

Liner notes for Johan Sebastian Bach - The Six Suites Revisited

JOHANN SEBASTIAN BACH The Six Cello Suites Revisited

Toke Møldrup
cello

6 Suites a Violoncello
Solo senza Basso
composees par J.S. Bach
(BWV 1007-1012)

Suite I Revisited
by Viggo Mangor
For 2 violins and
basso continuo
(*premiere recording*)

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In Search of Bach

It is difficult to imagine any place in the world where the name Johann Sebastian Bach remains totally unknown. And yet his entire life played out in a geographic area smaller than the size of a country like Denmark, its cornerstones consisting of towns like Eisenach, Ansbach and Cöthen, and in his final 27 years the big Saxon city of Leipzig. In the course of his life, neither Bach nor his reputation reached far beyond this corner of Germany. On his travels, he never got farther than Hamburg-Lübeck and Berlin in the north, Carlsbad in the south, and Kassel in the west. But his insight into all the musical styles of contemporary music, in addition to several of the era's more general branches of knowledge, was enormous, and his music rose sky-high above this narrow little world. As the son of a town musician, Bach was a unique amalgam of workingman's kin and what we today call an "intellectual" – entirely local and entirely international at the same time. In that regard, Bach is the musical counterpart to William Shakespeare a century earlier, no doubt about it.

In a myriad of ways, his music reflects the circumstances of its creator as a municipal and church servant, a musical voice for Luther's Protestantism, and as Kapellmeister. But at the same time it embraces dizzying spiritual depths and such magnificent architectural edifices, that in terms of pure conception it hardly falls short of the Basilica of St. Peter.

Bach's life story testifies to a conflicted and complicated personality, short-tempered and obstinate, alternately rebellious and obsequious toward authorities. And in other respects prosaic or simply petty. To expect a one-to-one relationship between a brilliant artist and a great human being is to fool oneself – seeing Bach as an ideal of diligence, virtue, piety and righteousness blinds us to his true greatness: his stubborn, life-long struggle to realize his artistic goals, the "end goal", *der Endzweck*, as he called it.

Between the turn of 1718 and June 1723 when he assumed his position as Thomaskantor in Leipzig, Bach was employed as Kapellmeister for the young Prince Leopold of Anhalt-Cöthen. This small, somewhat remote principality fifty kilometers or so northwest of Leipzig could boast of an eventful history. But the residential town of Cöthen – a few thousand inhabitants, a Calvinist court and a sleepy cultural life – did not seem like the obvious destination for a 33-year-old conqueror with lofty visions of the university town of Leipzig or the cultural metropolis Dresden. However, the position carried prestige and an annual salary on level with the court's highest paid officials.

Prince Leopold had a passionate interest in music and had visited all the leading music cities in Europe on a year-long educational journey, attending countless concerts and operas and bringing home an extensive collection of contemporary printed musical works. Two years before engaging Bach, he had become of legal age, taken charge of the affairs of the court and expanded the royal chapel. When Bach signed his contract, there were some two dozen employees, including musicians, music copyists, two singers and a dance master. Among the sixteen instrumentalists in the ensemble, half were highly qualified virtuosos.

Bach's five years at the court were in many ways the most harmonious in his life. Here, for the first time, he managed to establish a non-antagonistic alliance with a noble patron, and here he had access to versatile and experienced musicians. This gave rise to a number of his most important instrumental works, often in series of six according to a century-long tradition (6 being the first "perfect" number, since the sum of the digits by which it can be divided – 1, 2 and 3 – is 6 itself). Six sonatas and partitas for solo violin, six suites for solo cello, six French suites for harpsichord,

the final version of the six Brandenburg concertos, and especially the 24 preludes and fugues that make up *Das wohltemperierte Klavier*.

For generations, it was common to divide Bach's oeuvre into three distinct time periods – the organist of the early years, the concertmaster and kapellmeister in Cöthen, and finally the Thomaskantor in Leipzig. This made it all too easy to assign the majority of his works to three corresponding cabinet drawers – organ music, instrumental music and church music (cantatas, passions, etc.).

