

The six *Cello Suites* represent J.S. Bach's genius at its most distilled, with the composer confronting the enigma of writing counterpoint for a monophonic instrument at its core. Jeffrey McFadden's arrangement for guitar enhances the music, adding a harmonic dimension and making the implied interaction of voices explicit. The *Suites* contain some of the most fascinating and beautiful movements in all of Bach's *œuvre*, and remain one of the most important works in the history of Western music. 'Jeffrey McFadden not only is an extraordinary guitarist – he's also an inspired musician' (*ClassicsToday.com* on Naxos 8.554354, works by Napoléon Coste).

Johann Sebastian  
BACH  
(1685–1750)

Cello Suites • 1  
BWV 1007–1009

arranged 2009 for guitar by Jeffrey McFadden

<b>Cello Suite No. 1 in G major, BWV 1007 (c. 1720)</b>		<b>15:43</b>	<b>9</b> III. Courante	<b>2:10</b>
<b>1</b>	I. Prélude	2:20	<b>10</b> IV. Sarabande	<b>3:18</b>
<b>2</b>	II. Allemande	3:42	<b>11</b> V. Menuet I–II	<b>2:16</b>
<b>3</b>	III. Courante	2:42	<b>12</b> VI. Gigue	<b>2:17</b>
<b>4</b>	IV. Sarabande	2:05	<b>Cello Suite No. 3 in C major, BWV 1009 (c. 1720)</b>	
<b>5</b>	V. Menuet I–II	3:16	<b>13</b> I. Prélude	<b>3:27</b>
<b>6</b>	VI. Gigue	1:35	<b>14</b> II. Allemande	<b>3:29</b>
<b>Cello Suite No. 2 in D minor, BWV 1008 (c. 1720)</b>		<b>15:33</b>	<b>15</b> III. Courante	<b>2:56</b>
<b>7</b>	I. Prélude	2:51	<b>16</b> IV. Sarabande	<b>2:40</b>
<b>8</b>	II. Allemande	2:40	<b>17</b> V. Bourrée I–II	<b>3:30</b>
			<b>18</b> VI. Gigue	<b>3:06</b>

Jeffrey McFadden, Guitar

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Playing Time  
50:32



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