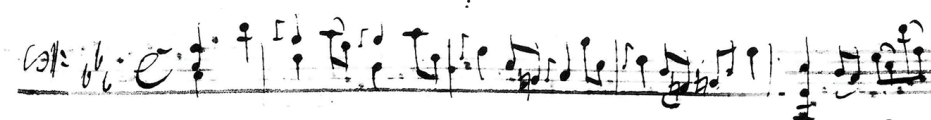
Source A



Source C



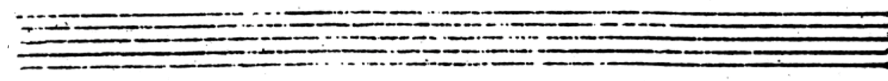
Source B



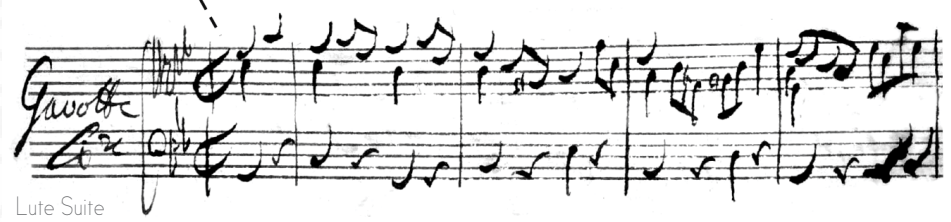
Source D



JS Bach holograph



lost copy



Lute Suite



Source E

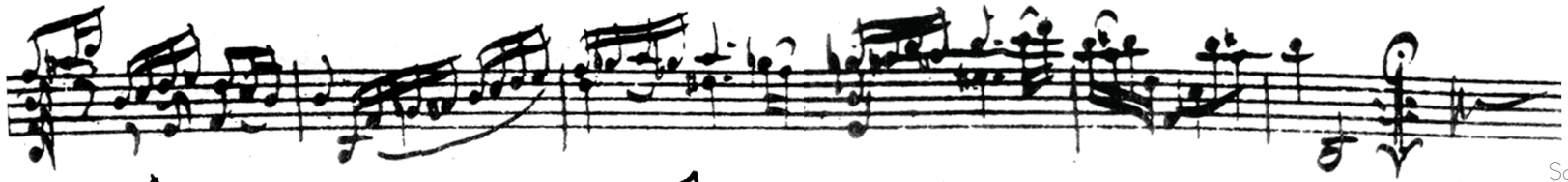
The various copies of the Suites date from the 1720s through the 1820s, and so they also provide an understanding of the changing performance practices of the eighteenth and early nineteenth centuries in their various bowings. The bowings in the handwritten manuscripts are frequently illegible, and even when they are clear, they tend to be wildly inconsistent. Nevertheless, there is a general trend to be found; Sources A and B contain the most irregular patterns and the fewest and shortest slurs, and they occasionally bow over beats and through bar lines. Sources C and D contain bowings that are somewhat more normalized, and Source E has bowings that were clearly edited for Classical sensibilities. There are far more (and longer) slurs in E, accommodating a playing style that utilized the smoother modern bow, which created less forceful dance downbeats. Most twentieth-century editions take this to an extreme, often anachronistically slurring whole measures together.

Sometimes the sources even disagree on such basic elements as the pitches and rhythms to be played. Often the discrepancy occurs in a situation where both possibilities are harmonically and melodically plausible, yet typically the only option offered performers in modern editions is that found in Source A. One such instance (there are a great many of these to be found) is illustrated in Example 5, the concluding measures from the Suite 2 *sarabande*. In beat 2 of the first measure, Source A has a simple sixteenth-note rhythm. Sources B, C, D, and E share a more complex rhythm, indicating that the lost sources likely did as well. Yet the only version to appear in modern editions is that of A.

Often, Source A contains an obvious error. In modern editions, these mistakes sensibly have not been transmitted, but they are fairly consistently corrected without mention. For instance, turn back to Example 4 and note that Source A is missing a beat in the first complete measure. I have found no modern editions which make note of this mistake, having searched through more than a dozen, including two supposed *urtexts* containing critical reports. Errors of this sort appear in nearly every movement in every copy.