But Bach is far too great and far, far too unpredictable for a filing cabinet. As the musical director of Leipzig's *Collegium Musicum* in the 1730s, he once again composed significant amounts of instrumental music, and later major keyboard and organ works, and the dating of many Bach works, several of them among his most popular, has led to violent clashes among researchers. Chronology is a recurrent problem, since the majority of Bach's works are only extant as manuscript copies by others – colleagues, students, musicians, family members or assistants. And the problem is further exacerbated by Bach's tremendous breadth and depth of style – quick as lightning he can fluctuate between different stylistic expressions, in addition to his unfathomably early maturity as a composer. Few of Bach's manuscripts were dated by himself, and only quite late in life did he begin to publish the works he felt had sales potential, mostly at his own expense. Only one of Bach's hundreds of cantatas and concertos was printed in his lifetime.

A number of instrumental works formerly attributed to the Cöthen period are now believed to have originated in the 1730s. But what happened to all the instrumental music he must have composed in Cöthen? The local court had two permanently employed copyists, and the accounts show major expenses for music binding, while only small amounts are listed for the purchase of printed music. Substantial funds were spent on hiring extra musicians. Based on this information, leading Bach researcher Christoph Wolff came to the shocking conclusion that at least two hundred instrumental works by Bach from this golden period have been lost!

In order to date a work, various types of evidence can assist researchers in their work: paper type, watermarks, penmanship of individual copyists, Bach's unique notation of certain accidentals (until 1714) and his changes in musical handwriting over the years. But this is still far away from a complete chronology of his works. And in several cases, not only the dating but also the composer's identity is doubtful: an organ work that to many people represents the very epitome of Bach, *Toccatà and Fugue in D minor*, is probably not by him ...

Bach's six sonatas and partitas for solo violin, however, can be dated with certainty to Cöthen around 1720, and Bach's own fair copy is preserved. The cello suites are believed to have been written roughly at the same time, but earlier versions may well have existed. This is because a facsimile in Bach's own hand is missing – only a later version of the fifth suite in a G minor version for lute is preserved in his own handwriting (the cello version is in C minor). The main source consists of two manuscript copies, one prepared by organist Johann Peter Keller in the years shortly after Bach's appointment in Leipzig, the other by Bach's wife, Anna Magdalena, in the late 1720s (Bach's first wife, Maria Barbara, died unexpectedly in July 1720). Two further copies from the second half of the 18th century have later materialized, both made by anonymous copyists on behalf of collectors.

Although these four manuscripts show intermittent and minor discrepancies in pitch and rhythm, the major differences concern phrasing and articulation. Everything points to the existence

of other, no longer extant early copies, and researchers agree that Keller and Anna Magdalena copied from two different sources: Keller perhaps from Bach's own preliminary Cöthen score, Anna possibly from a later, slightly revised version.

In Bach's day, very few musical works appeared in print, and manuscript copies were the distribution method of choice. They were freely circulated among musicians and other interested parties, and it was not common practice to indicate the source – or for that matter even the composer's name. The two later copies from the 1700s are almost identical, although they contain suggestions for embellishments typical of the period. We know that none of the four copies were used in performance, since none of them contain fingerings or similar performers' markings.

In his biography from 1802, Bach's first biographer Johann Forkel notes that the original manuscript for the suites had been lost; at the time, no one knew of the existence of Anna Magdalena's copy. The first surviving printed edition was published in Paris in 1824, here under the title *6 Sonates ou etudes*, in other words, sonatas or etudes ("practice pieces"). It is this edition Pablo Casals allegedly found in an antique store, and which through his interpretations laid the foundation for the suites' triumphal success. Since none of the four preserved copies were used as the basis for publication, all the early printed editions – most of them published in Leipzig – must be based on manuscript copies that are now lost.

Although particular importance is usually attached to the handwritten sources, it is, in fact, impossible to dismiss the possibility that a publisher had access to an original manuscript by Bach or to a copy of a later version in the composer's hand. The absence of an authentic, definitive score has lent a particularly secretive aura to the suites and resulted in approaches with great interpretive freedom. Today, more than one hundred different printed editions are available.

Aside from a circle of connoisseurs, Bach remained virtually unknown until long after his death, and his music was kept alive only because of dedicated musicians and thanks to numerous copies or copies of copies. It can be extremely difficult to determine whether a past copy was based on a completed final autograph, an early version, or perhaps a third person's copy of a copy. In recent years, however, findings by British researcher Ruth Tatlow have provided researchers with new tools. In extension of more than half a century of speculations about Bach's use of number symbolism and carefully calculated numerical proportions, Tatlow has been able to establish Bach's astonishing attention to simple relationships of duration and proportion – between the sections of a movement, between the different movements of a work, between individual works in a collection, and – remarkably – even between major collections. Since such numerical proportions are to some extent missing in Anna Magdalena's copy of the suites, she must have copied a version that had not yet been fully completed by Bach. Lack of diligence or care seems unlikely, as Anna was a trained singer and familiar with musical notation; in terms of pitches and rhythms, her copy of the works for solo violin is impeccable compared with Bach's own fair copy. Only when it comes to phrasing and articulation do her copies seem unclear or characterized by arbitrary differences – her knowledge of string bowings was rudimentary at best, and at times her phrasing marks seem to show the influence of her background as a singer.

In his older days, Bach would make many small, but for him crucial changes to the bar structure of a work in preparing it for publication. Musically speaking, it was not a matter of making improvements, since in some cases his changes would actually undermine an otherwise logical pattern and therefore long remained a mystery to Bach scholars. Thanks to Tatlow's discoveries, however, it now seems clear that Bach's sole intention was to achieve "perfect"

numerical proportions between the number of bars in individual movements and musical sections. Composers of the time looked at music as works of architecture, and *Verhältnis* – relationship or proportion – was a popular concept among contemporary musical theorists. And indeed, Tatlow has pointed to a theological tradition of Bach's birthplace in Thuringia, where perfect proportions in music were regarded as a symbol of immortality and eternal truth. Carefully worked-out temporal relationships were to ensure something timeless, something that did not merely "return to dust", something that – simply put – unites us all in God's heaven. This "perfecting" of proportions typifies many of the major works of which Bach himself made fair copies or that he prepared for publishing, such as the six works for solo violin, and, late in life, the Mass in B minor. Not, however, the far more than 200 church and secular cantatas in his own hand that were never printed during his lifetime.

Johann Sebastian Bach is distant and close at the same time, to all appearances a god-like paragon, a sage on familiar terms with the very spirit of the world, but also the very archetype of a German, pragmatic middle-class burgher who had to put up with being called "old wig" by his children. For no one can listen to intimate monologues such as the cello suites without at once feeling directly spoken to, from one human being to another. Suddenly, we can sense a unique and heartfelt warmth, something melancholic, perhaps an undertone of abandonment, homelessness or loss that may appear and in an instant transform Bach from a historical myth to a fellow human voice that affects us and touches our innermost core. But in his music, Bach never exposes himself as a concrete and tangible private individual. His music is not about Bach, the person. What it is about, may perhaps be best expressed by the little verse that concludes his foreword to the *Orgelbüchlein*: "To honor God alone on high / and hence enlighten others thereby."

Bach's search for the all-encompassing and his wish to reach out to the anonymous individual at the same time means that his impact can never be weighed and judged; it will always be there, right now, right here, again and again. And it will always testify to something greater than ourselves, whatever we prefer to call it. Bach will always be listened to, yesterday, today, tomorrow. Because Bach is like love: we can never get enough.

K.Aa.R. 9.17.

English translation: Thilo Reinhard

The Six Cello Suites Revisited: about the approach to the score

When reading an 18th-century score, the natural approach for present-day performing musicians would be through the eyes of a 21st-century individual who does not necessarily conceive of how the score would have been viewed by a performer of the 18th century.

Over the years, this approach has produced many wonderful recordings and performances and still does to this very day.