Unfortunately, this modern editorial process of fixing seeming-mistakes without acknowledging them can also lead to the excising of certain moments of striking chromaticism that were likely found in Bach's holograph and very possibly intended. Look closely at the final four measures from Example 5. Source C contains the notes as we are accustomed to hearing them, which is how I play the passage the first time through. Yet the other sources contain some very strange pitches. Source A appears to mark the fourth note of the fourth-to-last measure B \flat , and the fourth note of the following measure C-natural. (A brief aside: the common notational practice of the eighteenth century was that accidentals did not carry through a measure the way they do today. You can see this in all five sources in the penultimate measure, with what today would be a redundant C \sharp accidental.) Therefore, you will see that Sources D and E actually agree with A in this; by not explicitly re-notating the accidental found on the second note, they have implicitly notated the fourth note as an alteration of it.

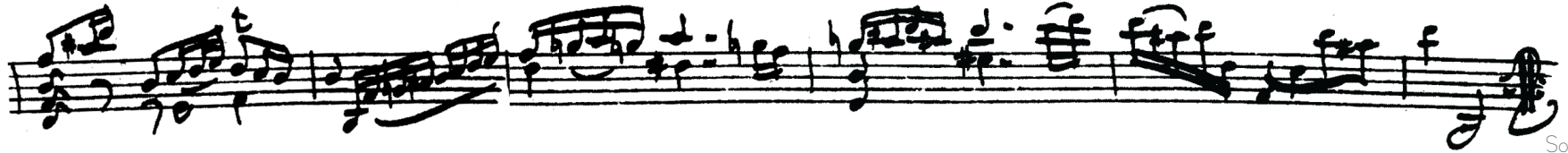
Example 5
Suite 2 Sarabande
mm. 23-28



Source A



Source B



Source C



Source D



Source E

Source B agrees in the second measure but not the first. Only Source A makes this chromaticism clear, and a majority of the sources agree with it, yet it has been whitewashed from all modern editions, even the vast majority of those that claim to use her manuscript as their only source. This is the version that I play in the repeat of the passage.

There are other instances like this throughout the Suites. For this recording, when there were note discrepancies between the sources, I tended to use the common version the first time, and the uncommon version the second time. In the end, of course, musical decisions needed to be made, and I had to judge certain moments that could have been fascinating harmonic sequences to be mere errors. Anna Magdalena's version of the Suite 4 prelude seems to call for a deceptive cadence C from the final dominant pedal, but I feel it is simply an Eb that was accidentally given an extra *leger* line. A few likely mistakes were plausible enough that I kept them in out of interest. For example, Anna Magdalena repeats a measure in the Suite 3 *gigue* that might have been for emphasis, although it is far more likely she made a mistake when changing systems.



Example 6a
Suite 4 Prelude
mm. 80-83
Source A

Example 6b
Suite 3 *Giga*
mm. 96-101
Source A



I have found no modern editions that make note of these issues.

A brief tangent is necessary to discuss the unusual Suites 5 and 6, neither of which were written for an ordinary four-string cello tuned in fifths. Suite 6 was written for an instrument with five strings, a cello with a high E-string added. This instrument often mistakenly is called a "piccolo cello," which was more likely a small four-string cello utilized in eleven of the extant cantatas. The five-string cello allows for far greater pitch range and *bariolage* passagework in key areas that would otherwise be difficult or impossible.

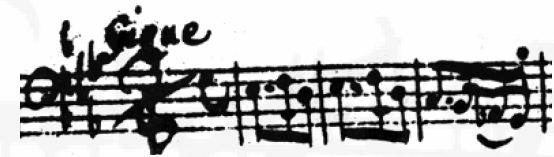
For Suite 5, Bach has taken the ordinary four-string cello and employed a practice known as *scordatura*, the retuning of the strings, in this case making the A string a G. This is the same tuning used in the earliest known compositions for solo cello, the Seven *Ricercare* by Domenico Gabrielli, written a half-century earlier. If you turn back to Example 4, you will see that Bach translated the *scordatura* for his performer, notating all upper-G-string notes a major second higher than the sounding pitch.