By the late 1960s, a "game changer" emerged as the result of the general interest in and appreciation of what is commonly known as performance practice, which seeks to let the music stand forth as it would have in the period of its creation. In general, this meant challenging traditional ideas about tempo and phrasing. For string players in particular, this new way of approaching the music by looking at the score through, for example, 18th-century eyes brought

changes in choice of instruments, strings, pitch, use of vibrato, ornamentation, and many new ideas about how to use the bow for articulation.

But changes in *basic* interpretation seem to have been only subtle. Performers remain committed to reproduce, as faithfully as possible, every note as written by the composer (the so-called “Urtext” approach).

However, we (the authors of this article) could not help asking ourselves to what extent the score actually provides the modern performer with “the truth, the whole truth and nothing but the truth.”

This question led us to further investigate how to approach these particular suites. In order to get a fresh start, we decided to go all the way back to the drawing board and take an unprejudiced look at the differences between what we consider a work of art in our 21st-century musical sense, and how such a work would have been perceived by certain scholars in the 18th century.

In his *Der Vollkommene Capellmeister* from 1739, Johan Mattheson, a contemporary of Bach, provides us with the following model for composing a piece of music:¹

- 1) *Inventio* (general conception of the piece)
- 2) *Dispositio* (the basic melodic material, the harmonic structure and the bass line)
- 3) *Elaboratio* (amplifying the basic ideas)
- 4) *Decoratio* (the decoration and embellishment of the melodic lines)
- 5) *Elocutio* (the skill of clear and expressive interpretation of the musical material)

The customary approach by an 18th-century *composer* would be to provide us with the first three elements, and leave the fourth and fifth to the performers.

A 21st-century *performer* would expect a composer to include the first four elements and preferably also clear indications for the fifth.

This discrepancy compelled us to search for answers to Bach’s approach to these practices. In this connection it is important to remember that he did not acquire his present – almost godlike – status as one of the greatest composers who ever lived until well into the 20th century. Since then there has been a tendency to view any deviation from the “Urtext” of his music to be for daredevils only.

In an unsigned letter printed in his own weekly journal *Der Critische Musicus*, Johann Adolph Scheibe, a contemporary of Bach, writes: “He [Bach] expresses with actual notes all ornaments, every little embellishment and everything that one understands as part of performing practice, and this not only takes away from his pieces the beauty of harmony, but also makes it impossible to distinguish the melody.”

An interesting statement, indeed, for most of us who have spent years trying to make every note important!

Fortunately, we do have works in both embellished and unembellished versions by some of the most prominent composers of the day, such as Corelli, Tartini, Telemann, Handel and Bach himself, against which to test Scheibe’s argument.

When listening to Corelli’s music, (*12 Violin Sonatas, Opus 5*, Bridge CD 9371A/B), it seems to us that, more than any other composer before Bach, he merges the musical structure with coloratura embellishments to enhance and enrich its “romantic” (emotional) aspects and thereby anticipates future generations of composers.

Corelli himself provided us with his own suggestions for embellishments, and one would have expected performers of the time to accept these as the best way to achieve the composer’s intentions. But although Corelli was considered the ultimate icon among 18th-century musicians, most of them chose to ignore his suggestions and continued to provide his sonatas with their own

¹ Lawrence Dreyfus: *Bach and the Patterns of Invention*, pp. 5–6

embellishments. Thus it appears that changing the decorative layer was not considered a sign of disrespect to the composer, as long as the basic composition was left untouched.

As a consequence of this – while preparing the suites for this recording – other questions arose regarding how to achieve a natural compromise between what we believe to be part of the composition as opposed to the decorative layers of the various movements. This is by no means an “exact science” since Bach ornamented some movements more heavily while leaving others far simpler.

Since the Renaissance there had been a tradition of reducing complex vocal and instrumental compositions into playable versions on a single instrument. These so-called intabulations made a virtue of highlighting, at any given moment, the most important layer of the music and omitting most of the rest, thus creating what we today would call a piano reduction. These types of artful reductions can also be found in the music of 17th and 18th century French composers called “style brisé” or “style luthé.”