The first chord of Example 4, which looks like a second-inversion Ab-Major triad in Sources A, C, D, and E, is actually a simple root-position C-Minor triad as it appears in Source B (since Kellner attempted to re-notate the suite for standard tuning). The fact that only one string is notated with transposing pitch offers the rare opportunity to discover many of Bach's recommended fingerings, and we learn that Bach favored open strings whenever possible, avoiding all unnecessary shifts.

The existence of the Lute Suite, an alternate version of Suite 5, gives cellists "imaginary" harmonies and counterpoint with which to play along. The first excerpt from Example 7 is a few moments of the *gigue* from Source A, and the same *gigue* (transposed by Bach from C Minor to G Minor) for the lute. We can also see how Bach re-imagined certain chords for the lute version; the second excerpt from Example 7 contains the final moments of the prelude from Source A and the Lute Suite. The cello version ends in major, whereas the lute version ends in minor! Occasionally in Suite 5, I have filled in harmonies taken from this alternate version of the piece.

A tremendous amount of information is therefore available to cellists from sources other than Anna Magdalena Bach's manuscript. A critical scholarly edition of the Suites, edited by Bettina Schwemer and Douglas Woodfull-Harris, is available through Barenreiter-Verlag.⁹

Example 7a
Suite 5 *Gigue*
mm. 1-3

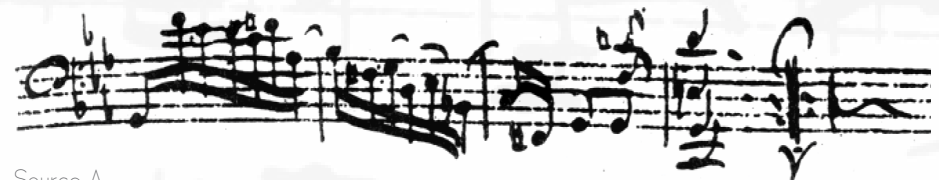


Source A

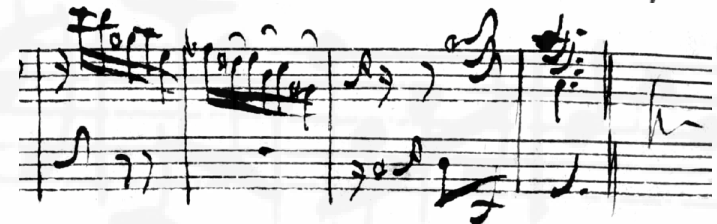


Lute Suite

Example 7b
Suite 5 Prelude
mm. 220-223



Source A



Lute Suite

The Dance

We have come to think of these pieces as abstract compositions, but the very title "Suites" is an indication that these are collections of dance movements. A suite, by definition, consisted of an *allemande*, *courante*, and *sarabande*, in that order. Most suites by Bach's time had also added a *gigue* as the concluding dance, and many began with a prelude, or possibly a French overture. The many optional dances within a suite included the three found here: *menuets*, *bourrées*, and *gavottes*.

One important note is that these dances were almost certainly not actually intended to be danced. The city of Cöthen, where Bach was *Capellmeister* from 1717-1723 when he wrote the Suites, had no organized court dances throughout Bach's tenure, and formal dancing to music performed by a solo player would have been highly unusual regardless. While French dancing masters were present in the town, there is no indication that Bach wrote this music for them, or as anything other than an exercise. These were stylized dances. Johann Mattheson, a Bach contemporary whose treatise is essential reading about Baroque performance practice, makes clear that dances to be played in concert were not always appropriate to be danced. Nevertheless, he also gives instructions for the mood of each dance, often writing explicitly that it can be danced or played or sung, without any indication of a *tempo* differential or musical alteration.¹⁰

Each Suite begins with a prelude. In Suites 1-4 and 6, the prelude is freely composed (although they all share commonalities, such as slow harmonic motion nearly always changing on the measure, and long dominant pedal points). But Suite 5's prelude is a textbook French overture, beginning with a cut-time dotted-rhythm section that leads into a compound-meter section in imitative counterpoint.