Armed with this knowledge, our first task was to turn the score into three separate layers – melody, chordal structure and bass line – and then fill in the gaps in each line, not unlike restoring an old building by peeling off the decorative layers and rebuilding the hidden structural material in order to ensure a solid foundation.

Once these two tasks had been completed, we were able to take a fresh look at the movements now ready to be played in simplified form.

With the basic elements of the music more plain, we started applying 18th-century suggestions for choice of tempo, ornamentation and rhetoric. Following the suggestions of 18th-century tutors, we would now let the “basso continuo” (bass line and chordal structure) dictate the harmonic progression of the composition and give the necessary freedom to the melodic material, much like that needed by a good storyteller.

Having familiarized ourselves with these suites in the form of chamber music arrangements, we now moved back towards incorporating the decorative layer as suggested by Bach, but this time with a new understanding.

An 18th-century musician’s understanding of the score would thus have entailed a natural approach in deciding which elements should be left unchanged and which could be allowed a certain freedom. Applying the same approach to the suites also uncovered some surprising aspects such as strong structural connection between individual movements of a suite. Furthermore, we were also able to get a clearer picture of the emotional contents of the various types of dance movements as described by Mattheson in *Der vollkommene Kapellmeister*.

Of course, we can never be entirely sure of the correctness of our “structural clarifications”, but despite some inevitable uncertainty, enough structural material generally remained to get a firm idea of the general composition.

Johann Sebastian Bach, Allemande from Suite VI

(by use of our "intabulation-model" we have separated Bach's original into 3 layers: Basso continuo: Bass & chordal structure and "cello solo" - the basic melody.)



The image displays a musical score for the Allemande from Suite VI by Johann Sebastian Bach. It is presented in three staves. The top staff, labeled "Bach's original", shows the full piece in G major (one sharp) and common time (C). The middle staff, labeled "Cello solo", isolates the basic melodic line. The bottom staff, labeled "Basso Continuo", shows the bass and chordal structure. A vertical green line is drawn between the first and second measures, and a vertical purple line is at the end of the second measure, indicating the boundaries of the layers.

Arcangelo Corelli, Sonata No. 5, Op.5

(Corelli's three layers and his own suggestions for embellishments)



The image shows a musical score for Arcangelo Corelli's Sonata No. 5, Op. 5. It consists of three staves. The top staff is labeled "Corelli's Graces" and features a series of rapid sixteenth-note runs. The middle staff is labeled "Violino solo" and is marked "Adagio", showing a slower, more melodic line. The bottom staff is labeled "Violone e Cimbalo" and provides the bass and harmonic support. A small number "6" is visible at the bottom of the page.

Suite I Revisited, by Viggo Mangor

In order to give an insight into our working method, we have chosen to include a chamber music version of the first suite – Suite I Revisited – on this recording. Transposed to D major, the melodic material is shared by two violins and the basso continuo part is played by chamber organ and cello (a classical trio sonata setting). Here we can more easily distance ourselves from the original version and experience a well-known piece in a new guise. We can have a fresh look at tempos,

phrasing, emotional content and ornamentation and thereby prepare ourselves for the return to the original version.

Although our decision not to aim for a traditionally accurate rendering of the score may seem to challenge some long established views on how to approach this music, we would argue that we have merely used a number of different “filters”. Thus, our respect for these works has only increased during the process and they remain, in our opinion, the pinnacle of the cello repertoire. This musical journey has been an attempt to see and explore J.S. Bach’s suites for cello in a new light and in this way satisfy our own curiosity and hopefully inspire others to do the same.

Viggo Mangor and Toke Møldrup, September 2017

Playing the Suites

What does it mean to play an instrument? The term covers a broad area. To take a few extremes: Beautiful melancholic lines, devil-may-care tempos, bass function, singing virtuosity, mystery, bravura, charm, brute force. Many instruments will be able to handle such fluctuations, especially with a capable musician in charge. However, the cello is probably the one (string?) instrument that, by virtue of its tonal range, comes closest to being able to handle all these extremes in practically any register. Perhaps it was this quality Bach – before any other composer – recognized in the instrument?