There is a stylized method of playing the dotted rhythms in a French overture—agreed upon by most scholars based on most treatises of Bach's time, although arguments still occur—in which dotted rhythms are "over-dotted," and short pickup notes and runs are sped up accordingly. Bach himself gives us a terrific example of this with his BWV 831 (a French overture from the *Clavierübung*) and 831a (the same piece, transposed and with written out over-dotting for greater clarity), found in Example 8.¹¹ Bach's later French overtures and *allemandes* are nearly all notated with pickup runs being twice as quick, implying double dots throughout (explicitly double-dotted notation did not yet exist), and therefore conforming to the standard notational practice that had emerged in the early 1730s. The implication is clear for Bach's earlier French overtures, such as the prelude of Suite 5. A comprehensive study of over-dotting can be found in *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music* by Stephen E. Hefling.

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Example 8

BWV 831,
mm. 1-3

BWV 831a, transposed from B Minor,
mm. 1-3

The *allemande*—which literally means "German," based on its country of origin—is the only dance movement in these suites that was no longer danced by the eighteenth century, and for this reason it is the dance with the widest appropriate *tempo* range. Corelli, for example, wrote *allemandes* variously marked *largo*, *adagio*, and *presto*. In Bach's time, *allemandes* were a platform for "broken, serious, and well-adjusted harmony," as indicated by Mattheson, or "grave, solemn music, whose measure is full and moving," as his French contemporary, Grassineau, wrote.¹² *Allemandes* typically appeared in cut time (as here in Suites 1, 2, 4, and 5, at least in Source A), and occasionally in common time (as in Suites 3 and 6).

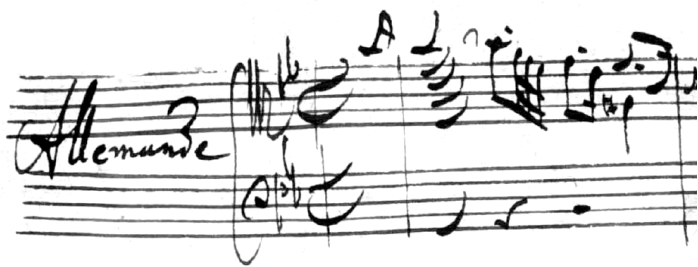
It is noteworthy that while Anna Magdalena's copy contains no *tempo* indications, Kellner's copy of Suite 6 marks *adagio* for the *allemande*, and Sources C, D, and E all list it as *molto adagio*. *Allemandes* of this time can be further divided into either free concert pieces or more stylized French dance music, the latter being characterized by the dotted rhythms and sweeping pickups that make up the first halves of French overtures. Suite 5 provides the only example of the French type. While a "normal-dotted" version appears in Sources A-E, the lute version (from the 1730s) indicates over-dotting, as seen in Example 9.

Example 9
Suite 5 *Allemande*
m. 1

Source A



Lute Suite



Two distinct types of *courante*—which literally means "running" in French—emerged more than a century before Bach's time. The Italian-style *corrente* once had notated dance steps, but by the eighteenth century it had sped up and was no longer danced formally, having become a fast, free movement, characterized by regular harmonic rhythm in perpetual-motion 3/4, and played "in 1" with strong downbeats and occasionally strong third beats.¹³ Typically, the *corrente* would have four-measure patterns, dating back to its seventeenth-century dance-step origins. Suites 1-4 and 6 contain Italian *correntes*.

In contrast, the French-style *courante* was by the eighteenth century the slowest of all French dances, and as one contemporary of Bach said, "absolutely the most serious one can find."¹⁴ It almost always occurred in 3/2 meter, with irregular harmonic motion, cadences on "wrong" beats, and frequent *hemiolas*.¹⁵ Suite 5 provides us with our only example of a French-style *courante*. To bring out the French nature of this dance, I employed a common performance practice called *notes inégales*. This is the French Baroque equivalent of "swing," in which sequences of eighth notes moving in stepwise motion become irregular, often sounding more like triplets or dotted rhythms. Most of Bach's music is inappropriate for *inégales*, but for this movement it seemed to work.


The *sarabande* is perhaps the most misunderstood of the dances found in Bach's Cello Suites. Although several writers described it as "grave," "ceremonious,"

"majestic and serious," "always melancholy," and "a soft passionate movement," in Bach's lifetime it was also described as "toyish" and "light." Several French composers differentiated between various speeds of *sarabande*, marking successive movements either *Sarabande* or *Sarabande Grave*, implying that the faster *tempo* was the default. Several *sarabandes* from Bach's time additionally carry fast *tempo* indications like *allegro* or *gay*.¹⁶ Most importantly, some modern scholars of Baroque dance, who have studied the notated steps to the *sarabande*, have declared that it could not possibly have been danced slower than 69 or 72 beats per minute.¹⁷ As a result, a performance practice of having two distinct speeds of *sarabande* has emerged. Mine, though faster than those found in most other recordings, would still be considered quite slow by dance standards.

The Cello Suites contain three types of "optional" dances. Suites 1 and 2 have *menuets*, Suites 3 and 4 have *bourrées*, and Suites 5 and 6 have *gavottes*. The *menuet* comes in many different forms, and as one current scholar writes, "a bewildering variety of reports which sometimes seem to conflict."¹⁸ One Parisian in the 1720s describes the *menuet* as "always very gay and very fast," and another writes that it was "noble and moderate ... the least gay of all the dances." Some writers describe the *menuet* as only appearing in 3/4 time (as these two *menuets* do), and some state it only appears in 6/4.¹⁹ The brief explanation by Quantz (a Bach contemporary whose flute treatise is among the most important works of eighteenth-century musical scholarship) might help explain this discrepancy, as he writes that there should be a pulse every two

[compound] beats, implying a two-measure hypermeter in 3/4, the equivalent of a strong downbeat and weak upbeat in 6/4.²⁰ Perhaps the one consistent element agreed upon between treatises is that the downbeat of a *menuet* needs to be quite strong.

The *bourrée* is a quick dance, nearly always occurring in cut time, and always with a pickup beat equal to one-half of the primary pulse. According to Quantz, the *bourrée* is "executed gaily, with a short and light bow stroke. A pulse beat falls on each bar." Quantz writes that the *gavotte* is a folk-dance, "a little more moderate in *tempo*" than the *bourrée*.²¹ The only other significant musical difference between *gavottes* and *bourrées* is that the pickup in the *gavotte* is exactly one full beat of the primary pulse.

Like the *courante*, the *gigue* has two distinct variants, in which the Italian style *giga* is fast, with no corresponding dance steps, and the French *gigue* is slower, with a notated dance. The two are easily distinguished by the near-constant *sautillant* in the French *gigue*. This is a simple rhythm, , and it will rarely occur in a *giga* and rarely cease in a *gigue*. Dance historians generally agree that the pulse for the *gigue* needs to be around 88-96 beats to the minute in order to be danceable.²² As with the other movements in which there is a national style difference, Suite 5 is the only one of the six suites to contain the French version.

Italian *gigas* appear in Suites 1-4 and 6 in varying meters. Several Baroque treatises, including that of Bach's student Kirnberger, discuss the difference in meters, and reach a general consensus that 3/8 is played slower than 6/8, which is performed slower still than 12/8.²³ Therefore, we can assume that the *gigas* of Suites 2 and 3 are the slowest, the *gigas* of Suites 1 and 6 are faster, and the *giga* of Suite 4 is the fastest still.

For further reading on musical performances of Baroque dance, I especially recommend primary sources like the Mattheson and Quantz treatises mentioned above. My main secondary source was the excellent "Dance and the Music of J.S. Bach" by Meredith Little and Natalie Jenne, which I found to be essential reading while learning these Suites.

Modern versus Historical Performance

In Bach's time, most musical performances took place in small parlors. Sheep-gut strings produced a rich, grainy sound, but they were soft, unstable, and reacted slowly. Bows were light and heavily weighted towards the frog, resulting in naturally strong accents on downbows and very little sustain in the sound on long notes. Music was quick, lively, and frequently written for dance.