To me personally, however, the most important thing is the word *instrument* itself: a means, a machine that – correctly used – is capable of channeling music out into the world. Also – and in my case first and foremost – when it has been written by a composer.

As far as the above-mentioned “channeling” is concerned, many things must fall into place before one can operate this machine correctly on behalf of the composer. In my world, for example, there is no ultimate sound – there is the sound one believes to be prescribed by the composer. Neither is there an ultimate rhythm – there is the harmonic rhythm prescribed by a composer. In the case of baroque music, and perhaps especially Johann Sebastian Bach, one must constantly yield to the harmonic pulse dictated by the underlying thoroughbass (popularly called “the skeleton of music”). This does not necessarily make the music easier to play, but – in the opinion of the undersigned – ultimately far more satisfying!

Quite often, it means that there is little time to complete a technical detail before the next chord sets in. In other words, one often has to follow the *flow* of the music to execute a technically demanding detail to make it *appear* entirely free, as if one had actually taken all the time one needed for it. This aspect of timing demands a considerable amount of work in Bach’s music: to compress the expressive discourse so as not to steal time. And should one have to steal time nevertheless – start giving it back shortly after, perhaps not all at once, but over a shorter or longer period ...

It was baroque cellist Anner Bylsma’s thought-provoking book *Bach, the Fencing Master* – about Anna Magdalena Bach’s slurs in her (presumed) manuscript copy of the suites – that encouraged me to search for how to approach the suites in terms of bowing. The book thus became an important instructor in the ease and flexibility of bow strokes that any cellist dealing with baroque music must develop. However, the fact that I assign a major role to Anna Magdalena’s copy of Bach’s slurs (as I

understand them) in the musical and technical treatment of the suites is quite contrary to the common understanding among researchers that her slurs and articulations are at best unclear. Nonetheless, they generally seem to fit extremely well with the basic compositional elements as described in the previous section.

My point of departure for the suites is to think of them without vibrato. The more one gets used to relying on the ever-present harmonic progression (the thoroughbass), the less it generally seems necessary to equip the tones with a continuous vibrato. And having decided to study these works based on Anna Magdalena's copy of Bach's slurs, one quickly reaches the same conclusion.

Aside from communicating the emotional substance of each of the 36 movements, it is extremely important to bear in mind the basic composition at all times: melody and thoroughbass. And even more mental surplus must be used when a particular (improvised) embellishment is to be carried out without harming the basic composition and hearing it slip away between one's hands.

On this recording I have chosen to play on so-called "modern" instruments, since I have been convinced from the start of the project that such an approach would best illuminate the ideas on this recording.

I owe a resounding thanks to violin maker Birger Kulmbach for his work on restoring my old Italian cello; it is now a full-blooded 5-string cello for use in the 6th suite, the type of instrument specified by Bach.

Toke Møldrup, September 2017

English translation: Thilo Reinhard

Toke Møldrup, one of Denmark's most renowned musicians, was born in 1980 and recently received the highly prestigious Queen Ingrid's Honorary Award for his achievements during his 20-year long career. His playing is distinguished by deep musical understanding, stylistic insight and a superior cello technique. Apart from versatile solo projects and concerts in Denmark and abroad he enjoys a career as solo cellist of the Copenhagen Philharmonic Orchestra and is a sought-after teacher at The Royal Danish Academy of Music. With a strong wish to engage both existing and new audiences in his concerts, he has maintained a broad repertoire ranging from J.S. Bach to young contemporary composers. He frequently performs as a soloist with Danish and international orchestras and as a chamber musician with leading Danish ensembles. He received his early training from Harro Ruijsenaars in Aarhus and Morten Zeuthen in Copenhagen, and continued his studies with Hans Jensen (Evanston, USA), Martin Ostertag, (Karlsruhe, Germany) and Valter Despalj, (Zagreb, Croatia).