As Classical concert music became popularized, the need for a more sustained

string sound led to a transition towards a heavier, more equally-balanced bow. A taste for more technical instrumental playing led to short fingerboards being lengthened to accommodate playing in higher registers. This virtuoso style, as well as the development of the concert hall and opera house as institutions, led to major changes in the makeup of the instrument, designed to facilitate both faster, higher playing and a louder sound; this included the mass marketing of the violin chinrest and the cello endpin in the mid-nineteenth century.

By the early twentieth century, *vibrato*, which had formerly been considered an ornament like a trill, to be employed tastefully in expressive moments, became a constant, the default sound for all performers. Out of necessity during World War I, cheap factory-produced steel strings replaced hand-made, difficult-to-obtain gut strings. Pitch, which in the Baroque had averaged about 415hz for the A above middle C (but which varied dramatically from town to town, with extremes as low as 390hz and as high as 480hz), steadily rose before settling into an international standard of 440hz.

The "modern" cello is the end result of these changes. Its heavy, well-balanced bow, high-quality (and no longer cheap) steel strings, and the more horizontal playing angle allowed by the endpin all combine to maximize projection. The performance style currently in vogue, with continuous *vibrato* and long sustained lines, creates a lush, glamorous effect, and levels of virtuosity have never been higher.

At the same time as the last of these changes was going into effect, there emerged a revival of interest in the older playing style. Proponents of "historically-informed playing" (often called HP or HiP) used treatises written by some of the great musician-composers of their eras to reconstruct performance practices, and they began to play on instruments designed to conform to the earlier standards. This trend was popular throughout Europe by the late twentieth century, but it has only recently emerged from infancy in the United States, where it remains a polarizing topic.

My own personal taste places me awkwardly in the middle on this issue. I have always preferred listening to period-instrument performances, not because of their supposed historical authenticity but because the sound appeals to me. I like the purity of non-*vibrato* playing and the simplicity of non-sustained long notes and downbeat attacks. I like the lower pitch, at which my cello seems to resonate in a warmer way. However, though I appreciate the positive qualities of gut strings, I find their inconsistency impractical, and I prefer the smooth richness of steel. I also enjoy playing much of this music at brisk *tempi* that many HP musicians might find to be in poor taste. The result for this disc is therefore a hybrid performance. This recording was made on a "modern" 2003 William Whedbee cello, using Baroque bow, steel strings, and tuned at low pitch.

-Kivie Cahn-Lipman

Endnotes

1. Johann Sebastian Bach, *Sechs Suonaten Pour le Viola da Basso*, Johann Peter Kellner, copyist (Facsimile reproduction, Kassel: Bärenreiter-Verlag, 2004).
2. Bach, *6 Suites a Violoncello Solo Senza Basso*, Anna Magdalena Bach, copyist (Facsimile reproduction, Kassel: Bärenreiter-Verlag, 2004).
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This recording is dedicated to Yehuda Hanani.

Kivie Cahn-Lipman holds degrees in cello performance from Oberlin and Juilliard and is a doctoral candidate at The College-Conservatory of Music at the University of Cincinnati. From 2005-2012 he was a full-time Lecturer in Music in a position shared between Mount Holyoke College and Smith College. As the founding cellist of the International Contemporary Ensemble (ICE), he has recorded for New Focus, Bridge, Mode, Tzadik, Kairos, New Amsterdam, Naxos, and Nonesuch, with performances in Lincoln Center, Carnegie Hall, and other major venues on three continents. He is the director of the recently formed period-instrument ensemble ACRONYM.

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Deux Sonates

Pour le Viola de Basse.

par Jean Sebastian
Bach.

Paris.
Lefevre & Co. Libraires.

JOHANN SEBASTIAN BACH
SIX SUITES FOR SOLO VIOLONCELLO WITHOUT BASS
Kivie Cahn-Lipman, cello

Disc 1 **52:05**

Suite 1 in G Major, BWV 1007 15:31
Suite 2 in D Minor, BWV 1008 17:09
Suite 3 in C Major, BWV 1009 19:25

Disc 2 **70:11**

Suite 4 in E \flat Major, BWV 1010 21:24
Suite 5 in C Minor, BWV 1011 22:29
Suite 6 in D Major, BWV 1012 26:18



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