On this recording he plays a David Tecchler cello (Rome, 1697) courtesy of the Augustinus Foundation (Suites I-V) and a mid-18th-century Italian cello, rebuilt as a 5-string cello in 2016 by luthier Birger Kulmbach, Copenhagen (Suite VI and Suite I Revisited).

Viggo Mangor graduated from the Royal Academy of Music in Copenhagen with a performance diploma and made his solo debut as a lutenist in 1985 after studies with Jesper Bøje Christensen in Copenhagen and Eugen Dombois at the Schola Cantorum in Basel. He also holds a degree in musicology from the University of Copenhagen,

For several years he has been the producer and sound engineer of many highly acclaimed classical recordings for Danish and international labels. He has taught performance practice, basso continuo as well as chamber music at several Royal Academies of Music in Denmark and is currently a lecturer at the Royal Academy of Music in Aarhus. Mr. Mangor is also active as a basso continuo player on the organ in both concerts and on recordings.

Elisabeth Zeuthen Schneider has been co-leader of The Royal Danish Orchestra and The Danish National Symphony Orchestra as well as the Trinitatis Chamber Orchestra.

Her recordings - e.g. the entire works for violin and piano by Schumann, Corelli's Opus 5 sonatas for violin and basso continuo and modern Danish violin/piano works - explore a wide range of styles, and have won international acclaim.

She is professor of violin at the Royal Danish Academy of Music.

Kirstine Schneider has studied with Serguei Azizian at the Royal Danish Academy of Music and at the Manhattan School of Music with Sylvia Rosenberg og Laurie Smukler.

Other great influences include Nikolaj Znaider, Hilary Hahn, The Juilliard String Quartet and The Emerson String Quartet.

Awards such as The P2 Talent Prize, The Sonning Talent Prize, Copenhagen Phil's Talent Prize and 3. prize at the Danish String Competition has made her sought after both as a soloist and chamber musician in Denmark and abroad.

Dedication:

In memory of... Erling Møldrup

Special thanks to

Viggo Mangor

Karl Aage Rasmussen

Thilo Reinhard

Augustinus Fonden

Solistforeningen

Anner Bylsma

Ellen & Emilie Møldrup

Inlay card:

Johann Sebastian Bach - The Six Cello Suites Revisited

Six suites a violoncello solo senza basso composé par J.S. Bach (1685-1750)

Suite I for cello solo in G major, BWV 1007

Prélude
Allemande
Courante
Sarabande
Menuet I&II
Gigue

Suite II for cello solo in d minor, BWV 1008

Prélude
Allemande
Courante
Sarabande
Menuet I&II
Gigue

Suite III for cello solo in C major, BWV 1009

Prélude
Allemande
Courante
Sarabande
Bourée I&II
Gigue

Suite IV for cello solo in E-flat major, BWV 1010

Prélude
Allemande
Courante
Sarabande
Bourée I&II
Gigue

Suite V for cello solo i C minor, BWV 1011

Prelude
Allemande
Courante
Sarabande
Gavotte I&II
Gigue

Suite VI for cello solo i D-major, BWV 1012

Prélude
Allemande
Courante
Sarabande
Gavotte I&II
Gigue

Suite I revisited, by Viggo Mangor (world premiere recording)

Prélude
Allemande
Courante
Sarabande
Menuet I&II
Gigue

Toke Møldrup, cello
Elisabeth Zeuthen Schneider, violin
Kirstine Zeuthen Schneider, violin
Viggo Mangor, chamber organ
Recorded in 2015 (CD1) and 2017 (CD2) at Henriksholm Church, Copenhagen, Denmark
Artistic advisor: Viggo Mangor
Engineering and producing: Viggo Mangor
Liner notes: Karl Aage Rasmussen, Viggo Mangor, Toke Møldrup
English translations: Thilo Reinhard
English text consultants: Thilo Reinhard and Jay Crossland
Cover Photo: Nikolaj Lund
Stylist: Maria Angelova
Makeup artist:

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